

Considering Schubert and Nature: A Romantic Ecology

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ABSTRACT

Franz Schubert's preoccupation with the nature-centric poetry of his day yielded a large body of musical landscapes and depictions of the human experience of nature. And while his songs are often associated with the "Volkstümlichkeit" of the 18th century, an aesthetic in which nature occupied a secondary role, this study underlines how Schubert would develop an idiosyncratic musical vocabulary conveying the inherently ecological nature of the texts, casting nature as a central subject in his poetic settings.

The discourse of deep-ecology has reassessed the shallowness or quaintness traditionally ascribed to the Romantic view of nature, looking to the holistic view of nature in Romanticism as a template for the formulation of a contemporary deep-ecological worldview.

Using experiential models of deep-ecology, namely phenomenology, embodied meaning and indigenous animism, this study revisits the archetypal Romantic wanderer's experience of nature in Schubert's poetic settings as an encounter between the individual and the natural world. Citing human-centric interpretations in musicological discourse, this study illustrates the need to reconsider the pivotal role of nature in seminal works of Schubert. Analyses of the choral setting of *Gesang der Geister über den Wassern* (D714), numerous Lieder, and the song cycle *Die Winterreise* uncovers the depth of Schubert's commitment to the most forward-looking ideas on nature reflected in the philosophies of Goethe, Schiller, Schelling and Spinoza, fulfilling Friedrich Schiller's vision for the formulation and expression of man's place in nature in art.

Deep-seated structural and harmonic characteristics of the Lieder are shown to be inexorably tied to Schubert's need to express the wanderer's direct experience of the outer world. Schubert's extensive use of mediant and submediant tonalities emerges as an innovation partly born out of Schubert's preoccupation with landscape and nature, constituting a lateral alternative to the Cartesian, mechanistic view of nature reflected in the diatonic musical vocabulary of the 18th century.

DEDICATION

To John Donovan, the musical muse

To Bernadette Griffin Donovan, the poetic muse

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Considering Schubert and Nature: A Romantic Ecology

Introduction

This inquiry into the musical depiction of nature in poetic settings of Franz Schubert is born out of real-world experiences of how humans learn, play, perform, record, receive, rewrite, analyze and categorize these art works.

As a performer and educator working with singers and pianists, it is often overwhelming to witness seemingly insurmountable barriers faced by musicians in bringing this music to life. Aside from essential skills such as technical and linguistic mastery, music literacy, musicality, awareness of style, etc., something "unseen" prevents performers and listeners from connecting and relating these works to their everyday lives. In a poetic aesthetic in which the "other" human subject, often the object of love, is usually unattainable or lost, the lone Romantic wanderer in the songs is frequently in direct dialogue with a third subject, nature. I remember the incredulity on a student's face when told that, in Robert Schumann's "Am leuchtendem Sommermorgen" from the cycle *Dichterliebe*, the wanderer is directly addressed by flowers, or as in Schubert's "Wasserflut" from *Winterreise*, the wanderer watches snow melt. Sadly, the reciprocity between man and nature in the Schubert Lied, if noticed at all, is perceived as secondary to the human aspect of the narrative. This human-centric bias in our assessment of and interaction with this art is fundamentally detrimental to reception. The incongruence between these nature-centric works and today's basic disconnect from nature in the context of playing,

studying and listening to these works makes an exploration of the depths of nature in Schubert a timely subject, and brings to the forefront those aspects of the Lieder which might well re-invigorate this increasingly obscure art form. The role of nature in the music itself is anything but secondary.

Reflecting both Classical and Romantic aesthetics, the music of Franz Schubert defies easy periodic classification. The emergence of the Lied as a major genre in Western music of the 19th century is inexorably tied to Schubert's output as a composer of the Kunst-Lied. Schubert's engagement with the poetry of his day and the resulting songs became a catalyst for many compositional innovations that subsequently define the Schubertian style and exert an influence on Romanticism in music and art.

While the important role of the Schubert Lied in influencing 19th-century Romantic aesthetics is undisputed, this study will illustrate the centrality and relevance of nature in his works, a vital aspect of Schubert's output that has not been given the attention it deserves.

This study of the musical depiction of nature in Schubert's poetic settings reveals his intentional, systematic and exhaustive musical preoccupation with nature. In the process of depicting landscape, Schubert would develop an idiosyncratic musical vocabulary that conveyed the inherently ecological nature of the texts.

Chapter One considers the role of nature as an idealized “picturesque” backdrop in visual art, literature and music of the 17th and 18th centuries. Schubert Lieder are often associated with the aesthetics of “Volktümlichkeit” in art of the 18th century and its nostalgic longing for an earlier utopian or idyllic relationship with nature. However, this study emphasizes Schubert's ability to transcend the prevalent aesthetic of musical depiction of nature of his predecessors. Citations for musicological literature include Taruskin, Kramer, Rosen, Byrn, Plantinga, Monelle, and Whitton on Lied composers of the 18th century, In addition, literary criticism includes Williams, Eggensperger, and Brown on Lied poets of the 18th century. Examples from 18th century instrumental music (Haydn, Beethoven) and Lieder (Mozart, Beethoven, Reichardt, Zelter) support commonalities and articulate differences between Schubert and his predecessors with respect to the nature-centric poetry of his songs. Specific aspects of Schubert’s early “Erlkönig” and “Adelaide,” such as more elaborate preludes, more specific mimetic motifs or themes, and harmonic innovations, are highlighted as manifestations of the emergence of the natural world as a central subject in these works, thereby aligning Schubert’s musical depiction of nature with Friedrich Schiller’s forward-looking vision for the articulation of man’s relationship with nature in art. As such, it is argued that Schubert’s depiction of nature in the poetic settings embodies a departure from the “noble savage” doctrine of the 18th century and emerges as a medium for the expression of a new relationship with the natural world as reflected in the ideas of Schiller, Goethe, Schelling and Spinoza.

Chapter Two underlines deep-ecology's recognition of the Romantic view of nature as a template for the articulation of a contemporary worldview. Source material draws on discourses of deep-ecology, namely eco-phenomenology (Evernden), the history of ecology (Worster, Oelschlaeger, Abrahms), the phenomenology of perception (Abram, Husserl, Merleau-Ponty) embodied meaning (Johnston, Lakoff) and indigenous animism (Abram, Feld, Wilber.) The potential and suitability of deep-ecological views on the relationship between the human individual (mind) and nature are evidenced as effective tools for the elucidation of Schubert's musical landscapes.

A subsequent analysis of Schubert's choral setting of Goethe's *Gesang der Geister über den Wassern* (D 741) will demonstrate how, by employing sequential repetition and formal, textural, harmonic and mimetic delineation, Schubert re-creates the phenomenological direct human experience of a specific landscape. As such, this analysis will show that Schubert was able to formulate an experiential model for the human spiritual experience of nature in art. Numerous examples of Schubert's use of mediant, submediant and lowered mediant tonal relationships in this work will demonstrate that Schubert intentionally and systematically located the human experience of immanence in nature in submediant and lowered submediant tonalities. The analysis of this musical realization of Goethe's landscape confirms the depth of Schubert's commitment to forward-looking ideas on nature of his time, and also demonstrate how this work foreshadowed an integrated, contemporary deep-ecological worldview, that is, the integration of matter, being, mind and Spirit (Abram, Wilber). The ecological

significance of this work, fleshed out in this analysis, will re-situate the place of this “nature-centric symphony” within the canon of Schubert’s output and within Western music as a whole.

Chapter Three underlines fundamental structural aspects of the Lieder reflecting the human relational experience with nature. Citing the work of Martin Buber, Maurice Merleau-Ponty, Edmund Husserl, David Abram and Mark Johnson, this chapter reveals the challenge presented by deep-ecology to the false dichotomy or separation of inner and outer experience in Western thought. Examples from musicological literature (Kerman, Youens, Schenker) will reveal a tendency in Schubert scholarship to overemphasize human aspects of these works, without due consideration of the inherently ecological nature of these works. Indeed, the archetypal Romantic wanderer’s direct experience of the natural world in Schubert’s Lieder could be seen as an encounter between the human individual and nature, or between mind/body and nature, making it a template for a deep-ecological elucidation of the music.

Analyses of Schubert songs of alienation and of songs expressing the human relational experience with nature will flesh out the full spectrum of Schubert’s compositional vocabulary in expressing the polarity of the human experience of nature. Further analyses of “Die Sterne,” “Liebesbotschaft” “Frühlingssehnsucht,” “Bei dir allein,” “Nacht und Träume,” “Der Hirt auf dem Felsen,” “Der Musensohn,” “Auf der Donau” and numerous other seminal Lieder, will demonstrate how, contrary to the common attribution of

“otherworldly” or transcendent qualities to submediant tonalities, Schubert consistently employed mediant and submediant tonal relationships to express very much “in-world” or immanent human experiences of landscape or nature.

Further study of Lieder such as “Abendbilder,” “Totengräbers Heimweh,” and “Der Pilgrim,” “Die Mainacht” and Schiller’s “Strophe aus Die Götter Griechenlands” will highlight the pivotal role of mediant in expressing the dichotomy of transcendence and immanence in human spiritual experience. Moreover, it will be demonstrated that in locating art as a subject in the submediant, Schubert clearly understood Schiller’s vision for the role of art in the articulation of man’s relationship with nature.

An examination of current and past musicological literature (G. Johnson, Cohn, Clark, Tovey) on mediant in Schubert elucidates the relationship between his use of mediant and his depictions of landscape. In light of the numerous examples in this essay and Appendix 1, Schubert’s musical depictions of nature will be shown to embody challenges to the objective, mechanistic view of nature of the Enlightenment, his art works being a medium for the recalibration of man’s place in the wider ecology of nature. As such, mediant and submediant tonalities depicting the human experience of landscape constitute a lateral harmonic alternative to the “objective” diatonic vocabulary of the 18th century. It will be claimed that Schubert’s departure from accepted harmonic practices of his time is not only a new compositional tool or technique, but it is at least in part the outcome of a new artistic paradigm created to express man’s relationship with nature.

Departing from the traditional emphasis on *Die Winterreise* as an “inward” journey, Chapter Four formulates the wanderer’s isolation and alienation as a human-free context for the elucidation of the individual’s primal confrontation with the “outer” world. Deep-ecological models of experience and perception (Abram, Jensen, Basso, Feld), integrated into an analysis of songs such as “Gute Nacht,” “Erstarrung,” “Der Lindenbaum,” “Wasserflut,” “Irrlicht,” “Frühlingstraum,” “Im Dorfe,” “Der Wegweiser,” and “Der Leiermann,” show that Schubert’s musical depictions of the wanderer’s visceral experience of the winter landscape and the landscapes of his future visions and dreams represent an alternative to the mechanistic, “objective” cartesian view of nature of Schubert’s time, a relationship based on primal, direct, intersubjective and animistic perception of the outer world. The wanderer’s dialogue with the landscape, his unfulfilled desire to re-capture his connection with nature and to be buried under the linden tree will emerge as central aspects of this tragedy. The wanderer is not a “subjective,” delusional loner, but as an individual whose destiny as a hurdy-gurdy-playing Doppelgänger, forgotten and rejected by the world of men, is inexorably tied to his separation from the natural world.

Chapter One: Nature and Lieder of the 18th Century

In the brief, lesser-known and seemingly less significant 1819-setting of a verse from Friedrich Schiller's poem "Die Götter Griechenlands," Franz Schubert reveals a great deal about himself as a composer of song. A sparse and tonally ambiguous prelude, a modulation to the parallel major, followed by an episode in the major submediant--these features epitomize harmonic and structural gestures of Schubert's musical vocabulary, their deeper meaning and relevance to be revealed in further chapters of this study.

Ex. 1-1 Franz Schubert, *Strophe aus Die Gotter Griechenlands*, beginning.

Langsam, mit heiliger Sehnsucht.

Singstimme. *Schöne Welt, wo bist du? Kehre wieder, holdes*

Pianoforte. *Blüthenalter der Na-tur, keh-re wieder, holdes Blüthenalter der Na-tur!*

Ach, nur in dem Feenland der Lieder lebt noch dei-ne fa-belhafte Spur, ach, nur

in dem Feenland der Lieder lebt noch deine fa-belhafte Spur. Ans-ge-

In a survey of the ecological significance of Schubert's vocal music, relatively unknown Lieder such as "Strophe aus Die Götter Griechenlands" emerge as essential contributions. Themes of alienation, self-identity, man's place in the wider ecology of nature, and the important role of art in the formulation of these themes, are all intentionally addressed by the composer in this dense, albeit economical work of art. The intention is to highlight the role of these themes as driving forces behind compositional choices that define and continue to define the Schubertian style.

The poetry of Friedrich Schiller (1759-1805) was a favorite of Schubert's and his 32 settings of Schiller's poems are second only to those of Goethe (72). Although writer and composer never met, and despite there being no written record of Schubert's views on Schiller's writing on the topic of aesthetics, later chapters demonstrate that Schubert nevertheless achieved much of what his literary predecessor had envisioned for the continued evolution of European artistic expression. To the question and request in the first stanza of Schiller's poem *Beautiful world, Where are you? Return, Blossom-age of Nature!*, the poet cum philosopher concludes: *Alas, only in the enchanted world of song, lives your fabulous trail*. This stanza (the one out of sixteen Schubert chose to set) encapsulates Schiller's recognition of the potential of music and of art to carry the worldview reflected in the philosophical ideas informing his poetry.¹

Most relevant is Schiller's dismissal of the prevalent nostalgia for the idyllic and utopian state of "pure" Nature. The 18th-century notion of the "noble savage" or "natural man,"

associated with Jean-Jacques Rousseau (1712-1778),² the idealization of simplicity of existence pre-dating modernity, was a regression for Schiller. Schiller, who identified himself as a “sentimental” artist, called for a re-claiming of nature without abandoning the sophistication of morality and reason. Indeed, A.J. Abrams identified some of the essential tenets of Romantic thought as articulated by Schiller in his *Ästhetische Briefe*, pointing to Schiller’s desire to restore “wholeness” to an ever widening separation (dating back to the ancient Greeks) between modern existence and nature.³ But for Schiller, there was no looking back: “Let him set himself the task of an idyll, which will lead mankind, for whom the road to Arcadia is forever closed, onward to Elysium.”⁴ Here, Schiller famously addresses the poet or the artist, whom he held partly responsible for what he considered to be stagnation in the arts. The arts, according to him, would also be instrumental in a timely articulation and expression of the revolutionary spirit of the late-18th century. John Williams synthesizes Schiller’s vision of the role of art thus: “Art, inspiration and imagination are to be revived to replace a revolutionary credo dominated by intellectual powers that exist at the expense of the sensual and imaginative qualities of human nature.”⁵

These sentiments are beautifully voiced by Schiller in the text of Schubert’s setting:

*Beautiful World,
Where are you?
Return,
Blossom-age of nature,*

*Ah, only in the fairyland
Of song,
Lives your fabulous trail.*

Some 30 years before Schubert's composition, Schiller envisioned music's unique role in advancing the expression or depiction of subjective experience in art. Current modes of perception and expression at the time, according to Schiller, would fall short of formulating a true expression of man's place in nature. Schiller and Goethe shared a preoccupation with man's relationship with nature, and it seems conspicuously odd that the role of nature in the synthesized works of Schubert and these important literary figures has not been examined from the point of view of depiction of the natural world. Our enduring tendency toward a human-centric focus in our assessment of these masterworks is partially to blame. Ironically, this is the very "tradition" these works are attempting to circumvent by offering an alternative relationship with nature.

The Pastoral and the Picturesque

To gain a further understanding of the continuum in the representation of nature in art and its influence on 18th-century artists requires an examination of earlier depictions of nature in European art representing prevalent ideas on nature at the time. This exploration is not meant to offer a comprehensive account of art in the 18th century. The objective is to provide a general sense of the aesthetic traditions in art prior to Schubert's musical depiction of the natural world, and thus gain perspective on what Schubert's contribution to the artistic depiction of nature is, and, what it is not.

Landscape paintings of the 17th and, to some degree the 18th century, still heavily influenced by the Dutch, Italian and French schools of the 16th and 17th centuries, abounded with idealized settings in which human, historical, and mythical themes are represented:⁶

Fig.1-1 Pastoral Landscape, Imitator of Claude Lorrain (late 17th century)





Fig. 1-2 Roman Landscape, Nicola Poussin (1639)

The first (fig. 1-1), painted by an imitator of Claude Lorrain (1600-1682), exemplifies the French style of the 17th-century. Nicolas Poussin's (1594-1665) *Roman Landscape* (fig.1-2) also reflects nostalgia for the arcadian past in which nature is "rendered" to suit the human context (in this case, a biblical setting) of the canvas. The inherited higher "realism" of Baroque paintings from the Renaissance also emphasized symmetry and linear perspective, a striving for geometrical perfection. Neil Evernden:

Theirs was no homage to reality; it was a homage to God, the great Geometer. It was an attempt to depict a perfect world, the world as it *ought* to be. Linear perspective then, with its dependence on optical principles, seemed to symbolize a harmonious relationship between mathematical tidiness and

nothing less than God's will. The picture, as constructed according to the laws of perspective, was to set an example for moral order and human perfection.⁷

The “picturesque” or “arcadian” depiction of landscape in visual art has its analogues in the music of the 18th century, albeit occurring at a later time. Pastoral musical settings from Handel's *Messiah* (1741) to Haydn's *The Creation* (1796) and right up to the programmatic music of Beethoven's sixth “*Pastoral*” *Symphony* (1808) reflect a musical language not specific to a particular place or to individual experience; these are idealized landscapes, settings for human activities, realized through the use of familiar traditional (known to the listener) musical gestures.⁸ The brief mention of these works of genius is by no means a dismissal—they hold their rightful place in the canon, but they do not represent a departure from the aesthetic parameters for the pastoral representation of nature. Music and visual art of the 18th century are born out of the prevalent view of nature at the time, a pastoral ecology adopted by philosophers of 17th and 18th-century Europe. The scientific model for the assessment of reality established by the likes of Descartes, Galileo and Newton served as a template for a new mechanistic understanding of the natural world. As Max Oelschlaeger has pointed out, this mechanistic view of nature as “matter in motion” upheld fundamental assumptions of Modernism soon to be challenged by Romantic art and philosophy. Oelschlaeger: “...there was a critical philosophical reaction to Modernism that centered on its basic assumptions—namely, that mind and matter are metaphysically distinct substances, that the whole of nature equals the sum of its parts, that all relations are external, and that efficient causation explains

natural motion.”⁹ The ecology of nature was seen more as an economy, a self-regulated system of resources at the ultimate service of man. Donald Worster:

The climate of opinion in the Age of Reason was unblushingly utilitarian. While scientists busied themselves in collecting and classifying the facts of nature and in aligning their piety with their science, they also managed to create an ecological model that accurately mirrored the popular bourgeois mood. Its fundamental assumption was that the “economy” of nature is designed by Providence to maximize production and efficiency.¹⁰

The last decades of the 18th century would see a shift in the balance between man and nature in art, effecting a transition from a perception of the natural world conceptualized through the dualistic man/nature paradigm of Renaissance humanism, to a more holistic, integrated man/nature paradigm of reality, one which would come to reflect a Romantic worldview.

Nature in the Foreground

In Charles Rosen’s seminal book *The Romantic Generation*, an obscure text by Schiller is cited as a main source of insight into Schiller’s views on art. A review by Schiller written in 1794 of Friederich Matthisson’s poetry, describes the difference between the artist who depicts nature as a “locale of an action” (he means a human action here), and the artist who “makes pure nature the heroine of the picture.”¹¹ In other words, Schiller called for deliberate intention in visual art and literature to emphasize nature, not as a mere reflection of humankind, as it had been in the past, but as a central subject; human subjects were no longer overseeing nature—they had become “parts” of the wider

landscape. For Schiller, art was to be the forum for the long-term (over generations) cultivation, through “Bildung” or education, of an integrated individual. Art would confront the truth of modern man’s condition of alienation from him/herself and from nature.¹² Art would also be, for Schiller, instrumental in the recalibration of man’s perception of nature. This foreshadowing of modern deep ecological thought calls for no less than an attainment of wholeness, through both inner (individuality) and outer (nature) reality.

Schiller and Music

Schiller’s 1794 review also describes how an invigorated nature expressed in art can become a true re-presentation of human feelings and ideas.¹³ In Schiller’s view, music does this best; music, being abstract, can mirror the form of human sentiments and ideas, leaving room for the listener to interpret through the immediate act of listening. Charles Rosen synthesizes the text: “What Schiller demands is that the poet and the artist show us the correspondence between the sensuous experience of nature and the spiritual and intellectual workings of the mind.”¹⁴ Schiller also recognized music’s unique ability to have a direct effect on the human nervous system, resulting in a physical, even visceral reaction to modulations, dissonances, suspensions--what Rosen calls the grammar and syntax of music, thus making music an optimal carrier of the subjectivity of nature, a medium that can convey the unfathomable and overwhelming forces of the sublime.

Schiller's aspirations for music would not be realized until Franz Schubert would transform the Lied into a major genre of 19th-century music.

The Sublime in Nature

There would be a gradual shift in 18th-century art away from depictions of the beautiful to the expression of the experience of the sublime. This pervasive aesthetic, favoring the unfathomable and threatening aspects of the natural world over the beautiful,¹⁵ would preoccupy European landscape painters of the 18th and 19th centuries. Precedents in visual art such as this depiction of the human experience of the sublime in nature by Claude-Joseph Vernet (1714-1789) depict the direct effect of nature on human subjects (fig. 1-3)—nature as a subject can be said to actively engage the human subject. Such works signal a shift in focus away from “human actions.”

Fig. 1-3 Mountain Landscape with Approaching Thunderstorm, Claude Joseph Vernet (1775)



Although the almost miniature human figures remain in the foreground, nature has assumed the role of main subject. Literary works of the *Sturm und Drang* period of art, of which Goethe and Schiller were major contributors, produced many depictions of the human experience of the sublime. A loosening of formal textual structures and a new emphasis on raw emotionality would be reflected in a more subjective experience of nature, one based on direct individual perception.¹⁶ Late 18th-century musical works, such as Joseph Haydn's musical depiction of the sublime in nature (in the form of chaos), in the orchestral overture (ex.1-2) to the oratorio *The Creation* (1798), represented a groundbreaking precedent. But, while compositionally original and innovative, *The Creation* was still very much rooted in the classical aesthetic of the beautiful. For, as Lawrence Kramer has observed, the essential and pivotal gesture in this oratorio is the

major cadence, occurring in the first choral movement, that is, the first act of creation at “*and there was light.*” The light dissolves the threat of chaos and restores the utopian musical pastoral aesthetic informing the rest of the work. Lawrence Kramer: “But in the creation, both as an event in the work and in the work as an event, the pastoral divine replaces—supplants, displaces—the cosmic sublime.”¹⁷

Ex. 1-2 Joseph Haydn, *Die Schöpfung*, Opening presentation of chaos

Einführung **Largo** **Die Vorstellung des Chaos**

Clarino I:
in C. II:

Tympano
in C

Trombone
I:

Trombone
II:

Trombone
III:

Clarinetto I:
in B.

Clarinetto II:

Corno I:
in Es II:

Oboe I:

Oboe II:

Flauto I:
II:

Fagotto I:
II:

Contra Fagotto

Violino

Violino

Con Sordina
Viola

Violoncello

Basso

Beethoven would surpass Hayden in his ability to sustain sublimity (in the form of the heroic) for entire movements of symphonies.¹⁸ Beethoven signals a major shift from an aesthetic of the beautiful to one of sublimity—this transition, as Richard Taruskin so aptly expresses, can be viewed as an essential feature of 19th-century music as a whole. "The history of music in the nineteenth century could be written in terms of the encroachment of the sublime upon the domain of the beautiful."¹⁹

At roughly the same time, near the end of the 18th century, the landscape paintings of Caspar David-Friedrich's (1774-1840) would manifest an intentional artistic mediation between man and nature (fig. 1-4), putting into practice the philosophy of Schiller, the notion that art plays a key role in the education (Bildung) of man. Friedrich: "The artist must act as an intermediary between man and nature...for mankind cannot comprehend its meaning."²⁰

Human subjects gradually appear more frequently as lone figures on the canvas, or they do not appear at all. With no human subject at all, nature then becomes the sole conveyer of meaning:



Fig. 1-4 Mountain Landscape, Caspar David Friedrich (1822-23)

As in music, visual art moves toward a greater level of abstraction; the human as subject, is rendered invisible, the viewer's perception informed only subliminally by the artist's perspective. The symbolic presence of natural castle-like ruins in the background underlines the insignificance of human endeavors against the foreground of an everlasting natural world. Indeed, with *Mountain Landscape* (1822-23) (fig.1-4) Friedrich's "composition" guides the viewer, effectively conveying Rosen's summation of Schiller's vision for art, in Rosen's words, "the correspondence between the sensuous experience of nature and the spiritual and intellectual workings of the mind."

The Second Berlin School and the Lied in the 18th Century

Charles Rosen claimed that "Schubert is in part the most significant originator of the new Romantic style and in part the greatest example of the post-classical composer," and "...the principles on which most of his songs are written are almost entirely new; they are related to the Lieder of the past only by negation: they annihilate all that precedes."²¹ And although Rosen's words did not refer specifically to the role of nature in Schubert's songs, it is clear that the depiction of nature was a catalyst behind much of Schubert's departure from classical style.

The "predecessors" of the Schubert Lied have been given this label in accordance with the generally accepted notion that the Lied was really a minor genre before Schubert. Richard Taruskin points out that, among his twenty odd Lieder, Mozart's "Das Veilchen"

(a poem by Goethe) is perhaps the composer's most significant (along with "Abendempfindung") contribution to the Lied genre, but he regards most of Mozart's output as "miniaturized opera arias."²² Beethoven wrote twice as many Lieder, but he also lived twice as long.²³ Even Beethoven's song cycle *An die Ferne Geliebte* falls under 18th-century stylistic traditions of Volkstümlichkeit and its adherence to strophic form, albeit with a varied piano score for each strophe (ex. 1-3, 1-4):²⁴

Ex. 1-3 Ludwig van Beethoven, *An die Ferne Geliebte*, opening vocal phrase, mm.9-12

Ziemlich langsam und mit Ausdruck. Componirt im April 1816.

Auf dem Hü - gel sitz' ich spä - hend in das blau - e Ne - bel -

And then in the second strophe:

Ex. 1-4 Ludwig van Beethoven, *An die Ferne Geliebte*, second strophe

Ach, den Blick kannst du nicht se - hen, der zu dir so glü - hend

There is no intention here to delineate or emphasize the landscape sonically. Instead, Beethoven expresses the human emotional journey of the wanderer protagonist. Although rooted in a genuine desire for a rapprochement with nature, the music remains largely in the background, providing a quaint and picturesque backdrop for the text. Nature is not yet a central subject, certainly not as in Schiller's vision.

“Lieder” and the Second Berlin School

A more significant contribution to 18th-century and early 19th-century German Lieder came from the composers of the so-called Second Berlin School, most notably Johann Friedrich Reichardt (1752-1814), Karl Friedrich Zelter (1758-1832), Johann Rudolf Zumsteeg (1760-1802), and Johann Abraham Peter Schulz (1747-1800).²⁵ These lesser composers would embrace the folk-like song style already established by earlier 18th-century composers (The First Berlin school) such as Carl Philipp Emanuel Bach (1714-1788), who had set numerous original “Volkslieder” to music. The Second Berlin School served, in a sense, to consolidate the oral Volkslieder and the more sophisticated poetry written of the second half of the 18th century.²⁶

It is worth noting in the late 17th and early 18th centuries, the term “Lied” did not originally define a song, but an orally transmitted poem. Germany was at the time a series of separate kingdoms or states all heavily influenced by French, Italian and English

culture. The French aristocracy in particular had a great influence on the ruling classes throughout Europe, not only dictating tastes and trends in politics and science, but also in the arts. Power imbalances and the rising discontent among the middle-class in Europe would eventually culminate in the Revolutionary war of the 1790s. In Germany, the pressure from outside cultures and impending political strife and war would feed German nationalism and the need to reclaim authentic and distinctly German cultural artifacts.

One such trend would be the restoration of German *Volks* Lieder, and perhaps no single individual contributed more to the restoration of German folk poetry than Johann Gottfried Herder (1744-1803), who, in 1778, published his *Stimmen der Völker* (Voices of the People), a collection of orally transmitted verse. These “Lieder,” as Herder coined them, represented an historical continuum of real stories and experiences and would help restore German pride in its cultural heritage and shield its language from outside influences. The melodic and rhythmic characteristics of these texts earned them the title of “Lieder.” The musicality of the texts facilitated memorization, assuring the simplicity and familiarity required for the average listener or reader. Led by the likes of Herder, this trend or appropriation of folk poetry reflecting German identity would produce an astonishing volume of publications of “Lieder” collections in the 18th century. The second half of the 18th century would see a trend among German poets to write original works which emulated or imitated the *Volkston* of orally transmitted poems. In this context, one sees why musical settings of these “Lieder” faced the pressures of the prevailing aesthetic priorities of the time.²⁷

Another concurrent development in European 18th-century literature was the well-known rediscovery of pagan literature reflecting a pre-modern, simpler existence with nature. The works belonging to Weimar Classicism, whose poets (Herder, Schiller, Goethe etc.) will continue to be central in this paper, reflected a new desire to restore the reciprocity between man and nature that had been severed by Modernity.

Goethe and the “Volkstone”

Goethe’s well documented endorsement of the “Volkstone” favored by composers of the Berlin school for the settings of his poetry has been a central point of discussion surrounding the evolution of the Lied genre. This could have been partly due to his close friendship with Zelter and working relationship with Reichardt. But we know that Goethe initially disapproved of Beethoven’s settings, lamenting the distraction of more elaborate accompaniments.²⁸ Goethe was particularly concerned by the composer’s manipulation of the intended rhythmic meter of the text and displeased with through-composed Lieder in general.²⁹ The poet had clearly come to expect song settings to be at the service of the textual meter. Reichardt, for example, had set Goethe’s “Erlkönig” in a typical homophonic texture of Volkstümlichkeit, the music functioning as a supporting backdrop to the meter of the text, and thus preserving the poems primacy as a speech artifact,³⁰ not unlike our previously discussed “picturesque” landscape paintings, with nature in the background.

The doubling of the melody in the right hand can be seen as a “default” setting. This musical setting observed 18th-century classical “galant” mannerisms in which the accompanying instrument served as just that –a suitable harmonic background for the melody without the distraction from a more complex, independent accompaniment in which nature as a subject could find equal footing. The melody in the foreground reigned supreme, carrying the abstract human conception of the outside world (Nature) put forth in the poem. In other words, these Lieder were still monological, not dialogical works, mind and nature not parts of a whole, but separated by the “composition” of the composition. Nature was not yet “talking back” and remained a quaint utopian idea. From this point of view, it is understandable that Goethe was attracted to settings in which the original integrity of the artifact was preserved. This was, after all, a text-based medium in which the human component retained its dominant role as the carrier of the melody; this monophonic environment can be understood as a musical aesthetic in which the vestiges of a 16th-century humanism remained entrenched.

Zelter’s setting of “Gretchen am Spinnrade” (1810) is emblematic of the primacy of the word in 18th-century Lieder style. The choice of title itself here seems somewhat ironic, as the subjectivity of the spinning wheel is omitted in favor of the human protagonist’s name “Margarethe.” A possible mimetic intimation (ex. 1-5) of the spinning wheel in the prelude is soon forgotten, as the textual agenda is given full primacy with the onset of the melodic line. Conversely, in Schubert’s famous “Gretchen am Spinnrade” (1815) the mimetic wheel would be continuous and pervade the entire song.

Ex. 1-5 Karl Friedrich Zelter, *Margarethe*, mm. 1-21

Margarethe.

№ 12. *Andantino.*

Gesang.

Fortepiano.

Meine Ruh ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmer mehr. Wo ich ihn nicht hab' ist mir das Grab, die ganze Welt ist mir ver-

Schubert and the Second Berlin School

To a public accustomed to the strophic paradigm of the Second Berlin School, many of Schubert's songs did not adhere to the aesthetics that had to come define the Lied. And as Raymond Monelle has pointed out, citing a review in the *Allgemeine Musikalische Zeitung*, the Schubert Lied was, in the traditional 18th-century meaning of the term, not a Lied at all:

“Er Schreibt keine eigentliche Lieder und will keine Schreiben...sondern freye Gesänge.” For the “lied” embraced, among other things, a strophic arrangement, for the lied was meant to mirror the emotions and techniques of oral transmitted traditions. This strophic arrangement can be seen either in fact or in echo, throughout the literature of German song, but Schubert's songs show a resolute departure from it in the direction of *Durchkomponieren*.³¹

Monelle's contention that Schubert's Lieder represent the beginning of a “divorce between words and music” is arguable. Rather I will suggest a new primacy of the music reveals the need to depict the outer-world.

Given the Lied aesthetic of his day, Goethe's response (or lack of response) to Beethoven and Schubert is understandable. In light of Schubert and Beethoven's place in the canonic repertoire, some have questioned Goethe's taste or insight into music. One might ask whether Goethe, accustomed to the monophonic transparency of Reichardt's settings, was ill prepared for songs in which the text is subjected to a musically animated landscape. In Schubert's setting of "Erlkönig" (ex.1-6), for instance, the text is clearly one animating force within a broader dialogue between human subjects and nature. Not until the piano "accompaniment" began depicting a more pronounced outer-world independent of the melody that nature emerged as an autonomous subject:

Ex. 1-6 Franz Schubert, *Erlkönig*, mm. 1-22

Singstimme. Schnell.

Pianoforte. *pp* *3* *3* *3* *3*

Wer rei-tet so split durch

Nacht und Wind? Es ist der Va-ter mit sei-nem

f *p*

Without Schubert's mimetic animation of the stormy night forest, all entities in nature would have remained objects of intellectual abstraction. Schubert's prelude to "Erlkönig" is a prime example of his prioritization of the outer-world, the landscape against which the human protagonist is then sonically juxtaposed. Even the first staggered entry of the vocal part appears to be "thrown" or unsteadied by stormy night environment of the piano

score, and this persists throughout the song. The “hoof step” triplets do however still adhere to the traditional depiction of galloping heard in Reichardt’s setting.

Early through-composed Schubert songs such as “Adelaide” (1814) already show signs of nature-driven innovation, namely a conscious and deliberate use of harmonic and mimetic techniques to depict a more specific, detailed landscape. The A section pays tribute to the gallant melodic setting written by Beethoven some twenty years earlier:

Ex. 1-7 Franz Schubert, *Adelaide*, mm. 1-23

Mässig.

Singstimme.

Pianoforte.

Ein - sam

wandelt dein Freund im Früh - lings - gar - ten, mild vom lieb - lichen Zau - berlicht um.

flos - sen, das durchwanken - de Blü - then - zwei - ge zit - tert: A - - de - la -

i - - de. In der spie - gelnden Fluth im - Schnee der Alpen,

At first glance, this exposition has all the features of a classical 18th-century Lied such as Mozart's "Abendempfindung" (1787) with its elegant eighth-note accompaniment and noble melodic line:

Ex. 1-8 Wolfgang Amadeus Mozart, *Abendempfindung*, mm. 1-10

The image shows a musical score for Wolfgang Amadeus Mozart's 'Abendempfindung' (K. 476). The score is in G-flat major (one flat) and 3/4 time. It is marked 'Andante.' and 'Piano'. The vocal line (Singstimme) and piano accompaniment (Pianoforte) are shown. The lyrics are: 'A - - - bend ist, die Son - ne ist ver - schwin - den und der Mond strahlt Sil - - - ber -'.

It is in the B section (ex.1-7, m. 22), precisely where the landscape with all its subjects make their appearance that Schubert's "Adelaide" is injected with harmonic delineations of the various subjects in nature, all seeming to call her name or take on her shape:

- The mirroring river and the alpine snow (tonic- A-flat major), (ex.1-7, m. 22)
- The clouds of the nightfall sky (submediant-F minor), (ex. 1-10a)
- The stars (in the submediant of F minor-D-flat major), (ex. 1-10a)
- The evening breeze (after the tonicization of G-flat major on *Adelaide* the breeze's gentle whispering takes the mimetic triplet motif), (ex. 1-10a)
- Silver bells rustling in the grass (relative minor of G-flat major—E-flat minor), (ex. 1-10a)
- Waves and Nightingales (submediant of E-flat minor—C-flat major), (ex. 1-10a)

This generous use of submediant tonalities will become a central theme in later chapters, as we examine the use of mediants in the delineation of landscape. The nightingale's call to *Adelaide* (ex. 1-10b) appears to be headed toward a return to the tonic via the 6/4 tonic chord on the first iteration of the name, but Schubert personalizes this call in the particularly haunting supertonic key of B-flat minor, before letting the piano play out the short tonal distance back to the recapitulation in the tonic. Each repetition of *Adelaide* is in a different tonality, lending more of a multi-dimensional quality to the rich field of experience Schubert is painting. The final subjects to call her name "ganz deutlich" (very clearly) are the leaves of the tree grown out of the ashes of the wanderer's heart—the three calls are progressively softer—the listener is finally carried from the tree canopy to the wanderer's resting place beneath the tree: The descending figure on the second iteration in the bass voice (through submediant and flat submediant) evokes a first feeling of depth: the third and most haunting of the three *Adelaides* evokes a more murky and dense texture of immersion as the descending bass line touches, only for a moment, the major submediant of F major (via a passing A natural against the B flat in the voice melody) before a further darkening of the texture with a passing 6/4 minor tonic on the final cadence. These subtle gestures make a world of difference in how a specific physical outline of an embodied experience of place is achieved.

This specificity of place is a defining characteristic of the Schubert Lied, moving toward an intimate individual experience of nature. This is achieved through various

compositional tools which would revolutionize the musical depiction of depth, lateral movement, space, locomotion, texture, topography, to name a few.

In Beethoven's setting (1795) of the same poem, the three iterations of *Adelaide* are beautifully contrasted, but lack the specificity of location. The second iteration conveys a more epic, heroic character reminiscent of larger-form constellations such as opera and symphonic repertoire. The horn-calls in the coda-like piano interlude before the final iteration recall folk-like pastoral evocations of nostalgia and longing:

Ex. 1-9 Beethoven, *Adelaide*, final measures

The image displays two systems of musical notation for the final measures of Beethoven's 'Adelaide'. Each system consists of a vocal line (soprano) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

First System: The vocal line begins with the lyrics 'i - de!' followed by a long rest, then 'A - de - la - i -'. The piano accompaniment features a series of chords in the left hand, with a crescendo leading to a final chord marked *f* (forte). The right hand of the piano has a melodic line that rises towards the end.

Second System: The vocal line continues with 'de!' followed by a long rest, then 'A - de - la - i - de!'. The piano accompaniment continues with chords in the left hand, marked *p* (piano) and *pp* (pianissimo). The right hand has a melodic line that descends towards the end.

Ex. 1-10a Schubert, *Adelaide*, mm. 24-41

in des sin - ken - den Ta - ges Gold - ge - wöl - ke, im Ge - fil - de der

Ster - ne strahlt dein Bild - niß, dein Bild - niß, A - de - la -

de! A - beud - lüft - chen im zar - ten Lau - be flü - stern,

Sil - ber - glückten des Ma ßs im Gra - se säu - sen, Wid - len

rau - sen, und Nach - ti - gal - len flü - ten! A - de - la -

The musical score consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are in German. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *pp*, *mf*, *crissc.*, and *ff*.

the perception that Schubert was not a “man of the world,” that his provinciality was reflected in his attraction to “smaller” compositional forms such as the Lied. There was also the notion that Schubert lacked literary sophistication, the oft-cited rationalization being his apparent lack of discernment between “good” and “mediocre” poetry, as witnessed by his settings of such a wide range of poets, from the totally obscure, some of whom were personal acquaintances or friends, to the universally recognized, such as Goethe and Schiller. While these long-held assumptions die slowly, the work of such scholars as Susan Youens, Lorraine Byrne and Susannah Clark have shed light on Schubert’s subtle insight into the most sophisticated poems of his day.³² On the other hand one might see Schubert’s locality as a distinct advantage; a geographical buffer between himself and the German Jena poets at a time when travel and communication was still relatively slow could have lessened outside pressures of conformity with culturally established aesthetics of artistic expression. One can only speculate on what Schubert may have done if Goethe had in fact responded with a long list of revisions to his “Erlkönig” An enticing thought indeed. But an artistic dialogue between these two major figures may not have produced such a radically innovative “Erlkönig” This is not to suggest that Schubert lived in a cultural vacuum, for many of Schubert’s closest friends were writers and poets. Schubert enjoyed the advantages of living in the artistically stimulating climate of a major European cultural center. We cannot underestimate the influence of his inner circle of friends and acquaintances, that is, the so-called Biedermeier poets such as Bauernfeld, Bruchmann, Collin, Craigher, Hüttenbrenner, Kenner, Leitner, Mayrhofer, Pyrker, Reil, Schlechta, Schober, Seidl, Senn, Spaun and

Stadler. Also, Schubert's settings of the so-called German poets (Claudius, Gerstenberg, Herder, Höltz, Jacobi, Klopstock, Kosegarten, Matthisson, Salis-Seewis, Schubart, Stolberg) display insightful knowledge of a wide range of poets whose verse would continue to be part of collections throughout the 19th century.³³ These German poets were generally born some twenty years before Schubert (Goethe and Schiller even earlier). In short, Schubert was not from the generation of Romanticism in literature which came to fruition in the second half of the 18th century. While this is not a central topic of this essay, the time lag between the emergence of the philosophical ideas behind the poems and their expression in art, or in music in this case, served as a buffer, giving Schubert license to re-define the aesthetic of these artworks. European artistic movements appear to have germinated according to patterns of regionality and factors particular to each art form, the "normal" established order being literature, visual art, and music respectively. Seen in this light, the intimacy of Goethe's collaboration with Zelter, for instance, would have made digressions from the poet's original conception and performance agenda difficult. As we shall see, Schiller's ideas, for example, would need a few decades before they were manifested in music. And numerous important marriages of text and music were created without any direct collaboration between composer and writer. There is perhaps no better example of this than Schubert's Goethe songs. Schubert's lesser-known *Gesang der Geister über den Wassern* (D741), a work for male chorus and chamber ensemble, will be shown to epitomize Schubert's innovation in terms of the musical depiction of nature, a work with which Schubert ambitiously attempted a synthesis of Goethe's pantheistic philosophy of nature.

Lawrence Kramer has advanced that “The other imperative of the Schubert Lied is to align the Lied with the widespread effort of literary and philosophical Romanticism to represent subjectivity in action.” And then later “The purpose is to represent the activity of a unique subject, conscious, self-conscious, and unconscious, whose experience takes shape in a series of conflicts and reconciliations between inner and outer reality.” Kramer recognizes that the Schubert Lied, in its effort to depict the relationship between inner and outer reality would transcend or transform the original intent of the text. While still expressing the meaning of the text, as any song does, Schubert’s songs in Kramer’s word “The musical persona affirms itself by recasting the rhetoric, rhythm, and imagery of the text, reinvesting the textual material with new subjectivity.”³⁴ The subjects gain a life of their own, if you will—they are sonically unleashed upon the soundscape of Schubert’s creation. The breakdown of the treatment of subjects was differently organized to serve a different premise or agenda. Clearly, the depiction of “conflicts and resolutions” between inner and outer reality, seen by Kramer as a process driving innovation in the Schubert Lied, is an inherently ecological one, encapsulating the relationship of mind and nature. In the Schubert Lied, the natural world is outer reality, and nature is a subject which drives the lied toward innovations in form, structure, harmony and motivic treatment.

It is important to remember that elements of *Volkstümlichkeit*, such as strophic form, simplicity, folk dance rhythms, monophonic texture and musical gestures known to the listener (musical iconography), such as horn-calls (nostalgia), would continue to inform

numerous Schubert songs throughout his career. Strophic, or the sometimes aptly named “natural” settings, such as Goethe’s “Heidenröslein,” written in 1815 (roughly the same time as “Erlkönig”), serve as a prime examples of Schubert’s awareness and mastery of this tradition, albeit with an unprecedented touch of irony.³⁵ Schubert’s setting of “Der König in Thule” also exemplifies the strophic adherence to the 18th-century literary push to embrace pagan, medieval oral traditions.³⁶

Volkstümlichkeit in music would resonate well beyond the span of Schubert’s life,³⁷ but the following chapters will focus primarily on works which, through the depiction of nature, broke free of this tradition. In the hands of Schubert, the through-composed Lied or “artistic” song would gain legitimacy as a major art form, an elevation to the pedestal of “Kunstlied” or “artsong.” Indeed, the Schubert Lied would become a platform for the intentional, exhaustive and unprecedented expression of the human individual perception and experience of nature. And, unlike the art works of the 18th-century, conceived as “domestic” and “quaint” mediums for the experience of nature, an “interior” view of nature, as it were, Schubert’s vocal music would begin to express a sometimes raw and primeval confrontation with the same sublime forces of nature, transferring the listener’s perspective to an “exterior” soundscape.

Schubert’s musical preoccupation with nature would in fact transcend all that came before, not only fulfilling Schiller’s desire for artistic evolution and influencing art as a

whole in the 19th and 20th centuries, but epitomizing the contemporary deep-ecological view of the Romantic experience of nature.

Conditions

In the interest of environmental/ecological awareness, deep ecology, while concerned with the relationship between mind and nature, has the ultimate mission of effecting a change in mankind's interaction with the planet. But in undertaking a deep-ecological reading of Schubert's vocal music, one must remember that there were obvious and immediate "environmental" conditions affecting the composer's everyday life.

Leon Bonstein has suggested that literary or theoretical interpretations of Schubert's musical preoccupation with nature, while valid, have overlooked the immediate conditions of the composer's everyday life. Bonstein takes a refreshing ethnographic approach, looking at the very real and deplorable conditions of Schubert's Vienna, from dense population density (38 per household!), smog, easy transmission of disease due to cramped living conditions, to poor air quality, to name but a few. By modern standards these terrible conditions would have affected Schubert, who lived in the inner city where the air was stagnant, given the topography of the surrounding area. This is certainly not the textbook, "romanticized" Vienna of beautiful baroque architecture and quaint cafes often associated with Schubert's life!³⁸ Clearly, Schubert and his friend's frequent excursions to the outlying hills afforded much needed respite from the notoriously bad air of the inner city. And while there is no direct record from Schubert on this topic, it would seem reasonable to claim that there is a correlation between the urban conditions of

Vienna, that is, the gradual encroachment of industrialization, and the pervasive preoccupation with nature in Schubert's work. Just as there is a need for a vital debate surrounding ecology and environmentalism today, the conditions were very much present in the urban centers of early 19th-century Europe.

The Romantic Composer

In Schubert, one sometimes see an ordered and melodic adherence to Classical principles, as well as distinctly “modern” harmonic and structural features reflecting the Romantic style. These contradictions cause Schubert's place in the canon of Western music to constantly shift from the Classical to the Romantic. The periodization of so-called Classical and Romantic periods as a whole has always been a highly debatable topic. There is plenty of disagreement regarding the proper place of Beethoven and Schubert in the grand scheme of periodization of Western music history. Beethoven in particular, who straddled the 18th and 19th centuries, seems to defy our need to neatly locate the Classical/Romantic transition at the turn of the century. Even the later works of Haydn and Mozart show traits that were seen at the time as departures from what was considered a proper “Classical” musical aesthetic.³⁹

Periodization will always remain a “moving target.” But one of the main objectives of this essay will be to reaffirm the role of the musical depiction of the human perception and experience of nature as a determining factor in innovations that would come to be

called “Romantic” in style. And having already established that this topic is inherently ecological, the historical context of Schubert’s Lieder presented in this essay will be filtered inversely through the fine comb of the multi-disciplinary discourses of deep-ecology. For as we will see, these discourses have re-visited and re-claimed the Romantic view of nature, and, as such, can serve to elucidate and re-evaluate the works of perhaps Romanticism’s biggest contributor to the artistic preoccupation with nature—Franz Schubert.

¹ See Klaus Eggensperger. “Schillers Gott: Bemerkungen zu den Götter Griechenlands” *Pandaemonium Germanicum*, Vol. 9, 2005, pp. 63-75. Eggensberger analysis of this poem demonstrates how Schiller expressed ideas consistent with the “religion of nature.” Nature, for Schiller, had been rendered lifeless by the mechanistic view of nature of the Enlightenment. Schiller envisages a re-invigorated experience of nature through art. See also Isaiha Berlin. *The Roots of Romanticism* (Princeton New Jersey: Princeton University Press, 1999), p. 85. Berlin discusses Schiller’s views on art in the context of the “noble savage” doctrine of the 18th century.

² For more background on Rousseau’s association with the doctrine of the “Noble savage” or Romantic primitivism see Max Oelschlaeger. *The Idea of Wilderness: From Prehistory to the Age of Ecology* (New Haven and London: Yale University Press, 1991), p. 110.

³ In his letters on aesthetics and in a later stanza of the same poem Schiller famously laments the “Entzauberung” or “disenchantment” of the world. Implicit here is the gradual demystification of man’s view of the cosmos brought on by the scientific discoveries of the Enlightenment. Schiller was also pointing to the ancient Greeks’ assignment of deities to the outer world of nature as a template for the re-claiming of an immanent spirituality. See Friederich Schiller. *On the Aesthetic Education of Man*. Trans. R. Snell. (New York: Frederick Ungar, 1977). See also Klaus Eggensperger. “Schillers Gott: Bemerkungen zu den Götter Griechenlands” *Pandaemonium Germanicum*, Vol. 9, 2005, pp. 63-75. For a wider context of Schiller’s notion of “disenchantment” and subsequent appropriations of this term see Richard Tarnas. *Cosmos and Psyche* (New York: Penguin Books, 2007), pp. 16-25.

⁴ See Neil Evernden. *The Natural Alien: Humankind and Environment* (Toronto Buffalo London: University of Toronto Press, 1985), p.30.

Here Evernden is citing directly from M.H.Abrams. *Natural Supernaturalism: Tradition and Revolution in Romantic Literature* (New York: Norton 1971), p. 260.

⁵ See John Williams. *Wordsworth Translated: A Case Study of the Reception of British Romantic Poetry in Germany 1804-1914* (London New York: Continuum Publishing, 2009), p.27

⁶ See Charles Rosen. “Mountains and Song Cycles” in *The Romantic Generation* (Cambridge, Massachusetts: Cambridge University Press, 1998), p. 131.

⁷ Evernden. *The Natural Alien*. p. 49.

⁸ Rosen. *The Romantic Generation*. p. 132.

⁹ Oelschlaeger. *The Idea of Wilderness*. p. 99.

¹⁰ See Donald Worster. *Nature’s Economy: A History of Ecological Ideas* (Cambridge: Cambridge University Press, 1977), p. 52. This oft-cited history of ecological thought constitutes a foundational source for deep ecologists and eco-phenomenologists.

¹¹ Rosen. *The Romantic Generation*, p. 127.

¹² Dr. Jeanne S. M. Willett. Schiller: “Naïve and Sentimental Poetry” • (arthistoryunstuffed.com, March

2010) Accessed Feb 25, 2013.

¹³ Rosen. *The Romantic Generation*, pp. 126-132.

¹⁴ Rosen. *The Romantic Generation*, pp. 126-132.

¹⁵ Two important treatises of the 17th- and 18th-century are at the root of the 18th-century sublime in nature: Firstly, see Edmund Burke. *A Philosophical Inquiry into the Origin of our Ideas on the Sublime and the Beautiful*. ed. James T. Boulton, (Oxford: Basil Blackwell, 1987). Published in 1757, this first attempt at a theory of the sublime would influence philosophers such as Emmanuel Kant, who would also explore the notion of the sublime. See Emmanuel Kant. *The Critique of Pure Reason*, Translated by Norman Kemp Smith (New York: St. Martin's Press, 1965), and also Kant's *Critique of Judgment*. See Emmanuel Kant. *Kritik der Urteilskraft*, ed. Gerhard Lehmann. (Stuttgart: Phillip Reclam Verlag, 1966).

For a succinct account of Kant's ideas on the human perception of nature articulated in above-mentioned books, see Max Oelschlaeger. *The Idea of Wilderness*, pp. 112-121.

For a clear account of Burke's Treatise, see Nicolas Trott. ed. Duncan Woo "The Picturesque, the Beautiful, the Sublime" in *A Companion to Romanticism* (Oxford: Blackwell Publishing, 2009), pp. 72-85. Secondly, Thomas Burnet's earlier *Sacred Theory of the Earth* (1691), in which Burnet theorized that the earth's mountains were the result of an ancient cataclysm in which the formerly perfectly spherical earth imploded into its hollow water-filled centre.

For an account of Burnet's impact on the 18th-century perception of nature and its expression in the arts (including the likes of Goethe), see Charles Rosen. "Mountains and Song Cycles" in *The Romantic Generation*, pp. 142-159. The trend toward the expression of the experience of sublime in art was also heavily influenced by travel accounts of naturalists and literary figures of the 18th century. Rosen relies heavily on travel writings in building his examination of the emergence of "direct perception" in 18th-century writings. The very "en vogue" experience of the sublime in nature in the 18th century was best experienced from the safety of domestic comforts of urban dwellings housing the consumers of such art. Travel writings in the 18th century by literary figures and naturalists reported on the thrill of the imposing and unfathomable dimensions of naturally occurring phenomena in nature (i.e Alps, cliffs, thunderstorms). And, as Charles Rosen points out, all these are signs of the emerging role of direct experience as a catalyst for what will later be called pre-Romantic works of art.

For an informative and more in-depth discussion on Burnet's theory and travel writings and art of the 17th and 18th centuries, see Simon Schama. "Vertical Empires, Cerebral Chasms" in *Landscape and Memory*. (New York: Vintage Books, 1996), pp. 447-513.

¹⁶ For a discussion surrounding Goethe's Sturm und Drang poems and Schubert's settings, see Lorrain Byrne. *Schubert's Goethe Settings* (Burlington: Ashgate Publishing, 2003), pp. 58-77.

The plays of Schiller, such as *Die Räuber* (1781) and Goethe's *Die Leiden des Jüngers Werther's* are also ascribed to the Sturm und Drang period in literature—in both works, a heightened sensory experience of nature and the forces of the sublime are put forth.

¹⁷ See Lawrence Kramer. "Recalling the Sublime: The Logic of Creation in Hayden's Creation," *Eighteenth-Century Music*, Vol. 6, No. 01, March 2009, p. 45.

¹⁸ One need look no further than to Beethoven's "Eroica" third symphony, in which the spirit of the French Revolution was expressed (The work was dedicated to Napoleon, a gesture which Beethoven later retracted). And of course, the heroic finale chorus of the 9th symphony, which, fittingly employs a text by Schiller, the famous "Ode to Joy."

¹⁹ See Richard Taruskin. *The Music of the 17th and 18th Centuries: The Oxford History of Western Music* (Oxford: Oxford University Press, 2005), p.644.

See Linda Siegel. "Synaesthesia and the Paintings of Caspar David Friedrich" *College Art Association, Art Journal*, Vol. 33, No.3, Spring, 1974, p. 200.

²¹ See Charles Rosen. *The Classical Style* (London Boston: Faber and Faber, 1971), p. 454.

Rosen points out that, while adhering to classical form in his instrumental and symphonic works, Schubert would break new ground with his Lieder, prioritizing expression of individual emotion, and employing repetition as a means to achieving a "Cumulative effect" rather than a "Discursive" dramatic aesthetic typical of 18th-century composers such as Beethoven and Mozart.

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- ²² See Richard Taruskin. *Nineteenth Century Music: Oxford History of Western Music* (Oxford: Oxford University Press, 2005), p.131.
- ²³ Taruskin. *Nineteenth Century Music*, p. 131.
- ²⁴ Taruskin. *Nineteenth Century Music*, pp.131-134. Taruskin observes that though there is a clear increase in “Personal sentiment” in Beethoven’s *An Die Ferne Geliebte*, the overall style adheres to Volkstümlichkeit. It is also worth mentioning that, like Hayden, Beethoven would set over a 150 folk songs settings for patrons over his career.
- ²⁵ History has been more kind to Reichardt and Zelter than to other composers of the Second Berlin School: Reichardt composed some 1500 songs, many of which were poems by important literary figures such as Goethe. Zelter’s Lieder perhaps overshadowed Reichardt’s, partially owing to Zelter’s close personal ties to Goethe.
- ²⁶ See Kenneth Whitton. *Goethe and Schubert: The Unseen Bond* (Portland Oregon: Amadeus Press, 1999), pp. 34-40. Whitton underlines Reichardt and Zelter’s connections and commitment to the Volkstümlichkeit of their day, while stressing the influence of their though-composed songs on Schubert’s choices of poetry and compositional style.
- ²⁷ These paragraphs on the well documented revival of folk poetry or “Lied” in the political and cultural context of 18th-century Europe were informed by two informative texts on this subject: See Kenneth S. Whitton, *Goethe and Schubert: The Unseen Bond*, pp. 23-29, and also Taruskin. “Volkstümlichkeit” in *Eighteenth Century Music*, pp. 119-166.
- ²⁸ See Raymond Monelle. “Word Setting in the Strophic Lied,” *Music and Letters*, Vol. 65, no.3, July 1984, p.230. See also Taruskin. *Eighteenth Century Music*, p.132.
- ²⁹ Monelle, Whitton and Taruskin (see above notes 24-25-26) all allude to the speculation that Reichardt and Zelter (the latter, more so) might have influenced Goethe toward their strophic style, and possibly intentionally kept Schubert’s music out of Goethe’s hands. Goethe famously failed to respond to Schubert’s inquiry regarding the setting of *Erlkönig* he had sent to Goethe. Goethe did eventually hear a live performance of Schubert’s *Erlkönig*—see Taruskin. *Eighteenth Century Music*, p.151.
- ³⁰ Reichardt’s *Erlkönig* is one of the few of his settings still holding a place in the concert repertoire. It would seem that this song provides a much-needed alternative programming choice for recitalists. Such folk-like strophic settings represent a challenge to both singer and pianist, for they must sustain the dramatic arch through the repetitions of the strophic verses. Especially the singer, the carrier of the word, is featured as the principal instrument of expression, as in a monologue, displaying a wide palette of vocal colors, dynamics and word painting abilities, all at the service of the story-telling agenda, a once-removed account by the speaker or singer.
- ³¹ Monelle. “Word Settings in the Strophic Lied,” p.229.
- ³² Literary and analytical research into Schubert’s Lieder have largely debunked this antiquated perception of Schubert. Most recently, the compelling work of Susannah Clark has traced the history of the perception of Schubert. She demonstrates how the singer Johann Michael Vogl, who was the voice of Schubert’s songs during his career, disseminated the false perception that Schubert was somehow a naïve clairvoyant genius, a notion which would inform the perception of Schubert for generations. See Susannah Clark. *Analyzing Schubert* (Cambridge: Cambridge University Press, 2011), pp. 6-23. For a compelling argument underlining the depth and quality of Schubert’s early education, see also Whitton, *Schubert and Goethe: The Unseen Bond*. pp.87-96.
- ³³ See Jane K. Brown. “The Poetry of Schubert’s Songs” in ed. Raymond Erickson. *Schubert’s Vienna* (New Haven and London: Yale University Press: 1997), pp. 186-191.
- ³⁴ See Lawrence Kramer. “The Schubert Lied: Romantic Form and Romantic Consciousness” ed. Walter Frisch, *Schubert: Critical and Analytical Studies* (Lincoln and London: University of Nebraska Press, 1986), pp. 201-202.
- ³⁵ Richard Taruskin points out that, while Schubert adhered to the aesthetic of Volkstümlichkeit, his use of irony served to integrate the “Natural” style of his predecessors within the wider artistic scope of the emerging “Kunstlied” or art song. See Taruskin. *Eighteenth Century Music*. pp. 145-148.
- ³⁶ See Lorrain Byrn. *Schubert’s Goethe Settings* (Aldershot: Ashgate Publishing, 2003), pp. 335-339.
- ³⁷ The *Balladen* of Karl Loewe (1796-1869), whose enduring settings of Goethe’s lyric ballads remained

rooted in the pagan simplicity of *Volks Gedichte*; Johannes Brahms (1833-1897) would contribute significantly to the preservation or restoration of numerous folk songs (Volkslieder, Liebeslieder Walzer etc...); Hugo Wolf's (1860-1903) large contribution of folk poems in his *Italienisches Liederbuch* and *Spanisches Liederbuch*; Gustav Mahler's *Des Knaben Wunderhorn* settings of folk poems assembled by Clemens Brentano; Richard Wagner's appropriation of medieval Norse Tales of the Nibelungen for the Ring Cycle.

³⁸ See Leon Bonstein. "Reality Transformed: Franz Schubert and Vienna" ed. Christopher H. Gibbs, in *The Cambridge Companion to Schubert* (Cambridge: Cambridge University Press, 1997), pp. 15-35.

³⁹ Leon Plantinga. "Classic and "Romantic: Beethoven and Schubert" in ed. Raymond Erickson *Schubert's Vienna* (New Haven and London: Yale University Press), 1997. p. 93.

Chapter Two: Song of the Spirits Over the Waters: A Symphony of Place

In 1821, Franz Schubert completed his final setting of Johann Wolfgang von Goethe's (1749-1832) verse *Gesang der Geister über den Wassern* (D 714). The year 1821 would mark the transition to the final phase (1822 to 1828) of Schubert's life, during which the composer struggled with the disease that would eventually kill him. This final phase would see him compose some of his most enduring works, such as the song cycles and the late piano works. This final setting of *Gesang der Geister über den Wassern*, with its musical depiction of the temporality and spatiality of place within nature, is precedent setting for Schubert and everyone before him. The mode of perception manifested in *Gesang der Geister*, imbedded in the poetry of Goethe and animated by the music of Schubert, forms a subjectivity that intersects with phenomenological and indigenous modes of perception of the natural world. As such, this work represents a culmination or fusion of two great artists' preoccupation with man's place in nature.

Indeed, Schubert achieved a new level of musical representation of a physical *place*, one that goes beyond the "picturesque" depiction of landscape (discussed in the previous chapter) seen in Haydn or Beethoven or even in Schubert's own body of work up to that point. It is not my intention here to conduct a comparative study of historical musical depictions of nature. Rather, I would like to focus on a phenomenological approach to listening to this work, highlighting the musical means by which Schubert was able to bring the topography of landscape to life. In doing so, I will bring the full representational

power of this work to the listener and draw to the forefront aspects of the work most vital and relevant to today's listener. This analysis will also shed light on the compositional precedents established in this work, which would carry over into the compositional vocabulary used in later songs.

Romanticism and Deep Ecology

We must stand apart from the conventions of history, even while using the record of the past, for the idea of history is itself a western invention whose central theme is the rejection of habitat. It formulates experience outside of nature and tends to reduce place to only a stage upon which the human drama is enacted.¹ –Paul Shepard

Clearly, the question of man's place in nature appears to be more pressing, as we grapple with the prospect of climate change and the ongoing exploitation of nature. But as Neil Evernden has shown, just as there is a deeper edge of ecology, there is also a deeper edge of Romanticism, carrying many a wise message for the current ecological/environmental movement.² Evernden challenges the limiting contemporary assumptions that attribute to Romanticism sentimental and utopian views of nature. Calling for a re-evaluation of the ecological significance of Romantic thought, Evernden cites M.H. Abrams, who noted that it is “an extreme injustice that Romanticism has been identified with the cult of the noble savage and the cultural idea of a return to an earlier stage of simple and easeful nature.”³ Indeed, Evernden's words reflect a contemporary acknowledgement of Schiller's desire not to look back, but to go forward toward a “higher” awareness of nature. This deep-ecological take on the Romantic view of nature is synthesized by Donald Worster: “At the very core of this Romantic view of nature was what later

generations would come to call an ecological perspective: a search for holistic or integrated perception, an emphasis on interdependence and relatedness in nature, and an intense desire to restore man to a place of intimate intercourse with the vast organisms that constitute the earth.”⁴

The 18th-century transition in European art from the “picturesque” depiction of landscape to the depiction of the experience of the sublime, as discussed in the previous chapter, was rooted in the gradual shift in individual perception of the natural world.⁵ The subjective perception in the 18th and 19th centuries would put forward an alternative view of reality, challenging the dominant paradigm of the Enlightenment, which, through scientific abstraction, set the conditions for the objectification of nature and its subsequent exploitation.

Seen through the lens of this deeper edge of Romanticism, the potency of direct perception takes on a whole new significance. Indeed, the emergence of direct perception of landscape in Romanticism signals a rebalancing of the man/nature relationship; nature is no longer merely a backdrop for human actions, but an equal subject. The oft-labelled “subjective” individual Romantic perceiver (the wanderer) now becomes but one subject in an “intersubjective” field of experience. This phenomenological intersubjective relationship with nature is precisely what modern deep ecologists such as David Abram and Neil Evernden articulate in their call to reclaim our immediate surroundings in the name of ecology. In fact, the field of deep-ecology has long recognized commonalities of

perception between the phenomenology of perception as expressed in the work of Edmund Husserl and Maurice Merleau-Ponty, and the reciprocal relationship with the natural world seen in indigenous oral cultures. In both cases, immediate perception offers an alternative take on reality, a sensory phenomenal world in which animate qualities are attributed to non-human subjects, challenging the traditional objective assessment of reality.

Critics of Edmund Husserl's theories of direct perception argued that a subjective notion of reality, one based on immediate experience, before any analytical or scientific assessment of reality has taken place, was inherently solipsistic, for the perceiver, they claimed, was isolated in the field of experience. Husserl's response was to formulate the notion of intersubjectivity. David Abram aptly articulates the role of the body in Husserl's theory: "The body is that mysterious and multifaceted phenomenon that seems always to accompany one's awareness, and indeed to be the very location of one's awareness within the field of appearances. Yet the phenomenal field also contains many *other* bodies, other forms that move and gesture in a fashion similar to one's own."⁶ And then again: "the gestures and expressions of these other bodies, viewed from without, echo and resonate one's own bodily movements and gestures, experienced from within."⁷ It is precisely this interchange between bodies that appears to be unfolding in Goethe's text as he navigates through the animate landscape.

Ecology and Embodied Meaning

Phenomenological ideas on intersubjectivity and on what Merleau-Ponty called the “flesh of the world” have been supported and confirmed by the more recent research into the cognitive unconscious. This discourse has examined the nature of human meaning-making, how the phenomenological experience of phenomena is based on our bodily involvement in our environment. Philosopher Mark Johnson points to the centrality of movement in the embodied experience of the outer world:

Movement occurs within an environment and necessarily involves ongoing, intimate connection and interaction with aspects of some particular environment. This is a fact of monumental importance that should always be kept in mind in everything we say about the relation of self and world.⁸

Here, Johnson is confirming the inherently ecological nature of embodied meaning, for ecology is after all simply the study of ecosystems, or the study of organisms and their relationship to each other and to their environment. Johnson again:

From the very beginning, and evermore until we die, movement keeps us in touch with our world in the most intimate and profound way. In our experience of movement, there is no radical separation of self from world. We move in space through constant contact with the contours of our environment. We are in touch with our world at a visceral level, and it is the quality of “being in touch” that importantly defines what our world is like and who we are. What philosophers call “subjects” or “objects” (persons and things) are abstractions from the interactive process of our experience of a meaningful self-in-a-world. It is one of the primary facts of our existence that we are not now, and never were, either as infants or throughout human history, alienated from things, as subjects over against objects.⁹

Johnson points out that the simplest linguistic metaphors we employ on a daily basis such as “I will *get to the bottom* of this,” reveal our underlying pre-cognitive reliance on the physical experience of our surroundings.¹⁰ Therefore, Johnson reasons, even our most

abstract thoughts or philosophical ideas are embodied. Indeed, the more “objective” thought processes such as reason, logic, even thought itself, are all, for Johnson, proven empirically to be embodied. This realization places us on a “level playing field” with other animate beings.¹¹ Conversely, what has previously been seen as “subjective” perception or Romantic perception is pre-cognitive embodiment—in short, we feel, we think, and then, we compartmentalize. Thus, “feeling” our world becomes a legitimate thought process involving body and mind that is a form of knowledge.

Clearly, both discourses mentioned above seek to re-evaluate and question any notion of reality based in mind/matter or mind/nature dichotomies. In other words, in both discourses the mind is first located in the body and integrated into the very ecosystem it perceives. And, in a sense, the term “Spirit” could be defined as the metaphysical manifestation of this very process. These converging discourses can provide new modes of study for elucidating the deep-ecological core of this work: the movement of water and wind, the tacit involvement of the listener’s direct perception of moving bodies in the shifting perspective of the “Spirits Over the Waters.”

Going Forward to Go Back

From the outset, we have been working on the notion that Schubert’s music reflects the forward-looking vision manifested in the philosophy of Schiller, as opposed to the 18th-century notion of “looking back” to a simpler existence with nature. But in order to stay the course of this argument, a few points will require clarification.

In his discussion on the phenomenology of perception, David Abram points out that this discourse constitutes an attempt to retrieve a primordial sense of where we fit into nature, one based on our real experience of the world around us, that is, on an animistic reciprocity between subjects in a field of experience.¹² There are profound commonalities, deemed vitally important to Abram, between this alternative 20th-century view of reality (phenomenology) and indigenous modes of existence that have prevailed in oral cultures for millennia. But to call on indigenous animism is a delicate undertaking. For one could easily associate this re-claiming of more “primitive” modes of interaction with nature as just another version of the “noble savage” doctrine of the 18th century, precisely the tendency Schiller rejected. Or, one could just as easily criticize such a claim as too facile, a way of “scoring points” for inclusivity. But such a rash judgment would be an injustice to oral cultures and what they can teach us. This is by no means a call for the idealization or “romanticization” (perhaps we need to rethink our use of this expression!) of indigenous culture, or a utopian assessment of animism. Ken Wilbur has made clear the pitfalls of regressive views, pointing to the abundance of evidence that certain indigenous cultures behaved destructively toward the natural world.¹³ Furthermore, Wilbur reminds us also that, from an evolutionary standpoint, while what he calls the “indissociation¹⁴” of indigenous cultures with nature can represent a “closer to nature” mode of existence, the lack of separation in animistic cultures between the social plane and the surrounding natural world existed because there *never had been* any separation between the “Biosphere” (nature) and the “Noosphere” (mind). For Wilbur, indigenous animism does not constitute an “integration” of mind and nature—only through a conscious “higher”

and “deeper” integration of mind and nature, that is, an integration into the complexity of modern consciousness, can a new reciprocity with nature be achieved.¹⁵ Wilbur’s call is eerily similar to Schiller’s “onward to Elysium.” But in no way does this preclude the consideration of indigenous perception. Indeed, thinkers such as Abram have shown how contemporary discourses such as phenomenology can elucidate those aspects of animism that reflect a deeply complex and sophisticated interaction with the natural world. This is not a utopian view, but the acknowledgement of the original severing of our animistic relationship with nature brought on by the advent of literate cultures and the gradual abstraction of the natural world. Any reclaiming of immediate perception (a major tenet of deep ecology) will necessarily involve, not a regression, but an “integration” of pre-classical modes of perception. In short, to consider the Cartesian mind/body split of the Enlightenment solely in terms of Western discourses of perception would be to bow to the persistent meta-narrative of Western-based ideas. In this light, Paul Shepard’s call to situate the recording of history within nature (and not without) makes a lot of sense indeed. Moreover, we must remember that some oral cultures are not merely relics of the past, but still “living” cultures. Therefore, to focus on animism is just as much a lateral look as it is a “look back.”

Goethe and Gott-Natur

Robert Bly points to psychoanalyst Georg Groddeck's distinction between poets who bring “news of the human mind” and poets who bring “news of the universe.”¹⁶ Goethe,

being of the latter group, expresses what Groddeck calls “Gott-Natur.” According to Groddeck, in poems such as Goethe's *Wandrer's Nachtlied*, the text and its meaning seem to be emanating from nature itself in the role of main subject. The human “I” embodiment of the poet's voice brings “news of the universe” in the form of sensory awareness and wisdom:

Wandrer's Nachtlied

*Over all the hilltops is peace,
On all the treetops there is hardly a breeze,
The birds are quiet in the forest,
Just wait,
You too will find rest.*

(Note; unless otherwise stated, all translations are my own)

But in *Gesang der Geister* (Song of the Spirits), Goethe has left out the human subject. Instead, the listener is addressed by the “spirits over the waters.” As in the poet's famous ballad “Erlkönig,” we see here an empowerment of unquantifiable magical or mythical forces outside the objective paradigm of rational thought.

The Poem

The soul of man
Is like water:
From the heavens it comes,
To the heavens it climbs,
And again downward
To earth it must,
Eternally changing.

Pours from the high,
Steep cliff wall

The pure spray,
 Then sprinkles sweetly
 In cloud waves
 To the smooth rock,
 And easily received,
 Weaves down concealing,
 Quietly rustling
 Down into the depths.

Protruding cliffs
 The fall opposing,
 It foams angrily
 In steps into the depths

In the flat bed
 Sneaks it to the meadow valley,
 And in the smooth lake surface
 All the stars
 feast on their likeness.

Wind is of the waves
 A loveable suitor;
 Wind rises from the depths
 Foaming Billows

Soul of man
 How you are like the water!
 Fate of man,
 How you are like the wind!

This Goethe poem is essentially a parable of the life cycle of man, poignantly describing the natural cycle of water. This is a typical example of what Charles Rosen would call 18th-century art informed by scientific discoveries of the Enlightenment, as artists took inspiration from a newly-informed perception of natural processes at work.¹⁷ From the cycle of rainfall and condensation, to the many trajectories of water, from a waterfall spilling over cliffs and onward, collecting in pools and then in lakes—all are metaphors for the life stages from birth to death and beyond, as the universal concepts of renewal

and rebirth come into play.

But the underlying condition of this likening of man's soul to the water is qualified by a “wild card” of sorts, which is the introduction of “fate” (Schicksal) into the text. For fate is likened to wind, as it pushes waves to their inevitable arrival into the streams, lakes and, ultimately, to the “big” pool, where all souls will meet. Thus, the souls of men do not control their destiny. But the wind, an element of the “Gott Natur,” will ultimately determine their destiny. In other words, from the moment of his/her birth, man is subject to the inexorable forces of nature, flowing as she/he does downstream toward death and rebirth. The intimate attention Goethe brings to a natural cycle in the natural world is one of many such instances where Goethe, the naturalist, marries the scientific knowledge of a process with the immediate embodied perception of its manifestations, the former leading to wisdom, the latter conducive to a holistic, spiritual experience. The term “religion of nature” often used to describe Goethe's Gott Natur is explicitly manifested in this text. In fact, Goethe questioned the merits of the “objective” study of rocks, plants, weather, etc., claiming that to remove the subject prematurely from its environment created a false separation, a barrier that would hinder insight into natural processes¹⁸. This poem thus represents a departure from the utopian “backward” claim to the natural world, to a scientifically informed and creative engagement with the landscape.

At a deeper level, there is a spiritual wisdom being drawn from the metaphorical and immediate experience of landscape. In other words, this poem is philosophical in terms of

the universality of the ideas, and experiential, conducive to an embodied direct experience of the landscape that is not transcendental in nature, but immanent, as we shall see in the analysis.

Moreover, as Jonas Jölle has shown (2004), the unstoppable and inevitable trajectory of the water in Goethe's poem exemplifies a natural force impervious to the machinations of man, representing the entire spectrum of nature's unfathomable power, the baneful as well as the beautiful.¹⁹

In our listening of this work, Schubert in a sense offers us a sonic field through which we can individually experience place in its temporal and spatial musical contours. The fact that Schubert completed four multi-voiced settings of this verse, as well as a solo-song sketch, points to his interest and commitment to this text.²⁰ And as Margaret Notley has pointed out, Schubert revealed that, for him, this work represented a “new” type of work.²¹ The 18 other commissioned works for male chorus remained predominantly rooted in *Volkstümlichkeit* in terms of how nature was represented musically,²² but they did provide much-needed income.

In its scope, this ambitious work is the equivalent to Schubert's famous string quartet *Der Tod und das Mädchen* (D810) based on the short song of the same title (D521). Charles Fisk has demonstrated how Schubert was also able to expand themes from songs and drive the narrative of the Romantic wanderer forward through such works as the

Wanderer Fantasie and the late piano sonatas.²³ Similarly here, Schubert is expanding the musical depiction of place beyond the scope of the solo songs, foreshadowing and signalling a shift toward the mature intersubjectivity seen in the late vocal works, such as *Die Winterreise* and *Die schöne Müllerin*. Also, the unusual and ambitious ensemble constellation comprising basses (1), cellos (2) and violas (2), was a departure from the “simple” folk-like a capella or piano accompaniments common to this genre,²⁴ and lent a unique character to this choral setting. Given the notion that a symphony is a “complete” sonic universe, *Gesang der Geister* is a model, if you will, of a Schubertian nature-centric symphony. And as we shall see, it is no coincidence that this composition, with its almost subterranean blend of low strings and dark male voices, would set out to depict a very earthbound and immersive musical journey into the natural world.

Song of the Spirits

Obviously, Schubert felt there was a need to experience this parable metaphorically *and* sensorially. In a metaphoric role the waterfall is anthropomorphized, becoming merely a symbol of man. The waterfall is, after all, not fictional, but a real place which Goethe visited in 1779; the place is the Swiss town of Lauterbrunnen (Fig. 2-1), where the Staubbach (meaning *dust brook*) gushes dramatically out of the mountain face.



Fig. 2-1 The Staubbach, Lauterbrunnen, Switzerland

The lengths to which Schubert goes to represent the movement of water, and the implicit temporal field of experience in this process, demand that our attention be given to the musical means by which Schubert achieves this. The the composer's musical realization of place (in this case the waterfall and the extended landscape of its source and continuation) re-creates for the listener the immediate sensory experience of texture, terrain, distance, depth, movement, locomotion, immersion, speed, and force, to name but a few. It is important to point out here, however, that attributing the animistic quality of this work to the music alone would be misplaced, for Goethe's word painting is, in its own right, a bold and aggressive attempt, through consonant-rich and descriptive word choices, to delineate the topography and texture of place. But the musical setting stretches the temporal/spatial field of the text, freeing it from the constraints of textual/visual perception, relocating the text in the rich and subjective experiential field of the oral sense.²⁵

The introductory section of the piece is reminiscent of Schubert's *Wandrer's Nachtlied*, as the simple gesture from the mediant to the sub-dominant in the viola melody expresses the contemplative perspective of the perceiver (the spirits in this case):

Ex. 2-1 Franz Schubert, *Gesang der Geister*, mm.1-3



This time, however, the tonic is far more unstable, for the two subjects being represented by this prelude are spirits (eight-part male chorus) in the form of mist rising over the rocks of the waterfall, and, of course the water itself which is fluid and in constant movement. This is realized through an immediate modulation to a full cadence in the flat supertonic of D flat major (Ex. 2-1). The effective smoothness is achieved by passing through the subdominant, F minor. The superimposition of C major and D flat major is a musical *layering* suggesting that we are simultaneously experiencing the water's surface and the hovering spirits above the water--both are in perpetual motion and inexorably tied to the movement toward the tonic of C major in the next measure. The following

neighbouring diminished 7 chords preceding the choir entry at bar 4 create a sense of *pushing* at the water, as if by an exterior force, such as the wind, which is, as mentioned above, the embodiment of the fate of man. As such, all the essential subjects of this work have been introduced in a very short time. Similarly, Schubert employs the neighbouring subdominant pushing against the tonic in the final statement of the poem: “*Schicksal des Menschen, wie gleichst du dem Wind,*” (*Fate of man, you are as the wind*).

This use of the minor subdominant illustrates Schubert's deep understanding of this poem: the music conveys the spiritual solace of Gott Natur, while also acknowledging the tempering role of the wind, which is to the waves what fate is to man's soul, according to Goethe:

Ex. 2-2 Franz Schubert, *Gesang der Geister*, final choral phrase



There is a synthesis of forces culminating in the opening phrase of the male chorus, a fusion of some of the essential and enduring characteristics of Goethe's and Schubert's art.

The opening words *The souls of men are like water/Des Menschen Seele gleicht dem Wasser* (Ex. 2-3), a bold statement for this time period, is the ultimate commitment to immersion, be it the intersubjectivity of man's immersion in nature, the return to the womb, or the soul's return to the bigger pool of souls, as the water to the sea. The souls of men undergo a literal sonic transformation in Schubert's treatment, as they are transported from C major through A minor to the transformative and lush E dominant 7 sus4 of A minor. This chord is not merely an effective tool for representing water, for the dissonance seems to achieve a physical dilution of the souls as they enter the water, a marriage of numerous subjects that will be permanent, for the act cannot be reversed; water and souls are now one, subject to water's immense locomotive power. The musical motion through this modulation evokes the physical fusion of two elements, a temporal and spatial musical trajectory that enables a fully embodied experience for the listener.

Ex. 2-3 Franz Schubert, "Gesang der Geister," opening choral phrase

Des Menschen See-le gleicht dem Was-ser,

Des Menschen See-le gleicht dem Was-ser,

Des Menschen See-le gleicht dem Was-ser,

Des Menschen See-le gleicht dem Was-ser,

Des Menschen See-le gleicht dem Was-ser,

Des Menschen See-le gleicht dem Was-ser,

The prelude is then repeated by the strings, the third degree of A minor (C) now enharmonically transformed into the major third of A flat major (the flat submediant), then cadencing into the submediant major of A major, a further iteration of a cyclical process that repeats but is never the same. The chorus follows suit and repeats the opening statement, only this time undergoing a seemingly larger dilution from the more distant key of the submediant major of C major (A major) into the tonic of C major. Once again the prelude is repeated, this time finally cadencing downward to the relative minor,

A minor—this final cadence of the opening section conveys the *downward* motion of the water/souls—the playing out of the previously mentioned dilution of these two subjects:

Ex. 2-4, Franz Schubert, “Gesang der Geister,” mm.16-18



The next phase (Ex. 2-5) is a musical representation of the trajectories of water, as set out by Goethe, beginning with the precipitation/evaporation cycle of water:

*From the heavens it comes,
to the heavens it climbs
and again downward,
To earth it must.*

Più Andante.

Himmel kommt es, vom Himmel kommt es,
Himmel kommt es, vom Himmel kommt es,
Vom Himmel kommt es, vom Himmel kommt es,
Vom Himmel kommt es, vom Himmel kommt es,
Vom Himmel kommt es, vom Himmel kommt es,
Vom Himmel kommt es, vom Himmel kommt es.

The descending chromatic motion of the inner-tenor voice is a fluid and tempered representation of the descent of moisture toward the earth, but this motion seems to be “falling through” the harmonic progression of A-E-B-G-D-A, which has a stair-like quality, a construction of the stages of descent, occurring in multiple locations. This gradual descent is followed by a “tutti” musical ascent through the rising harmonic structure of E-F-A painting the text *Zum Himmel steigt es/To the heavens it climbs*:

Ex. 2-6 Schubert, "Gesang der Geister," mm. 23-26

The musical score for Schubert's "Gesang der Geister" (mm. 23-26) is presented in two systems. The first system contains six staves, with the top four staves representing vocal parts and the bottom two representing piano accompaniment. The lyrics for the vocal parts are: "Himmel steigt es, zum Him-mel steigt es, zum Himmel steigt es, und". The second system also contains six staves, with the top four staves representing vocal parts and the bottom two representing piano accompaniment. The lyrics for the vocal parts are: "zum Him-mel steigt es, zum Himmel, zum Himmel steigt es,". The score includes various dynamic markings such as *cresc.*, *f*, *ff*, and *p*.

The major keys, the melodic tone and semitone steps, and the harmonic ascent convey the sensation of lightness or "floating up," an accurate and effective simulation of the heavy/light polarity of rain and condensation. The ascent is experienced as covering more distance at a quicker pace, creating the sensation of increased speed. Also, the harmonic trajectory of the ascent from F major to the mediant A major at the apex underlines the

feeling of tonal and physical distance. In his “Moving Music Metaphor” model of musical aesthetics, Mark Johnson has shown that the metaphorical motion of music can create a spatial/temporal field of experience. In this model, the immobile listener is in the present moment; past musical events are felt as “behind,” and future events “in front of” the listener, as the music moves through the temporal field of perception.²⁶ Johnson's horizontal time/space model provides a basic and self-explanatory method of musical meaning-making. I would like to suggest that the presence of a “real” landscape in this work carries a deeper multi-layered potential for meaning-making.

David Abram's inquiry into the relationship of space and time, as expressed in the work of Edmund Husserl, Martin Heidegger and Maurice Merleau-Ponty, reveals a preoccupation with the nature of the present and how it is informed by the past and the future. Heidegger's notion of the past, present and future being the “three extasies,” locates these temporal “presences” on the horizon of the perceptual landscape, culminating in the “ecstatic present.”²⁷ This sensorial and immediate focus on the present moment only exists if the perceiver is simultaneously aware of that which has passed, and of the “withheld” nature of that which lies beyond the horizon. Abram: “such a mode of experience is commonplace for indigenous cultures, oral peoples, for whom time and space have never been sundered.”²⁸ Here Abram aligns phenomenology with indigenous wisdom, further stating: “The tradition of phenomenology, it would seem, has been striving to recover such an experience from within literate awareness itself—straining to remember, in the very depths of reflective thought, the silent reciprocity wherein such

reflection is born.”²⁹

Interestingly, *Gesang der Geister* does contain such a horizontal spacial/temporal field of experience, where Johnson's Musical Movement Metaphor is applicable, but with the added vertical musical delineation of upward motion toward the heavens and of earth-bound motion. Goethe's text here reiterates the cyclical quality of the rain cycle:

*And again downward,
To earth it must,
Eternally changing.*

Schubert craftily uses the contrary motion of the ascending strings motif to convey the constant flux of the up/down directions of the moisture:

Ex. 2-7 Schubert, “Gesang der Geister,” mm. 28-30

zur Er-de muss es,
zur Er-de muss es,
wie-der nie-der zur Er-de muss es,
wie-der nie-der zur Er-de muss es,

The sensory awareness of this never-ending process has prepared the listener for the previously mentioned “ecstatic present,” the moment when the present is brought into higher focus by the simultaneous apprehension of that which is below (descending) and above (ascending), thus locking into an integrated spatial/temporal *place* which is neither up nor down; its physical location in the landscape is precisely where Heidegger's “ecstatic present” is situated--between the earth and the heavens—on the *horizon*. Goethe's utterance *Ewig wechselnd/Eternally changing*, meaning that the process of water descending and ascending is a process of perpetual motion with no beginning and no end, encapsulates in similar fashion the potential for transcendence in the immediate

A minor, before a radical, almost violent, shift to the submediant F7 chord in the next measure. The slender texture of the A minor on *Ewig/Eternally* is a sonic portal, as it were, a timeless *place* where/when the ecstatic present can be felt. The aforementioned submediant F7 chord of the following bar, followed by the dominant 7 sus 4 of A minor and subsequent contrapuntal movement of multiple voices through the cadence on the word *wechselnd/changing*, is a climactic fusion of heaven and earth, an ecstatic expression of the oneness of the immanent experience of the landscape.

This brilliant musical manifestation of the marriage between heaven and earth, undertaken by a subject in the natural world, reminds us that just as there is an ecstatic present in the landscape, there is also spiritual solace and redemption in the direct corporeal experience of nature that frees the perceiver from the mind/body dichotomy of meaning-making.

It is no coincidence that the ecstatic formula, if you will, (↑ ↓ ~) in the postlude of this section plays out in the submediant major (A major) of the tonic key of C major, echoing the A major apex on *Zum Himmel steigt es/To the heavens it rises* in the previous section. Given the context, the inversion of the ascending/descending motifs is more than a compositional technique, for it adds another layer of dimension and complexity to the up/down flux:

The next section (ex. 2-9) marks a stark shift in location, as the listener is relocated upward to the cliff face, expressed in the parallel minor key of A minor: here too, the stair-like descending thirds convey the distance from the water's place of origin to its place of landing. The settling figure on "reiner Strahl" interrupts the descent, levelling out in pitch and height. The resulting texture of the rising cloud of spray (the spirits) is then achieved through the parallel thirds on *Dann staubt er lieblich in Wellen zum glatten Fels/Then sprinkles sweetly in cloud waves to the smooth rock*. The water now in the form of mist (dust waves) covers less distance--the descent no longer in 3rds, but in 2nds. Also the consonant dominant/tonic harmony conveys a gentler process as the mist settles gently on the surrounding rocks, the circular motion of the melody following the contours of the rounded surface of the rocks.

As in almost every section of this piece, there is a sequence in which the binary subjects are repeated (Ex. 2-9, 2-10). In this case the jet/mist subject is repeated a tone down, sustaining the slow gradual descent into the chasm and the aural experience of depth and distance.

The following sequence of two-bar phrases (Ex. 2-10, m.56) fleshes out even further the depiction of depth:

*And easily received,
Weaves down concealing,
Quietly rustling
Down into the depths.*

The field of perception is "narrowed" through the effective use of shorter phrases and

even smaller semitone steps via gentle and distant sounding mediant and submediant tonalities (Ex. 2-10, 2-11). All this has been a descending vertical trajectory, with progressively smaller intervals and textural contrasts, having a remarkable “zoom” effect for the listener, as the piece reaches its lowest point yet in the musical topography of the landscape. The circular motif in the cello has a “whirlpool” effect of sustaining the water’s downward trajectory to the very end of the phrase (Ex. 2-11).

Ex. 2-11 Schubert, "Gesang der Geister," mm. 61-71

und leicht empfan - gen zur Tie - fe nie - der, und leicht em - pfan - gen wallt er leis - rau - schend zur Tie -

und leicht empfan - gen zur Tie - fe nie - der, und leicht em - pfan - gen wallt er leis - rau - schend zur Tie -

und leicht empfan - gen zur Tie - fe nie - der, und leicht em - pfan - gen wallt er ver - schlei - ernd, leis - rau -

leicht empfan - gen zur Tie - fe nie - der, und leicht em - pfan - gen wallt er ver - schlei - ernd, leis - rau -

Un poco più mosso.

fe nie - der.

fe nie - der.

schend zur Tie - fe nie - der.

schend zur Tie - fe nie - der.

Ragen Klippen dem Sturz ent - ge - gen, ent.

Ragen Klippen dem Sturz ent - ge - gen, ent.

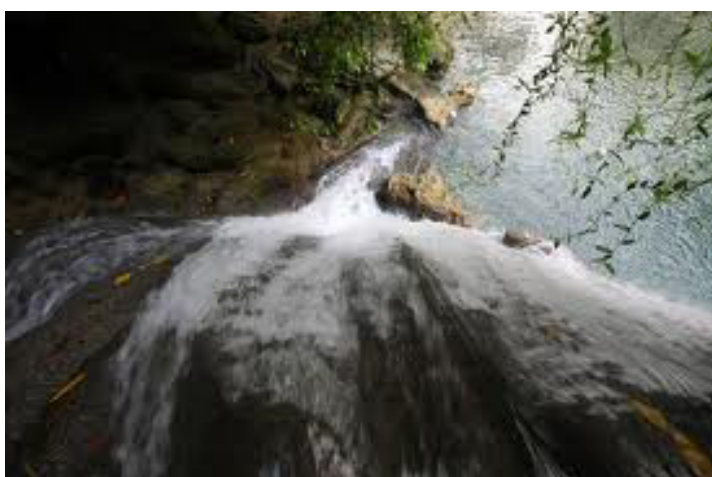
The “zoom” effect finds its equivalent in visual art, commonly known as “linear depth perspective” in which vertical lines converge to the “vanishing point” on the horizon of the canvas:

Fig. 2-2 Linear depth perspective



Schubert has created a sonic construction similar to this perspective:

Fig. 2-3 Linear depth perspective



Indeed, the above-mentioned semitone “spinning” or “draining” motif in the cello (Ex. 2-

11, mm. 67-68) sustains the water's motion through to the "vanishing point" of the soundscape. This effect aligns itself with our common knowledge of the human perception of sound sources. High frequencies are reduced at a distance, as is the amplitude or loudness of a sound. Schubert adheres to these exact principles in this sustained descent through the waterfall. Moreover, the choral switch from eighth-note to quarter-note movement on *Tiefe Nieder/Depths downward* could also be attributed to a loss of detail caused by increased distance—a "breaking down" process in a narrowing field of auditory information. Surely such an involved and detailed soundscape is not merely a metaphor for the human soul, but an intentional and systematic attention to the outer natural world.

The just-discussed depth perception section literally disappears beyond the vanishing point into silence. This is the only silence in the entire work (Ex. 2-11, mm. 69-70). Although there is no rest per se, recordings of this work consistently interpret the fermata and its aftermath as a silence before the entry on the downbeat of the next measure. On first hearing, this silence can seem awkward and out of place, partially owing to the sudden change of character and range of the male chorus—as if Schubert were at a loss to know how to bridge into the next section in this otherwise through-composed work. But in the context of where the listener finds her/his self on the waterfall, this emptiness takes on a whole new significance. We are at the vanishing point below, before suddenly finding ourselves back in the higher elevations of the cliff, after this brief rest. In other words, the silence *is* the space between the vanishing point and the top! One would be

hard-pressed to find a precedent for this kind of depiction of space—a postmodern equivalent might be the artistic use of already occurring phenomena, as in John Cage’s use of silence or of the sounds emanating from a busy traffic corner conceptualized as music. The space is silence—the listener’s trajectory from the depths to the elevation has miraculously happened in zero time. This miracle of physical distance is only possible if one is a *spirit*. The sudden entry of the chorus (Ex. 2-11, m. 70) on *Ragen Klippen/Jagged rocks* is a musical slap in the face of sorts, for we have not yet escaped the grasp of this rocky torrent of water. We are suddenly awakened or relocated to the violent, concurrent events taking shape at the other end of the vertical span of the waterfall. The jagged protruding rocks are expressed in seemingly tonally unrelated ascending full-tone steps, conveying the insurmountable topography of the place-- the listener is now in the role of the climber on a “fly by” tour of the waterfall’s upper reaches. We are “sucked up” by the almost obscene, overwhelming and incongruous qualities of the rock formations, shapes created by cataclysmic natural processes, which we know informed Goethe’s philosophy. Let us not forget here, that while there is no specific human protagonist in this poem, the spirits represent, among other things, human spirits. Yet the spirits, not being flesh and blood, can inhabit or dwell in all places, in all things, human and non-human. Thus Goethe and Schubert are offering us a room with a spirit view!

The human spirit is precisely that which endures in us and does not die: the spirits are manifestations of human reincarnation; also integral to the existence of spirit, is its

presence in the natural world. Here, the philosophy associated with a contemporary of Goethe's seems to come into play, namely, Friedrich Wilhelm Joseph von Schelling's (1775- 1854) notion of spirit as "higher" level of consciousness, a level of spirituality encompassing all levels of existence, from matter to being, mind, and spirit. This notion aligns itself with Schiller's near-prophetic vision of a "higher" plane of existence to be articulated by the artist. This is not a regressive over-simplification of a premodern existence with nature, but an evolution, in accordance with Ken Wilbur's systems theory of evolution, to a more complex plane of existence in which subject and object exist on the equalizing plane of "spirit."³⁰

This mature Schubert work displays a degree of sophistication, sensitivity and vision far beyond the scope of much of the Romantic poetry he would set to song, for it reflects philosophical ideas, such as Schelling's, which would not emerge until the 19th century. Indeed, one could argue that, through Schubert, music caught up to other art forms and no longer occupied "third place" as a medium for philosophical ideas, but rather served as a catalyst for a new Romantic aesthetic in the artistic depiction of nature.

Ex. 2-12 Schubert, *Gesang der Geister*, mm. 71- 79

Ra-gen Klippend dem Sturz ent - ge - - gen, ra-gen Klippend dem Sturz ent - ge-gen,
 ge - - gen, ent - ge - - gen, ra-gen Klippend dem Sturz ent - ge-gen,
 ge - - gen, ra-gen Klippend dem Sturz ent - gegen, ra-gen Klippend dem Sturz ent - ge-gen,
 ra-gen Klippend dem Sturz ent - gegen, ra-gen Klippend dem Sturz ent - ge-gen,
 schäumt er un-mu - thig, stu - - fenwei - se, schäumt er un-mu - thig, stu - - fenwei - se zum
 schäumt er un-mu - thig, stu - - fenwei - se, schäumt er un-mu - thig, stu - - fenwei - se zum
 schäumt er un-mu - thig und stu - - fenwei - se, schäumt er un-mu - thig und stu - - fenwei - se zum
 schäumt er un-mu - thig und stu - - fenwei - se, schäumt er un-mu - thig und stu - - fenwei - se zum

legato
legato
legato

The *schäumt er unmutig/foams angrily* section (Ex. 2-12) marks our arrival (we were just ascending via whole-tone steps in ex. 2-11) *inside* the waterfall, at its epicentre. The three previous sections, which we will call respectively souls, precipitation/condensation cycle, and the long vertical descent or “zoom” section, could be seen as a gradual approach into the heart of the matter, an increasingly closer experience of the power of the waterfall, finally resulting in full immersion. For now the listener is introduced to a more violent sonic environment, with the angry foaming of the water expressed in two layers; a sequenced sixteenth-note motif in the bass represents a fast, circuitous descent, whereas the tenor voices’ slower fortissimo quarter-note/eighth-note motif represents larger foaming events nearer the surface (higher pitch).

Protruding cliffs
The fall opposing,
It foams angrily
In steps into the depths

The repetition of the entire process of the whole-tone ascent and the “immersion foaming” is now expressed in A flat (Ex. 2-13) a semitone above the previous G minor. Here, the listener is made to feel lost or disoriented by the tonal flux of not knowing which is up or down—the result of being trapped under stormy water. Of course, this section also functions as a metaphor for the trials, conflicts, strife, etc. of human life.

In this binary construction, Schubert is essentially following the same structural and experiential model he used in the previous section which we named soul/condensation/flux section or the graph $\uparrow \downarrow \sim$; here too we experience the waterfall in a similar whole-tone ascent/foaming/flux. The flux is expressed with the

cadential gesture on the text *Abgrund*:

Ex. 2-13 Schubert, "Gesang der Geister," mm. 94-102

[illegible]

major. This tonal region is a plateau of serenity, the direct result of the immediate experience of landscape. In other words, the spiritual experience of immanence is offered sonically.

The flat submediant (A flat major) was introduced at the very outset, the musical outcome of the initial dilution of the souls of men into water.

Ex. 2-15 Schubert, “*Gesang der Geister*,” opening choral phrase

This work unfolds as a series of submediant and flat-submediant resolutions expressed as outcomes of the direct experience of processes in the natural world. In other words, the human experience of immanence has a submediant location on the soundscape. The notion of immanence can be traced back to Goethe’s predecessor Baruch (later Benedict)

de Spinoza (1632-1677), whose controversial theories placed the divine not in a transcendent otherworldly place, but in nature. By seeing man not “apart” from nature, but “part” of nature, Spinoza was challenging Cartesian Dualism at its core.³¹ Despite the controversy of Spinoza’s ideas, Goethe was a supporter of Spinoza’s philosophy, and integrated the notion of immanence into the pantheistic spirituality reflected in *Gesang der Geister*.

Now that we have reached the submediant plateau on *In flachen Betten* (Ex. 2-16), the frequency of mediant modulations increases as Schubert endeavours to depict a landscape saturated with the integrative spiritual immersion in nature.

In the flat bed
Sneaks it to the meadow valley,
And in the smooth lake surface
All the stars
Feast on their likeness.

A new sense of tonal stability is conveyed at *In flachen Betten/In the flat bed* through the tenor motifs circulating back to their consonant origin in E flat major. The contrary motion in the bass voices, already intimating an eventual move to the flat mediant of G flat major, evokes a sense of lateral, horizontal opening into the broader landscape, as the waters weave their way through the meadow. And at *Und in dem glatten See, Weiden Ihr Antlitz alle Gestirne/And in the smooth lake surface all the stars feast on their likeness*, E-flat major and C flat major become two sides of the same coin (Ex. 2-17), the harmonic

expression of the direct of experience of the stars mirrored in the lake's surface. The heavens are now earthbound, below the perceiver's location—the transcendence of the vertical paradigm (heaven/earth dualism) is now complete. Surprisingly, the mediant below (C flat) and above (G flat) do not seem to destabilize E flat major—they can be interpreted as newly acquired lateral characteristics of this very same tonality. This use of mediant is unprecedented. There is no up or down—the mediant is the musical realization of an alternative to the dualistic paradigm of an “objective” experience of the natural world.

Ex. 2-17 Schubert, "Gesang der Geister," mm. 104-112

in dem glat-ten-See wei-den ihr Ant-litz

hin, und in dem glat-ten-See wei-den ihr Ant-litz

in dem glat-ten-See wei-den ihr Ant-litz

hin, und in dem glat-ten-See wei-den ihr Ant-litz

al-le Ge-stir-ne, al-le Ge-stir-ne, und al-le Ge-stir-ne, in-dem glat-ten-See

al-le Ge-stir-ne, wei-den ihr Ant-litz al-le Ge-stir-ne, in-dem glat-ten-See

al-le Ge-stir-ne, wei-den ihr Ant-litz al-le Ge-stir-ne, in-dem glat-ten-See

Ex. 2-18 Schubert, "Gesang der Geister," mm. 104-116

da wei - den ihr Ant - litz al - le Ge - stir - - ne, al - - -

in - dem glat - ten - See wei - den sich al - le Ge - stir - - ne, al - - -

See, im glat - ten See wei - den sich al - le Ge - stir - ne, in - dem glatten - See

da wei - den ihr Ant - litz al - le Ge - stir - - ne, in - dem glatten

le Ge - stir - - ne.

le Ge - stir - - ne.

weiden ihr Antlitz al - le, al - le Ge - stir - - ne.

See weiden sich die Ge - stir - - ne.

The dominant 7 (B flat) on *Alle* (2-18) is superimposed on the pedal of E flat, creating a “sprinkling” of stars on the water’s surface.

In a virtual cascade of descending thirds or “circle of thirds” (E flat-C-A flat-F-D-B-G), the strings play out the stars/water immersion in a now faster modulating process (Ex. 2-18). A sense of impending finality sets in as we approach the cadence to the tonic C major (Ex. 2-19). One senses that the tonal centre of E flat major has now revealed its true character as a flat mediant major of the tonic of C major. Or is it the tonic C major now behaving as a submediant to E flat? These interpretations of tonal function will remain subjective, but given the systematic and consistent use of mediant in this work, one can state conclusively that the ambiguity or new character of the tonic at *Wind ist der Welle* is a deliberate attempt on Schubert’s part to convey the transformative quality of the experience of nature as put forth in this musical journey through and within the water’s trajectory.

Wind is of the waves,
A loveable suitor;
Wind rises from the depths
Foaming Billows

The ensuing dance in C major is clearly an element of “Volkstümlichkeit,” as discussed in the previous chapter. The wind motif (quarter note followed by two eighth notes) contains the trademark Romantic “horn-call” parallel sixths. But Schubert injects into this dance the predominantly “artistic” tone of this work, as the second utterance of *Wind mischt vom Grund aus* is expressed through a series of mediant via the parallel minor (Ex. 2-20).

Ex. 2-20 Schubert, "Gesang der Geister," mm. 126-133

Wind mischt vom Grund aus schäu - men.de Wel - len, Wind mischt vom Grund aus schäu - mende Wel - len,
 Wind mischt vom Grund aus schäu - men.de Wel - len, Wind mischt vom Grund aus schäu - mende Wel - len,
 Wind mischt vom Grund aus schäu - men.de Wel - len, Wind mischt vom Grund aus schäu - mende Wel - len,
 Wind mischt vom Grund aus schäu - men.de Wel - len, Wind mischt vom Grund aus schäu - mende Wel - len,

Wind ist der Wel - le lieb - li.cher Buh - le.
 Wind ist der Wel - le lieb - li.cher Buh - le.
 Wind ist der Wel - le lieb - li.cher Buh - le.
 Wind ist der Wel - le lieb - li.cher Buh - le.

poco a poco sempre più Andte
ritardando

In fact, the dance or “wind motif” has been present, albeit subliminally, throughout the piece: firstly, as the ♩♩ motif in the bass at the outset of the souls/water section, secondly, in the condensation section, slightly modified into a dotted rhythm:

Ex. 2-21 Schubert, “*Gesang der Geister*,” mm. 18-21 (strings)



Then in the long descent or “zoom” section as:

Ex. 2-22 Schubert, “*Gesang der Geister*,” mm. 43-44

This musical score shows the vocal parts for measures 43-44 of Schubert's "Gesang der Geister". It consists of three staves. The lyrics are: "dannstäubter lieblich in Wolkenwellen zum glatten Fels, zum". The melody is marked with a piano (*p*) dynamic in measure 43 and a piano-piano (*pp*) dynamic in measure 44. The notation includes various note values and rests, with the melody descending in measure 44.

Then in the long ascension/foaming billows section as:

Ex. 2-23 Schubert, “*Gesang der Geister*,” mm. 75-76

Ex. 2-23 shows a musical score for Schubert's "Gesang der Geister" (mm. 75-76). The score is written for four voices (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The lyrics are: "schäumt er un-mu - thig, stu - - fenwei - se, schäumt er un-mu - thig, stu - - fenwei - se, schäumt er un-mu - thig und stu - - fenwei - se, schäumt er un-mu - thig und stu - - fenwei - se,". The piano accompaniment features a prominent, rapid, and ascending scale-like figure in the right hand, while the left hand provides a steady, rhythmic accompaniment.

Even in the plateau of serenity in the bass:

Ex. 2-24 Schubert, “*Gesang der Geister*,” mm. 110

Ex. 2-24 shows a musical score for Schubert's "Gesang der Geister" (mm. 110). The score is written for four voices (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The lyrics are: "schäumt er un-mu - thig, stu - - fenwei - se, schäumt er un-mu - thig, stu - - fenwei - se, schäumt er un-mu - thig und stu - - fenwei - se, schäumt er un-mu - thig und stu - - fenwei - se,". The piano accompaniment features a prominent, rapid, and ascending scale-like figure in the right hand, while the left hand provides a steady, rhythmic accompaniment.

Clearly, the listener has been prepared for this dance! The wind is the trump card, if you will, for the souls are as water, the fate of man is like the wind—man’s soul is subject to the power of the wind. And the wind is the breath of the world and has access to all and everything. In making the wind the dominant motif of this work, Schubert reveals his deep understanding of the text. For the souls of man and the water share the same fate—both are subject to the seemingly random and unfathomable power of natural forces in nature. The spiritual reward is great, but there is a terrifying threshold through which the individual perceiver must risk crossing—one must step outside and confront these forces directly. A spirituality based on what one actually experiences in the world (embodied experience) constitutes the attainment of a “moral” relationship to the natural world.

Mark Johnson:

The environment is not an “other” to us. It is not a collection of things we encounter. Rather, it is part of our being. It is the locus of our existence and identity. We cannot and do not exist apart from it. It is through empathetic projection that we come to know our environment, understand how we are part of it and how it is part of us. This is the bodily mechanism by which we can participate in nature, not just as hikers or climbers or swimmers, but as part of nature itself, part of a larger, all-encompassing whole. A mindful embodied spirituality is thus an ecological spirituality.³²

In his chapter titled “Intimations of the Spiritual in the Cognitive,” Johnson attempts what he calls an “alternative conception of embodied spirituality that at least begins to do justice to what people experience.”³³ According to Johnson, empathic projection onto or into the outer world forms an embodied version of spiritual transcendence. And though these experiences are often likened to “out of body” experiences, Johnson argues that empathic projection is very much a “bodily capacity.”³⁴ Johnson’s embodied spirituality

thus aligns itself with the pantheistic philosophy expressed in the work of Schubert poets such as Goethe.

The somewhat solemn final utterance of *Schicksal* (fate) is appropriately coloured by the 6/4 subdominant minor, an intimation not heard since the first measure of this work.

Ex. 25 Schubert, "Gesang der Geister," final measures

The musical score for Schubert's "Gesang der Geister" (Song of the Spirits) shows the final measures. It is written for six voices and piano. The first system contains six staves, each with a vocal line and the lyrics "Schick - sal des Men - schen, wie gleichst du dem Wind!". Each vocal line begins with a *dim.* (diminuendo) marking. The second system contains four staves for the piano accompaniment. The first three staves begin with *pp dim.* (pianissimo, diminuendo) markings, and the fourth with *pp dim.*. The music is in 6/4 time and concludes with a double bar line.

The brief mention of the minor subdominant in bar one warrants a brief revisiting of the opening statement. The transformative quality of this work, with its template for the experience of immanence in nature is fully encapsulated in the first measure:

Ex. 2-26 Schubert, “*Gesang der Geister*,” mm. 1-6 (strings)



The wind sets all subjects in motion (bass voice), the ascension (viola 1) peaks on the 6/4 subdominant, the descent begins in bar three on a 6/4 flat submediant functioning as a dominant for the tonicization of $D\flat$. The motivic form of the immanence formula $\uparrow\downarrow\uparrow\downarrow\sim$, or ascension/descent 2x plus flux, is planted in the listener's ear from the outset! This musical realization of an observed process in the natural world has the consistent feature of the repetition of the up/down theme, albeit a semitone up, as is the case numerous times in this work. Such varied, albeit repetitive gestures are, as Scott Burnham has pointed out, integral to the ability of music, particularly Schubert's, to mirror the workings of human memory:

We are what we remember. Nothing is so uniquely one's own as one's memories—not only because they form the transcript of an individual history, but also because that transcript is so idiosyncratically preserved, so personally constructed and

maintained. We are *how* we remember. The act of recollection is a fundamentally creative act as well as an existential act; it is at once self-expression and self-constitution.

The more overtly self-expressive acts that we call art mirror this aspect of recollection in that they too devolve upon a content that is referred to and a way of referring to that content, and the two are not usually separable. It is thus no coincidence that we often treat artworks as if they exude consciousness.

And the analogy gathers force with music, which relies so fundamentally on the repetition of its own past events as a means of gaining coherence. Music is an art form that seems to aspire to the condition of memory, which may be why some romantics wished for their various arts to aspire to the condition of music. For there is nothing so compelling in the worldview of romanticism as the pull of what is no longer, or not yet, there. Music gains immediacy and authenticity from the very fact of its irrevocable transience. Like our perception of time, music moves toward the future, inviting us to anticipate, while also streaming into the past, inviting us to recollect.³⁵

The repetition of the up/down theme throughout this work seems to similarly reflect the perception of processes. In this case, the process is the movement of water. Water is, on the one hand, repetitive or even monotonous in its continuity of movement through space, and on the other, continuously morphing and changing into slightly different shapes, overtones and patterns. The discernment of such detail is only possible if the observer is hyper-focused on the process—the music is just the magnifying glass. One wishes that indications such as these of a purposeful use of repetition to depict thought processes and reflect direct perception will help put to rest the historical tendency to attribute repetition in Schubert's works to a lack of compositional skill.³⁶

Conclusion

In summary, the significance of this work is profound in terms of the depiction of nature

and its philosophical implications. With this analysis, the intention was to bring to light Schubert's sophisticated, intentional, and exhaustive musical depiction, one that can be elucidated as a deep-ecological vision of man's relationship with the natural world. As such, *Gesang der Geister* holds immense relevance, both in terms of its resonance as a work of art in today's world, and in terms of its relation to Schubert's depiction of nature in the Lieder. As alluded to at the outset, *Gesang der Geister* is an ambitious new genre, a type of *Symphony of Place*, and, as such, is the "elephant in the room" given its lower ranking in the Schubert/Western Music canon. Schubert's unprecedented musical depiction of the human experience of immanence clearly represents a departure, an instance of Rosen's "annihilation of all that precedes." But *Gesang der Geister* also carries, through the immediacy of music, the culmination of a century of philosophical ideas on man's place in nature; this project thus represents the artistic attainment of Schiller's "Onward to Elysium" vision. The process by which Schubert recreates the experience of immanence for the listener is systematic and idiosyncratic, the use of submediants and flat submediants emblematic of his application of mediants in the Lieder. And as we shall see in the next chapter, mediant tonalities in the Lieder would remain inexorably tied to the depiction of landscape.

¹ See David Abram. *The Spell of the Sensuous* (New York: Vantage Books, 1997), p.181.

² See Neil Evernden. *The Natural Alien: Humankind and Environment* (Toronto Buffalo London: University of Toronto Press, 1985), p. 30. This seminal and oft-cited book examines the state of the modern ecological and environmental movements, calling on the ideas of phenomenologists such as Merleau-Ponty and Heidegger, as Evernden attempts to establish a new perspective from which to contemplate ecology, one based on the immediate experience of nature. Evernden cites Romantic views of nature as being exemplary for the deep ecological movement, as ecologists search for an appropriate framework for the articulation of a future vision of the co-existence of man and the natural world.

³ Neil Evernden. *The Natural Alien*. p. 30. Here, Evernden is quoting directly from M. H. Abrams. See also Abrams, M.H. *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. (New York: Norton, 1971), p. 260.

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- ⁴ See Donald Worster. *Nature's Economy: A History of Ecological Ideas* (Cambridge: Cambridge University Press, 1985), p. 82.
- ⁵ See Charles Rosen. "Mountains and Song Cycles" in *The Romantic Generation* (Cambridge, Massachusetts: Harvard University Press, 1998). In this large volume of essays on Romanticism in music, Rosen focuses on a generation of composers whose voices began to emerge after Beethoven's death in 1827, and into the 1840s. Detailed analysis of works by Schubert, Schumann, Liszt, Berlioz, Chopin and Mendelssohn offer new insights into the innovations of these 19th-century composers, modes of expression that would impact trends in art even into the 20th century. Of particular interest is the chapter titled *Mountains and Song Cycles* in which Rosen traces the emergence of direct perception and the "double-time scale" in 18th-century art, and the subsequent representation of nature seen in Schubert's late songs.
- ⁶ See David Abram. *The Spell of the Sensuous*. p.37.
- ⁷ See David Abram. *The Spell of the Sensuous*. p.37.
- ⁸ Mark Johnson. *The Meaning of the Body* (Chicago, London: University of Chicago Press, 2008), p. 20.
- ⁹ Mark Johnson. *The Meaning of the Body* (Chicago, London: University of Chicago Press, 2008), p. 20.
- ¹⁰ Of particular relevance are Johnson's examples of metaphors related to time and place, such as the "states are locations" and the "moving time" metaphors. See Mark Johnson and George Lakoff. *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought* (New York: Basic Books, 1999), pp. 49-54.
- ¹¹ Mark Johnson. *The Embodied Mind*, pp. 565-566.
- ¹² David Abram. *The Spell of the Sensuous* (New York: Vantage Books, 1997) This entire book is, in a sense, an integration of the phenomenology of perception and indigenous animistic modes of perception.
- ¹³ See Ken Wilbur. *Sex, Ecology, Spirituality: The Spirit of Evolution* (Boston: Shambhala Publications, 2000), pp. 171-174.
- ¹⁴ Wilbur is borrowing the term "indissociation" from the cultural anthropologist Jürgen Habermas. See Wilbur. *Sex, Ecology, Spirituality*, pp. 169-171.
- ¹⁵ Wilbur. *Sex, Ecology, Spirituality*, p. 173.
- ¹⁶ Robert Bly. *News of the Universe* (San Francisco: Sierra Club Books, 1995), p. 280.
See also Georg Groddeck. *Psychoanalytischen Schriften Zur Literature Und Kunst* (Weisbaden: Lims Pu, 1965).
- ¹⁷ Johann Wolfgang von Goethe's *Metamorphose der Pflanzen* would be a good example of such a scientific inquiry undertaken by a literary figure of the 18th century. For an in-depth examination of Goethe's and others' descriptions of natural processes in the 18th century, see Rosen. *The Romantic Generation*, pp.150-166.
- ¹⁸ See Frederick Armine. "The Metamorphosis of the Scientist" eds. David Seamon and Arthur Zajonc, *Goethe's Way of Science: A Phenomenology of Nature* (New York: State University of New York Press, 1998), pp. 33-47.
- ¹⁹ Jonas Jolle. "The River and its Metaphors: Goethe's "Mahomet's Gesang" The John Hopkins University Press MLN 119: pp. 431-450.
- ²⁰ The first setting (D484) is a fragment of a solo song written in 1816, the second, third and fourth versions are choral settings as catalogued by Otto Erich Deutsch as D538 (1817), D704 (1820) and D705 (1820).
- ²¹ See Margaret Notley. "Schubert's Social Music" ed. Christopher H.Gibbs. in *The Cambridge Companion to Schubert* (Cambridge: Cambridge University Press, 1997), p.151.
- ²² Two late settings offer notable innovations in terms of the musical depiction of nature. Firstly, in "Mirjam's Siegesgesang" (D 942), in which Schubert depicts the parting of the red sea, and Secondly, in "Nachthelle (D 892), in which Schubert depicts the spiritual experience of the night firmament using mediant and submediant tonalities.
- ²³ See Charles Fisk, *Returning Cycles: Contexts for the Interpretation of Schubert's Impromptus and Piano Sonatas* (Berkeley and Los Angeles, California: University of California Press, 2001).
- ²⁴ See Margaret Notley. "Schubert's Social Music," p.153.
- ²⁵ See Neil Evernden, *The Natural Alien* (Toronto Buffalo London: University of Toronto Press, 1986).
Under the subheading titled *Seeing without Staring*, Evernden suggests that Romanticism as a whole

saw a transition away for the visual sense, which had been the perceptual basis of scientific objectivity and the “picturesque” depiction of nature in art. This theory elevates music, and in particular Schubert’s output, to a higher status in terms of its influence on the depiction of nature in the nineteenth century and the subsequent changes in perception.

²⁶ Mark Johnson. *The Meaning of the Body*, pp. 246-250.

²⁷ Abram. *The Spell of The Sensuous*, pp. 206-223.

²⁸ Abram. *The Spell of the Sensuous*, p. 206.

²⁹ Abram. *The Spell of the Sensuous*, p. 206.

³⁰ Wilbur. Sex, Ecology, Spirituality, pp. 512-516.

³¹ See Oelschlaeger. *The Idea of Wilderness*, p.93.

For a compelling discussion of Spinoza in the context of deep ecology see also David Abram. *Becoming Animal* (New York: Pantheon Books, 2010), pp. 106-111. The discourse of embodied meaning has also incorporated the philosophy of Spinoza. See Mark Johnson. “Empathetic Projection and Immanence” *Philosophy in the Flesh*, pp.566-568.

³² Mark Johnson. *Philosophy in the Flesh*, p.566.

³³ Mark Johnson. *Philosophy in the Flesh*, p.564.

³⁴ Mark Johnson. *Philosophy in the Flesh*, p.565.

³⁵ Scott Burnham. “Schubert and the Sound of Memory,” *The Musical Quarterly*, Vol. 84, No. 4, Winter 2000, pp. 655-66.

³⁶ For a discussion on the historical perception in musicology of repetition in Schubert, see Scott Burnham. “Landscape as Music: Landscape as Truth: Schubert and the Burden of Repetition,” *19th-Century Music*, Vol. 29, No. 1 (Summer, 2005), pp. 31-41.

Chapter Three: The Wanderer and the Natural World

With *Gesang der Geister über den Wassern* (D 714), Schubert achieved the ambitious goal of providing a musical experiential template for the human spiritual experience of the natural world. The Schubert Lied will provide fruitful ground for insight into the individual wanderer's encounter with subjects and forces in nature, the archetypal wanderer figure being the medium for a deep ecological examination of the Lieder.

Schubert had the greatest impact on the evolution of the Lied genre, and the composer's ability to depict human thought processes has been noted and well documented. But the role of nature has not been given its true place as an integral and essential element in these works. Can human thought process really exist without a field of experience? How we perceive inner and outer experience reveals ingrained patterns of perception, assumptions about our place in the world and our conception of reality. The search for answers can only take place within the music, for only through the immediate sounding of these performance artworks does the central animistic role of nature emerge. A closer examination of Schubert's musical depiction of the wanderer's experience of nature will demonstrate the value of these artworks as Romantic models for human self-identity, self-realization and social integration, making them a template for a contemporary deep ecological worldview.

The Wanderer and Inner/Outer Experience

*“I only went out for a walk, and finally concluded to stay out till sundown, for going out, I found, was really going in.”*¹ John Muir

In the first song of Franz Schubert’s late cycle *Winterreise* (1827), the wanderer leaves his dwelling place and past life behind, stating “*Die Liebe liebt das Wandern*” (*Love loves wandering*) and “God has made it so.” Wilhelm Müller’s text states that the wanderer’s love was unrequited and that he had hoped for marriage but now, apparently alone, he sets out as an outcast into the winter landscape.

The natural world this wanderer will engage over the subsequent twenty-four songs is not a mere metaphor for the “inner” workings of his mind, heart and spirit. In fact, as is clearly evidenced by the composer’s musical treatment of the numerous subjects in nature in this song cycle and in literally hundreds of other songs, the natural world depicted in this work embodies a much deeper ecologically informed edge of Romantic thought. Neil Evernden’s “Deep Romanticism,” discussed in Chapter II, represents a worldview that is holistic and relational toward nature, one that could serve as a template for a contemporary ecological/environmental vision in present and the future.² Such a worldview is clearly far removed from the quaint and idyllic representation of nature often ascribed to Romantic art.

Ecological historian Donald Worster articulates, “In large measure this Romantic argument for holism and animism was prompted by a growing sense of man’s isolation

from the natural world, that rather sudden and painful side-effect of the progress of industrialization in Western nations.”³ Worster aptly points out that the rapprochement with nature in 18th and 19th century art was very much a default medium; a human-free context was essential to re-writing or re-calibrating the “rules of engagement” for the individual human perception of reality.

To speak of the lone wanderer’s inward journey as an isolated and disembodied psychological process is to disseminate the very meta-narrative Schubert’s Lieder can potentially transcend. The reality of the wanderer’s experience is very much part of the continuum established by Schubert’s preoccupation with the nature-based reality expressed in the poetry of his time. Any meta-narrative, however, must be approached with caution. Any written attempt to articulate ideas about an animistic art is inherently contradictory. The use of the word *experience*, for instance, when describing the wanderer’s encounter with nature, can be misleading. For to *experience* something, as Martin Buber so clearly expressed in his seminal book *I and Thou*, is to have already categorized the “otherness” of that phenomenon⁴—a line has been drawn between observer and the object experienced. This objectifying stance he calls I-It, the opposite relational stance is the I-Thou. Central to Buber’s idea here is that the “I” is fundamentally changed depending on which stance the “I” brings to his/her interaction with the world; only the relational stance leads to full self-realization of the individual. Neil Evernden was able to articulate Buber’s core message: “That his book *I and Thou* has been so well received is evidence that it touches something in all of us. It can, at

moments at least, satisfy us that the reality we occupy depends on the stance we take towards the world.”⁵

The discussion surrounding the wanderer’s perception of nature will inevitably and necessarily intersect with the central preoccupation of human ecology—the relationship between mind and nature. When I speak of the wanderer’s *experience* of nature, I speak of the wanderer *entering into relation with* another subject--the wanderer’s sense of identity is so intertwined with his environment that he is not engaging in an objectifying process of categorization of the subjects he perceives, but in *living* nature as but one sentient part of its wholeness.

Fig. 3-1 Vincent Van Gogh, *The Sower* (1888)



Paintings such as *The Sower* (Fig. 3-1) by Vincent Van Gogh, though painted over a half-century later⁶, provide a more accurate visual analogue to the sonic immersion of Schubert's wanderers in the landscape than the oft-associated paintings of Caspar David Friedrich and Otto Runge. Just as the painter's brushstrokes and blending of colors seem to unify all subjects, human and non-human, so does the texture of the music bind the wanderer to his environment, forming a true ecology of subjects.

This “blurring of the lines” of separation between subjects is achieved through the unifying mimetic themes depicting the subjects in nature and the subjectivity of the human response. Particularly in the strophic songs, Schubert’s mimetic themes mark an unprecedented achievement in compositional economy. But again, and perhaps more importantly, the unifying mimetic themes are the musical expression of absence of separation between human and non-human subjects:

Ex. 3-1 Franz Schubert, *Frühlingssehnsucht* (D957), mm. 1-19

Geschwind.

Singstimme.

Pianoforte.

Säu - seln-de Lüf - te we - hend so mild, blu - mi-ger Duf - te ath - mend er -
 Bäch - lein, so mun - ter rau - schend zu - mal, wol - len hin - un - ter sil - bern in's
 Grü - ssen-der Son - ne spie - len-des Gold, hof - fen-de Won - ne brin - gest du
 Grü - nend um - krän - zet Wäl - der und Höh! schimmernd er - glän - zet Blü - then -

The fast-moving ascending waves of triplets (Ex. 3-1) from *Frühlingssehnsucht* (*Schwanengesang*) initially represent the swirling air of spring, but they quickly morph into fresh flower scents, rustling brooks, the beating heart of the wanderer.

The topic of inner and outer human experience continues to be a central preoccupation of Schubert scholars.⁷ The discussion is still rooted in a polarizing perception of this topic, a deep-seated assumption that human self-identity can exist without the embodied experience of the outer world. Musicological exploration of the topic of inner and outer experience often falls short when it overlooks the inherently ecological nature of this topic. Neil Evernden, regularly referred to as an eco-phenomenologist, points out that ecology, being inherently multidisciplinary, is purposely avoided by scholars who fear losing control of their subject matter, their topic being diluted into a broader ecological framework and away from the controlled, often restrictive categories and parameters of scholarly thought. Thinkers such as Evernden are concerned with the human perception of nature, and ways of reclaiming a place for humans in the wider ecology of the planet. For this to be achieved, fundamental ideas about human identity and self-realization must be re-visited, our lens of perception recalibrated. Perhaps no other topic could be more relevant to this discussion than “inner” and “outer” experience.

Ecologists such as Evernden, Abram, and others have looked to the work of phenomenologist Maurice Merleau-Ponty for an alternative notion of “inner” and “outer” individual experience. Ponty recognized the incongruence of the mind/body separation and our immediate experience of the world: “The world is not an object such that I have in my possession the law of its making; it is the natural setting of, and field for, all my thoughts and all my explicit perceptions. Truth does not ‘inhabit’ only the ‘inner man’, or more accurately, there is no inner man, man is the world, and only in the world does he

know himself.”⁸ To acknowledge the premise of Merleau-Ponty’s claim that there is no “inner” experience without the environmental setting thereof, is tantamount to a fundamental acceptance of the Schubert Lied as an entirely new genre in art, giving the Lied broader significance as a driving force for creativity and expression in visual art and literature as well as music of the 19th century. As a medium for text and the expression of individual direct perception, the Lied could also be understood as a vehicle for the expression of seminal ideas of Romanticism, thus foreshadowing 20th- and 21st-century discourses on human ecology.

The Alienated “Individual”

While it is tempting to begin with examples of harmonious immersion in nature, it may be wiser to first look at some of Schubert’s extensive depictions of the alienated individual. Consistent with Buber’s notion of self-identity, the truly alienated wanderers in Schubert’s songs are “individuals” whose experience is based on a reality devoid of relation to otherness; Buber distinguishes between the I-It “Individual” and the I-Thou “Person,”⁹ the latter, through his relational stance to the world, does not objectify the outer world and is therefore not subject to objectification and the subsequent alienation it entails. The wanderer of Schubert’s “Der Doppelgänger” (Ex.3-2) is appropriately embedded in a harmonic environment devoid of consonant thirds.

Ex. 3-2 Franz Schubert, *Der Doppelgänger* (D957), mm.1-8

“Der Doppelgänger,” enables Heine and Schubert, as independent artists, to express the alienation of the individual, foreshadowing the expression of the human experience of modernity found in Expressionist art. Such sparse harmonic textures, also applied in songs such as “Strophe aus dem Griechen,” “Abendbilder,” and *Winterreise*’s “Der Leierman” to express human alienation, contrast with the lush harmonic textures employed to express immersion in nature.¹⁰ The alienated wanderer’s position as an outsider among humans leaves him on the precipice between civilization and the natural world. This alienated posture engenders numerous artistic progeny throughout the century such as the protagonist of Edvard Munch’s *The Scream* (Fig. 3-2) who finds himself in just such a position--located between the world of humans and nature.¹¹



Fig. 3-2 Edvard Munch, *The Scream* (1893)

Here the words of Martin Buber seem most appropriate in defining what he terms “self-contradiction.” He states: “If man does not represent the *a priori* of relation in his living with the world,” and later, “Thus confrontation of what is over and against him takes place within himself, and this cannot be relation, or presence, or streaming interaction, but only self-contradiction.” And again later, “The man may seek to explain it as a relation, perhaps as a religious relation, in order to wrench himself free from the inner-Doppelgänger.”¹² For Buber, the failure to enter into relation with the outer world leads to the loss of self. The instrumental role of the outer world in self-realization is mirrored in the work of phenomenologist Merleau-Ponty, whose ideas present a challenge to a pillar

of Enlightenment philosophy, the Cartesian *cogito*, the “*I think, therefore I am*” assumption at the root of the mind/body, mind/matter separation.¹³ The boundary between the inner and outer worlds functions as a portal into the relational experience with nature.

Relational Experience

Recent research into embodied meaning and the cognitive unconscious has resulted in a re-evaluation in numerous fields of philosophical inquiry. Mark Johnson has observed that, given the human pre-conscious embodied experience of the world, our very definition of the self and what it means to be human must be re-evaluated.¹⁴ Johnson shows that our most abstract and philosophical ideas are rooted in a primal and age-old bodily relation to the world around us. For Johnson, philosophical discourse can no longer overlook the outer “more-than-human world.”¹⁵ Johnson aligns himself here with deep-ecologist David Abram’s contention that many philosophical disciplines will have to embrace the inherently ecological nature of discourses on human self-identity. The universal capacity for empathic projection involves “being in the other.” Because these experiences are largely unconscious, emerging only as linguistic metaphor, the embodied experience is invisible, lying concealed behind the enduring vestiges of the mind/matter split of Descartes. Johnson: “an embodied view is naturalistic, insofar as it situates meaning within a flow of experience that cannot exist without a biological organism engaging its environment.”¹⁶ And then: “if we are inescapably and gloriously embodied, then our spirituality cannot be grounded in otherworldliness. It must be grounded in our relation to the human and more-than-human world that we inhabit.”

Schubert's Lieder, spearheaded by the wanderer venturing into nature, excavated the embodied experience of nature from its concealed position, narrowing the mind/matter chasm on behalf of such thinkers as Schiller, Goethe, Schelling and Herder. As such, the original intent of the poet shifts into a slightly altered context, in which what might have been a trite or picturesque rhyme is carried by the animating function of the music into a much deeper experiential field, transformed into a deep sensory art work, often transcending the intellectual and historical context of the original poem.¹⁷

If we consider the power of Schubert's Lied to elevate the works of these literary figures, we must first take a serious look at his depiction of the subjects involved: firstly, and perhaps most importantly, the sonic re-animation of the natural world, the field of experience into which the wanderer enters, without which the identification of the self is impossible; secondly, the sonic animation of the human subject and the musical depiction of the wanderer's embodied presence in the landscape; and thirdly, the musical depiction of the relational reciprocity between these subjects and the resulting spiritual experience of immanence. Music possesses the unique ability to animate these subjects in time, to reflect, embody and consolidate an emerging sensibility toward nature among these poets. Schubert manages this in the piano preludes of his songs. When, in these preludes, the listener is introduced musically to sunrises, evening fog rolling in over mountain peaks, morning dew descending onto foliage, or ocean waves rolling into shore, is he or she not being introduced to a primary subject, nature? As we shall see, true experience or meaningful existence without inclusion and relation to the natural world is impossible.

Nature is sounded first; the human subject then enters into relation with nature and a resulting conclusion is drawn and wisdom found.

This process constitutes a musical formula for spiritual experience, not through an inward journey *transcending* the experiential world, but through a direct experience of the immanent presence of the “divine” in nature. In a “not seeing the forest for all the people” moment, scholars have found a way to make the very direct and obvious subjectivity of nature into an “inner” human experience. A prime example would be the Heine setting from *Schwanengesang*, “Am Meer.” Joseph Kerman, speaking of the sometimes enigmatically perceived opening chords of the song, claims that “it does not signal ahead to an event in the song,” and later, “the song begins and ends with an oracle framing or glossing of the poetic statement. From a classical point of view, the introduction is non-functional; it illuminates nothing. But from the romantic point of view it suggests everything that is inward, sentient and arcane.”¹⁸

From Kerman’s point of view, this interpretation makes sense. But there is a more obvious and direct way of interpreting these opening chords. The late Heine settings generally tend to revolve around introspection and alienation, such as in “Ihr Bild” and “Der Doppelgänger.” But the title “Am Meer”/“At the Sea” (Ex. 3-3) and the opening statement *Das Meer erglänzte weit hinaus/the sea shone far out* suggest an opening based on the previously mentioned model for spiritual experience employed by Schubert:

Ex. 3-3 Franz Schubert, Am Meer (D957), mm. 1-5

Sehr langsam.

Singstimme.

Das Meer erglänz-te — weit hinaus im letz-ten A-bend.

Pianoforte.

p *pp* *molto legato*

The opening two-chord sequence forms two musical waves depicting just that—waves! It would have been impossible to imply the looming presence of the ocean with just one articulation of the two chords; the repetition, though minimalistic, is a sufficient and efficient means of establishing a repetitive cycle. To exclude the subjectivity of the ocean (a fairly imposing and substantial subject!) is to overlook the powerful dichotomy experienced by the wanderer human subject in the song and by the listener. This song is emblematic of the wanderer's frequent physical and philosophical location *between* nature and the human world; the human subjects are on the beach looking out over the water. This is “ground zero” in terms of situating the perceiver *between* the civilized world and the natural world. The text *Wir sassen still und alleine/We sat quiet and alone* also suggests the right conditions for hearing the pulse of the waves. And contrary to Kerman's interpretation that opening chords “do not signal ahead to an event in the song,” the waves very much do make their presence felt at *Das Wasser stieg/The water rose*, a harmonic structure reminiscent of the opening comes to life as a tremolo; the seas begin to boil.

Ex. 3-4 Franz Schubert, *Am Meer* (D 957), mm. 12-14

This marks a true interplay of emotion and musical sentence present between human subjects and their environment. To categorize the rising of the fog and the swelling of the seas as a non-event, particularly when Schubert has chosen to animate this very real event, is misleading at best. Without an explanation, this analysis carries the implicit assumption that the wanderer's inner experience is somehow separable from immediate outer-world events.

The notoriously minimalistic unison B flat (Ex. 3-5) in the opening of "Ihr Bild," which Heinrich Schenker famously and correctly identified as the musical depiction of staring,¹⁹ could also be consistent with Schubert's tendency to depict true alienation from nature in a non-harmonic language. For this human subject has limited his senses to one image alone—the image of his lost loved one, to the exclusion of the outside world.

Ex. 3-5 Franz Schubert, *Ihr Bild* (D957), mm. 1-5

Ich stand in dunklen Träumen und starrt' ihr Bild-niss

Relational Experience and Mediants

The prelude from “Die Sterne” (1828) may be one of the most compelling illustrations of musical imprinting (Ex. 3-6) of nature. It is a sonic setting of the environmental conditions for the wanderer’s direct experience. The gradual emergence of the stars in the firmament is profoundly evocative of the constant and ever-so-gradual occupation of the night sky by the stars. The series of lush overlapping dominant 7th chords forms a perpetual expansive musical process in the major. The simultaneously occurring suspensions and contrary motion are clear musical depictions of the lateral optical perception of stars in the sky—the complexity of the perceiver’s sensory visual apprehension is evoked through the suspensions as well, for, just as it is impossible to focus on any two stars appearing at the same time, so it is overwhelming to apprehend the concurrent parallel harmonies in the piano:

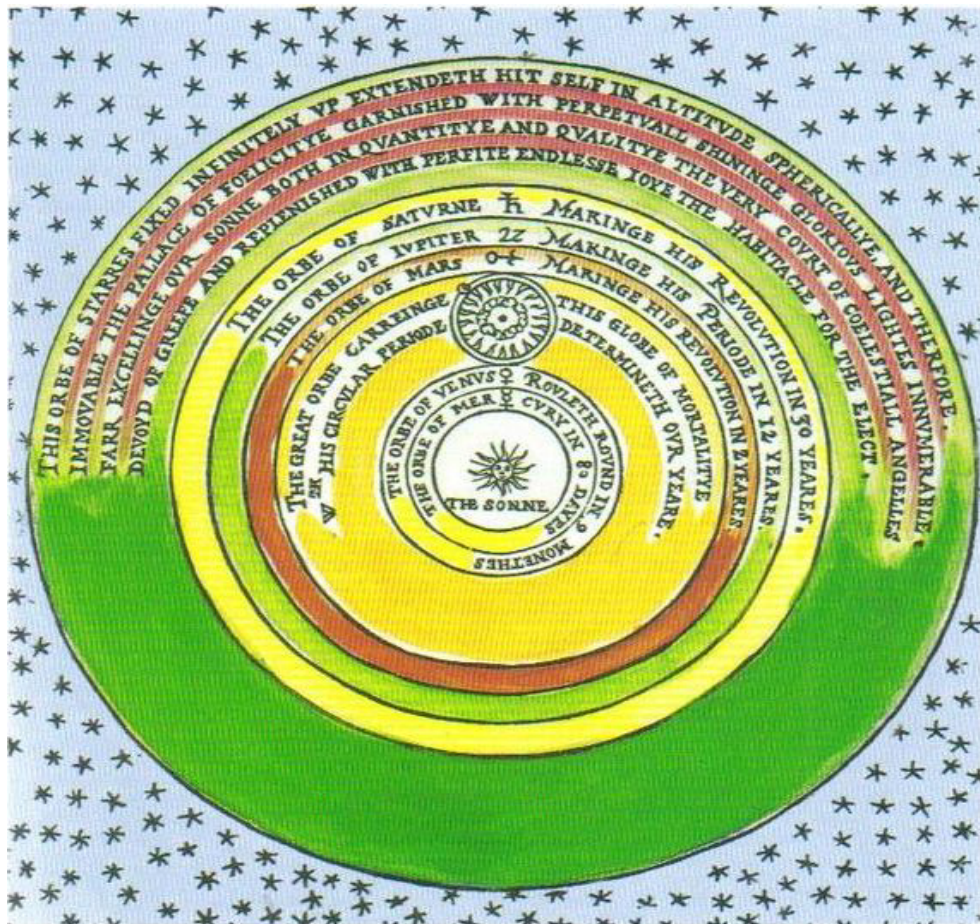
Ex. 3-6 Franz Schubert, *Die Sterne* (D939), mm. 1-15

The musical score for Franz Schubert's *Die Sterne* (D939), measures 1-15, is presented. It consists of two systems. The first system shows the vocal line (Singstimme) and the piano accompaniment (Pianoforte). The tempo is marked "Etwas geschwind." The key signature has two flats (B-flat major), and the time signature is 2/4. The piano part begins with a piano (*pp*) dynamic. The second system continues the piano accompaniment, featuring a *cresc.* (crescendo) marking followed by a *decresc.* (decrescendo) marking. The vocal line remains silent throughout these measures.

The significant volume of stars and firmaments represented in the body of Schubert's Lieder (*Am See*, *Lied eines Schiffers an die Dioskuren*, *Der lieblichste Stern*, *Im Freien*, *Im Frühling*, etc.) seems to suggest a special affinity for the night sky in the composer's sensibility. The wanderer in "Die Sterne" takes comfort from the guiding beacon of the stars, stating: *Sie leuchten dem Pilger durch Heiden und Wald/they light the way for the pilgrim through field and forest*, and later, *Sie schweben als Boten der Liebe umher/they float around as messengers of love* (Ex. 3-7). This Romantic view of the stars is more reminiscent of a pre-Copernican notion of astronomy than of an up-to-date 19th-century, scientifically informed interpretation of reality. Before Copernicus, Galileo, and Thomas Diggs, the notion of the earth being at the center of the universe was born out of the direct experience of the firmament as a finite and protective canopy--the inferred immobility of the earth confirmed by the direct experience of movement of the celestial bodies above.

Copernicus's concentric theory of the solar system showed in fact that the earth was moving, not the sun. This revelation is perhaps the most significant trigger for the mind/matter split of the Enlightenment. The shocking realization that the earth was no longer the center of the universe would bring about a gradual shift in human consciousness--from the outward-looking view of the sky as a protective, enclosed space, to an inward-looking search for the finite within the individual.²⁰ Thomas Diggs's addendum (Fig. 3-3) to the cylindrical Copernican solar system placed the stars at varying distances outside the boundary of the solar system. The shining heavens no longer formed an enveloping womb-like canopy of protection, offering instead the intimidating specter of an infinite universe. Only then did the conceptualization of "inner-human" experience and of individuality existing independently of the outside world begin to take hold. The outer world or nature would increasingly be seen as just that—an outside world separate from exclusively human feelings and sentience. Henceforth, the assignment of life-like qualities to subjects in nature would be called "merely subjective."²¹

Fig. 3-3 Thomas Diggs, *Addendum to the Copernican Solar System*, (1576)



Unfortunately, the notion that Romantic assignments of life-like qualities to subjects in nature are “merely” subjective continues to inform our assessment of Romantic thought and artistic expression in general. But the phenomenological reclaiming of direct experience as a valid template for a new assessment of reality can help elucidate the Romantic relationship with the natural world.

Sie schweben als Boten der Liebe umher/The stars float as messengers of love is expressed in the flat submediant key of C Flat (Ex. 3-7). This type of mediant application, in which a subject in the natural world is depicted, reminds us that in *Gesang der Geister*, Schubert located the experience of immanence, that is, the spiritual experience of nature, in the flat submediant. The use of mediant tonal regions in Schubert continues to preoccupy theorists, perhaps more than any other aspect of Schubert's compositional innovations.²² And rightly so, for his harmonic deviations from 18th-century traditions have polarized musicologists and theorists. Considering that we are discussing one of the great melody writers in the history of music, a composer of tuneful melodies, the polarizing effect of Schubert's harmonic language seems somewhat contradictory. Schubert was indeed a product of his time, inheriting the traits of *Volkstümlichkeit* from his predecessors, etc.. Considering Schubert's adherence to the "melodious" aesthetic or conventions of 18th-century Lieder, the topic of harmonic deviations from tradition becomes a logical field of exploration, as we continue to lay bare his depiction of the human experience of nature.

Charles Fisk and Richard Taruskin have rightly claimed that the submediant tonal regions in Schubert (particularly in the piano works) have an "otherworldly" quality, an inwardness or interiority likened to a trance-like state.²³ This position seems to prioritize a tendency to overlook the role of the outer world in determining or inspiring Schubert's use of mediants. The Lieder repertoire reveals a consistent and systematic use of mediants, particularly submediants, reflecting the direct human experience of the outer

world or nature. As such, common musical “in-world” experiences reflect Schubert’s desire to express the pantheistic experience of immanence in nature.

Ex. 3-7 Franz Schubert, *Die Sterne* (D939), mm. 70-91

leuch.ten dem Pil.ger durch Hei.den und Wald. Sie schweben als

Bo.ten der Lie.be um.hér, und tra.gen oft

Küs.se weit ü.ber das Meer, und tra.gen oft Küs.se weit ü.ber das Meer.

The harmonic trajectory, from the flat submediant through the 6/4 of the tonic, the subdominant and the brief tonicization of the dominant, mirrors the spatial distance over which the stars will carry the kisses *Und tragen oft Küsse weit über das Meer/And often carry kisses far over the sea* (Ex. 3-7). The wanderer’s belief that the stars can deliver kisses over wide distances is rooted in the experiential reality of a shared firmament over

seemingly insurmountable distances of separation. In “Liebesbotschaft,” the wanderer’s belief that the brook can deliver his message of love is rooted in the knowledge that the brook is present at his location and at the destination of his message. This subject (the brook) transcends spatial and temporal limitations (both in music and in real-life experience). The essence of his message is: *Greet her with a friendly glance, for the lover will be returning.* The message is delivered in the enharmonic equivalent of the major mediant (B major)(Ex. 3-8). In no way does the hopeful, almost ecstatic B major suggest a project destined to fail. Instead, the function of tonic (G major) in the final verses has been transformed, if you will, becoming the lowered submediant of B major in a sensual realization of the delivery of the “dreams of love.” The mail was indeed delivered.

Ex. 3-8 Franz Schubert, *Liebesbotschaft* (D957), mm. 47-50



The familiar modulation into the second verse or B section of “Der Musensohn” (1822) similarly embeds the coming of spring in the mediant major.

Ex. 3-9 Franz Schubert, *Der Musensohn* (D764), mm. 24-39

fort.
Hohn.

Ich
Denn

ff

decresc.

pp

kann sie kaum er - war - ten, die er - ste Blum' im Gar - ten, die er - ste
wie ich bei der Län - de das jun - ge Volk - chen fin - de, so, gleich er -

Blüh' am Baum, Sie grü - ssen mei - ne Lie - der, und
reg' ich sie. Der stum - pfe Bur - sche blüht sich, das

The wanderer puts his song into the world and the blooms of the trees welcome his song in the mediant—he is then empowered to continue his song in winter—here too, we see the fulfillment of Schiller’s vision discussed in Chapter I; the integration of the self is achieved through the artful medium of song, connecting the individual with nature and with his true self. The mediant here is the oasis in the journey through everyday life—the song transcends the temporal limits of verse one and four. But more importantly in the final verse, the tonic will take on the function of the flat submediant of C major—A flat major, conveying the transformative power of the wanderer’s journey through a landscape.

The B section of “Bei dir allein” (1826) is the enharmonic equivalent of the flat submediant (E major)—precisely where the text refers to the wanderer’s sensory experience of subjects in nature:

Ex. 3-10 Franz Schubert, *Bei dir* (D866), mm. 56-79

The musical score for Franz Schubert's "Bei dir" (D866), measures 56-79, is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is G major (one sharp), and the time signature is 3/4. The lyrics are written below the vocal line.

System 1: *dir al - lein weht mir die Luft so la - bend, dünkt*

System 2: *mich die Flur so grün, so mild des Len - zes*

System 3: *Blü - hen, so sal - sam - reich der A - beud, so*

In these examples, the mediant, particularly the lowered submediants, not only transcend the dominant/tonic or circle of fifths harmonic paradigm of “Classical” style, but also serve to reflect the transcendence of spatial and temporal limitations of objective reality. This is achieved through the previously mentioned formula of the individual experience of nature in the Lieder: Nature is first, the human subject comes into relation, and a conclusion or wisdom is drawn.

The transcendence of spatial/temporal limitations is clearly expressed in Schubert's very last song "Die Taubenpost" (1828) in which the wanderer claims to have a carrier pigeon (longing) who will deliver any message over any distance. Whether it is the carrier pigeon, the rivers in "Liebesbotschaft" and in "Der Neugierige," or the stars in "Die Sterne," the wanderer believes that his message will get through—the distance is bridged via a flat submediant:

Ex. 3-11 Franz Schubert, *Die Taubenpost* (D957), mm. 36-40

The musical score for Franz Schubert's "Die Taubenpost" (D957), measures 36-40, is presented in G-flat major (three flats) and 4/4 time. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: "nimmt die ih - ren mit. Kein Brief - chen brauch' ich zu schrei - ben mehr, die Thrä - ne selbst geb' ich". The piano part features a "un poco cresc." marking. The key signature changes from three flats to two flats (F major) at measure 39.

Similarly, the B section of "Der Hirt auf dem Felsen," another very late work (1828), depicts an interaction between the shepherd and the landscape; standing atop a cliff, the shepherd, seeking to transcend physical distance between himself and his loved one, calls out, receives an echo response and says *Je weiter meine Stimme dringt, je heller sie mir weider klingt/The farther my voice reaches, the brighter is the response*. There is still hope here, expressed in the flat submediant key of G flat major, that the wanderer will reach his distant lover:

Ex. 3-12 Franz Schubert, *Der Hirt auf dem Felsen* (D965), B section beginning

The musical score is for the beginning of the B section of Franz Schubert's *Der Hirt auf dem Felsen* (D965). It is written for voice and piano. The key signature is one flat (F major or D minor), and the time signature is 3/4. The score consists of two systems of staves. The first system shows the vocal line and the piano accompaniment. The piano part features a prominent bass line with repeated eighth notes. The lyrics are: "der Wiederhall der Klüfte." The second system continues the vocal line and piano accompaniment. The lyrics are: "Je wei - ter mei - ne Stim - me dringt, Je".

der Wiederhall der Klüfte.

Je wei - ter mei - ne Stim - me dringt, Je

The echo of the wanderer's voice in “Alinde” (1827) is sounded in the submediant major:

Ex. 3-13 Franz Schubert, *Alinde* (D904), mm. 94-108

bang' und be - klommen. Dir, E - cho, darf ich mein Leid ge - steh'n.

stark A - lin - de, A - lin - del *sehr leise* A - lin - del!

lies E - cho lei - se her - ü - ber weh'n, da sah ich sie mir zur

An exhaustive musical depiction of echo in nature is fleshed out in “Abendbilder” (1819), a song in which Schubert went to great lengths to deliver a complex, detailed landscape. This is indeed an experimental set of sonic “pictorial” images, reflecting Schubert at his most creative, thematically and harmonically. Again, this musical landscape would be more likely to find an equivalent in Impressionist or Expressionist visual art, where the numerous subjects in the landscape are autonomous, but also linked by a web of thematic and textural blending. The prelude depicts the evening dew descending onto the landscape:

Ex. 3-14 Franz Schubert, *Abendbilder* (D650), mm. 1-15

Moderato.

Singstimme.

Pianoforte.

p sempre legato *decresc.*

Still be.ginnt's im Hain zu thu.en, ru.hig

weht der Dämm.rung Grau.en durch die Gluth sanf.ter

Fluth, durch das Grün um.busch.ter

dim. *cresc.*

The triplet figures descend in irregular steps, sometimes in semitones, sometimes in whole tones and sometimes in thirds, conveying the randomness and unpredictability of this natural process. These triplets (a familiar motif of rotating sixths we know from “Der Lindenbaum,” from *Winterreise*) will be unrelenting throughout this longer song. Also, the grey of dusk is beginning to weave itself into the embers of remaining light on the surface of the water and the surrounding green meadows. Schubert employs harmonic tools to convey the spatial differentiation between the different locations on the canvas. The change of light begins with the dominant on “*Grauen*” and then the enharmonic first

inversion of the relative major, functioning as IV of G major. The “darkening” of the world is further painted by the high B6 bell tone, followed by a succession of descending layers in the left hand through to “*Fluth*.” G major is now tonicized, but still subject to the changes occurring in the landscape, becoming a pedal dominant while undergoing chromatic shifts on “*Durch das Grün*.” This environmental transformation is all leading to the relative major, where the human observer can only watch in “drunken” amazement as day shifts to night (Ex. 3-16). In the second verse, the song of *Philomene* or song of the nightingale in the second verse will trigger a modulation to the submediant major (F# major). To get there, Schubert craftily tonicizes G major again at “*Haucht die Luft*” (Ex. 3-16) before a one-tone (in Reimannian terms) displacement to G minor, functioning as ii of F major—F is also a dominant of B flat minor for the first sounding of “*Philomelens Zauberlieder*” whose echo sounds a semitone up into B minor (Ex. 3-17), now functioning as subdominant of F# major. Emanating from nature, the echo of the nightingale’s call could signal the death of its recipient, but it is also a powerful symbol of the creative act or art itself.²⁴ As in Schubert’s setting of Schiller’s “Fragment aus Die Götter Griechenlands” (Ex. 3-15) from Chapter I, nature is found in art, art in nature—the religions of nature and art intersect, all in the submediant major, and in the same key of A minor:

Ex. 3-15 Franz Schubert, *Fragment aus Schiller's Gedicht "Die Götter Griechenlands"* (D677), mm. 1-20

Langsam, mit heiliger Sehnsucht.

Singstimme.

Schöne Welt, wo bist du? Kehre wieder, holdes

Pianoforte.

pp *cre. scen. da* *p*

Blüthenalter der Na - tur, keh.re wieder, holdes Blüthenalter der Na - tur!

Ach, nur in dem Feenland der Lieder lebt noch dei.ne fa . belhafte Spur, ach, nur

p *pp*

Ex. 3-16 Franz Schubert, *Abendbilder* (D650), mm. 16-31

Au - en, so die trunk' - nen Bli - eke - schau - en,

so die trunk' - nen Bli - eke schau - en.

Sieh', der Ra - ben Nacht - ge - fie - der rauscht auf

fer - ne Ei - chen nie - der; Bal - sam - duft haucht die

Luft. Phi - lo - me - lens Zau - ber.

decresc.

p

pp

pp

dim.

Ex. 3-17 Franz Schubert, *Abendbilder* (D650), mm. 32-51

lie - der, hal - let zart die E - cho

wie - der, hal - let, hal - let zart die E - cho

wie - der.

Horch! des A - bendglückleins Tö - ne mah - nen

erst der Er - de Söh - ne, dass ihr Herz, him - mel.

The b minor echo of the nightingale's song returns, fittingly, as the tolling of the church bells (Ex. 3-17). Interestingly, this first sign of "civilized" human content is expressed in

a harsher, more unforgiving and monotonous musical texture, reflecting the previously discussed (The Alienated Individual) sparse and harmonically impoverished textures of human locations, to be explored further in the analysis of *Winterreise*. As the focus of the poem now shifts to thoughts of mortality and Christian notions of the afterlife, Graham Johnson rightly points out that, from this point in the song, one is less convinced of Schubert's commitment to these ideas.²⁵ Schubert still manages to further enrich the landscape by depicting the opening of the clouds in the heavens in the flat submediant of F# major, D major. But the final parallel major key of A major somehow fails to build on the true apex of the song with its florid, almost operatic, climax at *Harret zart die Echo wieder/Abides the echo again* (Ex. 3-17). This submediant location could be seen as a more true reflection of Schubert's beliefs, trumping the weaker parallel major attempt at sonata-like unity at the end of the song, thus confirming the submediant as Schubert's tonal location for the human spiritual experience of nature.

Schubert's setting of Schiller's "Der Pilgrim" (1823) deals in similar fashion with the nature/religion polarity and is consistent with the worldview expressed in "Abendbilder." The Christian pilgrim wanderer of this song sets out on his pilgrimage in a procession-like quarter-note gait, driven by his faith and a quest for the gates of heaven. The pilgrimage begins in an optimistic but earnest E major:

Ex. 3-18 Franz Schubert, *Der Pilgrim* (D794), mm. 1-11

Mässig.

Singstimme.

Pianoforte.

p

Noch in mei.nes Le.bens Lenze war ich, und ich

pp

Encountering unwelcoming terrain in the form of mountains, rivers and gorges, the pilgrim seeks to transcend nature, building bridges to allow his passage through nature. This struggle is captured by a series of attempted tonicizations that do not quite resolve (Ex. 3-19). In other words, his vision of a transcendent spirituality is expressed as a conflict with the immanent natural world. Not until he reaches a stream whose direction he can trust does he give himself to the current, which eventually leads him to the ocean. This first relational experience, an in-world heaven, if you will, is expressed in the lowered mediant major—G major (Ex. 3-19). But the mediant will be short lived—the pilgrim does not find heaven on earth, lamenting in the relative minor key of C# minor that no road on earth will lead to the heaven he seeks (Ex. 3-19). The juxtaposition of C# major/minor in the final measures accurately depicts the unresolved Christian quest for a transcendent paradise—the mediant relational experience with nature is behind him,

leaving only a less than satisfying, harmonically sparse texture at *Ach kein Weg will dahin führen* (Ex. 3-20).

Ex. 3-19 Franz Schubert, *Der Pilgrim* (D794), mm. 53-78

a . ber immer blieb verbor . gen, was ich su . che, was ich will. Ber . ge la . gen mir im We . ge,
 Strö . me hemmten mei . nen Fuss, ü . ber Schlünde baut' ich Ste . ge, Brü . cken durch den
 wil . den Fluss. Und zu ei . nes Stroms Ge . sta . den kam ich, der nach
 Mor . gen floss; froh ver . trau . end sei . nem Fa . den, warf ich mich in sei . nen Schooss.
 Hin zu ei . nem grossen Mee . re trieb mich sei . ner

cresc.
ff ritardando
p ligato
cresc.

Ex. 3-20 Franz Schubert, *Der Pilgrim* (D794), mm. 79-106

Wol - len Spiel; vor mir liegt's in wei - ter Lee - re, vor mir liegt's in wei - ter Lee - re,

nä - her bin ich nicht dem Ziel, nä - her bin ich nicht dem

Ziel. Sehr langsam. Ach, kein Weg will da, hin füh - ren, ach, der

Him - mel ü - ber mir - will die Er - de nie be - rüh - ren, und das Dort ist niemals

hier, ist niemals hier, und das Dort ist niemals hier, ist niemals hier!

The shepherd of “Schäfer’s Klagelied” (1814) relives the joys of spring in the submediant (A flat) and the “dire” forces of nature in the minor submediant (A flat minor):

Ex. 3-21 Franz Schubert, *Schäfers Klagelied* (D121), mm. 21-30

Da ste - het von schö - nen Blu - men, da steht die gan - ze

Wie - se so voll, ich bre - che sie, oh - ne zu wis - sen, wem ich sie

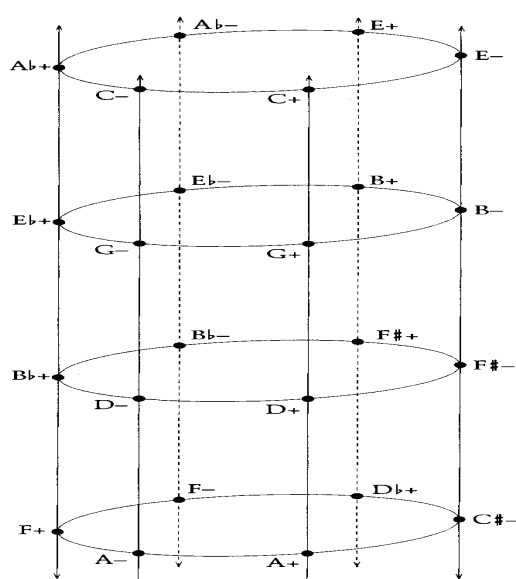
ge - ben soll. Und Re - gen, Sturm und Ge -

zurückhaltend

In “Nacht und Träume” (1825) nature is introduced in the form of nightfall and moonlight, before the human perceiver reacts to the environment in the lowered submediant.

Ex. 3-22 Franz Schubert, *Nacht und Träume* (D827), mm. 13-15

As we consider the implications of the mediant depiction of landscape and the human experience thereof, a more recent interpretation of mediants can help elucidate this historically difficult topic. Perhaps theorist Richard Cohn's diagram of hexatonic cycles (Fig. 3-4) comes closest to illustrating in concrete visual terms the lateral alternative to the tonic/dominant paradigm mediants present²⁶. This three-dimensional structure achieves just such a perspective; the Riemannian principle of triadic relations explains the relative proximity of the flat submediant to the tonic.²⁷

Fig. 3-4 Richard Cohn, *Diagram of Hexatonic Cycles*

The lateral movement of only two chromatic tone displacements, with the retention of the tonic as the common pitch, presents an alternative dimension to the verticality of dominant relationships in this graph. And as Cohn points out, there was and is a need to explain Schubert's harmonic choices diatonically. Citing a review of Schubert's *Gesang der Geister* from 1821, Cohn points to the 1821 view of this work as having "a degree of tonal indeterminacy." He quotes: "no sense, no order, no meaning. The composer...resembles a big waggoner...who...turns now to the right, now to the left, getting at one time out of the road, without making any honest way."²⁸ Without knowing it, this reviewer articulated the lateral spatial alternative to the "linear" diatonic tonal system. This spatial "outer world" analogy warrants a short digression: the title of Cohn's article "As Wonderful as Star Clusters: Instruments for Gazing at Tonality in Schubert" is inspired by Donald Francis Tovey's (1875-1940) suggestion that "Schubert tonality is as wonderful as a star cluster, and a verbal description of it as dull as a volume of astronomical tables."²⁹ Cohn re-contextualizes Tovey's "star cluster" as an alternative to the "traditional metaphorical source for tonal relations," the solar system, "where positions are determined relative to a central unifying theme." Conversely, the star cluster, for Cohn, "evokes a network of elements and relations, none of which hold priority status."³⁰ These two metaphors encapsulate the 18th-century diatonic (solar system) and 19th-century "tonal indeterminacy" (star cluster) reflected in Schubert's use of mediants. As such, the analysis in this essay on the use of mediants in the depiction of nature in Schubert is, on the one hand, explained in diatonic terms (i.e. the use of the terms submediant and flat submediant necessitate the acknowledgment of and relation to a

tonic). On the other hand, the analysis recognizes that Cohn's diagram of hexatonic cycles may be a more powerful metaphor for the lateral, outer-world, non-linear alternative presented by Schubert's mediants in nature. A recent publication on the subject of harmony in Schubert features a historical study of theoretical interpretations (including Richard Cohn's) of the composer's deviations from traditional harmonic practice.³¹ One such Lied is a setting of poet and friend Mayrhofer's "Auf der Donau" (1817), in which the tonic (E flat major) is quickly obscured by modulations travelling from the E flat to the flat submediant, C flat major, in bar twenty:

Ex. 3-23 Franz Schubert, *Auf der Donau* (D553), mm. 1-22

Singstimme.

Pianoforte.

Auf der Wel - len

Spie - gel schwimmt der Kahn, — al - te Bur - gen ra - gen

him - meln, Tan - nenwä - der rauschen gei - ster - gleich, und das Herz im

Bu - sen wird uns weich.

cresc.

The discussion, albeit useful in elucidating our understanding of the historical reception of harmonic treatments (including the use of mediant), does not once mention that the actual impetus for the modulation to the flat submediant might be attributable to the human experience of landscape. The text describes a specific experience, reminiscent of *Gesang der Geister*, in which the human perceiver apprehends, while rowing a boat, surrounding castle walls reaching into the heavens and trees rustling in the wind—alternatively, the descending modulation in thirds does not necessarily reflect a darkening “inner” disposition of the human subject only,³² but a landscape into which the human is gradually and steadily integrated: The rowing motion of the prelude also evokes the ebb and flow or up/down motion of waves. The rower’s entry literally “catches a wave,” entering on the second degree of the key of (F), and is immediately propelled upward by the momentum of the up/down motion in the piano. The mimetic figure in the piano prelude could also be said to depict the forward/backward rowing motion. The integration of the boat, embodying the human subject, into the water is advanced by the tonicization of the submediant (C minor) on *Schwimmt der Kahn/Glides the boat*. On *Alte Burgen/Old castles*, successive ascending fourths (not idiosyncratic, even for Schubert!) in the melody seem to delineate the more angular outline of castle walls.³³ At *Ragen Himmel an/Reach to the heavens* we see a tonicization of A flat major (submediant of C Minor). The German sixth on *Geister/Spirits* now confirms E flat’s new function as a dominant.³⁴ *Und das Herz im Busen/And the heart in the breast* mirrors the melody at *Tannenwälder rauschen*, re-enforcing the correspondence between the state of nature, if you will, and the state of the human protagonist’s heart. But most revealing to us here, is

the way Schubert employs harmonic third relationships to express the heart's transformation (*And the heart in our breast becomes warm*), as E flat major on "*Gleich*" becomes a dominant 6/4 G flat chord on the pivotal or conjunction "und." The heart's transformation is complete with the full cadential gesture into C flat major. In summary, this first section of "*Auf der Donau*" is a journey or arch through which the human observer is transformed by the direct experience of his/her environment. The musical manifestation of this process is the gradual migration from the tonic E flat major to the flat submediant C flat major. Significantly, the final key of F# minor is the enharmonic equivalent of the flat mediant minor (G flat minor) of the original tonal center of E flat major. This mediant is the location of man's ultimate fate of returning to the earth. The historical interpretation of this unresolved ending, with its abandonment of the tonic, albeit a prime example of a break from ABA form, could also be interpreted as the inevitable mortality of humans located in the mediant realm of nature.

Another more literary analysis of "*Auf der Donau*" by Susan Youens exemplifies a tendency to understate the role of nature in determining Schubert's compositional choices. Youens claims that, based on the poet Mayrhofer's intentions, this song is all "interior" or "metaphor" for the journey of human existence. This viewpoint, although useful, does not fully acknowledge the extent of nature's role in the compositional process.³⁵ Here again, where others see "inner" experience, one must remember that "outer" experience is a driving force behind some of Schubert's harmonic choices in this setting. And as we discussed earlier, the animistic effect of the music can sometimes shift

the balance between inner and outer experience toward the outer, regardless of Mayrhofer's intention!

This gesture toward the flat submediant is also encountered in the previously discussed transformation of the tonic in *Schwanengesang*'s "Liebesbotschaft."

Ex. 3-24 Franz Schubert, *Liebesbotschaft* (D957), mm. 47-52

The musical score for Franz Schubert's *Liebesbotschaft* (D957), measures 47-52, is shown. The score is in G major, 3/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "kehrt bald zu - - rück." and "Neigt sich die Son - ne mit". The piano part has a "decresc." marking and a "pp" marking.

A similar gesture occurs in "Der Neugierige" from *Die schöne Müllerin* as the wanderer turns to the river for the answer to his question *Liebt sie mich?*/Does she love me? The B section modulates to the flat submediant before becoming a German sixth chord in the tonicization back to the tonic.

Ex. 3-25 Franz Schubert, *Der Neugierige* (D795), mm. 40-45

gan - ze Welt mir ein. O

Bäch - lein mei - ner Lie - be, was bist du wun - der.

These many examples of mediants and submediants make it clear that, although there are many ways of interpreting the use of mediants in Schubert's Lieder, there is a consistent and systematic use of mediants depicting the direct experience of or relational experience with the natural world. It is therefore logical to extrapolate from these examples (and many more in Appendix 1) that Schubert's harmonic innovations, particularly the use of mediants, were driven by a need to depict landscape and the human experience of the surrounding natural world. To anthropomorphize nature as a metaphor for the human soul is to risk failing to expose or uncover the vital deep-ecological underbelly of the Lieder.

Furthermore, the mediants are not only expressing relational experience or immanence, but the transcendence of spatial distance through relational experience with nature, or as we saw expressed in "Abendbilder" or "Der Pilgrim," the polarity of immanence and transcendence, and/or the dichotomy of alienation and relational experience. The

experience of immanence and transcendence encapsulates the contradictory nature of human existence: the polarity of an afterlife in heaven on the one hand, or buried beneath the earth on the other.

The gravedigger of Schubert's "Totengräbers Heimweh" (1825) will confront this contradiction head-on; the polarity of his longing for a transcendent afterlife and his direct secular experience of mortality as a gravedigger is delineated through the use of mediant. The prelude's mimetic "digging" theme establishes the dualistic tonic/submediant relationship from the outset.

Ex. 3-26 Franz Schubert, *Totengräbers Heimweh* (D842), mm. 1-14

Singstimme.

Pianoforte.

O Menschheit, o Leben, was soll's? o was soll's? Grabe aus, scharre zu, Tag und Nacht keine Ruh'!

Das Treiben, das Drängen, wo hin? o wohin? „In's Grab, in's Grab

As the gravedigger questions the meaning of man's toiling and striving on earth, the vertical mobility of the tonic F minor is clearly established by the quick and bumpy mediant relationships in the first 8 measures: F minor-D flat major-A flat major-C minor. The gravedigger is alone in the world; he has stopped digging--cross in hand, he stares down into the grave saying (Ex. 3-27):

*O homeland of peace
The blessed land,
To you the soul
Clips a magical strand
You wave to me from afar,
You eternal light*

Ex. 3-27 Franz Schubert, *Totengräbers Heimweh* (D842), mm. 40-59

Von allen verlassen, dem Tod nur verwandt, verweil' ich am Rande, das
Kreuz in der Hand, und starre mit sehndem Blick hin ab in's tiefe, in's tiefe Grab!

Noch langsamer.

O
Heimath des Friedens, der Se-igen Land, an dich knüpft die Seele ein magisches Band! du winkst mir vor

The minor dominant of C minor is the pivotal tonality whereby the gravedigger has ceased his digging, making the decision to take to the grave himself (Ex. 3-27). The transition to the earth, the embodied location of his death, is expressed without any tonicization, but with a stark unison and eerily bare descent to A natural (Ex. 3-27). The afterlife is in A major, the tonally distant, raised major submediant of C minor. But A major is also the equally distant raised mediant major of the tonic F minor. The key of A major is equidistant from the two established keys, but diatonically unrelated to them. The mediant thus capture both immanent and transcendent qualities of the gravedigger's journey to the afterworld—phenomenologically, he first must return to the earth, the physical location of his already dead loved ones. He can then rejoin his loved ones, attaining the transcendent afterlife in the now transformed tonic—F is now in the major key, but now perceived as a lowered submediant major of A major!

In strikingly similar fashion to Schubert's thematic and harmonic handling of vertical delineation of landscape in *Gesang der Geister über den Wassern*, a sonic "blurring" of the lines between what is up or down, he creates, with "Totengräbers Heimweh," a mediant harmonic environment encompassing or even resolving the dualistic antagonism between earthbound and "not of this world" visions of an afterlife.

Having examined numerous instances of harmonic and mimetic treatment of nature in Schubert Lieder, even simple, early strophic songs such as "Die Mainacht" (1815) seem

to express a deeper immersion in nature than one might expect, already foreshadowing the more complex sonic landscapes of later compositions.

Ex. 3-28 Franz Schubert, *Die Mainacht* (D194), mm. 1-13

Ziemlich geschwind.

Singstimme.

Wan der sil - ber - ne Mond durch die Ge - sträu - che blinkt, und sein
preis' ich dich dann, flö - ten - de Nach - ti - gall, weil dein
hül - let von Laub, gir - ret ein Tau - ben - paar sein Ent
lä - chelndes Bild, welches wie Mor - gen - roth durch die

Pianoforte. *pp*

schlummerndes Licht ü - ber den Ra - sen streut, und die Nach - ti - gall flö -
Weib - chen mit dir woh - net in ei - nem Nest, ih - rem sin - gen - den Gat -
zü - cken mir vor; a - ber ich wen - de mich, su - che dunk - le - re Schat -
See - le mir strahlt, find' ich auf Er - den dich? Und die ein - sa - me Thrä -

cresc. *pp*

The simple opening IV over the tonic pedal is a subtle and efficient evocation of the moonlight gazing through the bushes. The dominant on *streut/spreads* indeed spreads the shimmering light of the moon on the surrounding grasses. The F major at *Und die Nachtigall/And the nightingale* has the effect of a lowered submediant of the dominant A major.

This submediant is the song of the nightingale, which seems to transcend, or even superimpose itself on the landscape—an anomalous but very real occurrence in nature, deeply impacting the state of the wanderer (as discussed earlier in this chapter).

The emphasis on what we called relational experience with nature does not in any way preclude frequent confrontations with more baneful, malevolent forces in nature in the Lieder. An exploration of Schubert's final song cycle *Die Winterreise* (1826) will help shed light on the composer's handling of the depiction of the wanderer's more primal, or primordial confrontation with winter, and his own mortality.

¹ *John of the Mountains: The Unpublished Journals of John Muir* edited by Linnie Marsh Wolfe, (Madison: University of Wisconsin Press, 1938, republished 1979), p. 439.

² See Neil Evernden. *The Natural Alien: Humankind and Environment* (Toronto Buffalo London: University of Toronto Press, 1985), pp. 29-34. Evernden cites Romantic views of nature as being exemplary for the deep ecological movement, as ecologists search for an appropriate framework for the articulation of a future vision of the co-existence of man and the natural world.

³ See Donald Worster. *Nature's Economy: A History of Ecological Ideas* (Cambridge: Cambridge University Press, 1994), pp.77-91.

⁴ See Martin Buber. *I and Thou* (New York: Charles Scribner's Sons, 1958).

⁵ See Neil Evernden. *The Natural Alien: Humankind and Environment* (Toronto Buffalo London: University of Toronto Press, 1985), p. 98.

⁶ The use of Van Gogh's "The Sower" is a conscious step outside of the timeline of this essay. There is no suggestion here of any direct correlation between Van Gogh and Schubert. While providing a visual comparison or metaphor for the inter-subjective field of experience articulated in phenomenology, this painting can also help elucidate subtle textural characteristics of Schubert's Lieder.

⁷ The discussion surrounding inner and outer experience in Schubert's Lieder is touched on in numerous scholarly publications. This thesis argues that inner experience has been overemphasized in the discourse.

See See Susan Youens. *Schubert's Poets and the Making of Lieder* (Cambridge: Cambridge University Press, 1999). Susan Youens. *Retracing a Winter's Journey* (Ithaca, New York: Cornell University Press, 1991). See also Lawrence Kramer. "The Schubert Lied: Romantic Form and Romantic Consciousness" in ed. Walter Frisch, *Schubert: Critical and Analytical Studies* (Lincoln and London: University of Nebraska Press, 1986). See also William Kinderman. "Schubert's Tragic Perspective" in ed. Walter Frisch, *Schubert: Critical and Analytical Studies* (Lincoln and London: University of Nebraska Press, 1986).

⁸ Evernden. *The Natural Alien*, p. 47.

⁹ Buber. *I and Thou*, pp. 65-72.

¹⁰ Further analyses of these songs in chapters 3 and 4 will explore in-depth Schubert's musical vocabulary for the expression of the polarity of alienation and relational experience.

¹¹ Edvard Munch's "The Scream" is also a conscious and deliberate step outside the timeline of this essay.

The painting provides a visual metaphor for the alienation depicted in Schubert's "Der Doppelgänger." While this interpretation of the human subject being *between* the civilized world and the natural world does not line up with the artist's original intentions, there is ample evidence to suggest that Heine's poem and Schubert's setting thereof constitute a fore-shadowing of Expressionist depictions of Modernity and alienation. Munch's well documented preoccupation with alienation and Doppelgängers is evident in canvases such as "The Storm," "Moonlight" and "Melancolie," the human subjects frequently located between the world of man and the natural world.

¹² Buber. *I and Thou*, p. 70.

¹³ See Maurice Merleau-Ponty. Translated by Colin Smith, *Phenomenology of Perception* (London and New York: Routledge Classics, 1962) pp.429-475. In this chapter titled "Cognito," Ponty famously argued that the Cartesian cognito was built on the false premise that human self-identity can exist without the experience of the outside world.

¹⁴ See George Lakoff, Mark Johnson. *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought* (New York: Basic Books, 1999), pp. 552-555.

¹⁵ Lakoff, Johnson. *Philosophy in the Flesh*, p. 565. Johnson's citation of David Abram's work constitutes an important acknowledgment of deep ecology as a legitimate discourse, for research into the cognitive unconscious has confirmed many central tenets of the field of human ecology.

¹⁶ Mark Johnson. *The Meaning of the Body: Aesthetics of Human Understanding* (Chicago: University of Chicago Press, 2007) p.14.

¹⁷ This new context can be attributed to the removal of the poetry from its original "visual" mode of being perceived. See Evernden. *The Natural Alien*, pp. 88-97. Under the subheading titled *Seeing without Staring*, Evernden suggests that Romanticism as a whole saw a transition away from the visual sense, which had been the perceptual basis of scientific objectivity and the "picturesque" depiction of nature in art. This theory elevates music, and in particular Schubert's output, to a higher status in terms of its influence on the depiction of nature in the nineteenth century and the subsequent changes in perception.

¹⁸ See Walter Frisch, ed. *Schubert: Critical and Analytical Studies*. (Lincoln and London: University of Nebraska Press, 1996), p. 52.

¹⁹ Heinrich Schenker, *Der Tonwille* 1 (1921), p. 46.

²⁰ See David Abram. *Becoming Animal: An Earthly Cosmology* (New York: Pantheon Books, 2010), pp. 153-156.

²¹ See Abram, *Becoming Animal*, p.156.

For a more in-depth account of the transition from the medieval perception of the stars to post-Copernican views of the Enlightenment see C.S.Lewis, *The Discarded Image* (Cambridge: Cambridge University Press, 1964). The chapter titled "The Heavens" deals directly with the shift in perception of the cosmos as an interior world to an exterior world.

²² Recent publications have underlined the historical and current richness of the musicological discourse on mediant tonalities and harmony in general in Schubert, namely Susanna Clark. *Analyzing Schubert* (Cambridge: Cambridge University Press, 2011). See also David Damschroder, *Harmony in Schubert* (Oxford; Oxford University Press, 2010).

²³ See Richard Taruskin. "The Music Trance: Romantic Characterstücke; Schubert's Career." In *The Oxford History of Western Music: Music in the Nineteenth Century* (Oxford New York: Oxford University Press, 2010). See also Charles Fisk. *Returning Cycles: Contexts for the Interpretation of Schubert's Impromptus and Piano Sonatas* (Berkeley and Los Angeles, California: University of California Press, 2001). The association between lowered or flat submediants and interiority or "Innigkeit" has its roots in the Beethoven's late instrumental music, such as the in Quartet no. 13 in B flat, Op. 130. Examples of flat submediants in Schubert's instrumental music, such as in the late Sonata in B flat can be seen as a continuation of a precedent set by Beethoven. See Richard Taruskin. "The First Romantics" in *The Oxford History of Western Music* (Oxford New York: Oxford University Press, 2010), pp. 684-686.

²⁴ See Frank Dogget. "Romanticism's Singing Bird" *Studies in English Literature, 1500-1900*, Vol. 14, Nineteenth Century (Autumne, 1974), pp. 550-561.

²⁵ See Graham Johnson. *Abendbilder*, Liner Notes, Schubert: The Schubert Hyperion Edition, Vol. 29, Schubert in 1819-1820.

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- ²⁶ See Richard L. Cohn. "As Wonderful as Star Clusters: Instruments for Gazing at Tonality in Schubert" *Nineteenth-Century Music*, Vol.22, No.3 (Spring, 1999), p. 217.
- ²⁷ Richard Cohn has written extensively on the work of composer and theorist Hugo Riemann (1849-1919) and so-called Neo-Riemannian interpretations of Schubert's harmonic vocabulary. See Richard Cohn. "As Wonderful as Star Clusters" pp. 213-232. Riemann's system of tonal displacement was originally developed to explain the chromaticism of later Romantic and Modern works. For an account of early applications and the subsequent uses, interpretations, and developments, see also Richard Cohn. "Introduction to Neo-Riemannian Theory: A Survey and a Historical Perspective" *Journal of Music Theory*, Vol.42, No. 2, Neo-Riemannian Theory (Autumn, 1998), pp.167-180. For the application of Cohn's systems to the "tonal indeterminacy" of late Romantic works of Wagner and Strauss, see Richard Cohn. "Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of the Late-Romantic Triadic Progressions" *Music Analysis*, Vol. 15, No. 1, (Mar., 1996), pp. 9-40. For a contextual account of Cohn's work within the wider discourse of Schubert analysis, see Susannah Clark. *Analyzing Schubert* (Cambridge: Cambridge University Press, 2011), pp. 2-5.
- ²⁸ Cohn quotes this 1821 *Allgemeine musikalische Zeitung* review from Heinrich Kreissle von Hellbronn, *The Life of Franz Schubert*, trans. Arthur Duke Coleridge (London, 1896), p. 210.
- ²⁹ Cohn is citing from Tovey's famous article "Tonality," later published as "Tonality in Schubert." See Donald Francis Tovey. "Tonality in Schubert," in *The Main Stream of Music and Other Essays* (New York, 1949).
- ³⁰ Richard Cohn. "As Wonderful as Star Clusters," p. 213.
- ³¹ See Susanna Clark. *Analyzing Schubert* (Cambridge: Cambridge University Press, 2011).
- ³² See Susan Youens. *Schubert's Poets and the Making of Lieder* (Cambridge: Cambridge University Press, 1999), p. 190.
- ³³ See Susan Youens. *Schubert's Poets and the Making of Lieder*, p. 190.
- ³⁴ See Susannah Clark. *Analyzing Schubert*, p. 63.
- ³⁵ Susan Youens. *Schubert's Poets and the Making of Lieder*, p. 190.

Chapter four: *Winterreise*: Alienation and Nature

“Was will ich unter den Schläfern säumen?/ Why should I waste my time among sleepers?”

Themes such as relational experience, self-identity, alienation and immanence, and their relationship to the wanderer in Schubert’s music, enable *Winterreise* (D911) to be viewed with a new perspective. This chapter suggests a re-balancing of the prevalent musicological emphasis on this work as an “inner” journey. This “integrated” ecological approach, calling on the discourses of deep ecology, namely the phenomenology of perception, embodied meaning, and aural indigenous animism, will flesh out the role of the outside world in this late song cycle (1827). The pivotal role of nature in this masterwork will be elucidated. As Ken Wilbur and Friedrich Schiller would remind us, only an “integrated” approach in which these art works are examined from the perspective of “what we know now” and of “what we knew then” can a true forward-looking vision emerge.

“Outer” Experience

The lone wanderer of *Winterreise* is leaving a place of loss, a place where he was rejected by love and society. This is the world of literate man, the world of urban existence, where the objectification of humans and subjects in nature alike has led to the wanderer’s rejection and subsequent alienation. The cycle presents the gradual integration of the human subject into nature and over the first five songs a concrete *physical* rapprochement takes place. “Gute Nacht” deals with human interests but there is a first tactile contact

with the wood door where the wanderer carves *good night*. In the second song “Die Wetterfahne,” the wanderer confronts a man-made machine which mocks him. The third, “Gefrorne Tränen,” marks the initial imprint into nature in the form of tears that want to melt all the snows of winter. “Erstarrung” reveals the wanderer on the ground, attempting to dig through the snow and ice to touch the sensuous earth searching for a connection. Finally “Der Lindenbaum,” fully establishes an inter-subjective reciprocity through the speech of the linden tree and the wanderer’s desire to be buried under the tree.

In “Gute Nacht,” the wanderer leaves on foot, his gait embodied in the pulse of the music:

Ex. 4-1 Franz Schubert, *Gute Nacht* (D911), mm. 1-6



More importantly, he is leaving the objectifying two-dimensionality of sheltered existence; he will no longer be observing the landscape from the picturesque framing of the windows of dwelling structures. Not until an individual steps outside does one enter into a truly inter-subjective relationship with subjects in the natural world¹—when observed through a window or any other mediating object, subjects in nature remain unaltered, even if the observer shifts positions within the enclosed space. The wanderer

leaves the secure walled-in separation to encounter the three-dimensionality of living subjects in the natural world. The perceived world is now reactive and in a constant state of flux in relation to the wanderer. The playing field between subjects is thus re-balanced, the embodied experience of this reality locating the wanderer on an equal footing with other animate and inanimate entities in the field of experience—all are equally and simultaneously invigorated by and vulnerable to the forces of nature. This confrontation and interaction with benevolent and malevolent forces in nature constitute an unfolding, if you will, of a primal human mode of existence, awakening the memory of an innate wildness and inevitable mortality of human existence.

Distinguished Schubert scholar Susan Youens claims that Wilhelm Müller, in writing *Die Winterreise*, “obeyed Novalis’s injunction to follow the *Weg nach Innen*, the path inward or an interior quest for self knowledge.”² Thus an implicit bias in favor of the insular human aspect is fully exposed, but the author fails to recognize the pivotal role of nature in this work. *Winterreise*’s wanderer has in fact made the ultimate commitment to the earth; he envisions a burial place under the linden tree. Alternatively, his trajectory will see him reach a metaphorical death (unlike the “real” death in the cycle *Die schöne Müllerin*) among men in the final song “Der Leierman.” This is a bitter irony.

The wanderer’s entry into the untamed, dark, cold, and potentially deadly landscape of winter makes *Winterreise* one of Schubert’s most introspective and inaccessible works, confounding even the most discerning listeners of classical music. But there is another

aspect to this work that sets it apart from the norm—the fact that the journey is not linear; there is no clear destination—many times over the wanderer states that he is not concerned with where, when and how, but with the *journey* itself. He has removed himself from the pre-set linear trajectory of narrative, opting instead for a “let’s see where this leads me” approach. In other words, he is not travelling “through” the landscape, but “learning” his route, step by step, from the medium of the animistic landscape. This is a choice, not a tragedy that has befallen him.

The Wanderer

“The wandering man becomes a primitive man in so many ways”
Hermann Hesse, *Wandering: Notes and Sketches*

The much discussed lack of biographical information on the wanderer in *Winterreise* has led some scholars to consider him as a musician.³ This route of inquiry, the idea that he is an artist, is safe and familiar territory for a discourse limited to Western ideas on perception and experience. But there are other clues pointing to certain abilities and traits worth mentioning: The wanderer is an artist, a Dionysian man with an innate sensibility and a predisposition to experience the full human emotional spectrum.⁴ He is thus, in a sense, more prone to introspection and overwhelming feelings in his dealings with fellow-humans. He would therefore be more likely to identify himself as an outsider, a person who must distance himself to absorb the toll of his dealings with humans. It follows that he would be well disposed to discern the sentience of subjects in the natural world, being more attuned to subtle shadings of human expression. Needless to say, the aural and

listening skills of a musician/artist would or could carry over into the perception of the natural world.

The wanderer seems to skirt the edge of towns or civilization, albeit in a limited capacity, as the listener is intermittently informed of his proximity to houses, dogs barking and other signs of human settlement. In an ecological sense, this physical positioning of the wanderer can be likened to the indigenous shaman the world over. For just as the wanderer almost always finds himself *between* the world of man and the natural world, so the shaman almost universally dwells on the edges, if not outside their community. Wanderer and shaman both interact regularly with subjects in the natural world. The wanderer is not a shaman, but there is many a lesson to learn about the symbolic power of the wanderer if we compare their respective relationships with nature. David Abram, speaking of his interactions with shaman in different indigenous communities notes that:

most of the medicine persons whom I met were precisely such individuals, whose sensitive nature empowered them to tend to the boundary between the human collective and the local earth. By communicating (through their propitiations and their chants, through their dances and ecstatic trances) with plants, with other animals, and with the visible and invisible elements, the medicine persons' craft ensured that the boundary between the human and more-than-human worlds stayed, itself, permeable.⁵

In his relationship with the natural world, the wanderer embodies just such a role in Western culture, breaking the artificial wall of separation between humans and the outer world. It seems unlikely that an individual from a tribal community would perceive the wanderer's behavior as delusional, crazed and alienated. The wanderer is, after all,

singing, taking cues from his surroundings and applying them to his life. The wanderer's proclivity for empathic projection onto more-than-human subjects presents us with a model for embodied spirituality, a mode of experience in which the immanence of the godly is accessed through an animate landscape. Here, two apparently disparate cultural modes of existence intersect, the deep-Romantic and the indigenous, each sharing similar experiences with the animate world.

Seen phenomenologically, the wanderer's experience of an animate outside world is based in immediate experience. In Abram's words, "Unlike the mathematically-based sciences, phenomenology would seek, not to explain the world, but to describe as closely as possible the way the world makes itself evident to our awareness, the way things first arise in our direct sensorial experience."⁶ The reality of a sensory field always in flux, evolving and reacting to its subjects, frees the perceiver from an empirical view of reality.

Abram :

Husserl's notion of intersubjectivity suggested a remarkable new interpretation of the so-called "objective world." For the conventional contrast between "subjective" and "objective" realities could now be reframed as a contrast in the subjective field of experience itself—as the felt contrast between subjective and intersubjective phenomena.⁷

Schubert's longing, nostalgic wanderer, although alone and isolated from other human subjects, may not be the "subjective" man who fits the frequent stereotype, but an intersubjective participant in a field of experience in which he acknowledges the presence and animate qualities in "other" non-human subjects.

The fourth song “Erstarrung” marks the first true physical encounter with the earth. Susan Youens’ analysis focuses on the wanderer’s frozen feelings and his concern that, if they unfreeze, his memory of her will be lost forever.⁸ This is certainly an interesting aspect of the human drama unfolding, but there are more immediate and vital events unfolding here, such as the wanderer’s tactile contact with the earth. From an ecological standpoint, could any event be more significant than this encounter with the all-encompassing earth? Schubert’s musical material here depicts the embodied action of moving and digging:

Ex. 4-2 Franz Schubert, *Erstarrung* (D911), mm. 1-7

The musical score for Franz Schubert's "Erstarrung" (D911), measures 1-7, is presented in two systems. The first system shows the vocal line (Singstimme) and the piano accompaniment (Pianoforte). The tempo is marked "Ziemlich schnell." The piano part features a triplet in the right hand and a descending third jump in the left hand. The second system continues the piano accompaniment, with a "cresc." marking and a "p" marking. The vocal line enters in the second system with the word "Ich".

The figure in the left hand evokes the digging action through the triplets. The descending-third jumps occurring every two measures (tonic, submediant and sub-dominant) seem to imply a random search, without a plan, in which the wanderer shifts locations. This shows Schubert’s musical commitment to the depicting a real-time embodiment of the

wanderer's physical imprint. The wanderer wants to kiss the earth and melt the snow with his hot tears:

Ex. 4-3 Franz Schubert, *Erstarrung* (D911), mm. 24-27

This sensual and erotic contact with gravity and the earth marks a significant event in the wanderer's trajectory through the landscape. This contact with the “Eros” of the earth, as Abram has articulated, is reflected in the linguistic metaphor of “falling in love,” a long-lost vestige of an earlier visceral connection with pull of gravity.⁹ Moreover, the earth is also the concrete location of past events and subjects, alive and long dead, in the landscape. The wanderer seeks the blooms and green grasses of summer in the submediant.

Ex. 4-4 Franz Schubert, *Erstarrung* (D911), mm. 44-51

Interestingly, the key change from “Erstarrung” to “Der Lindenbaum” travels from C minor to the raised mediant of E major. The claim that this “modulation” evokes the sense of an “idyllic memory” is misleading.¹⁰ If the wanderer is delusional and hallucinating, then his apprehension of the tree whispering to him is evidence of his isolation and separation. The wanderer states clearly: *I dreamed in its shadow many a sweet dream and I was drawn here in good times and bad*—these are concrete memories of a real life triggered by the re-visitation of the tree in the winter night. The sense of place expressed here is reminiscent of indigenous belief in the power of place, where past events are imprinted into the place, forming a memory of place. Citing the work of anthropologist Keith Basso as an example, Abram points to the powerful sense of place in North-American Apache culture. Basso's research points to animism in language, and to the strong sense of place in the stories of this oral culture.¹¹ Of particular relevance here, is how this sense of place is based on the premise that nature is an equal and 'living' subject, with the power to influence the fate of the human subject. Abram writes:

To members of a non-writing culture, places are never passive settings. Remember that in oral cultures the human ears and eyes have not yet shifted their synaesthetic participation from the animate surroundings to the written word. Particular mountains, canyons, streams, boulder-strewn fields, or grove of trees have not yet lost the expressive potency and dynamism with which they spontaneously present themselves to senses. A particular place in the land is never, for an oral culture, just a passive or inert setting for the human events that occur there. It is an active participant in those occurrences. Indeed, by virtue of its underlying and enveloping presence, the place may even be felt to be the source, the primary power that expresses itself through the various events that unfold there.¹²

Wisdom in this culture is measured by one's knowledge and memory of places. Stories based on real events are passed on from generation to generation. The ones considered

wise are those who remember places and their stories and are then able to draw wisdom from the message imparted from these stories. This acquired wisdom is a means to avoid danger, enemies and natural calamities. Moreover, it is with the naming of place that events are recorded and recalled; hence the recollection of an event is only remembered in association with a particular place or object within a place, rendering the perception of time of an event inseparable from the space and place where it occurred.

If the tree in *Winterreise* resides in a real location in the wanderer's past, present and future, then the prelude cannot merely be "an instrumental script for a sequence of events within the mind;"¹³ The sonic animation of the tree is an acknowledgement of the power of tree and of place to awaken past events and trigger visions of the future. The musical depiction of the double-time scale in "Lindenbaum" represents a manifestation of the phenomenological perception of place.¹⁴ And the potential to experience a multiple time scale is born out of the embodied experience of the landscape, a pre-conscious physical informing of the senses feeding a loaded present, an experience of the infinite in the landscape. Mark Johnson's attempt to define an outer-world-based embodied experience identifies a similar view of the pre-conscious experience of time: "prior to even our experience of *befores*, *nows* and *afters*, which turn out to be products of reflection, we encounter the qualitative flow of events that makes up the contours of our lived experience."¹⁵ And then: "...the non-conscious aspects of a person's ability to meaningfully engage their past, present and future environments."

This is the point in the cycle where the wanderer has a first notion of wanting to die. This individual is in many ways ready to go, but the central event here is the fact that the tree initiates contact, suggesting an actual location where the wanderer can find peace. With Schubert's multi-seasonal mimetic treatment, the tree and the *place* where the tree stands are clearly the more involved musical subjects.

Because the poem states *es zog in Freud und Leide/ I was drawn in joy and pain*, the wanderer's remembrance of the summer tree cannot be labelled "idyllic" or "utopian." Rather than seeing the experience of the tree as an "escape from reality," could one not see these occurrences as real? There is also the whole issue of the tree addressing the wanderer:

*Und seine Zweige rauschten,
Als riefen Sie mir zu:
Komm' her zu mir Geselle,
Hier findest du deine Ruh.*

*And its branches rustled,
As if they were calling me:
Come to me young man,
Here you will find rest.*

The tree has been given too little credit. The attribute of speech places the tree on an equal footing with the wanderer, forming a truly inter-subjective alternative to the objectivity/subjectivity paradigm of traditional discourse. Interpreting the tree's speech as a mere projection of the wanderer's mind or "inner" longing is a valid approach within the limitations of the socio-cultural historical framework of 19th-century Europe. But if one considers the attribution of speech to the tree in a wider non-Western human context,

an animate tree is nothing out of the ordinary. It is only when oral cultures are introduced to the alphabet that the notion of language belonging solely to humans arises.

It is also interesting to note that “Der Lindenbaum” has been historically upheld as a prime example of a “folk song” within an “art song,”¹⁶ a Volkslied within a “Kunstlied,” a “natural” song within an “artistic” song, the main reason being the presence of a simple folk-like melody within more involved and complex mimetic and harmonic variations in the accompaniment of the four verses--the strophic meeting the through-composed, Volkstümlichkeit meeting the artistic. Here, Schubert straddles the line between the “picturesque” depiction of nature and his more visceral, mature deep-ecological experience of nature. Most interestingly, the third verse is expressed in the lowered submediant (C major), as the wanderer awakes from the reverie (E major) in which the tree was speaking to him—here again, as in our discussion of Lieder such as “Hirt Auf dem Felsen,” “Liebesbotschaft,” “Musensohn” and “Die Sterne” in Chapter III, the relationship between tonic and lowered submediant expresses a transcendence of space and time through the direct experience of nature.

The tree offers a very attractive alternative to the wanderer’s ultimate fate as a hurdy-gurdy player; he can be buried in the very place where the tragic and blissful times in his life took place--a universal desire. The alienation topic, discussed previously, remains interpretative although one might consider the wanderer’s burial under the tree of his own experience to be a more attractive alternative to his ultimate destiny among humans. Thus

the true tragedy of this cycle emerges; the wanderer is only truly alienated as the hurdy-gurdy player in “Der Leierman,” for he has returned to the world of men, albeit in a limited and isolated capacity, leaving the natural world of his dreams behind. Without the prism of nature, the wanderer cannot attain his full identity. He becomes a shadow of himself, less than whole—an “individual” in the words of Martin Buber, indeed a “Doppelgänger,” but not a person.

The sixth song “Wasserflut” is a musical representation of the process by which the wanderer seeks to experience the maiden's home through the medium of water—the river. As in *Schwanengesang*'s “Liebesbotschaft,” the river serves as the messenger facilitating connectivity between subjects. The function of the river is clearly dialogical for the wanderer—the natural world allows him to be “interconnective” and attuned to an ever-changing animate environment. The wanderer's journey is therefore subject to the flux of his surroundings. There is no destination—not only because of the wanderer's sadness, but because of the inherently dialogical character of his relationship with the brook. The brook is also part of the water cycle, which is circular in nature.

As well as express a hot/cold duality, the prelude of “Wasserflut” (Ex. 4-5) seemingly attempts to accurately depict the hot tear hitting the snow and transforming its texture and consistency; through the use of the irregular, staggered relationship between the right and left hands in the piano and the dominant inversion on the second beat of the first bar resolving in a strangely dissonant manner on the last eighth note of the bar, the

unpredictability of this “micro” event seems to emerge in detail—could this be the faint crackling or melting sound of a single tear-drop onto the ice? The wanderer would have to be very close indeed to hear such an event; this speaks to the notion that the wanderer’s observation of this event is at close quarters, at a very intimate sensory level. The thin transparent texture of this song reflects a soundscape in which the smallest sonic event can be heard, the trees are bare and the snow-cover provides a sound damper:

Ex. 4-5 Franz Schubert, *Wasserflut* (D911), mm. 1-8

Langsam.

Singstimme.

Pianoforte.

p

pp

Man - che Thrän' aus mei - nen Au - gen ist ge - fal - len in den Schnee;
 Schnee, du weisst von mei - nem Seh - nen, sag', wo - hin doch geht dein Lauf?

The melody weaves an unpredictable pattern of progress, evoking the random but steady progress of water, first staggering and then overtaking an unseen barrier:

Ex. 4-6 Franz Schubert, *Wasserflut* (D911), mm. 19-26

Wenn die Grä - ser spros - sen wol - len, weht da - her ein lau - er Wind,
 Wirst mit ihm die Stadt durch - zie - hen, mun - tre Stra - ssen ein und aus;

und das Eis zer - springt in Schol - len, und der wei - che Schnee zer - rinnt,
 fühlst du mei - ne Thrä - nen glü - hen, da ist mei - ner Lieb - sten Haus,

Although the wanderer's state could be seen as hopeless, there is in this vision of the future a sense that his tears become part of the landscape, impacting future events that transcend the wanderer's lifespan. His tears become a footprint or stamp of his presence in the landscape.

Fantasy and Reality

To frame the issue of inner/outer experience as fantasy/delusion versus cold-hard reality is also misleading,¹⁷ for this analysis has detached itself from the musical reality of the work. In the song “Irrlicht,” for example, the subjective experience of the will-o’-the-wisp is expressed musically as a “real” phenomenon, a clearly audible animation of

human perception. The wanderer enters a mountain gully and sees a ghostly light—can this be the reflection of water located in the depths of the gully? The wanderer makes active decisions based on this very real experience of entry into the depths of the gully and the hypnotic play of the light. Implicit in the text is that the gully or fissure the wanderer enters will eventually lead to a stream. The *Irrlicht* or will-o'-the-wisp, while clearly a phenomenon inhabiting mythical tales, has more real-world manifestations as a buildup of gas over swampy water—most recorded sightings occur over water at night. Prior to this scientific explanation of the *Irrlicht*, wanderers feared these inexplicable lights, believing them to be evil spirits potentially leading travellers astray. The wanderer in Schubert's setting, however, clearly does not fear this mysterious light, consciously opting to follow it; in fact the wanderer, having adopted the previously mentioned non-linear trajectory, finds the *Irrlicht*'s behavior familiar and entrancing:

*Wie ich einen Ausgang finde,
Liegt nicht schwer mir in den Sinn.*

*How I will find an exit,
Does not concern me.*

And then:

*Bin gewohnt das irre gehen,
's fuhrt ja jeder Weg zum Ziel*

*I am accustomed to being lost,
All roads lead to the destination.*

The prelude of the ninth song “Irrlicht” features a phenomenological realization of the above-mentioned subjects as perceived by the wanderer; the descending figure into the

cave is counterbalanced by the ascending motif of the light, forming a motivic dichotomy impacting the wanderer's sensory perception:

Ex. 4-7 Franz Schubert, *Irrlicht* (911), mm. 1-4



The musical depiction of causality between the wanderer's state and these two subjects (the rocks and the light) is manifested in the adopted two-directionality of the wanderer's melodic line at *Wie ich einen Ausgang finde, liegt nicht schwer mir in dem Sinn./How I will find an exit does not weigh on me (I am not concerned with):*

Ex. 4-8 Franz Schubert, *Irrlicht* (D911), mm. 6-14

Fel-sen-grün-de lock-te mich ein Irr-licht hin: Wie ich ei-nen
 Ausgang fin-de, liegt nicht schwer mir in dem Sinn, liegt nicht schwer mir in dem Sinn.

The subjects then unite in this multi-directional flux, the up/down of the outer world leading the wanderer, in almost hypnotic fashion, to the A-sharp and the B-natural in the next bar:

Ex. 4-9 Franz Schubert, *Irrlicht* (D911), mm. 9-10

Wie ich ei-nen Ausgang fin-de,

This first sounding of the submediant (G major) innocently dissolves into the subdominant role of the mediant key of D major. But the submediant key of G major prepares the listener for the eventual dominant function of the G in the tonicization of the lowered-supertonic, C major at *Jeder Strom/every stream* (Ex. 4-10). But first there will be several intimations of the C major supertonic before its full manifestation. As the pendulum movements of light, joy and pain are but two sides of the same coin for the wanderer. He moves forward (down) calmly (*ruhig*) into the earth, in a partial dissolution of the polarity of emotional experience, saying *Durch des Berges trockne Rinnen wind' ich ruhig mich hinab/Through the mountain's dry gully I make my way.*

Ex. 4-10 Franz Schubert, *Irrlicht* (D911), mm. 20-43

Ziel: un-sre Freu-den, un-sre We-hen. al-les ei-nes Irr-lichts Spiel,

al-les ei-nes Irr-lichts Spiel! Durch des Berg-stroms trockne

Rin-nen wind' ich ru-hig mich hin-ab; je-der Strom wird's Meer ge-winnen, je-des

Lei-den auch sein Grab, je-der Strom wird's Meer ge-win-nen, je-des

Lei-den auch sein Grab.

Musically, the partial dissolution is expressed through the sounding of the C natural above the arpeggiated B major triad. These four measures represent an attempt to dissolve or distill the joy and pain through the destabilization of B minor. Resistance to this process is clearly expressed by the B natural pedal in the bass. The B is finally transformed into the parallel major at *hinab/down*. The wanderer and the listener are only now ready to embrace the spiritual recognition that *Jeder Strom wird's Meer gewinnen/ every stream leads to the sea*. The full tonicization of the flat super-tonic of C major constitutes a successful process—here also, the B minor and C major are but two sides of the same coin; B minor houses the polarity of human emotional experience (joy and pain), while the C major expresses the relativation of this dichotomy through its absorption into a cyclical process in nature. The potential for solace through nature is quickly dissolved through the Neapolitan inversion of C major leading in to the final cadential gesture in the voice. The wanderer poignantly reaches back to the high G in an attempt to recapture the C major, but ultimately succumbs to the continued journey ahead. The repetition sees the wanderer again visit the G-natural on the word “*auch*,” only this time the dissonance functions as a clear message that the end (dissolution) promised by nature will not ultimately be his. Echoing the previously mentioned *Freud und Leiden/joy and suffering* in “Lindenbaum,” the random multi-directional flux of the *Irrlicht* is an embodied representation of the polarity of *Freud und Leiden/joy and suffering* which are delivered to the equal grounding of the tonicization of the mediant D-major. Through the treatment of the up/down motives, the listener shares in the experience of place and the

subsequent relativity of the wanderer's emotional state. C major here represents the solace in the cyclical process of death and renewal promised by a natural process.

In Chapter I of Melville's novel *Moby Dick*, Ishmael captures the mature sublimity of the deep Romantic allure of water, asking himself why crowds always seem drawn to the shore: "But these are all landmen; of week days pent up in lath and plaster—tied to counters, nailed to benches, clinched to desks. How then is this? Are the green fields gone? What do they then?" Then later: "...nothing will content them but the extremest limit of the land." This again is that frequently visited frontier between civilized land and natural world, the periphery of human consciousness, the "ground zero" of inner and outer experience. And Ishmael again, "...they must get as nigh the water as they possibly can without falling in. Say, you are in the country; in some high land of lakes. Take almost any path you please, and ten to one it takes you down in a dale, and leaves you there by a pool in the stream. There is magic in it. Let the most absent-minded of men be plunged in his deepest reveries—stand that man on his legs, set his feet-a-going, and he will infallibly lead you to water, if it be there in that region." Ishmael answers this age-old question himself: "But that same image, we ourselves see in all rivers and oceans. It is the image of the ungraspable phantom of life; and this is the key to it all."¹⁸ Ishmael wishes to experience the exhilaration of sea travel as well as face the dire forces of (the whale) head-on. He moves to the "other side," crossing into the realm of the wild and, yes, placing himself in harm's way, also claiming the rewards of the full experience of the sublime.

Alan Watts, having grappled at length with the notion of the self and the place of the individual in the grander scheme of existence, articulated the necessity of an embodied theory of the self: "...the fullest collaboration with the world as a harmonious system of contained conflicts—based on the realization that the only real "I" is the whole endless process. This realization is already in us in the sense that our bodies know it, our bones and nerves and sense-organs. We do not know it only in the sense that the thin ray of conscious attention has been taught to ignore it, and taught so thoroughly that we are very genuine fakes indeed."¹⁹

As in his encounter with the tree in "Lindenbaum," the wanderer, having given up any striving to return to a 'normal life' among men, recognizes the subjective existence of the *Irrlicht*, as he faces the unfathomable and connects with the visceral and primal awareness of mortality. Just as in "Wasserflut" or in the previously mentioned "Liebesbotschaft" in Chapter III, Schubert depicts the fulfillment of a process in nature (water in these cases) with a sweeping cadential phrase encompassing the entire range of the song. As such, the melodic phrase, while reflecting the fulfillment of process in nature, seems to absorb and envelop previous dramatic and musical events in the song, thereby affirming the resolution of the wanderer's desires or longings:

Ex. 4-11 Franz Schubert, *Wasserflut* (D911), mm. 27-28

und der wei_ che Schnee zer_ rinnt.
da_ ist mei- ner Lieb- sten Haus.

mf

Ex. 4-12 Franz Schubert, *Liebesbotschaft* (D957), mm. 62-67

Lie - be zu, flü - stre ihr
Träu - me der Lie - be

pp

The Wanderer's Dream

The prelude and the A section of “Frühlingstraum”/“Dream of Spring” (Ex. 4-13) seem to confirm the widely held interpretation that this dream is “nothing but” a dream, a utopian and idyllic vision, a piece of wishful thinking amidst a very dark and hopeless reality. And the prelude is indeed more reminiscent of a “picturesque” or “quaint” musical

depiction of nature. But again we must be mindful of trivializing the power of cyclical processes in the natural world and their effect on human consciousness. One need look no further than today's common notion that a discussion about the weather is merely "small talk," a way of avoiding more "real" or "deep" topics of conversation. But we know that for people living in rural areas, their lives more immediately affected by cyclical processes, to discuss the weather, crops, etc., is a meaningful, even vital exchange of information.

Schubert's treatment of this poem "Frühlingstraum" warrants a further exploration of the dichotomy of waking and dreaming. Notably, this dream is imbedded in the submediant tonality of the previous song, a choice hardly coincidental, given the above-mentioned use of the submediant. In light of the previously discussed expression of immanence in the mediant, this dream can take on more meaning as a pivotal event in the denouement of the cycle. It is now common knowledge that, in most indigenous cultures, the dream state is considered to be a higher level of consciousness in which the relational aspects of existence emerge uninhibited by the conscious mind. The messages of dreams are weighed as meaningful instructions from subjects in nature or from supernatural sources and then applied to waking life.

Schubert's setting appears to suggest just such a process. The wanderer attempts to affect or influence the present through a dream from "another" time. The prelude and opening

melody, written in the “picturesque” style, express a consonant and harmonious environment:

*Ich träumte von bunten Blumen,
So wie Sie wohl blühen im Mai.
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.*

*I dreamed of colorful flowers,
As they bloom in May.
I dreamed of green fields,
Of birds singing.*

Ex. 4-13 Franz Schubert, *Frühlingstraum* (D911), mm. 1-13

Etwas bewegt.

Singstimme.

Pianoforte.

Ich

träum-te von bun-ten Blu-men, so wie sie wohl blü-hen im Mai; ich

träum-te von grü-nen Wie-sen, von lu-stigem Vo-gel-ge-schrei, von

The wanderer recalls this beautiful dream in A major, a vision of harmony and integration with his surroundings; this relational existence is consistent with the indigenous notion

that in dreams there is no separation between subject and object—human and other animate entities exist as parts of a whole. The dreamer in this case, as in many cultures, is more awake to reality in this dream state than in waking hours. Derrick Jensen notes how individuals in many native cultures manage to fall into a sleep or a reverie at any time or in any place.²⁰ These individuals remain cognizant of what is going on around them as they dream; this virtuosic maneuvering between two fields of consciousness ensures that the relational connection with nature, a culturally valued state cultivated in dreams, informs the waking present.

When the wanderer first awakens from the dream at the rooster's crow, the harmonic disintegration of the tonic is signaled by the arrival of minor dominant E minor; this transition will not settle until the parallel minor tonic of A minor is confirmed at *Es schrien die Raben vom Dach/The crows screamed from the roof*. The obliteration of the tonic and the dream does not stop in the parallel minor, as the texture is further impoverished by stripping away all harmonic layering, leaving only unison A's:

Ex. 4-14 Franz Schubert, *Frühlingstraum* (D911), mm. 22-40

schrieen die Ra-ben vom Dach, da war es kalt und fin-ster, es

Langsam.

schrie-en die Ra-ben vom Dach. Doch an den Fen-ster.

schei-ben, wer mal-te die Blät-ter da? doch an den Fen-ster.schei-ben, wer

mal-te die Blät-ter da? Ihr lacht wohl ü-ber den Träu-mer, der

Blu-men im Win-ter sah, der Blu-men im Win-ter sah?

dim.

The C section in both strophes constitutes a musical depiction of the wanderer's attempt to reconcile the dream with waking reality; an attempted return to A major begins with an octave unison, building out into sparse but increasingly complete triads. The wanderer sees ice flowers on the windowpane. The 2/4 moves up and forward carefully—one senses here that the wanderer hopes to conjure up the same relation as in the dream--through the flowers in the first strophe, and by closing his eyes in the second:

*Doch an der Fensterscheibe,
Wer mahlte die Blätter da?
Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah.*

*But on the windowpane,
Who painted the flowers there?
You laugh at the dreamer,
Who saw flowers in winter?*

At this moment in the cycle, perhaps more than any other, the dreaming wanderer is more isolated and alone in relation to humans; he is ridiculed for dreaming of a beautiful and relational dream in nature, a world in which he can be complete and loved—his idea of reality is in conflict with the “normal” objectivity of waking life. Is he crazy? In the absence of true subjects in nature, he latches on to the frost flowers within a human dwelling. The repetition of the first two lines of the C section fails to resolve, moving instead to the first inversion of the tonic--his failure to reconcile dreaming and waking is evoked by the brutal reappearance of the minor sub-dominant. The minor sub-dominant now pervades and shatters both the dream and the wanderer's waking reality.

The second strophe sees him return to the “picturesque” dream and, true to the previously discussed model for the imprinting of nature, the wanderer can now transfer and relate his sensations to human subjects:

*Ich träumte von Lieb' un Liebe,
Von einer Schöner Maid.*

*I dreamt of love,
And of a beautiful maiden.*

His ability here to return to the dream suggests that he has, at least in part, some control and intention to return to the alternative reality of the dream. In the second awakening (B section), his heart awakens (confirming the model again), triggering an emotional response at *Nun sitz ich hier alleine/Now I sit alone*. In the second C section, the wanderer again tries to integrate waking reality into the relational quality of the dream by closing his eyes:

*Die Augen schliess ich wieder,
Noch schlägt das Herz so warm.
Wann blüht ihr Blumen am Fenster?
Wann halt ich mein Liebchen im Arm?*

*I close my eyes again,
Still my heart beats so warmly.
When will you flowers at the window bloom?
When will I hold my love in my arms?*

The fact that this verse takes place in the present tense suggests that the wanderer is trying to reconcile the past and present and then sculpt a future worth living—a multiple time-scale reminiscent of “Lindenbaum.”

The true power of this mature Schubertian strophic setting is evident here, as the listener knows that the dissolution of the tonic will come again; this time, the wanderer's wishes for the future seem pathetically hopeless. The parallel tonic dissolves again into unison octaves, smothering all hope, leaving this individual truly disconnected from nature and thus from his fellow humans--a true realization of the self seemingly impossible.

Between Worlds

The formulation of the wanderer's positioning "between" the world of men and the natural world has elucidated the double tragedy of his alienation from both these fields of experience. The wanderer's position, I have argued, is not an inner journey only, but a deliberate engagement with the natural "outer" world. This is a reality he has chosen over the world of men, an existence placing him at the whim of the benevolent and malevolent forces of nature. He was rejected by his fellow humans, and has become an individual who will not ever "belong" again. In a sense, the wanderer has become the enemy of the sedentary life of the civilized world around him. Herman Hesse's fleshed-out wayfaring character *Goldmund*, from the novel *Narcissus und Goldmund*, reflects a similar worldview to *Winterreise*'s lonely wayfarer, a worldview in conflict with societal norms:

In the earliest stages of his new journeyings, in the first rapture of freedom regained, Goldmund had first to relearn the homeless, timeless life of a wayfarer. Obedient to no man, dependent only on weather and season, with no goal, no roof overhead, possessing nothing and open to all manner of chance, the homeless lead lives that are childlike and courageous, meager and tenacious. They are the sons of Adam, of the outcast from Paradise, and the brothers of the animals, the innocents. From the hand of Heaven they accept, hour by hour, whatever is given to them: sun, rain, fog, snow, warmth and cold, comfort and suffering. For them

there is no time, no history, no striving, nor that strange idol of growth and progress in which house owners so desperately believe. A wayfarer can be tender or rough, skillful or clumsy, courageous or timid, but always at heart he is a child, always living earth's first day, before the beginning of all history, his life always governed by a few simple urges and needs. He can be clever or stupid. He can have a deep-seated knowledge of the fragility and impermanence of life, of how pitifully and tremulously all living things carry their scrap of warm blood through the icy spaces of the universe, or he can be like a child and greedily follow the dictates of his stomach: but always he is the opponent and mortal enemy of the sedentary property-owner, who hates, despises and fears him because he does not want to be reminded of that—of the ephemeral nature of all existence, of the continuous withering of all life, of inexorable, icy death that fills the universe around us.²¹

Whether it is the outward-turned wanderer in “Die Sterne” gazing at the night firmament, or *Winterreise*’s protagonist facing a winter storm head-on, the wanderer’s experience of nature represents a direct challenge to the inward-turned reality of his fellow humans.

In the twelfth song of *Winterreise*, “Im Dorfe,” the wanderer makes it clear that he has renounced his past life among men for good. He is observing a town or settlement from a distance as we hear the mimetic motif of dogs barking and chains rattling (Ex. 4-15). He mocks the smugness of the sleeping citizens of the town with a lullaby-like melody in D major (Ex. 4-15, 4-16).

*Es bellen die Hunde,
Es rasseln die Ketten;
Es schlafen die Menschen
In ihren Betten.*

*The dogs bark,
The chains clatter;
People are sleeping,
In their beds.*

*Träumen sich manches,
Was Sie nicht haben,
Tun sich im Guten
Und Argen erlaben;*

*Dream of things,
They don't yet have,
Wallowing in the good, and the bad.*

Ex. 4-15 Franz Schubert, *Im Dorfe* (D911), mm. 1-8

Etwas langsam.

Singstimme.

Pianoforte.

pp

cresc.

p

pp

Es bel - len die

Hun - de, es ras - seln die Ket - ten; es schla - fen die

Ex. 4-16 Franz Schubert, *Im Dorfe* (D911), mm. 9-16

Men . schen in ih . ren Bet . ten,

cresc.

träu . men sich Man . chen, was sie nicht

p *pp*

ha . ben, thun sich im Gu . ten und Ar . gen er .

cresc.

la . ben, und mor . gen

pp

People's “dreams” or aspirations are to the wanderer now meaningless:

*Bellet mich nur fort,
Ihr wachen Hunden,
Lasst mich nicht Ruh'n,
In der Schlummerstunde.*

*Bark away,
You wakeful dogs,
Do not let me sleep,
In the sleeping hour.*

*Ich bin zu Ende,
Mit allen Träumen,
Was will ich unter den Träumern säumen?*

*I am at the end,
With all dreaming,
Why should I waste my time among dreamers?*

The exaggerated consonance of the tonic D major is clearly the inward-turned sonic paradigm of the town dwellers. The wanderer's revelation in the final verse, *Ich bin zu Ende mit allen Träumen/I am done with all dreaming*, is fittingly expressed in the flat submediant, B flat major (Ex. 4-17). Here again, Schubert employs a flat submediant at the service of the expression of the human experience of the "outer world:"

Ex. 4-17 Franz Schubert, *Im Dorfe* (D911), mm. 33-50

stun - de! Ich bin zu En - de mit
al - len Träu - men, was will ich un - ter den Schläfern säu -
men? Ich bin zu En - de mit al - len Träu - men,
was will ich un - ter den Schläfern säu - men?

This flat submediant foreshadows the series of mediant tonal relationships (Ex. 3-18) in “Der Wegweiser” (G minor-B flat minor-C sharp minor-A major) depicting the process by which the wanderer will commit fully to the ultimate union with the forces of nature, his own death:

*Einer Strasse muss gehen,
Die noch keiner ging zurück.*

*I road I must take,
From which no one has yet returned.*

Ex. 4-18 Franz Schubert, *Der Wegweiser* (D911), mm.

Ein-en Wei-ser seh' ich ste - hen un-ver - rückt vor mei-nem
Blick; ei-ne Stra-sse muss ich ge - hen, ei-ne Stra-sse muss ich ge - hen, die noch
kei - - - - - ner ging zu - rück. Ein-en Wei-ser seh' ich

decrescenda *pp* *cresc* *pp*

The diatonic/mediant polarity in “Im Dorfe” and “Der Wegweiser” delineates the line between “inner” and “outer” experience, defining, framing the deep-ecological underbelly of *Winterreise*. Schubert has prepared the listener for the contemplation of the wanderer’s metaphorical afterlife or death expressed in the final song “Der Leierman.” The wanderer

is now his own Doppelgänger,²² alienated, and seemingly on the periphery, between worlds.

The wanderer's positioning between worlds invites each new listener to confront the inherently ecological aspects of this great song cycle, Schiller's vision for the articulation of man's place in nature in art culminating in a vicarious and visceral musical experience of the "edge" of existence.

¹ David Abram. *Becoming Animal* (New York: Pantheon Books, 1996), pp.84-95.

² Susan Youens. *Retracing a Winter's Journey* (Ithaca, New York: Cornell University Press, 1991), p. 55.

³ Charles Fisk suggests that in the song *Der Leiermann* the wanderer has become his Doppelgänger, who continues to play his music after his death. See Charles Fisk. *Returning Cycles* (Berkeley Los Angeles London: University of California Press, 2001), p.10.

⁴ Unlike the Apollonian man, who deals with ideas and abstractions, the Dionysian man embodies characteristic such as the artistic, the instinctual, the subjective and the intuitive. Herman Hesse's wayfaring character *Goldmund* from his novel *Narcissus und Goldmund* (1933) exemplifies the oppositional and complimentary aspects of these dualistic personality traits. *Goldmund's* journey of self-realization is an attempt to reconcile or integrate the Apollonian and the Dionysian within himself. *Goldmund's* individual direct experience of the outside world is later expressed through his art. This dualism can also be understood as reason versus subjective experience, and, by extension, as the embodiment of Enlightenment versus Romantic worldviews on nature. See Hermann Hesse. *Narcissus and Goldmund*. Translated by Leila Vennewitz. (London: Peter Owen, 1957) pp. 157-158.

⁵ See Abram. *Becoming Animal*, p. 236.

⁶ Abram. *Spell of the Sensuous* (New York: Vintage Books, 1996), p. 35.

⁷ See Abram. *Spell of the Sensuous*, p. 38. For more background on Edmund Husserl's work on perception see: *Cartesian Meditations: An Introduction to Phenomenology* (The Hague: Martinus Nijhoff Publishers, 1960), *Phenomenology of Internal Time Consciousness* (Bloomington: Indiana University Press, 1964), *Foundational Investigations of the Phenomenological Origin of the Spatiality of Nature* (Brighton, Eng.: Harvester Press, 1981).

⁸ See Youens. *Retracing a Winter's Journey*, pp.144-150.

⁹ Abram. *Becoming Animal*, p.27.

¹⁰ Youens. *Retracing a Winter's Journey*, p.163.

¹¹ For a more in-depth account of Keith Basso's fieldwork on Apache culture see Keith.H. Basso, "Wisdom Sits in Places: Notes on Western Apache Landscape" in eds Steven Feld and Keith.H.Basso, *Senses of Place*, (Santa Fe, New Mexico: School of American Research Press, 1996). David Abram has also cited the work of Keith Basso. See David Abram. *Spell of the Sensuous*, pp. 154-163.

¹² Abram. *Spell of the Sensuous*, p. 162.

¹³ Youens. *Retracing a Winter's Journey*, p. 161.

¹⁴ See chapter titled "Mountains and Song Cycles" in Charles Rosen. *The Romantic Generation* (Cambridge Massachusetts: Harvard University Press, 1998).

¹⁵ Mark Johnson. *The Meaning of the Body: Aesthetics of Human Understanding* (Chicago: University of Chicago Press. 2007), p. 27.

¹⁶ For an example of this notion, see Arnold Feil. *Franz Schubert* (Portland, Oregon: Amadeus Press,

-
- 1988), pp. 95-97.
- ¹⁷ For an example of such a framework, see William Kinderman. "Schubert's Tragic Perspective" in Walter Frisch, ed. *Schubert: Critical and Analytical Studies* (Lincoln and London: University of Nebraska Press, 1996), p. 64.
- ¹⁸ Herman Melville. *Moby Dick* (London: Arcturus Publishing Limited, 2009), pp. 25-29.
- ¹⁹ Alan Watts. *The Book: On the Taboo Against knowing Who You Are* (New York: Vintage Books, 1972), p.77.
- ²⁰ See Derrick Jensen. *Dreams* (New York: Seven Stories Press, 2011), pp. 8-9.
- ²¹ Hermann Hesse. *Narcissus and Goldmund*. Translated by Leila Vennewitz. (London: Peter Owen, 1957) p. 157.
- ²² Youens. *Retracing a Winter's Journey* (Ithaca, New York: Cornell University Press, 1991), p. 297.

Conclusion

The study of the wanderer's "outward" journey into the natural world in the song settings of Franz Schubert reveals a broad compositional palette at the service of the depiction of nature. The thinly-textured and sparse vocabulary of alienation in "Der Leiermann," (Chap. IV), "Strophe aus Die Götter Griechenlands" (Chapts I-III), "Der Doppelgänger" (Chap. III) and "Abendbilder" (Chap. III) counter-balances the lush mimetic and harmonic vocabulary Schubert employs to express the human relational experience of nature in "Gesang der Geister über den Wassern" (Chap. II) and Lieder such as "Die Sterne" (Chap. III), "Liebesbotschaft" (Chapts. III-IV), "Der Lindenbaum" (Chap. IV), or in the dream sequences of "Frühlingstraum" (Chap. IV). Schubert's idiosyncratic musical language thus captures the duality of the individual's perception and the experience of nature.

It is helpful to summarize the process by which specific aspects of Schubert's depictions of nature and of the human perception and experience of the natural world were elucidated:

The discussion in Chapter I situated the Schubert Lied within the context of the aesthetic of pastoral and folk-like depictions of nature in literature, visual art and music of the 18th century. Citing musicological literature on "Volkstümlichkeit" in music of the 18th century (Taruskin, Kramer, Rosen, Byrne, Plantinga), examples of Lieder from the Second Berlin School (Reichardt and Zelter) as well as from instrumental music and

Lieder of Haydn, Mozart and Beethoven were shown to embody the aesthetic of “Volkstümlichkeit” adopted from the “Volk-Lieder” of the early 18th century. A subsequent examination of early Schubert songs (“Erlkönig” and “Adelaide”) identified signs of a departure from the aesthetic of previous musical depictions of nature. Specific elements of the Schubert Lied, such as elaborate mimetic preludes and more complex textures were shown to be at the service of drawing nature from its role as a quaint background to human actions, as it had been in earlier depictions of nature in art, to the role of a central subject of the work. This transition is part of Schubert's progression toward fulfillment of Friedrich Schiller's vision for the role of art in articulating or expressing of man's relationship with nature. This theme is further developed in the second and third chapters.

Chapter II introduced three discourses of deep ecology, namely phenomenology, embodied meaning and indigenous animism, as sources of insight into the Romantic view of nature. Literature from eco-phenomenology (Neil Evernden) and the history of ecology (Donald Worster, Max Oelschlaeger) and on indigenous animism (David Abram, Steven Feld) showed that the Romantic view of nature, while historically associated with nostalgic and utopian views of nature, represented a forward-looking and holistic relationship between man and nature, one which could serve as a template for an integrated contemporary deep-ecology worldview. An analysis of Schubert's setting of *Gesang der Geister über den Wassern* exemplified how Schubert's sophisticated depiction of the human experience of a specific place in nature epitomizes the deeper,

ecological aspect of Romanticism in art. The analysis of Schubert's systematic depiction of the direct human experience of a specific landscape showed the composer's deep understanding and insight into ideas surrounding man's relationship with and place in nature as reflected in the ideas of Goethe, Schiller, Spinoza and Schelling. Using phenomenological models of perception and immediate experience from David Abram, Maurice Merleau-Ponty and Edvard Heidegger, Schubert's use of sequential patterns, formal repetition and textural invocations of depth perception were shown to re-create the direct phenomenological experience of landscape for the listener.

A further discussion on the convergence of the discourses of embodied meaning (Mark Johnston) and deep-ecology (David Abram) helped elucidate the human spiritual experience of place in *Gesang der Geister*, confirming the physical embodied experience of nature as a central aspect of Schubert's compositional approach to this work. Embodied spiritual experience of landscape, or the experience of immanence in nature has a specific harmonic location within Schubert's musical vocabulary. The experience of the timeless and the godly through the direct experience of natural processes in nature was shown to be consistently located in flat submediant, submediant and mediant tonalities throughout this work.

Chapter III studies some of the fundamental structures of Schubert Lieder and reveals a deep-seated formula for human relational experience with nature. With their mimetic preludes introducing subjects in nature, followed by the human subject entering into

relation with nature and, finally, a conclusion being drawn, the Lieder were shown to encapsulate an experiential template for self-realization expressed in the philosophy of Martin Buber.

An examination of musicological literature (Kerman, Youens, Schenker) on Schubert Lieder such as “Am Meer,” “Ihr Bild,” and “Auf der Donau” underlined a tendency to emphasize Schubert’s ability to reflect human thought processes, revealing a human-centric bias in the discourse. The research of Martin Buber, David Abram, Maurice Merleau-Ponty and Mark Johnson’s into the cognitive unconscious lent support to the position that human thought processes and self-identity are inherently ecological, and therefore inseparable from experience of the outer world.

Through a subsequent analysis of songs embodying Schubert’s musical language of alienation from nature, such as “Der Doppelgänger,” “Ihr Bild,” as well as analyses of songs expressing the relational experience with nature, such as “Die Sterne,” “Liebesbotschaft,” Frühlingssehnsucht, “Nacht und Träume,” “Bei dir allein,” “Der Hirt auf dem Felsen,” and “Der Musensohn,” it was demonstrated that Schubert intentionally, systematically and consistently employed mediant tonal relationships to reflect the polarity of the human relational experience of and alienation from nature.

A discussion on current and past musicological literature (Cohn, Clark, Tovey) on mediant and submediant tonalities in Schubert’s music helped flesh out the relationship

between Schubert's application of mediant relationships and his depictions of landscape. Mediant relationships provide a lateral harmonic alternative to the "objective" or "mechanistic" Cartesian view of nature informing the Lieder of Schubert's predecessors.

Further study of seminal Lieder such as "Abendbilder," "Totengräbers Heimweh" and "Der Pilgrim" highlighted the central and pivotal role of mediant tonal relationships in Schubert's depiction of the dichotomy of immanence and transcendence, that is, traditional religious spirituality and the religion of nature. The abundance of examples of mediants and nature in Schubert's poetic settings (see list of examples in Appendix 1) confirms the role of nature as a catalyst for innovations in form and harmony. This particular aspect has been overlooked, or at the very least, understated in the analytical tradition. Citations from musicological literature (Taruskin, Youens, Fisk) exemplified the tendency to assign human, otherworldly or transcendent qualities to submediant tonalities in Schubert without due consideration of nature's relationship to this phenomenon. Conversely, this study has shown mediant and submediant tonalities to be at the service of the expression of very much "in-world" or "outer-world" experiences that are often immanent rather than transcendent in nature. "Abendbilder," "Strophe aus Die Götter Griechenlands," and "Die Mainacht" confirm Schubert's intentions to locate within his art a subject, which according to Schiller could be a medium for the articulation of man's relationship and place "within" nature, in the submediant. Thus a central claim of this study could be made that Schubert clearly understood the implications of Schiller's call to go "onward to Elysium." Rather than express a utopian

or nostalgic view of nature, Schubert would develop a harmonic language encapsulating matter, being, mind and spirit and express an integrated ecological worldview in art.

Chapter IV offered an alternative analytical model to the traditional view Schubert's late song cycle *Winterreise* as a journey "inward." In light of the argument made in Chapters II and III that "inner" experience requires the prism of "outer" experience, this study approached this song cycle as a "human-free" context for the elucidation of the lone-wanderer's individual experience of the "outer" natural world. Using experiential models from deep-ecology (Abram, Jensen, Feld, Basso), the wanderer's journey "outside" of the "civilized" world, the analysis of songs such as "Gute Nacht," "Erstarrung," "Der Lindenbaum," "Wasserflut," "Irrlicht," "Frühlingstraum," "Im Dorfe," "Der Wegweiser" and "Der Leiermann," the wanderer's experience of both the frozen winter landscape and the landscapes of his future-visions and of his dreams were shown to encapsulate an unprecedented alternative view of nature based on primal, immediate, animistic experience of the outer world, clashing with the prevalent Cartesian view of nature of Schubert's time. This study then claimed that the wanderer's unfulfilled desire to be in relation with nature and to be buried under the linden tree is a tragic aspect of this cycle that has been overlooked. It was also demonstrated that even *Winterreise*, Schubert's seemingly most introspective and "inward" work, can and should be elucidated as an outward journey. The wanderer's ultimate return to the "civilized" world in "Der Leiermann" was shown thus to represent not only his alienation from his fellow humans, but from nature.

An emphasis on the ecological significance of Schubert's Lieder and poetic settings helped situate the discourse within a framework accessible and relevant to students and educators alike. But more importantly, these sublime artworks could become meaningful to a whole new generation of listeners. There is no shortage of citizens concerned with ecology and environmentalism. Each of these individuals can in a sense become a wanderer and reclaim his or her immediate surroundings. Artists and their artistic creations, it would seem, fall short if they fail to resonate with relevant issues of the day. The empty recital halls are not the only evidence; there are disturbing trends in the presentation of the Lieder as well: Handsome singers, yes, at times standing in a pastoral (shallow Romanticism) setting, rendering indulgent, self-conscious and precious interpretations that fail to come even close to a balanced reading of the human/nature paradigm. A recently viewed *Winterreise* film or video comes to mind, in which the singer sings the entire *Winterreise* cycle in real time inside a barn or house, completely self-absorbed (true alienation) and wallowing in his emotional misery, without any sign of the prism or mirror of nature! It seems our species knows no limits in its ability to anthropomorphize. And the arts community and academia are certainly not immune to such tendencies.

Of course, to discuss human ecology and relate it to artworks such as Schubert's are not going to solve what appears to be an increasingly dire environmental outlook for the future. Nor will it absolve the thinker from inaction or indifference. But a deeper understanding of the marginalization of these works could contribute to innovations in

their performance practice. New technologies and mediums need not be squandered (as in the above mentioned video), for they are potentially powerful vehicles for the communication of the role of nature in these works.

This nature-centric reading does not seek to negate the valuable contributions of other Schubert scholars, rather it seeks to bring greater balance to the discourse and to open new routes of investigation.

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Appendix I

Mimesis and Mediants in Schubert Landscapes

The following poetic settings of Franz Schubert in the form of Lieder, chamber music for solo voice and multiple instruments, and choral settings contain characteristics that make them important contributions to Schubert's body of nature depictions. Previously-discussed aspects of these works such as relational experience, intersubjectivity, mimetic depictions of nature, mediant tonalities expressing relational experience with nature are listed. Here follows definitions of the terms used in the song descriptions:

"Relational experience" (as defined in Chapter III) is used in accordance with Martin Buber's model for the self-realization through relational experience - the individual or wanderer entering into relation with a subject (s) in the natural world.

"Intersubjectivity" is used to signify the reciprocal relationship between the human subject (the wanderer) and a subject(s) in nature. An intersubjective reality as discussed in Chapters II and III is put forward as a deep-ecological alternative to the subject/object separation of the Cartesian "mechanised" view of reality.

The term "the sublime" is used in the context of the wanderer confronting unfathomable

or overwhelming forces or natural processes in nature.

“Mimetic” or “mimesis” is used in this context to signify a musical motif or theme representing a specific subject or event in the natural world.

Instances of “mediant” and “submediant” uses are listed if employed in the context of the depiction of a subject(s) in nature or to express the human experience of landscape or nature.

Listing of Songs

‘Abendbilder’ (D 650) (Silbert) Depiction of evening dew in prelude, complex landscape, major submediant and relational experience, m. 43.

‘Abendlied der Fürstin’ (D 495) (Mayhofer) Storm mimesis, relational experience, mediant relationships and nature at “*Die Wolken segeln goldbesäumt im klaren Firmament,*” mm. 9-12.

‘Abendlied für die Entfernte’ (D 856) (Schlegel) Relational experience, flat mediant major at “*da labe dich im Mondenstrahl und an der heil’gen Stille,*” m. 17.

‘Abendstern’ (D 806) (Mayrhofer) Star addresses wanderer, intersubjectivity, relational experience.

‘Abschied’ (D 957) (Rellstab) Riding mimesis, relational experience, intersubjectivity, wanderer addresses the stars in the flat submediant, m. 134.

‘Adelaide’ (D 95) (Mathieson) Subjects in landscape whisper, relational experience, intersubjectivity, mediant depicting subjects in nature, mm. 26-39.

‘Am Bach im Frühlinge’ (D 361) (Schober) Relational experience, lowered mediant and nature, m. 13.

‘Am See’ (D 746) (Bruchman) Rowing and wave mimesis, immanence, intersubjectivity, relational experience.

‘Am Strome’ (D 539) (Mayrhofer) Wanderer addresses brook, relational experience, mediant and relational experience, mm. 25-26.

‘And den Mond’ (D 193) (Holty) Depiction of moon and tree canopy, wanderer addresses moon, flat submediant relationship experience at “*Fantasien*” and “*Traum Gestalten*,” m. 8.

‘An den Tod’ (D 518) (Schubart) Flat submediant on “Natur,” m. 3.

‘An die Nachtigall’ (D 497) (Claudius) Relational experience, nightingale sings in submediant on “Amor,” m. 35.

‘An die untergehende Sonne’ (D 457) (Kosegarten) Sunset, wind mimesis, relational experience, nightingale sings in lowered submediant, m. 88.

‘Auf dem See’ (D 543) (Goethe) Rowing and wave mimesis, relational experience, intersubjectivity.

‘Auf dem Strom’ (D 943) (Rellstab) Water mimesis, lowered mediant major and submediant major and relational experience, m. 34, submediant major at “*Ach, schon ist die Flur verschwunden, wo ich selig sie gefunden*,” m. 64.

‘Auf dem Wasser zu singen’ (D 774) (Stollberg) Rowing, water, water-reflection mimesis, relational experience, intersubjectivity, mediant and landscape, m. 13.

‘Auf den Tod einer Nachtigall’ (D 399) (Hölty) Relational experience, song of the nightingale is in lowered submediant (1st strophe), m. 11, echo of the nightingale’s song in lowered submediant (2nd strophe), m. 11.

‘Auf der Donau’ (D 553) (Mayrhofer) Rowing, landscape mimesis, flat submediant and relational experience, m. 20.

‘Auf der Bruck’ (D 853) (Schulze) Riding mimesis, relational experience, flat mediant major at “*drei Tage waren Sonn’ und Stern’ und Erd und Himmel mir verschwunden*,” mm. 77-82.

‘Bei dir Allein’ (D 866) (Seidl) Wind mimesis, relational experience, flat submediant depicting nature, B section.

‘Beim Winde’ (D 669) (Mayrhofer) Wind, wave, leaf mimesis, multiple subjects in landscape, relational experience, flat submediant and relational experience, m. 51, mediant major and relational experience, m. 70.

‘Das sie hier gewesen’ (D 775) (Rückert) Wind and smell mimesis, wind speaks,

relational experience, chromaticism and nature.

‘Dem Unendlichen’ (D 291) (Klopstock) Wind and wind mimesis, trees and rivers whisper in mediant at “Ihr lispelt,” m. 32.

‘Der Einsame’ (D 800) (Lappe) Fire, cricket mimesis, relational experience, intersubjectivity.

‘Der Flüchtling’ (D 402) (Schiller) Relational experience, flat mediant minor and nature, m. 11, mediant and immanence in nature, m. 24.

‘Der gute Hirt’ (D 449) (Uz) Relational experience, lowered mediant major and nature at “*er weidet mich auf blumenreicher Au,*” m.16.

‘Der Hirt auf dem Felsen’ (D 965) (Müller, Von Chezy?) Spatial, echo mimesis, flat submediant and relational experience at “*Je weiter meine Stimme dringt,*” m. 64, flat submediant and relational experience at “*Der Frühling will kommen,*” m. 291.

‘Der Jüngling am Bache’ (D 638) (Schiller) Water mimesis, mediant and relational experience, intersubjectivity.

‘Der Jüngling am Bache’ (D30) (Schiller) Relational experience, lowered mediant at “*tiefen Busen mir,*” m. 38.

‘Der Jüngling an der Quelle’ (D 300) (Sali-Sewis) Brook and trees mimesis, subjects in nature speak, relational experience, intersubjectivity.

‘Der liebliche Stern’ (D 861) (Schulze) Firmament reflected in water, immanence, rowing mimesis, mediant and relational experience, m. 16.

‘Der Lindenbaum’ (D 911) (Müller) Tree, storm mimesis, lowered submediant and nature at “*Die kalten Winde bliesen,*” m. 46.

‘Der Müller und der Bach’ (D 793) (Müller) River speaks, relational experience, mediant and nature on “*Ach unten, da unten die kühler Ruh!*” mm. 80-85.

‘Der Musensohn’ (D 764) (Goethe) Relational experience, spring located in the mediant major, m. 30, mediant and lowered submediant relationships and relational experience, m. 50.

‘Der Neugierige’ (D 795) (Müller) Brook mimesis, relational experience, flat submediant in B section, mediant relationship and relational experience, mm. 41-42.

‘Der Pilgrim’ (D 794) (Schiller) Transcendence/immanence, lowered mediant and relational experience, m. 66.

‘Der Unglückliche’ (D 713) (Pichler) Depiction of nightfall or sundown in prelude, Relational experience, intersubjectivity, submediant in B section at “*jetzt wachet auf der Lichtberaubten Erde,*” m.33.

‘Der Wanderer’ (D 489) (von Lübeck) The sublime in prelude, mediants and relational experience, m. 16-21.

‘Der Winterabend’ (D 938) (Leitner) Relational experience, moonlight expressed in the flat submediant, m. 40.

‘Des Fischers Liebesglück’ (D 933) (Leitner) Rowing, water, reflection mimesis, relational experience, intersubjectivity, mediant and submediant tonal relationships and nature, mm. 5-9.

‘Die Allmacht’ (D 852) (Pyrker) Storm, water mimesis, Immanence of the godly in nature expressed through a series mediant and flat submediant tonalities, mm. 20-36.

‘Die Gebüsch’ (D 646) (Schlegel) Complex landscape, breeze, ocean murmur, trees speak, spirits mimesis, relational experience, mediant and lowered submediant and relational experience, mm. 19-44.

‘Die Gestirne’ (D 444) (Klopstock) Forest, mountain, sea mimesis, relational experience, mediants and submediant relationships and nature, mm. 1, 6.

‘Die Hoffnung’ (D 637) (Schiller) Flat mediant major and nature at “*Die Welt wird alt und wird wieder Jung,*” mm. 15-16

‘Die junge Nonne’ (D 828) (Craigher) Storm mimesis, submediant and mediant relationships and relational experience, mm. 10-19.

‘Die liebe Farbe’ (D 793) (Müller) Relational experience, intersubjectivity, submediant and nature on “*eine Heide von grünen Rosmarein,*” m. 16.

‘Die Mainacht’ (D 194) (Hölty) Moonlight mimesis, relational experience, nightingale sings in lowered submediant, m. 11.

‘Die Sterne’ (D 939) (Leitner) Depiction of emerging night firmament in prelude, relational experience, intersubjectivity, lowered submediant at “*Sie schweben als Boten der Liebe umher,*” m. 76.

‘Ellens erster Gesang’ (D 837) Relational experience, Flat submediant and nature at “*Zauberlande blühn*”, mm. 53-58.

‘Entzückung’ (D 413) (Matthisson) Relational experience, Nature whispers in the flat submediant on “*ewig dein*” mm. 29-32.

‘Erlafsee’ (D 586) (Mayrhofer) Multiple subjects in water reflection, major mediant and relational experience, m. 75.

‘Erlkönig’ (D 328) (Goethe) Night storm mimesis, Erlking speaks in mediant at “*Du liebes Kind, Komm’ geh mit mir,*” m. 58.

‘Frühlingsglaube’ (D 686) (Uhland) Spring, air and wind mimesis, relational experience, intersubjectivity.

‘Frühlingslied’ (D 919) (Pollack) Spring mimesis, relational experience, mediant and nature on “*Gewässer Spiegel*” mm. 7-8, Submediant major on “*Natur,*” m. 43.

‘Ganymed’ (D 544) (Goethe) Spring, birds, wind, scent mimesis, mediant and chromatic depiction of spatiality in nature, relational experience, intersubjectivity.

‘Geheimnis’ (D 491) (Mayrhofer) Relational experience, flat submediant and nature at “*du singst, und Sonnen leuchten und Frühling ist uns nah,*” m.19.

‘Gesang der Norna’ (D 831) (Scott) Submediants and nature at “*Die Welle kennt den Runensang und glattet sich zum Spiegel ab.*”

‘Gondelfahrer’ (D 809) (Mayrhofer) Moon and water mimesis, relational experience, mediant relationships expressing dichotomy of civilized and natural world, mm. 2, 23. 29.

‘Heliopolis 11’ (D 754) (Mayrhofer) Cliff, waterfall storm mimesis, the sublime, relational experience, mediant relationships and relational experience, mm. 17-39.

‘Herbst’ (D 945) (Rellstab) Wind mimesis, nature located in the submediant at “*Ihr blumigen Auen,*” m. 9.

‘Im Freien’ (D 880) (Seidl) Star, firmament mimesis, stars speak, relational experience, intersubjectivity.

‘Im Frühling’ (D 882) (Schulze) Depiction of spring, sky reflection in water, relational experience.

‘Im gegenwertigen Vergangenes’ (D 710) Second strophe in flat submediant at “*Und da duftet’s wie*” relational experience.

‘Im Walde’ (D 834) (Schulze) Walking, wandering mimesis, submediant and relational experience, mm. 14-18.

‘Iphigenia’ (D573) (Mayrhofer) Stormy sea mimesis, relational experience, the sublime, submediant major and nature, m. 17.

‘Johanna Sebus’ (D 728) (Goethe) Water, torrent mimesis.

‘Laura am Klavier’ (D 388) (Schiller) Complex landscape, relational experience, flat submediants and relational experience, mm. 54, 59.

‘Liebesbotschaft’ (D 957/1) (Rellstab) Water mimesis, river as messenger, major mediant at “Bald zurück,” m. 40-49.

‘Liebeslauschen’ (D 698) (Schlechte) Wind and trees speak, nature as messenger, wind and trees call out in major mediant at “*Rufet sie mit leisem Wiegen,*” m. 21 and m. 65.

‘Lied eines Schiffers an die Dioskuren’ (D 360) (Mayrhofer) Starlight, rowing mimesis, intersubjectivity, mediant major depiction of the seaman facing the storm, m.15

‘Mahomets Gesang II’ (D 721) (Goethe) Water mimesis.

‘Meeres Stille’ (D 216) (Goethe) Depiction of the experience of the sublime in nature, major mediant and relational experience, m. 8.

‘Mein’ (D 793) (Müller) Relational experience, wanderer addresses the spring in flat submediant at “*Frühling, sind das alle deine Blümelein?*” m. 40.

‘Mignon’ (D 321) (Goethe) Wind mimesis, relational experience, lowered mediant major, lowered submediant relationship and nature at “*Ein sanfter Wind,*” mm. 8-9.

‘Mirjams Siegesgesang’ (D 942) Musical depiction of parting of the red sea, depth and texture mimesis.

‘Nachthelle’ (D 892) (Seidl) Star, firmament mimesis, spirituality and nature, lowered submediant and relational experience, m. 42.

‘Nachthymne’ (D 687) (Novalis) Sensuality and nature, depiction of the night firmament as a barrier or wall between life and death, evocation of the experience of the timeless and the Eros of the outer world, This setting approaches the immanence of *Gesang der Geister*.

‘Nachtstück’ (D 672) (Mayrhofer) Depiction of evening fog rolling in and obscuring the

moon in the prelude, tree mimesis, trees speak, relational experience, immanence

‘Nacht und Träume’ (D 827) (Collin) Depiction of nightfall, relational experience, lowered submediant at “*Die belauschen*,” m. 15.

‘Nähe des Geliebten’ (D 162) (Goethe) Complex landscape, Major mediant on first chord in prelude, relational experience, m.1.

‘Rastlose Liebe’ (D138) (Goethe) Storm mimesis, relational experience, flat submediant and submediant relationships framing of inner and outer experience at “*als so viel Freuden des Lebens ertragen*,” m. 29-33.

‘Schäfers Klagelied’ (D121) (Goethe) Storm mimesis, relational experience, submediant and nature, mm. 21-32.

‘Schlummerlied’ (D 527) (Mayrhofer) Trees and rivers speak, major mediant and relational experience, m. 9.

‘Schwestergruss’ (D 762) (Bruchmann) Moonlight mimesis, relational experience, spirit voices in lowered submediant, m. 21.

‘Sehnsucht’ (D 636) (Schiller) Complex embodied depiction of landscape, mediant and submediant relationships depicting immanence and transcendence, m. 33, m. 44, m.70.

‘Sehnsucht’ (D 516) (Mayrhofer) Depiction of spring, lowered submediants depicting blooming process, m. 13, subsequent flat submediant relationship depicting alienation from nature, m. 14.

‘Selige Welt’ (D 743) (Senn) Wave, wind mimesis, flat mediant major and relational experience at “*Nicht Ziel noch Steuer hin und her, wie die Strömung reisst, wie die Winde gehn*,” mm. 7-9

‘Strophe aus “Die Götter Griechenlands’ (D 677) (Schiller) Alienation, relational experience, submediant major at “*Ach, nur in dem Feenland der Lieder lebt deine fabelhafter Spur*,” m. 16.

‘Suleika II’ (D 717) (Goethe) Wind mimesis, wind is addressed, relational experience, intersubjectivity, mediant relationships and nature, mm. 14-18.

‘Todesmusik’ (D 758) (Schober) Star mimesis, relational experience, lowered mediant at “*Jeden Stern der mir erblickte*,” m. 51.

‘Totenopfer’ (D 101) (Matthisson) Wind mimesis, submediant and relational experience, mm. 7-8.

‘Vor meine Wiege’ (D 927) (Leitner) Earthbound burial in flat submediant major and nature on “*Vielleicht, wenn das grüne Grass mein Dach,*” m. 60.

‘Waldesnacht’ (D 708) (Schlegel) Complex landscape, night forest, wind mimesis, spirit voices, relational experience, submediant major in prelude, m. 3, lowered submediant relationship and nature, mm. 12-13.

‘Wandrer’s Nachtlid’ (D 768) (Goethe) Relational experience, intersubjectivity.

‘Wandrer’s Nachtlid” (D 224) (Goethe) Relational experience, intersubjectivity.

‘Wehmut’ (D 772) (Collin) Spring, forest, wind mimesis, the sublime, major mediant and relational experience, m. 11.

‘Wilkommen und Abschied’ (D 767) (Goethe) Riding mimesis, relational experience, flat submediant and nature at “*die Nacht schuf tausend Ungeheuer,*” mm. 22-32.

Appendix II

Further Mediant Explorations

In light of the extensive use of mediant in Schubert's depictions of landscape and the human experience of nature, it would be logical to extrapolate from these findings a correspondence between the use of mediant and nature in Schubert and in the landscapes of later Lied composers. A further study of the continued preoccupation with nature-centric poetry in the Lieder of Robert Schumann, Felix Mendelssohn, Johannes Brahms, Hugo Wolf, Richard Strauss, Gustav Mahler, and Richard Wagner, could uncover important parallels to Schubert's innovations.

In Schumann's song "Am leuchtendem Sommermorgen" from *Dichterliebe*, the flowers address the wanderer in the flat submediant, and similarly in Wolf's "Das Ständchen" the wandering minstrel experiences landscape in mediant and submediant tonalities. In the fourth and final song of Mahler's *Lieder eines fahrenden Gesellen* the wanderer ventures into the night in the submediant. It is difficult to ignore the familiarity of these effects which are clearly aligned with Schubert's musical delineation of landscape. The use of chromaticism in Richard Strauss's *Vier letzte Lieder* (1948) to express Hermann Hesse's vision of the human spiritual experience of nature seems to uphold and carry forth the aesthetic of Schubert's unprecedented setting of Goethe's *Gesang der Geister über den Wassern* (D 714) written some 130 years earlier. While chromaticism and mediant in the Romanticism in music are not exclusively the result of Schubert's depiction of nature, the

wealth of examples in the Lied repertoire of the 19th and 20th centuries exemplifies a continuity and progression of a specific process of compositional interaction with nature and the landscape.

The elucidation of the continuum of the musical depiction of nature in the 19th century offers further understanding of the impact of Schubert's compositional innovations on late Romantic and Expressionist depictions of relational experience and alienation in art. After Schubert, the Romantic Lied of the 19th-century produced an enormous body of compositional innovations at the service of the depiction of nature. This musical vocabulary reflects an ever-changing relationship and perception of the natural world. As such, this body of work constitutes a parallel musical history that, if assessed in accordance with Neil Shepard's call to record history *within* nature, could correct misconceptions and uncover the deep-ecological underbelly of these Romantic art works.