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A survey and guide to the most frequently programmed Lieder in the undergraduate studios of selected major music institutions in the United States

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A SURVEY AND GUIDE
TO THE MOST FREQUENTLY PROGRAMMED LIEDER
IN THE UNDERGRADUATE STUDIOS
OF SELECTED MAJOR MUSIC INSTITUTIONS
IN THE UNITED STATES

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
in
The School of Music and Dramatic Arts

by
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B.M., Mississippi College, 1994
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DEDICATION

To my parents

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There are so many without whom this project would not have been possible. I wish to thank the following individuals for their support and encouragement:

Prof. Robert Grayson for constantly challenging, supporting, and encouraging me not only in this project but throughout my entire journey at LSU.

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ABSTRACT

Among the many challenges faced by the new collegiate voice teacher is the assigning of appropriate song repertoire. There are numerous published guides to aid in this area, and they vary greatly. Some provide large amounts of literature and very little guidance, while others give more information but deal with a predetermined set of songs. What if the young teacher knew the core literature being used by veteran voice teachers from around the country?

In order to address this matter, information was gathered from eight major music institutions chosen by a survey of voice faculty at Louisiana State University. At each institution, information was collected from a span of ten academic years, beginning with the Fall of 1999 and concluding with the Spring 2009. The German Lied programmed at the undergraduate level was chosen as the genre to be surveyed, since a survey of all literature at all levels would create massive lists of information and would create a guide similar to many previously published.

From this survey, the fifty most frequently programmed songs were determined by usage. These songs were then placed into a pedagogical guide containing what was thought to be the most helpful information. This gives the voice teacher a new tool to aid them in training future generations of students.

CHAPTER 1.

INTRODUCTION

One of the daunting challenges, that voice teachers face today, concerns the vast amount of repertoire. From songs that have been used in the voice studio for generations that are considered reliable standards, to new works written by modern composers, to the growing acceptance of other genres such as musical theatre, there is an immense array of literature from which the young pedagogue must choose.

There are numerous published guides to aid in this area, yet they vary greatly in quality and scope. Examples of guides are Sergius Kagen's *Music for the Voice: A Descriptive List of Concert and Teaching Material*¹ and Berton Coffin's multi-volume work *The Singer's Repertoire*². While each deals with a vast amount of literature, information gleaned from these sources in terms of individual entries is particularly narrow in scale. Other collections do give more in-depth information concerning each song, but they focus on a much narrower body of literature, and the inclusion of various selections is determined either by the author's own preferences or a pre-defined set of characteristics, also determined by the author. *The New Vocal Repertory*³ by Jane Manning and *Songs for Bass Voice*⁴ by Alan J. Ord are two such examples. Manning states that her volume "represents a highly personal selection of suggestions for... English language repertory" and that "there are bound to be omissions because of the wide-

¹ Sergius Kagen, *Music for the Voice: A Descriptive List of Concert and Teaching Material*. (Bloomington, IN: Indiana University Press, 1968).

² Berton Coffin, *The Singer's Repertoire*. (New Brunswick, NJ: The Scarecrow Press, 1956).

³ Jane Manning, *The New Vocal Repertory*. (London: MacMillan Press, 1986).

⁴ Alan J. Ord, *Songs for Bass Voice*. (London: The Scarecrow Press, 1994).

ranging nature of the task.”⁵ Ord explains that the impetus for his work was born out of his “own frustration as a young bass at not finding suitable songs to sing both in range and tessitura.”⁶ In 2002, Barbara Doscher and John Nix co-authored the book entitled *From Stage to Studio: Repertoire for the Voice*.⁷ This compilation does an admirable job of providing balance in terms of the comprehensiveness of its listing of songs and providing greater detail. It is, in my opinion, one of the best guides yet published. Even so, there is still much that can be done in helping to meet the informational needs of the young educator.

The idea for this project came to me as I was driving in my car one day. I was listening to a particular collection of Handel arias. I noticed that one particular aria encompassed a wide range from the upper to the lower part of the voice and that it contained melismas bridging the two. I thought to myself that this would be a great piece to aid a student in the area of register blending. As I continued to listen, I began to realize that the piece had many useful elements for training the voice of a young singer. The melismas were useful for keeping the voice agile and free, and the aria also required the singer to maintain a constant and energized amount of breath for each phrase. Then it occurred to me that a young teacher could benefit from the development of a core group of songs that reinforced or aided in the training of certain aspects of singing. I could be confident in the knowledge that these pieces would be tried and true, would be vocally and artistically of high quality, and were being used by veteran teachers who had many years of success at their craft. I considered polling the faculty at major music institutions in regard to the

⁵ Jane Manning, *The New Vocal Repertory*, vi.

⁶ Alan J. Ord, *Songs for the Bass Voice*, iii.

⁷ Barbara Doscher and John Nix, *From Stage to Studio: Repertoire for the Voice*. (Lanham, Md.: The Scarecrow Press, 2002).

songs they considered the best of the best. A follow up idea was to discover which songs those professors were actually using in their own studios.

Thus was born the idea to research the recital programs of various schools to discover the core repertoire they were using with their undergraduate students. In order to determine which schools to query , I turned to those more experienced in the world of singing and music, the members of the voice faculty at Louisiana State University. I asked a select number of faculty to give me a list of what were, in their opinions, the best undergraduate vocal institutions in the United States. Once I received and compiled this information, eight institutions with a complete ten-year record of recital programs were chosen for the project.

CHAPTER 2.

THE FIFTY MOST FREQUENTLY PROGRAMMED LIEDER

The Overview

The information gathered was entered into a database. From this database, the fifty most frequently performed Lieder were selected to be given a closer examination.

On the following page begins a table of these findings. Additional information thought to be the most helpful to the young voice teacher in terms of making selections and relieving knowledge deficiencies is provided. In order to display these elements in a single page format, certain abbreviations and symbols are used. The following is a guide to aid in the table's interpretation.

The columns are labeled for each element. These elements are: title, composer, poet, general mood of the song, primary poetic theme, voice types which have performed the piece, vocal line characteristics, range in the song's original key, the tessitura (Tes.), the tempo (Tem.), the piece's difficulty level (Diff.) and lastly the number of hits or occurrences of the song throughout the survey.

Under the column marked voicing is found the letter S for soprano, M for mezzo-soprano, T for tenor, B for baritone and Ba for bass.

In the column marked tessitura, there are three possible indications of high, medium (Med.), and low.

The column labeled tempo has four possible indicators of slow, medium (Med.), fast and very fast.

The final column indicates the difficulty level of the song in one of three possible ways: beginner (Beg.), intermediate (Int.), and advanced (Adv.).

Table 1. An Overview of the Top Fifty Lieder.

Title	Composer	Poet	General Mood	Primary Poetic Theme	Voicing	Vocal Line Characteristics	Range (Original Key)	Tes.	Tem.	Diff.	Hits
Zueignung	Richard Strauss	Hermann von Gilm	Thankful	Transforming Love	S, M, T, B, Ba	1. Voice in duple meter; Piano in triple meter 2. Several entrances occur in upper range	E ₄ to A ₅	High	Med.	Int.	90
Allerseelen	Richard Strauss	Hermann von Gilm	Reflective	Yearning for Love	S, M, T, B, Ba	1. Chromaticism 2. A few rhythmic challenges (off beat entrances and two against three)	D ₄ to A _{b5}	High	Slow	Int.	68
Widmung	Robert Schumann	Friedrich Rückert	Joyful	Transforming Love	S, M, T, B, Ba	1. Two contrasting sections in terms of style with reprise 2. Middle section must have very sustained line	B ₂ to G _{b4}	Med.	Fast	Int.	68
Morgen	Richard Strauss	John Henry Mackay	Contented	Serene Love and Happiness	S, M, T, B, Ba	1. Sustained legato line 2. Several notes in upper range must be sung <i>pp</i>	F ₄ to G ₅	Med.	Slow	Int.	57
Verbegliches Ständchen	Johannes Brahms	Anonymous	Playful	Yearning for Love	S, M	1. Requires the use of two distinct vocal timbres to portray the two characters in this dialogue 2. Melody outlines triad	E ₄ to F _{#5}	Med.	Fast	Int.	52
Wie Melodien zieht es mir	Johannes Brahms	Klaus Groth	Pensive	Emotional Power of Poetry	S, M, T, B, Ba	1. Long sustained lines 2. Chromatic variations in melody	A ₃ to E ₅	Med.	Med.	Int.	52

(table continued)

Title	Composer	Poet	General Mood	Primary Poetic Theme	Voicing	Vocal Line Characteristics	Range (Original Key)	Tes.	Tem.	Diff.	Hits
An die Musik	Franz Schubert	Franz von Schober	Joyful	Song of Gratitude to Music	S, M, T, B, Ba	1. Uses some ornamentation 2. Fairly short phrases	C# ₄ to F# ₅	Med.	Med.	Beg.	50
Aus meinem Tränen spriessen	Robert Schumann	Heinrich Heine	Melancholic	Hoping for Love	T, B	1. Requires good articulation and diction; fairly wordy 2. Melody is recitative-like	F# ₃ to D ₄	Med.	Slow	Int.	50
Frühlingsglaube	Franz Schubert	Ludwig Uhland	Optimistic	Heart Finds Comfort in Spring	S, M, T, B, Ba	1. Uses some ornamentation 2. Lyric, flowing melody	Eb ₃ to F ₄	High	Slow	Beg.	48
Im wunderschönen Monat Mai	Robert Schumann	Heinrich Heine	Introspective	Lover's Desire for His Beloved	T, B	1. Requires smooth transition into singer's upper register (a couple of ascending lines) 2. Entrances can be a bit tricky; singer enters on sixteenth note on each phrase	F# ₃ to G ₄	Med.	Slow	Int.	48
Gretchen am Spinnrade	Franz Schubert	Johann Wolfgang von Goethe	Obsessively Passionate	Gretchen Dreams of Her Beloved	S, M	1. Sustained legato line 2. Requires a wide dynamic range	E ₄ to A ₅	High	Med.	Adv.	45
Die Forelle	Franz Schubert	Christian Friedrich Schubart	Playfully Indignant	A Story of a Tricked Fish	S, M, T, B, Ba	1. Requires good articulation and diction; singer is telling a story 2. Requires some agility; there are several sixteenth rhythmic figures requiring precise execution	Eb ₃ to Gb ₄	High	Med.	Beg.	44

(table continued)

Title	Composer	Poet	General Mood	Primary Poetic Theme	Voicing	Vocal Line Characteristics	Range (Original Key)	Tes.	Tem.	Diff.	Hits
Die Rose, die Lilie, die Taube	Robert Schumann	Heinrich Heine	Exuberant	Unreserved Love	T, B	1. Requires good articulation and diction; fast and wordy 2. Long lines	D ₃ to E ₄	High	Fast	Int.	44
Ständchen, D957, No. 4	Franz Schubert	Ludwig Rellstab	Pleading	A Lover's Serenade	S, M, T, B, Ba	1. Melody contains a distinct triplet figure 2. Sustained legato needed to realize the true beauty of the melodic line	D ₃ to G ₄	Med.	Slow	Int.	43
Die Nacht	Richard Strauss	Hermann Gilm	Apprehensive	Fear of Losing Love	S, M, T, B, Ba	1. Sustained legato line 2. Requires use of dynamic control (messa di voce)	C# ₄ to G ₅	High	Slow	Int.	42
Ich will meine Seele tauchen	Robert Schumann	Heinrich Heine	Passionate	Remembering a Kiss	T, B	1. Sustained legato line 2. Requires use of upper register through most of the song	A# ₃ to F# ₄	High	Med.	Int.	39
Seit ich ihn gesehen	Robert Schumann	Adalbert von Chamisso	Longing	Young Love	S, M	1. Requires smooth transition through registers 2. Very sustained line	Eb ₄ to Eb ₅	Med.	Slow	Int.	39
Er, der Herrlichste von allen	Robert Schumann	Adalbert von Chamisso	Praisefully Admiring	Young Love	S, M	1. Requires some agility with sixteenths and ornaments 2. Wide dynamic range	C ₄ to Gb ₅	Broad	Fast	Int.	38
Ich grolle nicht	Robert Schumann	Heinrich Heine	Sarcastic	Unrequited Love	T, B	1. Dynamic pacing 2. Requires good articulation	C ₃ to A ₄	Med.	Med.	Int.	37

(table continued)

Title	Composer	Poet	General Mood	Primary Poetic Theme	Voicing	Vocal Line Characteristics	Range (Original Key)	Tes.	Tem.	Diff.	Hits
Wenn ich in deine in Augen seh	Robert Schumann	Heinrich Heine	Tender	Reticent Happiness	T, B	1. Frequent repetition of pitches 2. One phrase requires smooth transition into upper range	F# ₃ to G ₄	Med.	Slow	Int.	37
Die Mainacht	Johannes Brahms	Ludwig Höltz	Melancholic	Longing for Love	S, M, T, B, Ba	1. Wide pitch range 2. Long sustained lines	Bb ₃ to Fb ₅	Broad	Slow	Adv.	36
Du Ring an meinem Finger	Robert Schumann	Adalbert von Chamisso	Solemn	Loving Dedication	S, M	1. Sustained legato line 2. Chromaticism	C ₄ to F ₅	Med.	Slow	Int.	36
Verborgtheit	Hugo Wolf	Eduard Möricke	Brooding	Melancholic Isolation	S, M, T, B, Ba	1. Sustained legato line 2. Chromaticism	D ₃ to G ₄	High	Med.	Int.	36
Ich kann's nicht fassen	Robert Schumann	Adalbert von Chamisso	Excited	Passionate Commitment	S, M	1. Uses both declamatory and legato singing styles 2. Number of leaps	C ₄ to F ₅	Med.	Varied	Int.	34
Du bist die Ruh'	Franz Schubert	Freidrich Rückert	Contented	Deep Commitment	S, M, T, B, Ba	1. Sustained legato line 2. Wide range of dynamics	Eb ₃ to Ab ₄	Med.	Slow	Int.	33
Nacht und Träume	Franz Schubert	Matthäus von Collin	Longing	Longing for Night and Dreams	S, M, T, B, Ba	1. Sustained legato line 2. Mainly step-wise movement; has some leaps and accidentals	D# ₄ to E ₅	Med.	Slow	Int.	33
Ständchen	Johannes Brahms	Franz Kugler	Playful	Young Love	S, M, T, B, Ba	1. Agile melody 2. Articulation important; singer narrating a story	D ₃ to G# ₄	High	Med.	Int.	30

(table continued)

Title	Composer	Poet	General Mood	Primary Poetic Theme	Voicing	Vocal Line Characteristics	Range (Original Key)	Tes.	Tem.	Diff.	Hits
Botschaft	Johannes Brahms	Georg Daumer	Passionate	Hoping for Love	S, M, T, B, Ba	1. Long sweeping lines 2. Requires full use of singer's range from top to bottom.	F ₄ to A _{b5}	Broad	Med.	Adv.	29
Der Hirt auf dem Felsen	Franz Schubert	Wilhelm Müller	Melancholic	Longing for the Beloved	S	1. Requires some agility 2. Duet with Clarinet	B _{b3} to B ₅	High	Med.	Adv.	29
Heidenröslein	Franz Schubert	Johann Wolfgang von Goethe	Playful	Joy & Pain of Love	S, M, T, B, Ba	1. Articulation must be clean; wordy 2. Short phrases	G ₄ to G ₅	High	Med.	Int.	29
Rastlose Liebe	Franz Schubert	Johann Wolfgang von Goethe	Passionate	Desire to Consummate Love	S, M, T, B, Ba	1. Articulation must be clean; words move quickly 2. Wide dynamic range	D _{#4} to A ₅	High	Very Fast	Int.	29
Im Rhein, im heiligen Strome	Franz Schubert	Heinrich Heine	Solemn	Remembrance of the Beloved	T, B	1. Wide dynamic range 2. Some long sustained lines	D ₃ to F ₄	Med.	Slow	Adv.	28
Du bist wie eine Blume	Robert Schumann	Heinrich Heine	Solemn	Adoration of the Beloved	T, B	1. Two against three with some triplets in the vocal line. 2. Contains a few leaps.	G ₃ to F ₄	High	Slow	Int.	27
Helft mir, ihr Schwestern	Robert Schumann	Adalbert von Chamisso	Joyful	Wedded Bliss	S, M	1. Wide dynamic range 2. Articulation must be clean; words move quickly	B _{b3} to G ₅	Med.	Fast	Int.	27

(table continued)

Title	Composer	Poet	General Mood	Primary Poetic Theme	Voicing	Vocal Line Characteristics	Range (Original Key)	Tes.	Tem.	Diff.	Hits
Auf dem Wasser zu singen	Franz Schubert	Leopold Graf von Stollberg	Pensive	Pondering Ebb and Flow of Life	S, T	1. Wide leaps 2. Several high and sustained notes	E \flat ₄ to G \flat ₅	High	Fast	Adv.	26
In der Fremde (No. 1)	Robert Schumann	Joseph, Freiherr von Eichendorff	Melancholy	Loss and Death	S, M, T, B, Ba	1. Sustained legato line 2. Narrow dynamic range	E ₃ to E ₄	Low	Med.	Beg.	26
Sonntag	Johannes Brahms	Ludwig Uhland	Joyful	Young Love	T, B	1. Wide leaps 2. Long sustained lines	C ₃ to F ₄	Med.	Med.	Int.	26
Von ewiger Liebe	Johannes Brahms	August Heinrich Hoffmann von Fallersleben	Solemn	Sacrificial Love	M, B	1. Wide dynamic range 2. Use of hemiola	A ₃ to E ₅	Med.	Med.	Adv.	26
An meinem Herzen	Robert Schumann	Adalbert von Chamisso	Joyful	Maternal Love and Joy	S, M	1. Articulation must be clean; words move quickly 2. Frequent leaps	D ₄ to F \sharp ₅	Med.	Med.	Int.	25
Auch kleine Dinge	Hugo Wolf	from <i>Italianisches Liederbuch</i> , Paul Heyse (translator)	Thoughtful	Celebration of Little Things	S, M, T, B, Ba	1. Sustained legato line 2. Chromatic melody	E ₄ to F \sharp ₅	High	Slow	Adv.	25
Dein blaues Auge	Johannes Brahms	Klaus Groth	Solemn	Heart is Healed in the Eyes of Another	S, M, T, B, Ba	1. Sustained legato line 2. Relatively short phrases	B \flat ₂ to G ₄	Med.	Slow	Int.	25
Süßer Freund	Robert Schumann	Adalbert von Chamisso	Deep Happiness	A Child Is to Be Born	S, M	1. Sustained legato line 2. Rhythmically challenging	E ₄ to E ₅	Low	Slow	Int.	25
Als Luise die Briefe	Wolfgang Amadeus Mozart	Gabriele von Baumberg	Incensed	Luise Burning Lover's Letters	S, M	1. Chromatic melody 2. Fairly wide dynamic contrast	C ₄ to F ₅	High	Med.	Adv.	24

(table continued)

Title	Composer	Poet	General Mood	Primary Poetic Theme	Voicing	Vocal Line Characteristics	Range (Original Key)	Tes.	Tem.	Diff.	Hits
Ich hab' in Pen na	Hugo Wolf	from <i>Italianisches Liederbuch</i> , Paul Heyse (translator)	Bold	Singer Brags of Many Lovers	S, M, T, B	1. Articulation must be clean; very wordy and moves quickly 2. Quite disjunct	C ₄ to A ₅	Med.	Fast	Int.	24
Lachen und Weinen	Franz Schubert	Friedrich Rückert	Whimsical	Joy & Pain of Love	S, M, T, B, Ba	1. Repeated notes throughout 2. Articulation must be clean; words move fairly quickly	E _b ₄ to G _b ₅	High	Fast	Beg.	24
Das Veilchen	Wolfgang Amadeus Mozart	Johann Wolfgang von Goethe	Whimsical	Story of a Violet That's Trampled	S, M	1. Uses some ornamentation 2. Wide leaps	F ₄ to G ₅	High	Med.	Int.	23
Nun hast du mir den ersten Schmerz getan	Robert Schumann	Adalbert von Chamisso	Deep Sadness	Her Beloved Has Died	S, M	1. Repeated notes throughout 2. Narrow range; an octave	C _# ₄ to D ₅	Low	Slow	Int.	23
Das verlassene Mädlein	Hugo Wolf	Eduard Möricke	Depressed	Love Betrayed	S, M	1. Sustained legato line 2. Soft intensity	E ₄ to F ₅	Med.	Slow	Int.	22
In dem Schatten meiner Locken	Hugo Wolf	from <i>Spanisches Liederbuch</i> , Emanuel Geibel & Paul Heyse (translators)	Playful	Shall I Wake My Love?	S, M	1. Melody has quite a few wide intervals 2. Articulation must be clear; wordy at times	D ₄ to F ₅	Med.	Med.	Int.	22
Mondnacht	Robert Schumann	Joseph, Freiherr von Eichendorff	Ethereal	Beauty of Night	S, T	1. Sustained legato line 2. Uses some ornamentation	E ₃ to F _# ₄	High	Slow	Int.	22

The Poets

1. Baumberg, Gabriele von. (1766 - 1839)

Baumberg was an Austrian poet whose work was highly praised by Goethe and was called “Sappho”, a highly regarded Greek poet, by the Viennese people to express their high regard for her work.⁸ In addition to Mozart, some of her poems were also set by Schubert.⁹

2. Chamisso, Adalbert von. (1781 - 1838)

Chamisso was born in France but moved to Germany at the age of eight.¹⁰ According to Shirlee Emmons, he is considered “a transitional poet between romanticism and naturalism.”¹¹ Naturalism was a movement that rejected romantic ideals in favor of “an exact imitation of Nature.”¹² His text that Schumann used for *Frauenliebe und Leben* is considered among his finest. In fact, Schumann scholar Thimon Rheinhard states that there is “the presence of an element that to some extent sets these lyrics apart from the mainstream of trivial Romantic poetry.”¹³ His poetry was also set by other well known composers such as Edvard Grieg and Richard Strauss.¹⁴

3. Collin, Matthäus von. (1779 - 1824)

Collin was a “Viennese scholar, poet, and dramatist” who would later become a philosophy professor at a local university.¹⁵ He and Schubert became friends in the early

⁸ Shirlee Emmons and Wilbur Watkins Lewis, *Researching the Song*. (New York: Oxford University Press, 2006), 46.

⁹ Ibid.

¹⁰ Ibid., 92.

¹¹ Ibid.

¹² Ibid., 331.

¹³ Thilo Rheinhard, *The Singer's Schumann*. (New York: The Rosen Publishing Company, 1989), 31.

¹⁴ Ibid., 92.

¹⁵ John Reed, *The Schubert Song Companion*. (Manchester, UK: Manchester Press, 1997), 463.

1820s.¹⁶ Schubert set several of his poems to music that would later be among his more well loved lieder.¹⁷ Among the more well-known selections are “Nacht und Träume” and “Wehmut.”¹⁸

4. Daumer, Georg. (1800 - 1875)

According to Eric Sams, Daumer was “Brahms’ favorite lyricist.”¹⁹ A poet and homeopathic physician, his poetry was set a number of times by Brahms. According to German writer and critic Max Kalbeck,²⁰ “For Brahms, Daumer’s anthologies were a treasure-trove of song texts.”²¹

5. Eichendorff, Joseph von. (1788 - 1857)

Eichendorff was a German poet who was born in “a family castle in Silesia, Eichendorff.”²² He had a very happy and “carefree” childhood and was well educated and talented. He wrote his first “tragedy by the age of ten.”²³ Two principle themes found in the majority of his works are “God and Nature.”²⁴ His philosophy was very much in keeping with the Romantic ideals of his day. He believed that the poet was “the heart of the world” and is

¹⁶ Ibid.

¹⁷ Emmons and Lewis, 105.

¹⁸ Ibid.

¹⁹ Sams, *The Songs of Johannes Brahms*, 338.

²⁰ Wikipedia. “Max Kalbeck.” http://en.wikipedia.org/wiki/Max_Kalbeck (accessed 4-28-10).

²¹ Sams, *The Songs of Johannes Brahms*, 338.

²² Ibid.

²³ Ibid.

²⁴ Rheinhard, 35.

believed to have said, “God and nature - thought becomes prayer and feeling becomes language.”²⁵

6. Fallersleben, August Heinrich Hoffmann von. (1798 - 1874)

Adding the name of his town to his last name in order to be more easily known, Hoffmann was a German poet and philosopher who was “an active supporter of personal freedom and German unity.”²⁶ According to Eric Sams, his “supreme achievement in the Lieder field” was his poem “for his masterly ‘Von ewiger Liebe’.”²⁷ In fact, Sams points out that this achievement was “overlooked for more than a century” and that even today the song text is incorrectly attributed to others.²⁸

7. Gilm, Hermann von. (1812 - 1864)

Gilm was a member of the aristocracy in Austria whose political views brought him much “disfavor” by the political powers of his day.²⁹ Many of his poems were set by Strauss, among them “Zueignung” and “Allerseelen.” It is interesting to note, however, that while the text for Zueignung was that of Gilm’s, the title was that of Strauss. Gilm’s poetry is described by writer Alan Jackson as lyrics that “reveal a sensitive ear, eye and mind.”³⁰

²⁵ Ibid.

²⁶ Eric Sams, *The Songs of Johannes Brahms*. (New Haven, CT: Yale University Press), 344.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Alan Jefferson, *The Lieder of Richard Strauss*. (New York: Praeger Publishers), 127.

³⁰ Ibid.

8. Geibel, Emanuel. (1815 - 1884)

A German-born poet and dramatist, Geibel was also a student of theology and philology.³¹ According to Websters, philology is the study of “historical and comparative linguistics.”³² Geibels works were “dedicated to an ideal of aesthetic beauty” and despite the fact that he is not as well known today, in that day he was “acknowledged as a representative poet of Germany.”³³

9. Goethe, Johann Wolfgang von. (1749 - 1832)

Goethe was a man of many talents and one of the most influential men of his time. He was called the “German Shakespeare,” but one author notes that doing so “scarcely gives sufficient credit to this brilliant man and his remarkable career.”³⁴ He was a poet, novelist, playwright, philosopher, lawyer, scientist, and statesman. Most Lieder composer’s have set at least one text by Goethe, if not several. “Ever present in all of Goethe’s work is nature, universal laws of evolution, death and rebirth, of which order man is part.”³⁵

10. Groth, Klaus. (1819 - 1899)

Groth is “a poet of the Low German language and translator.”³⁶ Groth virtually recreated this dialect which “had been virtually extinct since the late middle ages.”³⁷ His interest in

³¹ Emmons and Lewis, 188.

³² Merriam-Websters Dictionary, “Philology” <http://www.merriam-webster.com/dictionary/philology> (accessed 4-26-10).

³³ Emmons and Lewis, 188.

³⁴ Ibid., 195.

³⁵ Ibid., 196.

³⁶ Ibid., 204.

³⁷ Ibid.

rekindling missing parts of German language and literature and Brahm's keen interest in the folk music of the common people helped make them kindred spirits in many ways.

11. Heine, Heinrich. (1797 - 1856)

“Heinrich Heine, originally Harry Heine, was to become Germany's most important poet after Goethe.”³⁸ Born in Düsseldorf, he started out as a businessman like his father, only to later study law and eventually became a writer and poet. He began his writing career around 1821 writing poems for magazines.³⁹ Two years later, he would publish his *Lyrisches Intermezzo*, which Schumann would use to write his famous *Dichterliebe*.⁴⁰ Two years later, he would write a work of “unprecedented popularity” entitled *Buch der Lieder*.⁴¹ It was a work that would make him a legendary poet but would also haunt him for the remainder of his writing career.

Rheinhold states that “throughout his later life Heine tried to free himself of the *Buch der Lieder*” because his later writings were constantly being compared to it.⁴²

12. Paul Heyse. (1830 - 1914)

Heyse was born in Berlin into a very well-known and respected German family.⁴³ He evidenced literary talent at an early age, taking to the study of language, and writing his first play.⁴⁴ He holds the distinction in literary circles of being the first German author to receive the

³⁸ Rheinhard, 48.

³⁹ Ibid., 48-49.

⁴⁰ Ibid., 49.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Emmons and Lewis, 222.

⁴⁴ Ibid.

Nobel Prize for Literature in 1910.⁴⁵ An expert in Romance languages, his texts have been set by such well-known composers as Brahms, Schumann, and Marx.⁴⁶

13. Hölty, Ludwig. (1748 - 1776)

Goethe aside, Hölty is considered by some to be “the most gifted lyricist of the German 18th century.”⁴⁷ Brahms specifically was extremely enamoured by his writing, describing his poetry in a letter as “lovely warm words.”⁴⁸ In fact, Brahms regarded him so highly that he went on to say that when it came to Hölty’s words and his music: “I find my music isn’t strong enough, otherwise you’d find me setting more of them.”⁴⁹

14. Kugler, Franz. (1808 - 1858)

A poet and art historian, Kugler was born in Stettin, Germany, where he studied literature and architecture.⁵⁰ He began his writing career as “an assistant editor to Chamisso on the journal *Musenalmanach*”⁵¹ (*Muses’ Almanac*).⁵² In 1835, he was appointed professor at the *Berlin Akademie der Künste*, where he would be surrounded by great poets like Reinick and Eichendorff.⁵³

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Sams, *The Songs of Johannes Brahms*, 344.

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Emmons and Lewis, 265.

⁵¹ Sams, *The Songs of Johannes Brahms*, 346.

⁵² Wikipedia. “Musen-Almanach.” <http://en.wikipedia.org/wiki/Musen-Almanach> (accessed 4-28-10).

⁵³ Emmons and Lewis, 265.

15. Mackay, John Henry. (1864 - 1933)

A German poet and novelist, Mackay's father was Scottish and mother was German. Often on the wrong side of the law, he has been described as being "a rebel and a tough man."⁵⁴ He is mainly known for his collection of poems published in 1887 entitled *Sturm* (Storm) from which Richard Strauss obtained the texts for his well-known songs: "Morgen" and "Heimlich Aufforderung."⁵⁵

16. Möricke, Eduard. (1804 - 1875)

Möricke has been likened in poetic importance to such greats as Goethe and Rilke. A German poet, artist, clergyman, and teacher, his poetry has been described as "quiet and seemingly passive."⁵⁶ It has also been said to have "imagination, religious devotion, realism, and humour."⁵⁷ These are qualities that Hugo Wolf found extremely compelling and thus the *Möricke Lieder* was realized.

17. Müller, Wilhelm. (1794 - 1827)

German journalist, publicist, and poet, Müller became a member of the "young Romantics" circle upon serving in the Prussian army in 1813.⁵⁸ His most well-known text in music circles was set by Franz Schubert in his famous cycle *Die Schöne Müllerin*. This famous song cycle supposedly "took shape as a direct result of a party which originated in the house of Councillor Freidrich von Stägemann."⁵⁹ Schubert decided a few years later to publish the work.

⁵⁴ Emmons and Lewis, 289.

⁵⁵ Ibid.

⁵⁶ Eric Sams, *The Songs of Hugo Wolf*. (London: Faber and Faber Ltd), 59.

⁵⁷ Ibid.

⁵⁸ Reed, *The Schubert Song Companion*, 471.

⁵⁹ Ibid.

18. Rellstab, Ludwig. (1799 - 1860)

“A promising pianist in his youth,” Rellstab like many others served in the military in his early years and later “turned to writing.”⁶⁰ He was “one of the first to practice the comparatively new profession of music critic.”⁶¹ Seven of Schubert’s songs set to his texts were included in the collection known as *Schwanengesang*.⁶²

19. Rückert, Friedrich. (1788 - 1866)

Rückert was not only a German poet but also an Oriental scholar, teaching various Eastern languages at the University of Erlangen and later in Berlin.⁶³ According to Emmons, his work is more well known for “its neat workmanship in various verse forms than for vision or originality.”⁶⁴ Composers who set his music include Schumann, Brahms, Wolf, and Liszt.⁶⁵

20. Schober, Franz von. (1796 - 1882)

Born in Sweden, Schober received his education in Vienna. He and Schubert became acquainted and developed a close friendship. In fact, Schubert lived with the Schobar family at various periods throughout his life.⁶⁶ Schober was considered by most to be no great talent but is remembered for the few texts that Schubert set to music the most famous being *An die Musik*.⁶⁷

⁶⁰ Ibid., 474.

⁶¹ Ibid.

⁶² Ibid.

⁶³ Emmons and Lewis, 394.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Reed, 477.

⁶⁷ Ibid.

21. Schubart, Christian Friedrich. (1739 - 1791)

Schubart was known as being rather impetuous in his youth. A trait that would get him into trouble throughout his life. He was dismissed from University of Erlangen, fired from a post as an organist in Ludwigsburg and was thrown in prison for ten years for his unflattering views of the Duke of Württemberg.⁶⁸ His poetry, according to John Reed has predominantly “patriotic or political themes.”⁶⁹ His more well-known texts appear in songs such as *An den Tod* and *Die Forelle*.

22. Uhland, Ludwig. (1787 - 1862)

“From his earliest years, Uhland was the embodiment of German Romanticism.”⁷⁰ According to Reed, Ludwig was “a fine poet...distinguished jurist and civil servant, a historian ...and a dauntless campaigner for personal liberty and national unity.” He has also been called “Brahmsian” in his style of writing and was a “careful craftsman” in his work.⁷¹

⁶⁸ Ibid.

⁶⁹ Reed, 478.

⁷⁰ Ibid., 352.

⁷¹ Ibid.

CHAPTER 3.

THE DATA SUMMARY

The collection of the data for this study was extensive. Over a period of nine months, information from the recital program archives of eight schools was collected spanning the Fall of 1999, to the Spring of 2009, ten academic years. The eight schools included were determined by a survey of voice faculty at Louisiana State University. The resultant schools included were the University of Cincinnati Conservatory of Music; the University of Colorado; Florida State University; Louisiana State University; the University of Illinois; Indiana University; the University of Michigan; and the University of North Texas.

In the process, approximately twenty thousand recital programs were searched which included programs from choral to instrumental to vocal and undergraduate up to the doctoral level. From these, over a thousand undergraduate vocal recital programs were found and included in this study. The result from this gathering of information was a list of forty-five different Lieder composers, over eight hundred individual Lieder, and more than four thousand, nine hundred individual entries.

In order to provide a better understanding of the scope of this study and to be as informative as possible, most of this chapter will present a summary of the the raw data in table format (see Table 2). The categories provided in the table include the composer and the total number of entries. Below each composer are the titles of the songs, the voice types found to have sung the piece and the number of its occurrences in the course of research.

Table 2. Composers, Their Songs, Vocal Categories Peformed, and Number of Entries (Legend:

S = Soprano, **M** = Mezzo-Soprano, **T** = Tenor, **B** = Bartione, **Ba** = Bass)

Composer & Title	Voice(s)	Entries
Albert, Heinrich		1
Mein liebstes Seelchen	S	1
Beethoven, Ludwig von		71
Adelaide	T, B	5
An die ferne Geliebte	T, B	12
An die Hoffnung	S	1
Andenken	T	2
Auf dem Hügel sitz ich spähend	T	1
Aus Goethe's Faust	S, B	4
Bitten	S	1
Busslied	S	3
Der Kuss	S, T, Ba	9
Die Ehre Gottes aus der Natur	S	2
Die Liebe des Nächsten	S	2
Die Prüfung des Küssens	B, Ba	2
Die Trommel gerühret	S	1
Freudvoll und leidvoll	S	1
Gottes Macht und Vorsehung	S	1
Hoffnung	S	1
Ich liebe dich	S, T, B, Ba	8
Liebesklage	S	1
Mailied	T	1
Mignon	S	2
Mit einem gemalten Band	M, T	2
Neue Liebe, neues Leben	S	1
Sehnsucht	S, M, T, Ba	4
Vom Tode	S	1
Wonne der Wehmut	M, T	2
Zärtliche Liebe	T	1
Berg, Alban		32
Am Strande	T	1
Die Nachtigall	S, M, T	4
Eure Weisheit	S	1
Ferne Lieder	T	1

(table continued)

Berg, Alban (cont.)		
Geliebte Shöne	B	1
Grabschrift	B	1
Ich will die Fluren meiden	B	1
Im Morgengrauen	B	1
Im Zimmer	S, T	2
Liebe	T	1
Liebesode	S	1
Lied der Schniffermädels	S	1
Mignon	T	1
Nacht	S, M	3
Regen	T	1
Schattenleben	B	1
Schilflied	S, M	3
Sommertage	S, M, T	3
Süss sind mir die Schollen des Tales	S	1
Traumgekrönt	S	1
Veilgeliebte schöne frau	T	1
Winter	T	1
Bohm, Carl		2
Still wie die Nacht	S, T	2
Brahms, Johannes		767
Abendregen	S	1
Ach, und du mein kuhles Wasser	S, M	2
Ach, wende diesen Blick	S	3
Acht Zigeunerlieder	T	1
Alte Liebe	S, M, T, B	8
Am jungsten Tag	S	1
An den Mond	S	1
An die Nachtigall	S, M, B	12
An eine Äolsharfe	M, B	2
Anklänge	S	1
Auf dem Kirchhofe	S, M, T, B	12
Auf die Nacht	S, M	2
Bei dir sind meine gedanken	S, B	4
Bitteres zu sagen denkst du	T	1
Botschaft	S, M, T, B, Ba	29
Brauner Bursche führt zum Tanze	S, M, T	14
Da unten im Tale	S	2
Das Mädchen Op. 95 No. 1	S	5
Das Mädchen spricht	S	8

(table continued)

Brahms, Johannes (cont.)		
Dein blaues Auge	S, M, T, B, Ba	25
Denn es gehet dem Menschen	B, Ba	5
Der Frühling	M	1
Der Gang zum Liebchen	S, M, B	7
Der Jäger	S, M	4
Der Schmied	S, M	4
Der Tod, das ist die kühle Nacht	S, M, B	3
Des Liebsten Schwur	M	1
Die Mainacht	S, M, T, B, Ba	36
Die Schwestern	S	1
Du sprichst, dass ich mich täuschte	T	1
Erinnerung	B	1
Es hing der Reif	T	1
Es steht ein' Lind'	S, M	3
Es träumte mir	S, T	3
Es war ein Markgraf überm Rhein	M	1
Feinsliebchen, du sollst	S	2
Feldeinsamkeit	S, M, T, B, Ba	11
Geistliches Wiegenlied	M	7
Gestillte Sehnsucht	M	9
Gestillte Wiegenlied	M	1
Guter Rat	S	1
He, Zigeuner	S, M, T	18
Heimkehr	S	1
Heimweh	Ba	1
Hochgetürmte Rimaflut	S, M, T	16
Ich wandte mich und sahe an	B, Ba	5
Immer leise wird mein Schlummer	S, M, T	18
In stiller Nacht	S, M	3
In Waldeinsamkeit	S, B	4
Intermezzo	S	1
Juchhe!	S, M	2
Junge Lieder	Ba	1
Klage	S	1
Kommt dir manchmal in den Sinn	S, M, T	13
Lerchengesang	S, M	3
Lieber Gott, du weisst	S, M, T	11
Liebestreu	S, M, T	5
Lullaby	S	1
Mädchenfluch	S	1

(table continued)

Brahms, Johannes (cont.)		
Von ewiger Liebe	S, M, T, B	26
Von waldbekränzter Hohe	S	1
Vorschnellur Schwur	S	1
Walpurgisnacht	S	1
Wehe, so willst du mich wieder	T, B	2
Wenn ich mit Menschen	B, Ba	4
Wie bist du meine Königen	S, T, B	19
Wie komm' ich denn zur Tür herein	S, M	2
Wie Melodien zieht es mir	S, M, T, B	52
Wiegenlied	S, M, T	10
Wir wandelten	S, T, B	13
Wisst ihr, wann mein Kindchen	S, M, T	12
Britten, Benjamin		2
Die Jugend	S	1
Sokrates und Alcibiades	S	1
Cornelius, Peter		6
An den Traum	B	1
Angedenken	B	1
Ein Ton	B	1
Trauer	B	1
Treue	B	1
Trost	B	1
Dvořák, Antonín		31
Als die alte Mutter	S, M	6
Darf das Falken Schwinge	S, M	4
Ei! Ei, wie mein Triangel	S, M	4
In dem weiten, breiten, luft' gen	S, M	3
Mein Lied ertönt	S, M	5
Reingestimmt die Saiten	S, M	4
Rings ist der Wald	S, M	5
Franz, Robert		29
Abschied	T	1
Auf dem Meere	M	1
Aus meinen grossen Schmerzen	B	1
Die Lotosblume	T	1
Dies und das	M	2
Er ist gekommen	M	2
Frühling und Liebe	S, T	2
Für Musik	S	2
Gute Nacht	T	1

(table continued)

Franz, Robert (cont.)		
Ich hab' in deinem Auge	T	1
Im Frühling	T	1
Jagdlied	M	1
Mädchen mit dem roten Mündchen	S, T	2
Mutter, o singt mich zur Ruh!	M	2
Nachtlied	T	1
Sonnenuntergang	S	1
Stille Sicherheit	S	1
Vöglein, wohin so schnell	T	1
Weisst du noch?	M	1
Widmung	S, M, B, Ba	4
Grieg, Edvard		26
Dereinst, Gedanke mein	S, M	2
Die verschwiegene Nachtigall	S	1
Ein Schwann	B	1
Ein Traum	S	1
Gruss	S, M	2
Ich liebe dich	S, T, B	6
Ich stand in dunklen Träumen	B	1
Jeg elsker Dig	B, Ba	2
Lauf der Welt	S, M	2
Liebe	B	1
Mens jeg venter	S	1
Sie ist so weiss	B	1
Ungbirken	Ba	1
Vuggesang	Ba	1
Waldwanderung	B	1
Zur Rosenzeit	S	1
Zwei braune Augen	B	1
Haydn, Joseph		6
Antwort auf die Frage eines Mädchens	S	1
Ein kleines Aus	S	1
Eine sehr gewöhnliche Geschichte	S	1
Heller Blick	T	1
Lob der Faulheit	S, T	2
Korngold, Erich		4
Das eilende Bächlein	S	1
Stärker als der Tod	S	1
Unvergänglichkeit (Op. 27, No. 1)	S	1
Unvergänglichkeit (Op. 27, No. 5)	S	1

(table continued)

Lehár, Franz		1
Wolgalied	T	1
Liszt, Franz		22
Der Alpenjäger	S	1
Der du von dem Himmel bist	S	1
Der Fischerknabe	S	1
Der Hirt	S	1
Die Loreley	S	3
Du bist wie eine Blume	S, B	2
Freudvoll und leidvoll	S	5
Im Rhein, im schönen Strome	S	2
Lieder Mignon	S	1
Mignons Lied	S	1
O lieb, so lang du lieben kannst	S	1
Über allen Gipfeln ist Ruh	S, M	2
Wer nie sein Brot mit Tränen ass	S	1
Loewe, Karl		3
Die Lotosblume	M	1
Die wandelnde Glocke	S	1
Herr Oluf	B	1
Lortzing, Albert		1
Wir armen, armen Mädchen	S	1
Mahler, Alma		8
Bei dir ist es traut	M	1
Die stille Stadt	M	2
Ich wandle unter Blumen	M	2
In meines Vater Garten	M	1
Laue Sommernacht	M	2
Mahler, Gustav		137
Ablösung im Sommer	S	1
Blicke mir nicht in die Lieder	S, M, T	10
Das himmlische Leben	S	3
Das irdische Leben	M	6
Der Tamboursgesell	T, B	2
Des Antonius von Padua	S	2
Die zwei blauen Augen	M, B	4
Erinnerung	S, M	5
Es sun-gen drei Engel	S, M	2
Frühlingsmorgen	S, M	7
Ging heut' morgen übers Feld	M, B	4
Hans und Grete	S, M	8

(table continued)

Mahler, Gustav (cont.)		
Ich atmet' einem linden Duft	S, M, T	12
Ich bin der Welt abhanden gekommen	S, M, T	11
Ich ging mit Lust durch einen grünen Wald	M	2
Ich hab' ein glühend Messer	M, B	4
In diesem Wetter	M	1
Liebst du um Schönheit	S, M, T	13
Lied des Verfolgten im Turm	S	1
Lob des hohen Verstands	M	3
Nicht wiedersehen	S	1
Nun seh' ich wohl, warum so dunkle Flammen	M	1
Nun will die Sonn' so hell aufgehn	M	1
Oft denk' ich, sie sind nur ausgegangen	M	1
Phantasie	S	1
Rheinlegendchen	S, M	4
Scheiden und Meiden	M	1
Serenade	S	1
Um Mitternacht	S, M, T	6
Wenn dein Mütterlein	M	1
Wenn mein Schatz Hochzeit macht	M, B	5
Wer hat dies Liedlein erdacht?	S, M	10
Wo die schönen Trompeten blasen	M	2
Zu Strassburg auf der Schanz	S	1
Martin, Frank		6
Ach Gott, wie graust mir vor dem Tod	B	1
Ist alls wenn eins gerufen hätt	B	1
Ist alls zu End das Fruedenmahl	B	1
Ja! Ich glaub: solches hat er vollbracht	B	1
O ewiger Gott! O göttliches Gesicht!	B	1
So wollt ich ganz zernichtet sein	B	1
Marx, Joseph		6
Christbaum	S	1
Der Scheidene Schafer	S	1
Die Elfe	S	2
Ein goldenes Kettlein	S	1
Hat dich die Liebe berührt	S	4
Japanisches Regenlied	S	1
Marienlied	S	2
Nocturne	S	1
Sankta Maria	S	1
Selige Nacht	S	3

(table continued)

Marx, Joseph (cont.)		
Ständchen	S	2
Und gestern hat er mir Rosen gebracht	S	4
Mendelssohn, Fanny		33
Abendbild	M	1
Bitte	S	1
Dämmerung senkte sich von oben	M	1
Das Heimweh	S	1
Das Veilchen	S	1
Dein ist mein Herz	S	2
Die Mainacht	S	1
Die Nonne	S	1
Du bist die Ruh	S	2
Frühling	S	3
Gondellied	S	1
Im Herbste	S	1
Italien	S	1
Maienlied	S	1
Morgenständchen	S	1
Nachtwanderer	S	1
Schwanenlied	S, M	3
Sehnsucht	S, B	2
Verlust	S	2
Vorwurf	M	1
Wanderlied	S, M	2
Warum sind denn die Rosen so blass	S	2
Wenn ich in deine Augen sehe	S	1
Mendelssohn, Felix		102
Abendlied	M	1
Allnächtlich im Traume	S	1
An die Entfernte	T	1
And'res Maienlied	S, M	3
Auf Flügeln des Gesanges	S, M, T	11
Bei der Wiege	S, M	5
Das erste Veilchen	S	2
Das Schifflein	M	1
Der Blumenstrauss	S	3
Der Mond	S, M	4
Des Mädchens Klage	S, M	2
Die Liebende schreibt	S	3
Die sterne schau'n in stiller Nacht	M	1

(table continued)

Mendelssohn, Felix (cont.)		
Einerlei	S	1
Erster Verlust	S, M, B	3
Es weiss und rät es doch keiner	M	1
Frage	S	2
Frühlingsglaube	S	2
Frühlingslied	S, B	4
Gruss	S	1
Herbstlied	S, M	2
Hexenlied	S	2
Hirtenlied	T	1
Im Herbst	S	1
Jagdlied	T	1
Lieblingsplätzchen	M	1
Minnelied	S	2
Nachtlied	S, M	6
Neue Liebe	S	15
Nichts	S	1
Pagenlied	S	1
Romanze	S	2
Scheidend	S	4
Schifflied	S	1
Suleika	S	3
Venetianisches Gondellied	S, T	2
Warum sind denn die Rosen so blass	S	1
Wenn sich swei Herzen scheiden	M	1
Winterlied	S	3
Mozart, W. A.		104
Abendempfindung	S, M, T	15
Als Luise die Briefe	S, M	24
An Chloë	S, M, T	21
Bester Jungling	S	2
Das Bandel	S	1
Das Veilchen	S, M	23
Der Zauberer	S	4
Die kleine Spinnerin	S	1
Die Verschweigung	S	1
Die Zufriedenheit	S	1
Komm, liebe Zither	S	2
Liebeshabers verbrannte	S	1
Sehnsucht nach dem Frühling	S	1

(table continued)

Mozart, W. A. (cont.)		
Warnung	S, M	5
Wenn der Freude Tränen fliessen	T	1
Wiegenlied	S	1
Orff, Carl		3
Bitte	T	1
Mein Herz ist wie ein See so weit	T	1
Zwiegespräch	T	1
Pfitzner, Hans		3
Der Bote	S	1
Frieden	S	1
Ich hör' ein Vöglein locken	S	1
Rachmaninov, Sergei		1
Noch'	S	1
Reger, Max		7
Beim Schneewetter	S, M	2
Ein Tänzchen	M	1
Klein Marie	M	1
Mariä Wiegenlied	S, M	2
Waldeinsamkeit	S	1
Ruckert, Friedrich		1
Warum willst du und re fragen	S	1
Schoenberg, Arnold		19
Arie aus dem Spiegel von Arcadien	S	1
Deinem Blick mich zu bequemen	S	1
Der genügsame Liebhaber	S	2
Einfältiges Lied	S	1
Erhebung	S	2
Erwartung	S	2
Galathea	S	1
Gigerlette	S	1
Jedem das Seine	S	1
Jesus bettelt	S	1
Mahnung	S	1
Mein Herz das ist ein teifer Schacht	S	1
Schenk mir deinen goldenen Kamm	S	1
Waldesnacht	S	1
Waldsonne	S	2
Abendbilder	S	1
Abendlied für die Entfernte	S	1
Abendstern	S, B	4

(table continued)

Schubert, Franz		1047
Abschied	B	1
Am Feierabend	T, Ba	9
Am Fenster	B	1
Am Grabe Anselmos	T	1
Am Meer	T	2
Am See	S	1
An den Mond	S, B	6
An die Entfernte	T	1
An die Laute	S, T	7
An die Musik	S, M, T, B, Ba	50
An die Nachtigall	S, M	10
An die Sonne	S, M	2
An die untergehende Sonne	S	1
An Emma	S	1
An mein Herz	T	1
An Schwager Kronos	B	1
An Silvia	T	3
Atys	T	2
Auf dem Flusse	Ba	1
Auf dem Strom	S, T	4
Auf dem Wasser zu singen	S, M, T	27
Auf der Bruck	B	1
Auf der Donau	B, Ba	2
Aufenthalt	T, B, Ba	4
Auflösung	S, B	3
Ave Maria	S	1
Danksagung an den Bach	T, B, Ba	10
Das Fischermädchen	S, T, B, Ba	13
Das Meer	T	1
Das Rosenband	S	1
Das Wandern	T, Ba	7
Delphine	S	1
Dem Vater mit dem Kinde	S	1
Der Alpenjäger	S, B	2
Der Atlas	S, B	7
Der Doppelgänger	T, B, Ba	13
Der Einsame	T, B, Ba	4
Der Fischer	S, B	2
Der Hirt auf dem Felsen	S	29
Der Jäger	B	1

(table continued)

Schubert, Franz (cont.)		
Der Jüngling am Bache	S	1
Der Jüngling an der Quelle	S, T	7
Der König in Thule	B	1
Der Leiermann	T, B, Ba	3
Der Lindenbaum	T, B, Ba	10
Der Müller und der Bach	B	1
Der Musensohn	S, M, T, B, Ba	13
Der Neugierige	T, B, Ba	14
Der Schiffer	B, Ba	3
Der Schmetterling	S	4
Der Tod und das Mädchen	S, M, B, Ba	9
Der Wachtelschlag	S	1
Der Wanderer	B	7
Der Wanderer an den Mond	T	1
Der Wegweiser	T	1
Der Winterabend	T	1
Des Fischers Liebesglück	B, T	2
Des Mädchens Klage	S	1
Die Blumensprache	T	1
Die böse Farbe	T	2
Die Forelle	S, M, T, B, Ba	44
Die Götter Griechenlands	T	1
Die junge Nonne	S, M	12
Die Krähe	T, B, Ba	3
Die liebe Farbe	T, B	2
Die Liebe hat gelogen	S, M	2
Die Liebende schreibt	S	1
Die Männer sind mechant	S, M	14
Die Nacht	S	1
Die Nebensonnen	Ba	1
Die Post	T, B, Ba	6
Die Rose	S	1
Die Spinnerin	S	1
Die Stadt	B, Ba	2
Die Sterne	T	1
Die Taubenpost	B	2
Die Vögel	S	4
Die Wetterfahne	T	2
Dithyrambe	S	1
Du bist die Ruh'	S, M, T, B, Ba	33

(table continued)

Schubert, Franz (cont.)		
Du liebst mich nicht	S	1
Eifersucht und Stoltz	Ba	1
Ellens Gesang I	S	1
Ellens Gesang II	S	4
Erlafsee	S	1
Erlkönig	M, T, B, Ba	8
Erstarrung	T, Ba	4
Erster Verlust	S, M, T	5
Fahrt zum Hades	B, Ba	2
Fischerweise	T, B, Ba	4
Freiwilliges Versinken	B	1
Frühlingsglaube	S, M, T, B, Ba	48
Ganymed	S, T, B	14
Gefrorene Tränen	T, B	6
Geheimes	S, T, B	16
Gesänge des Harfners I	B	1
Gesänge des Harfners II	B	1
Gesänge des Harfners III	B	1
Gott im Frühlinge	S	4
Gretchen am Spinnrade	S, M	45
Gretchens Bitte	S	1
Gute Nacht	T, B, Ba	9
Halt!	T, B, Ba	16
Heidenröslein	S, M, B	29
Heimliches Lieben	S, M	2
Heiss mich nicht reden	S, M	6
Hin und wieger fliegen Pfeile	S	1
Idens Nachtgesang	S	1
Ihr Bild	T, B, Ba	5
Im Abendrot	S, M, T	8
Im Frühling	S	1
In der Ferne	B	1
Intermezzo	B	1
Iphigenia	S, M	2
Jäger, ruhe von der Jagd!	S	1
Jägers Abendlied	M, B	3
Kennst du das Land	S, M	4
Klärchenslied	S	1
Kriegers Ahnung	T, T	5
Lachen und Weinen	S, T, B, Ba	24

(table continued)

Schubert, Franz (cont.)		
Liebe schwärmt auf allen Wegen	S	13
Liebesbotschaft	S, T, B	7
Liebhaber in allen Gestalten	S	2
Lied der Mignon	S, M	18
Lied der Mignon (No. 2)	S	1
Lied der Mignon (No. 3)	S	1
Lied der Mignon (No. 4)	S	1
Lied eines Schiffers an die Dioskuren	B	1
Litanei	S, T, B	5
Lob der Tränen	S	1
Meeres Stille	M, Ba	3
Mein!	T, B, Ba	16
Memnon	S, B	3
Morgengruss	B, Ba	2
Morgenlied	T	1
Nacht und Träume	S, M, T, B	33
Nachtviolen	S, T	6
Nur wer die Sehnsucht kennt	S, M	9
Orest auf Tauris	Ba	1
Pause	Ba	1
Raste, Krieger! Krieg ist aus!	S	1
Rastlose Liebe	S, M, T, B	29
Rosamunde	S	6
Schäfers Klagelied	S, M, B	4
Schatzgräbers Begehr	M	1
Schlaflied	B	1
Schlummerlied	S	3
Schwanengesang	M, T	2
Sehnsucht	S	1
Selige Welt	M, Ba	2
Seligkeit	S, T	12
So lasst mich scheinen	S, M	4
Ständchen	S, M, T, B, Ba	43
Suleika	S	8
Suleika II	S	9
Tränenregen	T, Ba	2
Trockne Blumen	T	2
Ungeduld	S, T	2
Versunken	T	1
Vom Mitleiden Mariae	S	1

(table continued)

Schubert, Franz (cont.)		
Wanderers Nachtlied	S, M, T, B, Ba	15
Wanderers Nachtlied II	B	1
Was ist Sylvia?	B	1
Wasserflut	Ba	2
Wie Ulfru fischt	S, Ba	2
Wiegenlied	S, T, B	6
Wohin?	T, B, Ba	14
Schumann, Clara		75
Auf einem grünen Hügel	S	1
Das ist ein Tag, der klingen mag	S	2
Das Veilchen	S	5
Der Mond kommt still gegangen	S, M	6
Die gute Nacht	S, T	3
Die stille Lotusblume	S, M	6
Er is gekommen in Sturm und Regen	S	7
Ich hab' in deinem Auge	S, M	2
Ich stand in dunklen Träumen	S, M, T	6
Ihr Bildnis	S	2
Liebesgarten	M	1
Liebeszauber	S, M	3
Liebst du um Schönheit	S, M, B	12
Loreley	S	4
Mein Stern	S, M	4
O Lust, o Lust	S	1
Oh weh des Scheidens	S	1
Sie liebten sich beide	S, M, T	5
Warum willst du and're fragen	S, M	3
Was weinst du, Blumlein	S	1
Schumann, Robert		1140
Abschied von der Welt	M	1
Abschied von Frankreich	M	1
Allnächtlich im Traume seh' ich dich	T, B	4
Alte Laute	B	1
Alte Liebe	M	1
Am leuchtenden Sommermorgen	T, B	7
An die Königin Elisabeth	M	1
An meinem Herzen, an meiner Brust	S, M	25
Anfangs wollt ich fast verzagen	B	2
Auf einer Burg	M, T, B, Ba	6
Aufträge	S	2

(table continued)

Schumann, Robert (cont.)		
Aus alten Märchen winkt es	S, T, B	7
Aus den hebraischen Gesängen	M	1
Aus den östlichen Rosen	S, M	3
Aus meinem Tränen spriessen	S, T, B, Ba	48
Belsazar	T	1
Berg' und Burgen schaun herunter	B	2
Da liegt der Feinde gestreckte Schar	B, Ba	2
Das ist ein Flöten und Geigen	T, B, Ba	8
Das verlassne Mägdlein	S	1
Dein Angesicht	S, T, b	5
Den grünen Zeigern	B	1
Der arme Peter	B	2
Der arme Peter II	B	1
Der Arme Peter III	S, M, T, B, Ba	7
Der Hans und die Grete tanzen herum	S, M, T, B, BA	7
Der Husar, trara!	B	2
Der Kontrabandiste (Op. 74)	B	1
Der leidige Frieden	B	1
Der Nussbaum	S, M, T	18
Der Sandmann	S	1
Der schwere Abschied	B	1
Der Soldat	B	4
Des Knaben Berglied	S	1
Die alten, bösen Lieder	T, B	5
Die Beiden Grenadiere	T, B, Ba	12
Die Hochlander-Witwe	S	2
Die Kartenlegerin	M	3
Die Lotosblume	S, M, T, B, Ba	19
Die Nonne	M	2
Die Rose, die Lilie, die Taube	T, B, Ba	44
Die Sennin	S, B	3
Die Soldatenbraut	S, M	6
Die Stille	S, M, T, B, Ba	9
Die wandelnde Glocke	S	1
Du bist wie eine Blume	S, M, T, B, Ba	25
Du Ring an meinem Finger	S, M	36
Ein Jüngling liebt ein Mädchen	T, B, Ba	8
Einsamkeit	B	1
Er ist's	S, M, T	17
Er, der Herrlichste von allen	S, M	38

(table continued)

Schumann, Robert (cont.)		
Erstes Grün	S, T, B	5
Es leuchtet meine Liebe	B	1
Es treibt mich hin	B	3
Freisinn	T, B	3
Frühlingsnacht	S, M, T, B, Ba	12
Gebet	M	1
Heiss mich nicht reden	S, M	2
Helft mir, ihr Schwestern	S, M	27
Herzeleid	M	1
Hochländers Abschied	M	1
Hochländers Wiegenlied	M	1
Hör' ich das Liedchen klingen	S, T, B, Ba	10
Ich grolle nicht	S, T, B, Ba	37
Ich hab' in Traum geweinet	T, B	7
Ich kanns' nicht fassen, nicht glauben	S, M	34
Ich wandelte unter den Bäumen	B	3
Ich will meine Seele tauchen	S, T, B, Ba	39
Ihre Stimme	T, Ba	3
Im Rhein, im heiligen Strome	T, Ba	30
Im Walde	T	1
Im Westen	S	1
Im wunderschönen Monat Mai	S, T, B, Ba	50
In der Fremde	S, M, T, B, Ba	27
In der Fremde II	M, T, Ba	4
In meiner Brust, da sitzt ein Weh	S, M, T, B, Ba	7
In Walde	T, B, Ba	3
Intermezzo	S, M, T, B, Ba	15
Jasminenstrauch	S, M	4
Käuzlein	S	2
Kennst du das Land	S	3
Kinderwacht	S	1
Kommen und Scheiden	B	1
Lass mich ihm am Busen hangen	M	3
Lehn' dein Wang	B	1
Leis' rudern hier	M	1
Lieb' Liebchen	B	3
Liebeslied	S	3
Lied der Braut (Op. 25, No. 11)	M	1
Lied der Braut I	S, M	3
Lied der Braut II	S, M	3

(table continued)

Schumann, Robert (cont.)		
Lied der Suleika	S	3
Lied eines Schmiedes	B	1
Loreley	M	1
Lust der Sturmnacht	B	2
Marienwürmchen	S	1
Märzveilchen	S	3
Mein schöner Stern	S, M, T	8
Mein Wagen rollet langsam	B	1
Meine Rose	S, B	3
Mignon	M	1
Mit Myrten und Rosen	S, T, B	4
Mondnacht	S, M, T, B, Ba	22
Morgens steh' ich auf und frage	B	3
Mutter, Mutter! Glaube nicht	M	3
Nach der Geburt ihres Sonnes	M	1
Niemand	M	1
Nun hast du mir den ersten Schmerz getan	S, M	23
Nur wer die Sehnsucht kennt	S, M	3
O wie lieblich ist das Mädchen	T	1
Requiem	S, B	5
Röselein, Röselein!	S, M	2
Schneeglöckchen	S	6
Schöne Fremde	S, M, T, B, Ba	10
Schöne Wiege meiner Leiden	S, T, B	10
Sehnsucht nach der Waldgegend	B	1
Seit ich ihn gesehen	S, M	39
Singet nicht in Trauertönen	S	8
So lasst mich scheinen	S	1
Sonntag	S, T	2
Stille Tränen	S, M, T, B	5
Stirb, Lieb' und Fried'	B	1
Süsser Freund	S, M	25
Tief im Herzen trag' ich Pein	M	1
Und wüssten's die Blumen	S, T, B, Ba	11
Verratene Liebe	B	1
Volksliedchen	S, M	6
Waldesgespräch	S, M, T, B, Ba	16
Wanderlied	T, B	3
Warte, warte, wilder Schiffman	B	2
Was will die einsame Träne	S	1

(table continued)

Schumann, Robert (cont.)		
Weh, wie zornig is das Mädchen	T	1
Wehmut	S, T, B, Ba	8
Wenn durch die Piazzetta	S, M	3
Wenn ich in deine Augen seh'	T, B, Ba	37
Wer nie sein Brot mit Tränen ass	B	1
Wer sich der Einsamkeit ergibt	B	1
Widmung	S, M, T, B, Ba	68
Zigeunerliedchen I	S	6
Zigeunerliedchen II	S	2
Zigeunerlieden II	S	1
Zum Schluss	S, T	3
Zwielicht	S, T, Ba	4
Sieczynski, Rudolf		1
Wien, du Stadt meiner Träume	S	1
Spohr, Ludwig		18
Ach Lieb, ich muss nun scheiden	M	3
Das heimliche Lied	M	1
Sehnsucht	S, M	3
Sei still mein Herz	S, M	3
Wach auf	S, M	4
Wiegenlied	S, M	4
Stolz, Robert		2
Ach Lieb, ich muss nun scheiden	S	2
Strauss, Richard		608
Ach Lieb, ich muss nun scheiden	S, T	13
All mein' Gedanken	S, M	17
Allerseelen	S, M, T, B, Ba	68
Als mir dein Lied erklang	S	4
Amor	S	9
An die Nacht	S	4
Befreit	S	2
Begegnung	S	2
Beim Schlafengehen	S	3
Breit' über mein Haupt	S, M, T, B	18
Cäcilie	S, M, T	11
Das Bächlein	S	3
Das Rosenband	S	3
Der Mond hat ein schwere Klag	S	1
Der Pokal	T	1
Der Stern	S	1

(table continued)

Strauss, Richard (cont.)		
Die erwachte Rose	S	2
Die Georgine	S	1
Die Nacht	S, M, T, B	43
Die Verschwiegenen	S	2
Die Zeitlose	S, T	5
Drittes Lied der Ophelia	S	1
Du meines Herzens Krönelein	S, M, B	8
Einerlei	S	4
Epheu	S	4
Erstes Lied der Ophelia	S	1
Freundliche Vision	S	3
Frühling	S	3
Für fünfzehn Pfennige	S, M	3
Geduld	S	1
Glückes genug	S	1
Guten Morgen's ist Sankt Valentinstag	S	2
Hat gesagt-bleibt's nicht dabei	S	1
Heimkehr	S, M, T, B	7
Heimliche Aufforderung	S, T, B, Ba	10
Ich liebe dich	B	1
Ich schwebe	S	23
Ich trage meine Minne	S, M	12
Ich wollt ein Sträusslein binden	S	9
Im Abendrot	S	2
Kling!	S, M	15
Kornblumen	S	5
Lob des Leidens	S, B	3
Mein Auge	S	2
Meinem Kinde	S	1
Mohnblumen	S	7
Morgen!	S, M, T, B, Ba	57
Muttertändelei	S	2
Nacht und Traume	T	1
Nachtgang	M, B	4
Nichts	S, M, T, B	20
Rote Rosen	S	2
Ruhe, meine Seele	S, M, T	8
Säusle, liebe Myrte	S	5
Schlagende Herzen	S, M	20
Schlechtes Wetter	S, B	4

(table continued)

Strauss, Richard (cont.)		
Schön sind, doch kalt	S, M	4
September	S	2
Seitem dein Aug' in meines schaute	S	3
Sie trugen ihn auf der Bahre bloss	S	2
Ständchen	S, T	17
Traum durch die Dämmerung	S, M	5
Wasserrose	S	5
Wenn	S	1
Wer hat's getan	S	2
Wie erkenn' ich mein Treulieb	S	2
Wie sollten wir geheim sie halten	S, M, T	4
Wiegenlied	S, T	3
Winternacht	B	1
Winterweihe	S	1
Zueignung	S, M, T, B, Ba	90
Zweites Lied der Ophelia	S	1
Tchaikovsky, P. I.		4
Lied der Mignon	S	1
Nur wer die Sehnsucht kennt	S, M, B	3
Trunk, Richard		2
Die Stadt	S	1
Tanzlied	S	1
Viardot, Louise		2
Erlosung	S	1
Schlimme Zeichen	S	1
Wagner, Richard		10
Der Engel	S, M	2
Im Treibhaus	S, M	2
Schmerzen	S, M	2
Stehe Still	S, M	2
Träume	T, M	2
Webern, Anton		4
Der Tag ist vergangen	S	1
Die geheimnisvolle Flöte	S	1
Gleich und gleich	S	1
Webern, Anton (cont.)		
Schien mir's als ich sah die Sonne	S	1
Wolf, Hugo		548
Abendbilder Drei oden von Lenau	S	1
Abschied	B	1

(table continued)

Wolf, Hugo (cont.)		
Ach, des Knaben Augen	S, M	5
Alle gingen, Herz, zur Ruh	S	2
An den Schlaf	S	2
An die Geliebte	M	1
An die Türen will ich schleichen	B	1
An eine Aeolsharfe	M	1
Anakreons Grab	S, T, B	5
Anakreons Ruh	S	1
Auch kleine Dinge	S, M, T	25
Auf dem grünen Balkon	T	2
Auf ein altes Bild	S, M, T, B, Ba	13
Auf eine Christblume I	T	1
Auf einer Wanderung	S, T, B	4
Bedeckt mich mit Blumen	S, M	4
Begegnung	S, M, T	4
Benedeit die sel'ger Mutter	S, B	2
Bescheidene Liebe	S	2
Bitt' ihn, o Mutter, bitte den Knaben	S	2
Blumengruss	S	3
Citronenfalter im April	S	1
Das Ständchen	B	2
Das verlassene Mägdlein	S, M	22
Denk es, O Seele	S, M, B, Ba	5
Der Gärtner	S, M, B	12
Der Mond hat eine schwere Klag' erhoben	S, B	2
Der Musikant	S, T, B, Ba	9
Der Rattenfänger	T, B	4
Der Scholar	T	1
Der Soldat I	T	1
Der Tambour	M, T, B	6
Der verzweifelte Liebhaber	T	1
Die Bekehrte	S	12
Die Geister am Mummelsee	T	1
Die ihr schwebet	S, M	5
Die Nacht	S	1
Die Spröde	S	12
Die Zigeunerin	S	1
Du denkst mie einem Fädchen	S, M	9
Du sagst mir, dass ich keine Fürstin sei	S	2
Du, mein Liebster, steigst zum Himmel auf	S	1

(table continued)

Wolf, Hugo (cont.)		
Ein Ständchen Euch zu bringen	S, B	2
Ein Stündlein wohl vor Tag	S	1
Elfenlied	S, M, T	13
Er ist's	S, M, T	19
Erstes Liebeslied eines Mädchens	S	1
Erwartung	S	1
Frech und froh	T	1
Fruhling übers Jahr	S	3
Führ mich, Kind, nach Bethlehem	M	1
Fussreise	S, M, B, Ba	15
Gebet	S, M, T, B, Ba	6
Geh, Geliebter geh jetzt!	S	1
Gesang Weylas	S, M	5
Gesegnet sei das Grün	S, B	4
Gesegnet sei, durch den die Welt	B	1
Gleich und gleich	S	1
Gutmann und Gutweib	S	1
Harfenspieler I	B	1
Heb' auf dein blondes Haupt	S, T	4
Heimweh	S	2
Heiss mich nicht reden	S	2
Heut Nacht erhob	S	3
Hochbeglückt in deiner Liebe	B	2
Hoffärtig seid Ihr, schönes Kind	S, T	2
Ich esse nun mein Brot	S	2
Ich hab' in Penna	S, M, T, B	24
Ich stand in dunklen Träumen	B	1
Ihr jungen Leute	S	1
Ihr seid die Allerschönste	S	1
Im Frühling	S	2
In dem Schatten meiner Locken	S, M	22
In der Frühe	S, M	3
Kennst du das Land	S	2
Klinge, klinge mein Pandero	S, M	3
Lebe wohl	M, T, B	7
Lied von Winde	S	1
Man sagt mir, deine Mutter woll es nicht	S	2
Mausfallensprüchlein	S, M	9
Mein Liebster hat zu Tische	S	3
Mein Liebster ist so klein	S	4

(table continued)

Wolf, Hugo (cont.)		
Mein Liebster singt am Haus	S	4
Mignon	S	4
Mir ward gesagt	S	1
Mögen alle bosen Zungen	S	1
Morgentau	S	1
Nachtzauber	S, B	2
Nein, junger Herr	S, M	4
Neue Liebe	S, T	3
Nicht Gelegenheit macht Diebe	B	1
Nicht länger kann ich singen	S	1
Nimmersatte Liebe	S, T, B, Ba	12
Nixe Binsefuss	S, T	2
Nun lass uns Frieden schliessen	S	4
Nun wandre, Maria	S, M, T, B	8
Nur wer die Sehnsucht kennt	S	2
O wär dein Haus	S	2
Ob auch finstre Blicke	M	1
Phänomen	S	1
Philine	S	2
Sagt, seid ihr es, feiner Herr	S, M	3
Schlafendes Jesuskind	S, M, T	6
Schon streckt' ich aus im Bret'	T, B	2
Schweig einmal still, du garst'ger Schwätzer dort	S	6
Selbstgeständnis	S, M	2
So lang man nüchtern ist	B	2
So lasst mich scheinen	S, B	4
St. Nepomuks Vorabend	T	1
Sterb ich, so hüllt in Blumen	B	1
Storchenbotschaft	S	1
Trau nicht der Liebe	S	1
Trunken müssen wir alle sein	B	2
Um Mitternacht	M	2
Und willst du deinen Liebsten	S, T, B, Ba	5
Verborgenheit	S, M, T, B, Ba	36
Verschling' der Abgrund	S	4
Verschwiegene Liebe	S, M, B	8
Was für ein Lied...	S	1
Was soll der Zorn, mein Schatz	S	1
Wehe der, die mir verstrickte	S	1
Wenn du mich mit den Augen	S	1

(table continued)

Wolf, Hugo (cont.)		
Wenn du zu den Blumen gehst	S	1
Wenn du, mein Liebster	S	2
Wer rief dich denn?	S	7
Wie lange schon war immer mein Verlangen	S	8
Wie soll ich fröhlich sein	S	1
Wiegenlied im Sommer	S	2
Wir haben Beide lange Zeit geschwiegen	S	1
Wohl kenn' ich Eueren Stand	S	2
Zitronenfalter im April	S	6
Zur Warnung	T	1
Wolfes, Felix		4
Frühlingslied	T	1
Nun leuchtet schon wieder	T	1
Spruch des Engels	T	1
Weinende Frau (Premier at IU)	T	1
Zelter, Carl		4
Gleich und gleich	S	1
Mignon	S	1
Um Mitternacht	S	1
Wanderers Nachtlid	S	1
Zemlinsky, Alexander		6
Der Traum	M	1
Frühlingslied	S	1
Frühlingstag	M	1
Geflüster der Nacht	M	1
Im Lenz	S	1
Liebe und Frühling	S	1
Grand Total		4926

CHAPTER 4.

THE CONCLUSION

The goal of this project was to contribute another resource that could prove useful in the voice instructor's quest to provide appropriate literature. Teachers can assign these selections to their students knowing that they indeed are standards of the repertoire of German Lieder, which have been used to develop undergraduate singers by experienced teachers at leading institutions. In terms of meeting this goal, I think the project has been successful. While a massive undertaking, I believe it will prove to be a valuable addition to various publications, books, and other tools available to voice teachers. Although specifically designed for the beginning teacher, more experienced teachers may find this very helpful as well.

In conclusion, researching and assembling this guide has been valuable to my educational journey by enriching my knowledge of practical vocal literature and this will make me a better teacher, coach, and mentor. The initial data gathered would provide for similar guides for Italian song, French melodie, English art song, and operatic arias. My students and I will be the beneficiaries of its results for many years to come.

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APPENDIX A.

AN INDEX OF THE MOST FREQUENTLY PROGRAMMED LIEDER FOR EACH VOICE

Table 3. The Most Frequently Programmed Lieder for Soprano.

Title	Hits
Zueignung	49
Widmung	45
Gretchen am Spinnrade	44
Vergebliches Ständchen	42
Allerseelen	39
Frühlingsglaube	32
Die Nacht	32
Morgen!	32
Er ist's	31
Der Hirt auf dem Felsen	29

Table 4. The Most Frequently Programmed Lieder for Mezzo Soprano.

Title	Hits
Er, der Herrlichste von allen	17
Du Ring an meinem Finger	16
Seit ich ihn gesehen	16
Ich kanns' nicht fassen, nicht glauben	14
Wie Melodien zieht es mir	13
Von ewiger Liebe	12
An meinem Herzen, an meiner Brust	11
Nun hast du mir den ersten Schmerz getan	11
Widmung	11
Allerseelen	10
Helft mir, ihr Schwestern	10
Süsser Freund	10

Table 5. The Most Frequently Programmed Lieder for Tenor.

Title	Hits
Im wunderschönen Monat Mai	27
Aus meinem Tränen sprissen	26
Die Rose, die Lilie, die Taube	25
Ich will meine Seele tauchen	23
Wenn ich in deine Augen seh'	22
Ich grolle nicht	19
Im Rhein, im heiligen Strome	17
Ständchen	14
Mein!	13
Halt!	12
Zueignung	12

Table 6. The Most Frequently Programmed Lieder for Baritone.

Title	Hits
Aus meinem Tränen sprissen	19
Im wunderschönen Monat Mai	19
Die Rose, die Lilie, die Taube	18
Ich grolle nicht	15
Wenn ich in deine Augen seh'	14
Zueignung	14
Ich will meine Seele tauchen	13
Im Rhein, im heiligen Strome	13
An die Musik	12
Fussreise	9

Table 7. The Most Frequently Programmed Lieder for Bass.

Title	Hits
An die Musik	9
Der Doppelgänger	5
Der Lindenbaum	5
Zueignung	5
Die beiden Grenadiere	4
Gefrorene Tränen	4
Ständchen	4
Allerseelen	3
Aus Goethe's Faust	3
Das Fischermädchen	3
Der Atlas	3
Der Tod und das Mädchen	3
Die Forelle	3
Gute Nacht	3
Sapphische Ode	3
Verborgenheit	3

APPENDIX B.

AN INDEX OF THE MOST FREQUENTLY PROGRAMMED LIEDER FOR EACH INSTITUTION

Table 8. The Most Frequently Programmed Lieder at the Cincinatti Conservatory of Music.

Title	Hits
Amor (Strauss)	4
Ich wollt ein Sträusslein binden (Strauss)	4
Allerseelen (Strauss)	3
An die Nacht (Strauss)	3
Das verlassen Mägdlein (Wolf)	3
Du bist die Ruh' (Schubert)	3
Ganymed (Schubert)	3
Ich wollt Sträusslein binden (Strauss)	3
Nacht und Träume (Schubert)	3
Ständchen (Strauss)	3

Table 9. The Most Frequently Programmed Lieder at Florida State University.

Title	Hits
Frühlingsglaube (Schubert)	10
Die Forelle (Schubert)	9
Geheimes (Schubert)	8
Gretchen am Spinnrade (Schubert)	8
Vergebliches Ständchen (Brahms)	7
Widmung (Schumann)	7
Auch Kleine Dinge (Wolf)	6
In der Fremde (Schumann)	6
Ständchen (Schubert)	6
Das Veilchen (Mozart)	6

Table 10. The Most Frequently Programmed Lieder at Indiana University.

Title	Hits
Zueignung (Strauss)	56
Widmung (Schumann)	38
Allerseelen (Strauss)	35
Morgen! (Strauss)	31
An die Musik (Schubert)	26
Vergebliches Ständchen (Brahms)	23
Die Nacht (Strauss)	22
Im wunderschönen Monat Mai (Schumann)	22
Wie Melodien zieht es mir (Brahms)	22
Aus meinem Tränen spriessen (Schumann)	21

Table 11. The Most Frequently Programmed Lieder at Louisiana State University.

Title	Hits
Die Mainacht (Brahms)	5
Frühlingsglaube (Schubert)	5
Gretchen am Spinnrade (Schubert)	5
Allerseelen (Strauss)	4
Du Ring an meinem Finger (Schumann)	4
Er, der Herrlichste von allen (Schumann)	4
Feldeinsamkeit (Brahms)	4
Seit ich ihn gesehen (Schumann)	4
Ich kanns' nicht fassen...(Schumann)	4
Widmung (Schumann)	4

Table 12. The Most Frequently Programmed Lieder at the University of Colorado.

Title	Hits
Frühlingsglaube (Schubert)	10
Vergebliches Ständchen (Brahms)	9
Widmung (Schumann)	9
Ständchen (Brahms)	8
Lachen und Weinen (Schubert)	6
Heidenröslein (Schubert)	6
An Chloë (Mozart)	6
Allerseelen (Strauss)	6
Der Nussbaum (Schumann)	5
Sonntag (Brahms)	5

Table 13. The Most Frequently Programmed Lieder at the University of Illinois.

Title	Hits
Wie Melodien zieht es mir (Brahms)	7
Allerseelen (Strauss)	6
Dein blaues Auge (Brahms)	6
Die Nacht (Strauss)	6
Gretchen am Spinnrade (Schubert)	6
Widmung (Schumann)	6
Zueignung (Strauss)	6
Frühlingsglaube (Schubert)	5
Heidenröslein (Schubert)	5
Ständchen (Schubert)	5
Vergebliches Ständchen (Brahms)	5

Table 14. The Most Frequently Programmed Lieder at the University of Michigan.

Title	Hits
Morgen! (Strauss)	11
Zueignung (Strauss)	11
An meinem Herzen... (Schumann)	9
Du Ring an meinem Finger (Schumann)	9
Er, der Herrlichste von allen (Schumann)	9
Helft mir, ihr Schwestern (Schumann)	9
Ich kanns' nicht fassen... (Schumann)	9
Nun hast du mir... (Schumann)	9
Seit ich ihn gesehen (Schumann)	9
Süsser Freund (Schumann)	9

Table 15. The Most Frequently Programmed Lieder at the University of North Texas.

Title	Hits
Aus meinem Tränen spriessen (Schumann)	9
Im wunderschönen Monat Mai (Schumann)	9
Die Rose, die Lilie, die Taube (Schumann)	8
Ich will meine Seele tauchen (Schumann)	7
Wenn ich in deine Augen seh' (Schumann)	7
Zueignung (Strauss)	7
Du bist die Ruh' (Schubert)	6
Ich grolle nicht (Schumann)	6
Im Rhein, im heiligen Strome (Schumann)	6
Ständchen (Schubert)	6

VITA

Chris Turner is a native of Pascagoula, Mississippi, where he graduated high school with honors in 1989. He received his bachelor's and master's degrees in vocal performance from Mississippi College in Clinton, Mississippi, in 1994 and 1998 respectively. While there, he received numerous awards and accolades for his vocal artistry from many organizations. He was a two-time recipient of the Banks Award for vocal performance from Mississippi College, was named Vocal Collegiate Artist of the Year by the Mississippi Music Teacher's Association, was awarded the Governor's Award from the Southern District of the National Association of Teachers of Singing, as well as placing first on numerous occasions in his division at both the state and regional levels of that organization. In more recent years, he was named a national semi-finalist by the Oratorio Society of New York and the Soma International Foundation in its annual Lois Alba Aria Competition.

Turner has been an active church musician, having served churches in a number of music leadership capacities from interim to full-time for almost twenty-two years. In those years, he also served in various leadership roles at the state and local levels. Currently, he serves as Minister of Music at the First Baptist Church of Baton Rouge, Louisiana, and as Adjunct Professor of Voice at New Orleans Baptist Theological Seminary in New Orleans, Louisiana.

He has also served as an adjudicator for various choral, instrumental, and vocal organizations including the American Choral Director's Association (Mississippi Chapter), the Church Music Department of the Mississippi Baptist Convention Board, the Metro Baptist Association's Music Division (Jackson, Miss.), and the National Association for Music Education (Baton Rouge Chapter).

Turner has a wide experience as vocal performer having performed various opera and music theater roles and as a soloist in numerous oratorios and major choral works. In 2006, he was the bass soloist for the Baton Rouge Symphony in their presentation of Handel's *Messiah*. In 2008, he was invited to be a guest artist for the Young Artist's Concert sponsored by Opéra Louisiane.