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A comparative study of and performer's guide to selected songs by the Swiss composer Othmar Schoeck

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A COMPARATIVE STUDY OF AND PERFORMER'S GUIDE TO SELECTED SONGS
BY THE SWISS COMPOSER OTHMAR SCHOECK

A Written Document

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

by
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B.M., Simpson College, 1997
M.M., University of Nebraska-Lincoln, 2004
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ABSTRACT

This written document compares three songs settings of Othmar Schoeck to three other settings, written to the same text, by Hugo Wolf, Alban Berg, and Franz Schubert. The three pairings discussed are as follows: Schoeck’s Er ist’s (1937) as compared to Hugo Wolf’s setting, 1888; Ergebung (1918) as compared to Alban Berg’s setting Es wandelt, was wir schauen, 1908 (both settings were set to the same text); Rastlose Liebe (1909-1914) as compared to Franz Schubert’s setting, D. 138 (1815). Each comparison discusses how the respective composers treated text, dynamics, melody, harmony, and various other musical elements. The comparisons will show Schoeck to possess a compositional style that featured a mixture of Romantic and early 20th century traits. Salient points in Schoeck’s life and their effects on his compositional style and career are also discussed.
CHAPTER 1: OTHMAR SCHOECK-AN INTRODUCTION

Composing approximately 300 lieder (including 15 Song Cycles), Othmar Schoeck was one of the most prolific Swiss composers of the 20th century. In addition to Schoeck’s lieder, his compositions include eight operas and a singspiel. Up to and shortly after his death in 1957, his songs were performed regularly in the repertoire. Prominent artists such as Dietrich Fischer-Dieskau were among those to include Schoeck’s works on vocal recitals and recordings. The conspicuous absence of Schoeck’s lieder from the repertoire since then has been attributed to his reputation as anti-modernist, despite his use of many 20th century compositional techniques. ¹ The purpose of this paper is to familiarize American voice teachers, performers, and students with the lieder of Othmar Schoeck and to encourage the programming of his songs on the modern day vocal recital. Through the examination of published and readily available vocal repertoire, I hope to instill a curiosity about this composer in general and his vocal works in particular.

Of the large oeuvre of song compositions many possess texts already familiar to voice teachers and students. Therefore, three Schoeck songs have been selected for closer examination and comparison based on the following three criteria: published works which were not a part of a complete song cycle; poetic texts set by other well-known composers of lieder; and songs which contained unique compositional techniques specific to Schoeck. These songs will then be compared to three other songs set to the same texts, but written by three better known composers. The discussion and examination of these elements will assist in gaining an understanding of Schoeck’s compositional style.

The well-known composers of lieder with whom Schoeck’s songs will be compared include: Franz Schubert, Hugo Wolf, and Alban Berg. The comparison will examine both the differences as well as the commonalities found between Schoeck’s style of lieder composition and those of the more famous lieder composers listed above.

Chapter Two will contain biographical information, information on the style periods and discussion of Schoeck’s reputation and place in 20th century song composition. To be included here is documentation from one of the leading scholars of Othmar Schoeck and author of the New Groves Article on the composer, Chris Walton. In addition, two dissertations written on the topic of Schoeck’s life and music will be referenced, the first by Walton (referenced above) and the other by Derrick Puffett, a dissertation focusing specifically on the song cycles of Schoeck. Insight and information gathered through personal e-mail communications with Walton will provide additional facts for this chapter. No communication with Derrick Puffett was possible due to his death in November of 1996.

Interesting points about Othmar Schoeck in Chapter One will include early childhood and training, his life during World War II, and an outline of his three compositional style periods. Musical characteristics of each style period will be listed and discussed.

Noted biographer Chris Walton has divided Schoeck’s compositional output into three time periods. The first style period begins in 1904 and ends in 1923, the second from 1923-1937, and finally the third from 1937 through the end of his life in 1957.

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2 Ibid.
The First Style Period (1904-1923) is so designated because 1904 marks the year Schoeck enrolled at the Zürich Conservatory. During this period his vocal works, in the use of ostinato and lyrical melodies, are comparable to those of Hugo Wolf, Johannes Brahms, and Robert Schumann. Toward the end of the First Period, Schoeck would begin to use of bitonality and polyrhythm in his compositions. Schoeck’s songs from his Second Style Period (1923-1930) use a latent form of serialism and constructivism. During this period Schoeck’s works, in particular his opera Penthesilea, resembles works such as Wozzeck by Alban Berg through Schoeck’s use of ostinato patterns and repeated rhythms. Finally, Schoeck’s Third Style Period (1930-1957) combines the earlier tonal conservatism with modern techniques, forming his own unique style.

Two songs discussed in this paper, Ergebung and Ergebung, belong to the First Style Period, with Er Ist’s belonging to the Third Period. Because no substantial songs from the Second Style Period are published and readily available, none from that period will be discussed in this paper. While the style periods listed provide general guidelines regarding Schoeck’s compositional style, the reader will glean from this paper an understanding that the songs discussed also contain additional compositional elements from outside their respective period of composition.

Chapter Three will examine the following song compositions: Er ist’s (1937) as compared to Hugo Wolf’s setting, 1888; Ergebung (1918) as compared to Alban Berg’s setting Es wandelt, was wir schauen, 1908; Rastlose Liebe (1909-1914) as compared to Franz Schubert’s setting, D. 138 (1815). Although discussion and comparison of the songs will be

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6 Ibid.
7 Ibid.
8 Ibid.
9 Ibid.
appropriately individualistic, several subjects will be examined for each song. First, the manipulation of the texts by the composers prior to setting the words to music; from this I will show how Schoeck and other composers shortened, changed, or lengthened the original texts. The variety of, and differences in, the ways the composer edited the texts, possible reasons for the edits, as well as the effects of these changes will be highlighted. Second, a comparison of the rhythmic and melodic treatment of the various musical settings of the text will be discussed. The reader will learn that Othmar Schoeck took great care in following the natural syntax and poetic rhythm of the German language, resulting in similarities of text setting with the works of the better known composers and thus resulting in an easily singable vocal line. Third, the variety of ways Othmar Schoeck utilized harmonic language not only in these compositions but also throughout his career, will be examined. Further examination of these pieces will show the use of traditional tonal harmony, as well as modern chromatic structures. Performance suggestions will be included in the discussions of each song, noting subtleties which may present vocal challenges. Finally, the reader will gain insight into the wide variety of compositional techniques used by Schoeck. After his death Schoeck acquired a reputation as a Romantic/anti-modern composer causing his music to fall out of favor, but the discussion of the songs will show this perception to be narrow-minded and false.¹⁰

Chapter Four will contain conclusions drawn from the discussion and comparisons found in the previous chapters.

¹⁰ Ibid.
CHAPTER 2: BIOGRAPHY

Othmar Schoeck was born in Brunnen, Switzerland on September 1, 1886 to a talented and dynamic family. His father, Alfred Schoeck (1841-1931), was the son of a silk merchant. As the only heir, Alfred was expected to follow his father into the family business, but he had only two interests in life, painting and hunting. After a great deal of persuasion, the elder Schoeck finally agreed to support Alfred while he pursued his career as a painter.\textsuperscript{11}

Alfred spent his early adulthood painting and hunting in various regions such as Canada, Dobrudja (a region nestled between Bulgaria and Romania) and Norway. The sketches created during his travels were to serve, later in his life, as his inspiration for many of the paintings he produced. It was on one of these painting and hunting trips in his native Switzerland that Alfred met his future wife, Agathe Fassbind\textsuperscript{12}

Othmar Schoeck’s mother, Agathe Fassbind-Schoeck (1855-1927), was born to a family who owned a hotel known as the "Hotel Rössli," near the shores of Lake Lucerne in Brunnen. In 1876, Agathe and Alfred married and soon set up a family hotel together. From that point on Agathe ran the ever expanding hotel business while Alfred painted in his studio.\textsuperscript{13}

Alfred and Agathe would ultimately have four sons: Paul (1882-1952), Ralph (1884-1969), Walter (1885-1953), and Othmar (1886-1956). The children enjoyed a rather idyllic childhood as they spent their time playing in the woods, hunting and fishing, and playing “cowboys and Indians.” But they also enjoyed spending time learning to play music.\textsuperscript{14} The

\textsuperscript{11} http://www.schoeck.ch/6440/biography.htm Accessed 09/30/2010
\textsuperscript{12} Ibid.
\textsuperscript{13} Ibid.
\textsuperscript{14} Ibid.
children would often perform for the guests of the hotel. Othmar wrote his early stage works during this time period to libretti written by his brothers.\textsuperscript{15}

Othmar’s older brothers influenced the younger brother to work diligently in order to obtain the same success as they. Paul was a frustrated, though talented, playwright who used his earnings as an architect to finance his plays. His only real success was a play named “Tell,” written and performed in a Swiss dialect. Paul was also a gifted pianist and painter whose primary medium was watercolor. Ralph was a professor of mechanical engineering at the Zürich Technieckum in Winterthur specializing in aircraft engines. Walter, being the only brother to show interest in the family hotel business, owned and ran the hotel, which increased it’s success after World War I. He was also a talented amateur cellist.\textsuperscript{16}

Upon completion of his studies in the primary schools of Brunnen, Othmar followed his brothers to the Industrieschule high school in Zurich where his family thought he might branch out into architecture. However, Othmar, notoriously poor with math skills, failed and was expelled from the school in March of 1904. Finally, like his father before him, Othmar’s family allowed him to follow a career in the arts.\textsuperscript{17}

Like his father and brother Paul, Othmar was a gifted painter. After Othmar’s expulsion from school, he entered a local private art school. Othmar’s natural abilities as an artist had a profound effect on his compositional style. As a painter, Othmar Schoeck used various compositional techniques and different mediums (oils, watercolors, and brush strokes) to approach the subject matter being painted. The reader will learn that Schoeck, using the same process for musical composition, used a wide variety of compositional styles/techniques from traditional harmonic progressions to serialism.

\textsuperscript{15} Ibid.
\textsuperscript{16} Ibid.
\textsuperscript{17} Ibid.
Style Periods:

In the fall of 1904 Schoeck entered the Zürich Conservatory to embark upon the career path he would follow for the rest of his life, music and composition. While at the Conservatory he wrote songs in a more traditional style similar to Schubert, Schumann, Brahms, and Wolf. Many of the compositions from this period encompass a harmonically tonal approach combined with a propensity towards a repeated accompanimental ostinato patterns in the style of Wolf.¹⁸

In 1907, toward the conclusion of his studies at the conservatory, Schoeck began to study with Max Reger. Reger, a professor at the University of Leipzig, was an organist and composer who wrote in a style similar to the German composers Schumann, Brahms, and Wolf. But Reger and Schoeck had something else in common. Max Reger was also an admirer of art and was known to talk incessantly about the museums he visited while traveling. This friendship would be one of the most influential of Schoeck’s life and career.

From 1908 to 1917 Schoeck made his living in Zürich as an accompanist and choir director. In addition he composed, performed, and published various songs, choral pieces, operas and instrumental pieces. His first opera, Erwin und Emire performed at the Stadttheater in Zürich in 1916, comes from this period.¹⁹ The opening prelude of Erwin combines expressionistic chromaticism along with more familiar compositional techniques as well as traditional harmonies.²⁰

In 1917, two primary events occurred which improved Schoeck’s professional and personal life. First, he met Werner Reinhart, a well-known patron of Igor Stravinsky. Schoeck

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²⁰ Ibid.
had met Reinhart on several occasions and was known to mention his poor financial situation to Reinhart. At the urging of a sculptor by the name of Hermann Haller, Reinhart began financially supporting Schoeck, first with a three year scholarship, then with a stipend which continued for the rest of Schoeck’s life. The money was given so Schoeck could compose freely and not as a part of a particular commission. Therefore, Schoeck was allowed to spend the money as he pleased.21 Secondly, Schoeck accepted an appointment as conductor of the orchestra for the St. Gallen Festival in northern Switzerland. This appointment gave him a venue to perform large-scale orchestral pieces including song cycles for voice and orchestra.

Already mentioned is Schoeck’s reputation for being a conservative composer who wrote in a Romantic style already stated. However, during this early period Schoeck also began employing several contemporary compositional techniques including modality, parallel chords, and expressionistic chromaticism.

In 1918 Schoeck, who was known to have a magnetic personality and a love of beautiful women, began a romantic affair with the pianist Mary de Senger. This passionate affair dominated Schoeck’s personal life for the next four years. It is thought that as a result of this relationship and his increased financial stability Schoeck found the confidence to broaden his palette of compositional tools by using bitonality and polyrhythm.22

When Schoeck’s personal relationship with Senger ended, he not only experienced a painful personal breakup but was now beginning to feel professionally isolated as well. It was in 1923, when Schoeck visited his friend Arthur Honegger that he discovered his compositions were out of date when compared with the works of other contemporary composers. This discovery increased his feeling of isolation so Schoeck began planning for a change of focus.

The year 1923 marks the beginning of the second style period which only lasted until about 1930. The significant change was brought to fruition with the song cycle *Gaselen* (1923) and his opera *Penthesiea* (1923), where Schoeck completely abandoned tonality in favor of a quasi serial construction and constructivism. His music during this time was very similar to other contemporary composers. Chris Walton has even drawn parallels between *Penthesiea* and Alban Berg’s *Wozzeck* in that both composers used repeated ostinato patterns throughout each of their operas. But he would not find success in this new style of composition. In September of 1928 *Sonata for Bass Clarinet and Piano* was rejected by the ISCM (International Society for Contemporary Music) festival.

Upon entering the ISCM, Schoeck felt he was all but guaranteed to be accepted by the festival because a member of the selection committee, Volkmar Andreae, had encouraged Schoeck to enter the competition. Schoeck’s rejection was highly politicized, and it was thought that Schoeck’s rejection was part of some larger compromise reached by the members of the panel. Shortly after this initial rejection, word had reached Othmar that the festival was considering *Penthesilea* to open the festival the following season. Overtaken with pride and spite, Schoeck rejected the offer before it was even extended, a move that was considered career suicide.

Prone to overreaction, Schoeck again questioned this new compositional direction he was taking and conclusively decided to return to composing using traditional tonal harmonies as well as maintaining a limited number of Modernist techniques. This return in 1930 would mark the beginning of the Third Style Period of composition. Schoeck’s return to predominantly tonal composition would prove to garner him attention that would threaten to ruin his career.

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23 Ibid, 26.
The Third Style Period, 1930-1957, takes place during a tumultuous time in political history. It has been well documented that the serial techniques practiced by composers such as Alban Berg and Arnold Schoenberg were not appreciated by the Nazi party. Throughout the reign of the Nazis, the group would seek out and reward composers and artists whom they felt exemplified “German” characteristics and virtues. For this reason his change in compositional style to a more conservative approach would lead to a nomination for the Erwin von Steinbach Prize from Freiburg University.26

The nomination put Schoeck in a precarious and unenviable position. The prize carried with it not only a large monetary reward but future consideration for commissions from Germany. Schoeck would also find himself making contacts within the Nazi party socially. In 1937 he would make the acquaintance of Adolf Hitler’s sister Agatha at a reception. This reward, and social contacts he made as a result, would put him in a very difficult position. If he accepted the prize he would risk alienating himself from his fellow Swiss. The alternative was to risk marking himself as a target after a possible invasion of the Nazi regime. Whether Schoeck was troubled over this decision is impossible to know, but what is known is that Schoeck was rather quick in accepting the award.27

As an indirect result of his acceptance of the Erwin von Steinbach Prize, Schoeck was able to produce the opera, Das Schloss Dürande. Many of the Nazis who came to the premier were said to enjoy it. The opera was well received but it did not enjoy long-term success. Shortly after the opening, a copy of the libretto, written by Hermann Burte, was sent to none

26 Ibid., 223.
27 Ibid., 223.
other than Hermann Goering (1893-1946). The following is a telegram sent to an associate of Goering’s after reading the libretto of Das Schloss Dürande.

Have just read the libretto of the opera Schloss Dürande that’s being performed at the moment it is incomprehensible to me how the State Opera could perform this utter bullshit (originally “Bockmist,”, which literally means “billy-goat dung”). The librettist must be an absolute madman. Every person to whom I’ve read just a few lines refuses to listen to any more. Even for a comedy or as a complete farce it’s too stupid. I’m astonished that our members took on such idiotic roles. They should have refused en masse to sing this utter bullshit. I assume that you have not yet read the text yourself. Either the dramaturge or Professor Heger is guilty of this scandal. How could Professor Heger praise it to me in Rome?

Despite the high quality of the performance and the otherwise good reviews the production was promptly shut down. The reason given to the public was that the performers had “other engagements.”

Reputation and Place in 20th Century Song Composition

In addition to the failure of the performances, Schoeck would soon suffer further, long-lasting, consequences for allying himself with the Third Reich. His fellow Swiss would come to view him as a traitor and reject his compositions, throwing him into bouts of depression.

As a result of his depression and a major heart attack that would cause him physical difficulties for the rest of his life, Schoeck reduced his compositional output and grew increasingly conservative in his compositional style as well as critical of Modernist composers. As a result he would enjoy little success later in life. He died of heart failure six months after his 70th birthday in 1956.

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28 Hermann Göring was a former World War I flying ace who rose to prominence in the Nazi party during World War II. At one time he was chosen to be the eventual successor of Adolf Hitler. After the war he was convicted of war crimes and crimes against humanity at the Nuremberg trials and sentenced to hang only to commit suicide the night before his execution.

29 Ibid., 252.

In conclusion, Othmar Schoeck’s compositional style and career are inextricably linked to his upbringing and personal life. When Schoeck was young, his creativity was fueled by endless hours of imaginative play in the woods with his brothers. These talented brothers would later inspire Schoeck to learn and succeed.

Schoeck’s successes and failures in his secondary education proved to have a long lasting effect as well. His failed attempt to pursue a career as a painter contributed to his entering the Zürich Conservatory. While there, Schoeck would transfer much of what he learned as a painter (use of color, variety of brush strokes, and shading) to his work as a composer using musical equivalents, such as modality, varied tempos and dynamics, extended tertian harmonies and serialism to create a visual picture of each song through the musical setting.

All of these circumstances and life experiences affected Schoeck while composing. His heart break in 1923, his realization that his compositional style was falling out of favor, his inadvertent favoring by the Nazi Party and the resulting falling out of favor with his fellow Swiss would all haunt Schoeck for the rest of his life. These incidences and the effects they would have on the compositions selected for this paper will be discussed and further expounded upon throughout the balance of this paper.
CHAPTER 3- THE SONGS

This chapter will be comprised of comparative analyses of selected songs by Schoeck with settings of the same texts by three other German composers. For each comparison, the similarities, differences, as well as various salient points about each musical setting, will be discussed. In addition to these comparisons the reader will glean a greater understanding of how Schoeck used Romantic, Impressionistic and 20th Century compositional techniques in his settings.

As a means of defining and pointing out the stylistic traits of the various musical settings, I suggest the reader consider engaging in this comparison the same way one might compare two different actors delivering the same Shakespearian monologue. One actor may choose a mood or pace for a particular monologue that is different from another actor, thus producing differing pitches, timbre, inflections, and pace of the spoken text. However, if each actor is being true to the text, many similarities will also exist. Just as an actor uses various theatrical devices such as pace, inflection, intention, and emotion while delivering a monologue; composers use varying compositional devices, such as dynamics, tempo, rhythm, melody, and harmony.

ER IST’S: Comparison of Othmar Schoeck’s Setting to That of Hugo Wolf

Of the three song-settings discussed in this document Er Ist’s, composed in 1937, is the most recent. As was mentioned in Chapter 2, in 1922 to 1930 Schoeck went through a period of serial composition. After that point, from 1930 until his death in 1957, he abandoned serialism for a harmonic palette of tonality and found his own individual style, which used both tonal harmonies and modern techniques of his contemporaries. Er Ist’s, belongs to this later compositional period.
Eduard Möricke’s text of *Er Ist’s* displays many brilliant images of nature and has been set by three other prominent composers: Hugo Wolf, Robert Schumann, and Robert Franz. In this paper Schoeck’s setting will be compared to Wolf’s. In her book, *Song: A Guide to Art Song, Style and Literature*, Carol Kimball suggests that comparing Wolf’s setting to those of Schumann and Franz provides an interesting study in contrast. This comparison proves to be just as interesting.

Table I shows the original German text, English translation, any alterations to the text made by both Schoeck and Wolf, as well as dynamic markings used throughout each song setting.

**Table I: *Er Ist’s*: Dynamic Indications and Text Comparison**

<table>
<thead>
<tr>
<th>Schoeck’s Setting Dynamics</th>
<th>Schoeck’s Setting Text</th>
<th>It Is Spring (English Translation)</th>
<th>Wolf’s Setting Dynamics</th>
<th>Wolf’s Setting Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ms. 1 Keyboard Intro. piano m. 2-9 <em>p</em> (V)</td>
<td>Frühling lässt sein blaues Band Wieder flattern durch die Lüfte. Süss, wohlbekannte Düfte Streifen ahnungsvoll das Land. <em>Interlude</em></td>
<td>Spring lets its blue ribbon Flutter in the breeze again. Sweet, familiar fragrances Filled with promise, permiate the land.</td>
<td>m. 7 <em>p</em> (V) <em>pp</em> (KB)</td>
<td>Frühling lässt sein blaues Band Wieder flattern durch die Lüfte. Süss, wohlbekannte Düfte Streifen ahnungsvoll das Land.</td>
</tr>
<tr>
<td>m. 9 <em>decrescendo</em></td>
<td></td>
<td></td>
<td>m. 13 <em>ppp</em> (KB)</td>
<td></td>
</tr>
</tbody>
</table>

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(Table I continued)

<table>
<thead>
<tr>
<th>Schoeck’s Setting</th>
<th>Schoeck’s Setting Text</th>
<th>It Is Spring (English Translation)</th>
<th>Wolf’s Setting Text</th>
<th>Wolf’s Setting Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dynamics</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 10 <strong>pp</strong> (V and KB)</td>
<td></td>
<td></td>
<td></td>
<td>m. 13 <strong>ppp</strong> (KB)</td>
</tr>
<tr>
<td>m. 13 <strong>cresc./mf/decresc</strong> (KB)</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>m. 14 <strong>p</strong> (KB)</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><em>pp</em> (V)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 15 beat 4 <strong>f</strong> (V)</td>
<td></td>
<td></td>
<td></td>
<td>m. 19 <strong>cresc.</strong> (KB)</td>
</tr>
<tr>
<td>m. 16 <strong>f</strong> (KB)</td>
<td></td>
<td></td>
<td></td>
<td>m. 20 <strong>ppp</strong> (KB)</td>
</tr>
<tr>
<td>m. 17 beat 4 <strong>Decresc.</strong> (KB)</td>
<td></td>
<td></td>
<td></td>
<td>beat 2 <strong>pp</strong> (V)</td>
</tr>
<tr>
<td>m. 18 <strong>pp</strong> (V and KB)</td>
<td></td>
<td></td>
<td></td>
<td>m. 24 <strong>cresc.</strong></td>
</tr>
<tr>
<td>m. 19 beat 4 <strong>Decresc.</strong></td>
<td></td>
<td></td>
<td></td>
<td>m. 26 <strong>forte</strong></td>
</tr>
<tr>
<td><em>pp</em> (V and KB)</td>
<td></td>
<td></td>
<td></td>
<td>m. 28-29 <strong>piu forte</strong></td>
</tr>
<tr>
<td>m. 22 <strong>p</strong> (keyboard)</td>
<td></td>
<td></td>
<td></td>
<td>m. 30-31 <strong>fortissimo to decrescendo to mezzo-forte crescendo</strong></td>
</tr>
<tr>
<td>m. 33 beat 2 <strong>ff</strong></td>
<td></td>
<td></td>
<td></td>
<td>m. 34 <strong>fff</strong> (KB)</td>
</tr>
</tbody>
</table>

Veilchen träumen schon, Wollen balde kommen.  
Horch, von fern ein leiser Harfenton!  
Dich hab ich vernommen.

Hark from far away, the sound of a harp!  
Spring, yes, it is you!  
I have percieve you,  
Yes, its you!  
Dich, hab ich vernommen.  
ja, du bist’s!  

Veilchen träumen schon, Wollen balde kommen.  
Horch, von fern ein leiser Harfenton!  
Frühling, ja du bist’s, 
Dich hab ich vernommen.  
ja, du bist’s!  

Frühling, ja du bist’s, (repetition)  
Frühling, ja du bist’s,  
Ja, du bist’s!
Text

As seen in Table I, the reader will notice that Schoeck made no textual changes, while Wolf made limited textual changes on the words Frühling, ja du bists! and later, on the final line ja, du bist’s! Through these repetitions Wolf highlights the dramatic climax of the narrative and adds an increased level of excitement. Schoeck’s setting, with no repetition, relies upon melody, harmony, and vocal coloring to heighten the dramatic effect and communicate his interpretation of the text. These musical aspects will be discussed later in the chapter.

Dynamic and Expressive Markings

The dynamic treatment by both composers shows similarity and contrast. At the beginning of the text, Frühling lässt sein blaues Band, both composers select piano as the dynamic marking. See Table I. Later, with Veilchen träumen schon, both composers move to an even softer dynamic indication of ppp. The soft dynamic is maintained by both composers until a crescendo builds excitement to a forte level, and leads effectively into the culminating phrase on the text Frühling, ja du bists!

One contrast with regards to dynamics is found in the final line of poetic text Dich hab ich vernommen. On this line Wolf increases the dynamic level to fortissimo which leads to the added text, Ja! Du bist’s, and an extended postlude. By contrast Schoeck marked this same text with a pianissimo dynamic level. See Table I. The contrasting dynamic markings suggest that the composers interpreted this text differently. Schoeck, with the soft dynamic markings is continuing to express the suppressed excitement, while Wolf, with his loud dynamics celebrates the coming of spring.
Table II: *Er Ist’s*: Length of Musical Settings, Meter and Tempo

<table>
<thead>
<tr>
<th>Length</th>
<th>Othmar Schoeck</th>
<th>Hugo Wolf</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>22 Measures</td>
<td>55 Measures</td>
</tr>
<tr>
<td></td>
<td>(1 measure prelude)</td>
<td>(2 measure prelude)</td>
</tr>
<tr>
<td></td>
<td>(3 measure postlude)</td>
<td>(19 measure postlude)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tempo and Expressive Indications</th>
<th>Othmar Schoeck</th>
<th>Hugo Wolf</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-9 <em>Lebhaft, in leiser, verhaltener Erregung</em> (Lively, in soft, suppressed excitement)</td>
<td>mm. 1-33 <em>Sehr lebhaft, jubelnd</em> (Very animated, jubilant)</td>
<td></td>
</tr>
<tr>
<td>m. 9 <em>Poco ritardando</em></td>
<td>No tempo change until m. 34, fermata on the word <em>du</em> followed by <em>feurig</em> (ardently).</td>
<td></td>
</tr>
<tr>
<td>m. 10 <em>Etwas breiter</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 12 <em>Poco ritardando</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 13 Tempo I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 15 <em>Breiter Ausbrechend rall.</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 16 <em>colà voce</em> in keyboard</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 20 Tempo I (<em>etwas breiter</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 21 <em>Poco Rit.</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meter</th>
<th>Othmar Schoeck</th>
<th>Hugo Wolf</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1-13, 4/4</td>
<td>4/8 time mm. 1-55</td>
<td></td>
</tr>
<tr>
<td>m. 14, 15, 3/4</td>
<td>Duple time in the voice part but triplet feeling in the accompaniment</td>
<td></td>
</tr>
<tr>
<td>m. 16-22, 4/4</td>
<td>Duple time in accompaniment in mm. 36-55</td>
<td></td>
</tr>
<tr>
<td>Duple time in the voice part</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compound time in accompaniment</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Length

There is a great discrepancy in the length of these settings with Schoeck’s being 22 measures and Wolf’s 55. There are three primary reasons for this discrepancy, first, Schoeck uses a 4/4 time signature while Wolf uses 4/8. Second, the textual repetitions and additions made by Wolf. See Examples 1a and 1b.

Example 1a: Schoeck’s setting of *Frühling, ja du bist’s, Dich hab ich vernommen.*, mm. 15-20.

Example 1b: Wolf’s setting of *Frühling, ja du bist’s, Dich hab ich vernommen.*, mm. 26-36.

Schoeck sets the text *Frühling, ja du bist’s, Dich hab ich vernommen* in six measures with no textual repetitions or additions. Wolf, however, sets the same text, with the repetition of *Frühling, ja du bist’s* and the addition of the final *ja du bist’s!*, in 10 measures.
The third reason for the increased length of Wolf’s setting lies in the keyboard postludes of each piece. In these examples the reader will see that Schoeck used a three measure postlude while Wolf’s postlude is twenty measures. See Example 2a and 2b.

Example 2a: Postlude for Schoeck’s setting, mm. 20-22

Example 2b: Keyboard postlude for Wolf’s setting, mm. 35-55.
Tempo and Expressive Markings

The dynamic/expressive markings at the beginning of each of these settings are similar. Schoeck’s indication is Lebhaft, in leiser, verhaltener Erregung (Lively, in soft, suppressed excitement); while Hugo Wolf’s instructions at the beginning read Sehr lebhaft, jubelend, (Very animated, triumphantly). The similarity in markings suggests the composers interpreted the poetry in similar ways. See Examples 3a and 3b.

Example 3a: Opening of Schoeck’s setting, mm. 1-3, tempo marking of Lebhaft, in leiser, verhaltener Erregung.

Example 3b: Opening of Wolf’s setting, mm. 1-2, tempo marking of Sehr lebhaft, jubelend.
Example 4: Schoeck’s tempo markings, mm. 11-22.

After the initial tempo markings each composer differs in his approach. Schoeck, in his setting, provides detailed instructions throughout the piece. See Example 4. The Tempo I in m. 13 propels the melodic line forward to a clear climax in m. 16, *Frühling, ja du bist!*, then,
between mm. 15-16, Schoeck uses the marking *ausbrechend rall* (outwardly slower) while providing a traditional *colla voce* (with the voice) marking in the keyboard accompaniment. These instructions reinforce the melodic climax by giving the singer more time to sustain the B₅ in m. 16. After the climax the keyboard postlude begins with a return to the original tempo *Ietwas ruhiger*. This careful managing of tempo by Schoeck is further defined by the *poco rit.* written in the penultimate measure and serves to help performers follow his dramatic intentions for the piece.

Unlike Schoeck, after the initial instructions, Wolf gives no other tempo or style marking until m. 33 where a single *fermata* on the word *du*, with an immediate return to the lively, or *feurig*, tempo. This consistent, almost driven approach to tempo heightens the excitement of the piece. See Example 5.

Example 5: Tempo changes in Wolf’s setting, mm. 32-34.

**Meter**

Both composers use simple time throughout their settings. Wolf’s time signature of 4/8 is maintained throughout the entire piece while Schoeck marks the beginning of his musical setting with a conventional 4/4 time signature, only changing once to a 3/4 time in mm. 14-15.
before returning to 4/4. See Table II. The meter in Schoeck’s setting is augmented by a ratio of 2 to 1 when compared with that of Wolf’s. Additional similarities in the two musical settings are found in the rhythmic figures. See Examples 6a and 6b.

Example 6a: Opening voice line of Schoeck’s musical setting, mm. 2-9.

Example 6b: Opening voice line of Wolf’s musical setting, mm. 2-9.
Examination of the opening lines for both musical settings reveals similar rhythms for the phrase *Frühling lässt sein blaues Band* (Spring let’s its blue ribbon). Both open with the dotted figure on the word *Frühling* (Spring) followed by a rhythmic push towards the word Band (Ribbon). Following this opening statement, the text *wieder flattern durch die Lüfte* (flutter in the breeze) is set in dissimilar fashion with Wolf’s setting. For Wolf the rhythm moves forward in a hurried fashion on a rising melodic line while Schoeck uses an abrupt figure on the word *flattern* (fluttering) before finishing the phrase. For *süsse, wohlbekannte Düfte streifen ahnungsvoll das Land* (Sweet, familiar fragrances filled with promise, touch the land), further rhythmic similarities exist with both composers using dotted figures on the word *süsse* (sweet) and each elongating the first syllable of the word *ahnungsvoll* (touch). Even more striking similarities can be seen in the phrase *Horch, von fern ein leiser Harfenton* (Hark the sound of a harp!). See Example 7. In both settings, the word *Horch* and *von* are short in length, resulting in a musical pause and assisting the singer in staying true to the syntax and intention of the poetry. In addition, both composers use dotted figures in the approach to the long held note on the final syllable of *Harfenton* (m. 15 in Schoeck, mm. 23-24 in Wolf). Both examples build the vocal and emotional intensity while moving into the final phrase.

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Schoeck:

Example 7: Vocal lines sharing rhythmic similarities, Schoeck’s musical setting, ms. 14-15; Wolf’s musical setting, mm. 20-25.
The numerous rhythmic similarities are a result of the sensitive setting of the German text by both composers. Each of these composers took great care in making certain the rhythms of the vocal lines followed the natural rhythm of the German language. Further examples of Schoeck’s sensitivity to text setting will be seen throughout this paper.

**Range, Tessitura and Melodic Contour**

The discussion of the melodies of these settings will involve two approaches. First, general characteristics of the melodic ranges and tessitura, and secondly, a contour analysis based on a theoretical technique developed by Robert Morris (a music theorist) will be included. The vocal ranges of both musical settings are comparable to one another, with both ranges containing a range of a perfect 11th. See Example 8.

---

The challenge for the singer with each of these sections is not in the ranges, but in negotiating the tessitura presented in each. Both melodies start in the same register, on D₄, and D-sharp₄ respectively. Immediately after the opening measures both melodies descend into a lower range, followed by a quick ascension back to the pitches on which they began. The rapid transitions from high to middle to low, and then returning to the higher register are a vocal challenge which needs careful negotiation by the singer. See Examples 9a and 9b.

Example 9a: Opening melody for Schoeck’s setting, mm. 2-3.

Example 9b: Opening melody for Wolf’s setting, mm. 3-4.

Example 10a: Schoeck melody ms. 14-17.
Later in Schoeck’s setting it is tessitura, not range, that presents a vocal challenge for the singer. Starting with the poetic text Horch, von fern ein leiser Harfenton, see Example 10a, the high to low melodic motion Schoeck used at the beginning of the piece ends. Instead, he sets the melody in the upper passagio. Wolf, as seen in Example 10b, continues to allow the melody to descend to the middle register, making this melody less taxing for the singer.

In both settings the text Frühling, ja du bist’s! is the musical and dramatic climax of the text. Each composer takes a different, yet equally effective, approach with Schoeck using vocal/melodic means and Wolf using repetition of text. See Examples 11a and 11b.

Example 11a: Schoeck’s musical setting of the text Frühling, ja du bist’s! Dich hab ich vernommen!, mm. 15-20.
On the word Frühling Schoeck’s melody ascends to B₃ allowing the power of the singer’s voice to provide the dramatic intensity. Wolf’s repetition of text, as mentioned earlier in the discussion, is accompanied by an exuberant melodic line. Wolf’s phrase begins in the high range on G₅ and rapidly descends through the middle range to G₄, then reverses the process.

Introduction to Contour Analysis

For the following discussion of the melodic contour a system devised by Robert Morris, Larry Polansky, and Michael Friedmann will be employed. The process of analysis is as follows, first, a segment of each melody is chosen. Then the notes of each segment are assigned a number based on how high or low each note is in comparison to the other notes of the melody. The lowest note of the phrase is assigned the number 0, the second lowest note the number 1, and so on. These numbers appear in the same order as the notes of the melody to which they belong.

---

Each segment is called a Contour Segment, or by the acronym CSEG. Look at Examples 12a and 12b.

Example 12a: Sample melody and CSEG.

Example 12b: Sample melody and CSEG.

As the reader can see these melodies will sound different but have the same CSEG, <012340>. By using this system the reader will be able to concentrate on the "contour" of the phrase without being distracted by specific pitches and their harmonic implications. In doing this type of analysis one can more easily pick out repetitions of melodic contour within a piece or, as is the case with this paper, compare and contrast the melodic contours between two musical settings of texts by different composers.

Contour Analysis of Er Ist’s

For the opening discussion on contour please refer to the first two measures of Examples 9a and 9b as well as Example 13.
For the opening line, *Frühling lässt sein blaues Band*, each composer uses the same CSEG <3 2 1 0 1 2 3>, but the placement of the contour within the text is different. In Schoeck’s setting the lowest point of the melody is on the word *sein*, while Wolf, as a result of repeating the same pitch, <2>, for the last syllable of *Frühling* and the word *lässt* places the lowest pitch of the phrase on the first syllable of the word *blaues*.

The CSEG <3210123> is referred to, and altered, by both composers throughout their respective settings. Wolf repeats this CSEG twice in measures 26 through 29 on the text *Frühling, ja du bist’s*. See Examples 11b and Example 14.

Both Schoeck and Wolf alter CSEG <3210123> when they set the text *ahnungsvoll das Land*. The basic shape remains and provides additional continuity within each setting. See Example 15.

Example 13: CSEG for Opening line: *Frühling lässt sein blaues Band*, for both Schoeck and Wolf

Example 14: CSEG for Wolf’s setting of the text, “*Frühling, ja du bist’s*”.

Example 15: CSEG for the text *Ahnungsvoll das Land* for both Schoeck and Wolf.
Differences found in the melodic contour of both settings also provide interesting correlations with one another. See Examples 16a, 16b and Example 17.

Example 16a: CSEG <542102> for Schoeck’s setting of *flattern durch die Lüfte*.

Example 16b: CSEG <012341> for Wolf’s setting of *flattern durch die Lüfte*.

Example 17: CSEG’s for text *flattern durch die Lüfte*.

These two CSEGS illustrate two opposite approaches resulting in settings that are in contrary motion to one another, yet the registral accents are the same. Registral accent is a term denoting the practice of making a particular pitch within a phrase the accented pitch by making it either the highest or lowest pitch within that phrase. Wolf and Schoeck each selected the first syllable of the word *lüfte* as the registral accent of the phrase, with Schoeck making this syllable the lowest note of the phrase and Wolf making it highest. Both are effective and the similar
placement of accent leads one to conclude a similar view was shared by both composers on the way this phrase should be expressed.

Table III: Er Ist’s: Form, Key Signature, Key Areas and Tonal Construction

<table>
<thead>
<tr>
<th></th>
<th>Othmar Schoeck</th>
<th>Hugo Wolf</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Form</strong></td>
<td>Through Composed</td>
<td>Through Composed</td>
</tr>
<tr>
<td></td>
<td>1 measure prelude</td>
<td>2 measure prelude</td>
</tr>
<tr>
<td></td>
<td>2 measure postlude</td>
<td>21 measure postlude</td>
</tr>
<tr>
<td></td>
<td>Keyboard ostinati throughout</td>
<td>Keyboard ostinati throughout</td>
</tr>
<tr>
<td><strong>Key Signature</strong></td>
<td>No Key Signature. Accidental used for all keys and key changes.</td>
<td>Key Signature: G major Accidental used for all key changes.</td>
</tr>
<tr>
<td><strong>Key Areas</strong></td>
<td>c# minor→ f# minor→ V/i iv mm. 1-11 mm. 12-17</td>
<td>G major→ F# major→ b minor→ mm. 1-6 m. 7 m. 8</td>
</tr>
<tr>
<td></td>
<td>c# minor/major i/I mm. 17-22</td>
<td>A major→ C# major→ D major→ mm. 9-10 mm. 10-14 mm. 15-19</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B major→ C major→ +6/DM→ mm. 20-25 mm. 26-27 mm. 28-29</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G6/4→ D(+6/A)→ D→ G m. 30 mm. 31-3 m. 33 mm. 34-55</td>
</tr>
<tr>
<td></td>
<td>Overall structure: I→IV→V→I</td>
<td></td>
</tr>
<tr>
<td><strong>Tonal Construction</strong></td>
<td>Extended tertian harmonies which helps to increase the dissonance</td>
<td>Traditional Tonality</td>
</tr>
<tr>
<td></td>
<td>Use of whole tone scale</td>
<td>Begins and ends in G major</td>
</tr>
<tr>
<td></td>
<td>Opens on the dominant chord of c#-min. moves to the key of f# minor and ends in C#-maj.</td>
<td>Abrupt and unprepared shifts of tonal centers</td>
</tr>
<tr>
<td></td>
<td>Uses modal mixture through the use of a Picardy 3rd at the end of the piece</td>
<td></td>
</tr>
</tbody>
</table>
Both Schoeck and Wolf chose to set this text in a through composed form with a short keyboard introduction. Further similarities can be seen in the keyboard accompaniment, with both using an accompanimental ostinato figure throughout the respective pieces. The use of ostinato patterns in the keyboard is a device commonly used by composers of the Romantic Era. These respective ostinati can be seen in Examples 18a and 18b.

Example 18a: Schoeck’s Ostinato patterns in keyboard part and chord progression in Schoeck’s setting, mm. 1-3.

Example 18b: Ostinato pattern in Wolf’s Er Ist’s, mm. 1-2.
Key Signature

The discussion of the harmonic treatment of these settings will begin with Hugo Wolf’s musical setting. Wolf’s Er Ist’s opens with one sharp in the key signature indicating the key of G major. This key signature remains consistent throughout the piece. Any key changes, or more accurately, changes in tonal center are indicated solely through the use of accidentals. Wolf uses triads and seventh chords extensively throughout the piece.

Tonal Construction

The background of Wolf’s setting is traditional. At the beginning, the tonic key of G major is followed by the sub-dominant (C major in m. 26-27), then moving to the dominant key of D major (mm. 28-33), finally concluding the piece in the home key of G major from ms. 34 to the end, resulting in the progression I → IV → V → I. Within this larger structure Wolf uses a number of foreign key centers. The variety of foreign keys used is listed in Table III under the heading ‘Key Areas.’ Between the opening tonic in m. 1 and the sub-dominant area beginning in m. 26, Wolf moves through six different key areas. What is interesting about this movement is that none of the key shifts are accomplished in a traditional manner. The harmonies are not prepared and none are established for more than five measures. But in listening to this piece, these key changes do not seem displeasing because of the unifying ostinato heard in the keyboard accompaniment mentioned earlier in the paper.

Tonal Structure

The opening chapter of this document stated that Othmar Schoeck had a reputation for having a conservative compositional style similar to Brahms, Schumann, and other well-known
German composers of the Romantic Era. While some comparative studies in this document will show examples supporting this opinion, this setting will show innovative and modernist techniques. These techniques, along with some conservative progressions, make this piece a true example of Schoeck’s mature compositional style which mixes Romantic compositional techniques with the modernist techniques more commonly used by his contemporaries.

The first and most obvious example of Schoeck’s modernist approach can be seen in the absence of key signature and the use of accidentals for key and mode changes. In addition he uses extended tertian harmonies resulting in a more dissonant sound than Wolf’s. Look again at Example 18a. Schoeck’s opening accompanimental line (m. 1-2) shows a dominant chord built on G# major (the E3 in the bass serves as a peddle tone but is not the root of the chord). But beyond the G#-B#-D#-F# contained in the treble, Schoeck extends, on the fourth beat of the measure, the harmonies by using A natural and finally has the G natural (enharmonically spelled as F♯). The extended tertian harmonies in his setting are similar to those found in jazz music in early 20th-century America. These extended harmonies make Schoeck’s setting sound almost atonal, while the overall harmonic structure is tonal.

A second example is a compositional technique commonly used by the French impressionist is the whole tone scale. See Example 19.

Example 19: Schoeck’s use of a whole tone scale, mm. 2-3.
In the opening line of the voice part Schoeck employs a whole tone scale starting on D♯, descending to A♮ and returning to D♯. The use of the whole tone scale here gives Schoeck’s setting a care-free feeling that the listener may find reminiscent of Claude Debussy’s Prélude à l’après-midi d’un faune.

Table III contains the harmonic outline of Schoeck’s setting. In his setting Schoeck begins in c♯ minor. But instead of opening on the tonic he opens on the dominant chord, G♯, and establishes that key in mm. 1-8, from here Schoeck moves from V to N to i. See Example 20.

Example 20: Authentic Cadence in the Key of c♯ minor in mm. 9-11
After the cadence in the key of c# minor Schoeck moves immediately to f# minor in m. 12 and continues in that key until the end of m. 19. In m. 20, where the voice line finishes, Schoeck begins a powerful cadential finish. See Example 21.

Example 21: Pivot chord moving from f# to c# followed by an Authentic Cadence, mm. 20-22.

In measure 20 Schoeck uses the C# major chord as a pivot chord to move from the key of f# minor back to the home key of c# minor, then uses a traditional perfect authentic cadence to finish the piece. But instead of finishing in the key of c# minor Schoeck ends the piece on a C# major by using a Picardy third (raising the third of the final chord a half step, in this case from an E to an E#). The change in mode from c# minor to the parallel key of C# major is easy to see, but why would Schoeck have done this? It is possible that the change from the minor key to major represents the celebration of spring and the end of the suppressed excitement referred to in the opening tempo marking.
Ergebnung: Comparison of Othmar Schoeck’s Setting to That of Alban Berg’s Setting Entitled Es wandelt, was wir schauen

The second comparative analysis of this paper will be between Othmar Schoeck and Alban Berg’s setting of a text based on an untitled poem from Joseph von Eichendorff’s (1788-1857) Geistliche Gedichte.\(^{35}\)

Written in 1918, Othmar Schoeck’s Ergebung falls into the second period of compostition. As such, Schoeck’s setting will contain many traits used by earlier German composers such as Wolf and Brahms. But, unlike his setting of Rastlose Liebe also written during this period, this setting will display a compositional style that is almost exclusively Romantic by featuring mediant relations. Berg’s setting, however, is firmly entrenched in the 20\(^{th}\)-century style. As a result this second comparison will show the greatest contrasts of the three discussions in this document.

Alban Berg’s setting, entitled Es wandelt, was wir schauen, was written 14 years before Schoeck’s in 1904 and its compositional style has little in common with the German romantics. In his setting, Berg begins to display a rebellious and experimental compositional style that will eventually lead to serial techniques of the next two decades.

Text

This text, written by Josef von Eichendorff, speaks to the pain and loss that changes in life can bring. The first verse states that all of life is full of change and we will have to leave everything we know and love through death, while verse two provides a bit of a varied perspective stating that, although everything on Earth does change, we must endure this pain in

order to see heaven. Therefore, being upset over the pain that happens on Earth is pointless; that is why the speaker in the poem does not complain.

Table IV: *Ergebung/ Eswandelt, was wir schauen*: Dynamic Indications and Text Comparison

<table>
<thead>
<tr>
<th>Schoeck’s Setting Dynamics</th>
<th>Schoeck’s setting Text</th>
<th>Surrender (English Translation)</th>
<th>Berg’s Setting Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1 ( p ) cresc./decresc.</td>
<td>Verse 1 Es wandelt, was wir schauen,</td>
<td>Verse 1 All we see are changes,</td>
<td>Intro. ( ppp/cresc. )</td>
</tr>
<tr>
<td>m. 2 decresc. Cresc./decresc. (KB)</td>
<td>Tag sinkt ins Abendrot,</td>
<td>Day sinks into sunset,</td>
<td>m. 4 cresc.</td>
</tr>
<tr>
<td>m. 3 Cresc./decresc. m. 4 (KB) Cresc./decresc. (V) Decresc. m. 6 Cresc.</td>
<td>Die Lust hat eignes Grauen, Und alles hat den Tod.</td>
<td>Pleasure has its own terror, And all ends in death.</td>
<td>m. 6 KB-decresc.</td>
</tr>
<tr>
<td>m. 8 Cresc.</td>
<td>Ins Leben schleicht das Leiden Sich Heimlich (secretly) wie ein Dieb,</td>
<td>Suffering creeps into life secretly/ softly like a thief.</td>
<td>Voice- beat 3-4 cresc mm. 6-7 Cresc./decresc. m. 9 beat 3 Decresc.</td>
</tr>
<tr>
<td>m. 9 ( f ) Decresc. m. 10 ( pp ) (Keyboard) Cresc./decresc. m. 11 (Voice) ( p ) decresc. (Keyboard) Cresc./decresc. m. 12 cresc. ( mf )</td>
<td>Wir alle müssen scheiden</td>
<td>We all must part</td>
<td>m. 20 (Keyboard) Decresc.</td>
</tr>
<tr>
<td></td>
<td>Von allem, was uns lieb.</td>
<td>from everything we love.</td>
<td>m. 24-26 Cresc./decresc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>m. 27 ( p ) m. 30 Decresc. m. 31 ( ppp )</td>
</tr>
</tbody>
</table>

---

In his setting Othmar Schoeck sets both verses of the text, while Alban Berg only sets verse one. This omission has a profound effect on the meaning of the text. By leaving out the text of verse two, the text communicates a hopeless and sad state. The textual choices made by each composer will naturally affect how each sets the text to music. The comparison will also show how Schoeck’s setting is more akin to the Romantic style of composition while Berg’s tends to be experimental and forward looking with regard to harmonic elements.

In the one verse both composers set there is one textual difference (See Table I). The original text of the phrase, *Ins Leben schleicht das Leiden sich Heimlich wie ein Dieb*, or
“Suffering creeps into life secretly like a thief” is the version which Schoeck chose to set. Berg, however, changed the word *heimlich* (secretly) to *leise* (softly). The difference in meaning between these words is subtle but also distinct. In this case *heimlich* implies that the pain and change has come upon the speaker without realizing it. *Leise* implies that the speaker sees the change coming but is unable to prevent the events about to take place. Later in the chapter the ways that these textual changes affect the music will be discussed.

**Dynamic and Expressive Markings**

In both musical settings the composers use similar dynamic markings at one particular point, on the text *Die Lust hat eignes Grauen*. See Table IV and Examples 22a and 22b. At this point, the composers use *crescendo* and *decrescendo* markings above the voice part. The use of similar dynamic markings implies that both composers believe this particular passage to be dramatically important. Interestingly, other than the small portion of text setting mentioned above, there are no other similarities regarding the dynamics.

Like the other musical settings discussed in this paper, Schoeck uses multiple dynamic markings in *Ergebung*. There are few measures in his setting that do not contain some sort of dynamic marking either in the voice or the keyboard part. Therefore, by doing this, Schoeck seemingly leaves little room for the singer to exercise individual expression.

Berg, however, takes a different approach by inserting dynamic markings much less frequently. This is particularly true for the voice part. Throughout the entire setting, only measures 2, 6, 7, 9, 13, 24, 25 and 26 contain dynamic markings for the voice. In this way Berg allows the singer greater latitude regarding personal expression and interpretation.
Table V: Length of Musical Settings, Meter and Tempo *Ergebung/ Es wandelt, was wir schauen*

<table>
<thead>
<tr>
<th></th>
<th>Othmar Schoeck</th>
<th>Alban Berg</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Length</strong></td>
<td>29 Measures</td>
<td>31 Measures</td>
</tr>
<tr>
<td></td>
<td>No introduction</td>
<td>1 ½ measure prelude</td>
</tr>
<tr>
<td></td>
<td>2.5 measure postlude</td>
<td>4 measure interlude/ mm. 10-13</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5 measure postlude</td>
</tr>
<tr>
<td><strong>Tempo and Expressive</strong></td>
<td>Opening: m. 1 Nicht zu langsam (Not</td>
<td>Opening: m. 1 Largo</td>
</tr>
<tr>
<td><strong>Indications</strong></td>
<td>to slowly)</td>
<td>m. 10 Noch langsamer (slower still)</td>
</tr>
<tr>
<td></td>
<td>m. 13 espr. (Espressivo/ Expressively)</td>
<td>m. 20 Nicht schneller (no faster)</td>
</tr>
<tr>
<td></td>
<td>m. 15 beat 3 (Voice) espr.</td>
<td>m. 22 beat 2 ritardando</td>
</tr>
<tr>
<td></td>
<td>m. 18 (Voice) innig (Keyboard) espr.</td>
<td>m. 22 beat 4 Tempo I</td>
</tr>
<tr>
<td></td>
<td>m. 23 (Keyboard) dolce</td>
<td>m. 29 molto ritardando</td>
</tr>
<tr>
<td></td>
<td>m. 25 (Voice and Keyboard) ritardando</td>
<td></td>
</tr>
<tr>
<td></td>
<td>m. 26 (Voice) Breiter (brighter)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>m. 28 beat 3- Ms. 29 rit./ritardando</td>
<td></td>
</tr>
<tr>
<td><strong>Meter</strong></td>
<td>mm. 1-29 Common Time</td>
<td>mm. 1-31 Common Time</td>
</tr>
<tr>
<td></td>
<td>Duple feeling throughout the piece.</td>
<td>Duple feeling throughout the piece.</td>
</tr>
<tr>
<td></td>
<td>Four beats per measure with the</td>
<td>Four beats per measure with the half note</td>
</tr>
<tr>
<td></td>
<td>quarter note getting the beat.</td>
<td>getting the beat.</td>
</tr>
</tbody>
</table>

**Length**

As the reader can see from Table V the two settings are similar in length, with Schoeck’s setting being 29 measures in length and Berg’s 31, but this similarity is deceiving and only serves to highlight some key differences in text, rhythm, and meter. As mentioned in the discussion on text, Berg set only one verse. Therefore, for verse one Berg uses twice as many
measures as Schoeck did for the same amount of text. So how can it be that Berg’s setting is equally as long as Schoeck’s with half the amount of text? See Examples 22a and 22b.

Example 22a: Opening of Schoeck’s musical setting, mm. 1-5.

Example 22b: Opening of Berg’s musical setting, mm. 1-10.

Example 22b: continued.

The way in which the text is set rhythmically is what accounts for the increased length of Berg’s setting. In Schoeck’s, each syllable is typically set to one eighth note, while in Berg’s, each syllable is set to a quarter note. The resulting ratio of 2 to 1 explains why, as seen in Example 22b, Berg’s setting is twice the number of measures of Schoeck’s. This 2:1 ratio remains consistent throughout the respective settings. See Examples 23a and 23b.


Example 23a: Schoeck’s setting, mm. 5-8.
Example 23b: Berg’s setting, mm. 13-20.

In Example 23a Schoeck augments his own rhythmic pattern by two, setting each syllable to a quarter note for most of the phrase instead of the previous eighth note setting earlier. In Example 23b, Berg also augments his setting by the same factor, two. Instead of setting each syllable to a quarter note, Berg sets each syllable to either a dotted half note or quarter note. Averaged out, this equates to one half note per syllable of text. The result is that Schoeck used four measures of music to Berg’s eight, preserving the measure ratio of 2:1.

Tempo Indication/Expressive Markings

A comparison of how these composers used tempo provides another example of contrast between them. When first viewing Table V, one notices the opening tempi do not agree. Schoeck’s setting is marked *Nicht zu langsam* (Not too slowly), while Berg’s setting opens with the tempo marking of *Largo*. This difference in the choice of tempo perhaps stems from the choice by Berg to set only one verse of the poem. In this single verse the text implies
hopelessness. Therefore it would seem that the slow, *Largo* tempo marking would be an appropriate for Berg’s setting.

In Schoeck’s setting, the second verse offers some relief from the hopelessness articulated in verse one by referring to heaven as a place where all sadness disappears. Therefore, Schoeck may have chosen the faster tempo in reaction to hope displayed with the final line of verse two; the text  *Du bist’s, der, was wir bauen, Mild über uns zerbricht, dass wir den Himmel schauen- Darum so klag’ ich nicht.* (It is you above who shatters what we build here on earth so that we should see heaven. That is why I do not complain.) The use of a quicker tempo here reflects the desire/anxiousness to get to heaven to escape the pain on earth. It may also reflect the relief that going to heaven matters more than what we accomplish here on Earth.

Additional tempo markings in Schoeck’s setting do not appear until mm. 25 and 28. In both cases these markings are *rit. (ritardando)* and found only in verse two. Therefore, in the text the two settings share, Schoeck indicates no tempo changes. It is only in the second verse, the verse Berg omitted, that Schoeck changed tempo.

After the opening tempo indication of *Largo* in Berg’s setting, he also wishes the tempo to remain unchanged, but additional indications are added to ensure this consistancy of tempo. These markings are in two places, in mm. 10 Berg marked *Noch langsamer* (Still slower) and in mm. 19-20 *Nicht schneller* (Not faster). For the balance of the piece Berg makes every effort to maintain the slow tempo. Further emphasis on this slow tempo is given near the end of the piece. See Example 24.
Example 24: Berg’s musical setting ms. 19-31, additional Ritardando (m. 22), reiterating of Tempo I (m. 22), and molto rit. (m. 29).

In m. 22, just before the text Wir alle müssen scheiden von allem, was uns lieb. (We all must part from everything we love.) Berg inserts a rit. to prepare the listener for the final line.
Then, during the keyboard postlude, Berg marks a *molto ritard.* in the keyboard part to place complete closure on the text and add finality.

In addition to the traditional tempo markings, Schoeck provides additional directions to indicate mood and presentation. For example, in m. 13 he writes an *espr.* (espressivo) and in m. 23 *dolce* (sweetly).

**Range and Tessitura**

Both musical settings utilize the singers low voice. As seen in Example 4, the low end of the range for each setting is similar. In m. 26, Schoeck’s musical setting includes optional pitches of either F₃ or C₄. This makes the lowest pitch either F₃ or G₃, in m. 11 depending on which pitch the singer chooses. See Examples 25a and 25b.


Example 25a: G₃ in m. 11 of Schoeck’s setting.

Example 25b: F₃ in m. 26 of Schoeck’s setting.
Schoeck’s setting reaches up to E⁵ while Berg’s reaches C⁵. This makes Schoeck’s range between a minor third and a perfect fourth wider than Berg’s and a minor 3rd higher. Of the other musical selections compared within the scope of this paper, these two settings show the largest differences regarding range. See Example 26.

Example 26: Vocal range for Othmar Schoeck and Alban Berg’s settings

Melodic Contour

A comparison of the melodic contours of the two musical settings reveals additional and significant differences in how the composers treat the melody. Example 27 demonstrates the contour analysis of both songs.

Example 27: Comparison of melodic contour for opening line of both musical settings: Schoeck, mm. 1-2 and Berg mm. 2-6.

Examples 26a, 26b, and 27 show that, in addition to using a wider range, Schoeck’s melodic setting is much more disjunct. Conversely, Berg’s melodic setting is consistently more static. The use of semitones was common practice in Berg’s songs during this period.³⁷ Not only is Berg’s setting more static, he uses fewer pitches in the melodic line than Schoeck.

Example 27 also shows that Schoeck uses ten different pitches in this phrase while Berg uses seven. Two possible reasons come to mind for this differentiation between the musical settings. The first reason may be related to the omission of the second verse in Berg’s setting which leaves the text unresolved and without hope. Berg demonstrated this through a limited vocal range and a stagnant melodic line.

Secondly, as was mentioned earlier in the chapter, 1904 was a period of harmonic experimentation for Berg. Therefore, instead of relying on the melody, Berg communicated the emotion of text through other musical and harmonic aspects in the piece.

In his use of form, key signature, key areas, and tonal construction, Schoeck continued to find inspiration in the works of the Romantic Era. Conversely Berg, in his use of form, key signature, and key areas, emulates music of the Classical Era and, consequently, is more conservative than Schoeck. But in tonal construction and voice leading Berg challenges conventional harmonic rules, and thus foreshadows his future compositions. Throughout this section the reader will be asked to refer to Table VI.

Table VI: Form, Key Signature, Key Areas and Tonal Construction *Ergebung/Es wandelt, was wir schauen*:

<table>
<thead>
<tr>
<th></th>
<th>Othmar Schoeck</th>
<th>Alban Berg</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Form</strong></td>
<td>Through Composed Ostinati in Keyboard</td>
<td>Bar Form- AA´B</td>
</tr>
<tr>
<td></td>
<td>No prelude or postlude</td>
<td>A → A´ → B</td>
</tr>
<tr>
<td></td>
<td>2 ½ measure postlude</td>
<td>m. 1 m. 10 m. 22</td>
</tr>
<tr>
<td><strong>Key Signature</strong></td>
<td>mm. 1-11 b-flat minor</td>
<td>mm. 1-31 e-minor throughout entire piece</td>
</tr>
<tr>
<td></td>
<td>mm. 12-29 B-flat major</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The shift in key signature coincides with entrance of the second verse</td>
<td></td>
</tr>
</tbody>
</table>
(Table VI: continued)

<table>
<thead>
<tr>
<th>Key Areas</th>
<th>Mediant Progression</th>
<th>Traditional tonal progression</th>
</tr>
</thead>
<tbody>
<tr>
<td>b-flat minor:</td>
<td>$i \rightarrow V \rightarrow ii \rightarrow vii$</td>
<td>e-minor: $i \rightarrow V \rightarrow i$</td>
</tr>
<tr>
<td>d:</td>
<td>$ii \rightarrow V \rightarrow vii$</td>
<td>m. 1 9 10</td>
</tr>
<tr>
<td>VII</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb:</td>
<td>$I \rightarrow (iv) \rightarrow V \rightarrow vi$</td>
<td>V → I i V → i (PAC)</td>
</tr>
<tr>
<td>g:</td>
<td>$ii \rightarrow iv$</td>
<td>m. 14 20 22 26 27</td>
</tr>
<tr>
<td>V → i → iv → V → VII</td>
<td></td>
<td>(Plagal Extension)</td>
</tr>
<tr>
<td>E♭:</td>
<td>$I \rightarrow IV$</td>
<td>IV → I i</td>
</tr>
<tr>
<td>V → i → IV → V → vii</td>
<td></td>
<td>m. 28 29</td>
</tr>
<tr>
<td>c:</td>
<td>$iv \rightarrow i$</td>
<td></td>
</tr>
<tr>
<td>V → VI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A♭:</td>
<td>$I \rightarrow IV \rightarrow V \rightarrow vi$</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$vi → i → iv → V → vi$</td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D♭:</td>
<td>$I \rightarrow IV \rightarrow V \rightarrow vii$</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$vi \rightarrow i → V → I$</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Tonal Construction

| Overall construction $i \rightarrow iii → I$ | Overall construction $i → V → i → IV → I$ |
| Grundgestalt- Uses series of deceptive resolutions, $I → IV → V → IV$, foreshadowed in m. 1-12 and used extensively in ms. 13-21. This progression serves as a Grundgestalt for the entire piece. | Use of traditional harmonic progressions in the background and middle ground levels, semitone movement, use of modal mixture, augmented triads and parallel fifths and octaves in the foreground level. |
Form

The form for Schoeck’s Ergebung is identical to his other settings discussed in this paper, through-composed. Schoeck’s use of this form may be one of the reasons many critics identify him with Romantic song composers of previous generations. The through-composed form is the most common form used during the Late Romantic Era. The other two pieces of the Romantic Era discussed in this paper, Er Ist’s by Wolf and Rastlose Liebe by Schubert, also use a through-composed form.

Alban Berg, out of his desire to break with traditional German song conventions of the previous generation, chooses a different form. But, as was mentioned earlier, instead of moving forward towards the future, Berg finds inspiration in pre-Romantic composers. For this setting Berg chooses a conventional bar form. This commonly consists of an A section, a repeat of the A followed by a B section. In this setting the return of the A section is modified, thus giving it the designation of Aˊ.

Key Signature

The key signatures selected by these composers are consistent with the choices made with regard to text. For Schoeck, the first verse of the text uses the key signature of b-flat minor, but for the second verse, which, is more hopeful in nature, the key signature shifts to B-flat major. This change in mode occurs in m. 12 (Example 28) where the second verse begins. Berg, who omitted the second verse from his setting, begins and ends his piece with a key signature of e-minor.

Example 28: Change of Key Signature, mm. 12, for Schoeck’s setting of *Ergebung* which coincides with the entrance of the second verse

Key Areas and Tonal Construction

The following discussion of key areas will also show that Schoeck used a much more complicated and non-traditional harmonic progression than Berg on the middle ground level. But in the foreground Berg shows experimental elements that eventually lead to the serial compositions he will become known for later in his career.

The background, or basic tonal construction, for Schoeck’s setting is $i \rightarrow iii \rightarrow I$. Instead of using the traditional dominant ($V$) as a pivot point, Schoeck uses the mediant ($iii$). This harmonic device is also commonly used in the Romantic Era and can also be found in Schubert’s *Rastlose Liebe* to be discussed later in this chapter. Schoeck’s pivot point occurs one measure after the change in key signature (m. 12) and can be seen in Example 28, mm. 12. Before the iii chord in mm. 13 the piece changes mode from $b^h$ minor to $B^b$ major, harmonically reinforcing the optimistic feeling of the second verse.
In order to move from the mediant key (iii), mm. 13-14, to the final tonic (I) Schoeck employs a unifying device known as Grundgestalt. This device is a fundamental concept underlying a musical work that through its recurrence influences the direction of the harmonies. See Example 29.

Example 29: Grundgestalt found in opening measures of Schoeck’s Es wandelt was wir schauen.

This Grundgestalt, consisting of the harmonic progression i→iv→V→VI, is foreshadowed in mm. 1-2 and used throughout the setting. Keep in mind Schoeck will use a great deal of modal mixture, so the quality of an individual chord may not be consistent throughout, but the deceptive chord progression will remain consistent. Schoeck uses this Grundgestalt later as a cyclical progression to move from the mediant (iii), or the key of d-flat minor, in m. 13, back to tonic (i), or b-flat minor, in m. 24. This progression is outlined in the section marked Key Areas in Table VI and can also be seen in Example 30.

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38 Grundgestalt: “Basic shape.” Fundamental concept underlying a musical work, the features of which influence and determine specific ideas within the work itself.

Example 30: Schoeck’s setting, mm. 14-25, cyclical/deceptive progression of harmonies.
Furthermore, this deceptive progression results in an alternation between the major and minor modes which starts in d\textsuperscript{b}-minor, then moves through B\textsuperscript{b}-major, g-minor, E\textsuperscript{b}-major, c-minor, A\textsuperscript{b}-major, f-minor, and D major before finally returning to the home key of b\textsuperscript{b}-minor. The resulting progression of 3rds and 6ths is tonal, but the progression is less common than the more traditional Circle of Fifths progression. In the foreground Schoeck still uses traditional triads, seventh chords, and traditional voice leading as well as commonly used non-chord tones such as passing tones and suspensions.

While Schoeck uses a complex tonal progression in the middle ground and traditional harmonies in the foreground, Berg chooses the opposite approach. By reviewing the key areas in Table VI one will see that the harmonic progression Berg employs, i→V→i→IV→I, is basic and very similar to progressions seen in pre-Romantic Eras with composers such as Vivaldi, Bach and Mozart. One of the more interesting devices Berg uses in this setting is the Plagal Extension. See Example 31.

![Example 31: Berg’s use of a Plagal Extension in mm. 28-31](image-url)
Used especially in sacred music of the Lutheran church the compositional practice of Plagal Extension, or Plagal cadence, was common in Germanic speaking countries during the Baroque and Early Classical Eras. Given the spiritual nature of the text discussed earlier in the chapter it is appropriate that Berg inserted a Plagal Extension at the end of his setting to provide a sense of finality and spiritual humility.

But, while Berg is conservative on the background and middle ground levels, he shows a great deal of experimentation at the foreground level. See Example 32.

![Example 32: Berg’s setting, Es wandelt, was wir schauen, mm. 1-4, non-traditional tonal progression.]

The chordal analysis of the first three measures of Berg’s setting shows a progression that is far from traditional. Not only does Berg deviate from standard harmonic practice but also from standard voice leading. The chord progression seen in Example 32 stems from Berg’s practice of using the smallest intervals in moving between the notes in melodies, and between notes in chords. Berg’s use of an augmented triad in m. 3 is also typical for his compositions during this time period.
Berg also challenges conventional voice leading, see Example 33, with the use of parallel fifths and parallel octaves, first seen in the bass clef of the keyboard part, mm. 1-2. After the parallel fifths there is an awkward movement from a perfect fifth in the last chord (D₃ and A₃) of m. 2 to an augmented fifth in m. 3 (C₃ and G₃). In addition to these parallel fifths there are parallel octaves between the bass and voice parts in mm. 3-4.

Example 33: Voice leading in Berg’s setting: Parallel fifths in mm. 1-2, parallel 5th to augmented 5th in mm. 2-3, and parallel octave in mm. 3-4.

Comparison of Keyboard Parts

As he did in his setting of Er Ist’s, Schoeck uses an ostinato pattern in the keyboard accompaniment, while Berg uses block chords. When comparing the opening sections of each of each composer’s musical settings (See Examples 34a, b, and c) Schoeck’s (Example 34a, written in 1918), written in 1918, looks much more similar to Wolf’s setting (Example 34c), written in 1888, than to Berg’s (Example 34b) written in 1908, just fourteen years before Schoeck’s.

Example 34a: The ostinato pattern used by Schoeck in the accompaniment of *Ergebung*

Example 34b: Block chords in the keyboard part of Berg’s setting of *Es wandelt was wir schauen*
In conclusion, after a review of these two settings it is easy to see why Schoeck was viewed as a composer whose style fits more with the Romantic period than with contemporary composers such as Berg. In almost every instance Schoeck’s setting follows a song style reminiscent of the Romantic Era while Berg takes the opposite approach in hopes of distancing himself from earlier styles of composition.

**Rastlose Liebe: Comparison of Othmar Schoeck’s Setting to That of Franz Schubert**

The final discussion will compare Othmar Schoeck’s setting of the poem *Rastlose Liebe*, by Johann Wolfgang von Goethe (1749-1832), to that of Franz Schubert (1797-1828). Written during a snowstorm in 1776, when Goethe was falling in love with a woman named Charlotte von Stein, the poem depicts a young lover who must travel through poor weather to be with his beloved.\(^{40}\)

Table VII shows the original German text, English translation, any alterations to the text and the dynamic markings used throughout each song setting. As can be seen from the table,

---

Schubert, a younger contemporary of Goethe’s, altered the poem in his musical setting, while Schoeck held true to the original text.

Table VII: English Translation, Dynamic and Textual Comparisons

<table>
<thead>
<tr>
<th>Schoeck’s setting: Dynamics</th>
<th>Schoeck’s Setting Text</th>
<th>Restless Love (English Translation)</th>
<th>Schubert’s Setting Text</th>
<th>Schubert’s setting: Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1 $fz$ cresc.</td>
<td>Dem Schnee, dem Regnen dem Wind entgegen Im Dampf der Klüfte. Durch Nebeldüfte Immer zu! Immer zu! Ohne Rast und Ruh!</td>
<td>Breasting the snow, the rain and the wind, In steaming gorges, Through haze of mists, Ever onward, ever onward, Without pause or rest.</td>
<td>Dem Schee, dem Regen, Dem Wind entgegen, Im Dampf der Klüfte. Durch Nebeldüfte Immer zu! Immer zu! Ohne Rast und Ruh!</td>
<td>m. 1 $p$ m. 3 cresc. m. 4 $fp$ m. 7 $f$ m. 8 $sf$</td>
</tr>
<tr>
<td>m. 2 $fz$</td>
<td></td>
<td></td>
<td></td>
<td>m. 10 $sf$</td>
</tr>
<tr>
<td>m. 3 $fz$</td>
<td></td>
<td></td>
<td></td>
<td>m. 12 $sf$ m. 14 $sf$</td>
</tr>
<tr>
<td>m. 3 $fz$</td>
<td></td>
<td></td>
<td></td>
<td>m. 15 $ff$ m. 18 cresc. m. 19 $fz$ m. 20 $fz$ m. 21 $ff$</td>
</tr>
<tr>
<td>m. 4 $fz$ cresc. m. 5 $fz$</td>
<td></td>
<td></td>
<td></td>
<td>m. 25 $p$ 26 $fp$</td>
</tr>
<tr>
<td>m. 7 cresc. m. 8 $fz$</td>
<td>Lieber durch Leiden $macht’$ ich mich schlagen, Als so viel Freuden Des Lebens entragen. Alle das Neigen Von Herzen zu Herzen, Ach, wie so eigen Schaffet es Schmerzen!</td>
<td>I would rather struggle My way through sorrows Than bear so much Joy in life. All that yearning From heart to heart… Oh, how it engenders Its own suffering!</td>
<td>Lieber durch Leiden $wollt’$ ich mich schlagen, Als so viel Freuden Des Lebens entragen. Alle das Neigen Von Herzen zu Herzen, Ach, wie so eigen Schaffet es Schmerzen!</td>
<td>m. 28 $fp$ m. 29 cresc. m. 31 $f$ m. 33 $p$ m. 34 $p$ m. 34 $pp$</td>
</tr>
</tbody>
</table>

---

(Table VII: continued)

<table>
<thead>
<tr>
<th>Schoeck’s setting: Dynamics</th>
<th>Schoeck’s Setting Text</th>
<th>Restless Love (English Translation)</th>
<th>Schubert’s Setting Text</th>
<th>Schubert’s setting: Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 23 ff</td>
<td>Wie, soll ich flieh’n?</td>
<td>What then? Shall I flee?</td>
<td>Wie, soll ich flieh’n?</td>
<td>m. 44 cresc.</td>
</tr>
<tr>
<td></td>
<td>Wälderwärts ziehn?</td>
<td>Take to the forests?</td>
<td>Wälderwärts ziehn?</td>
<td>m. 45 f</td>
</tr>
<tr>
<td></td>
<td>(Alles), alles</td>
<td>All, all in vain!</td>
<td>(Alles), alles</td>
<td>m. 50 cresc. ff</td>
</tr>
<tr>
<td></td>
<td>vergebens!</td>
<td></td>
<td>vergebens!</td>
<td></td>
</tr>
<tr>
<td>m. 26 fz</td>
<td>Krone des Lebens,</td>
<td>Crown of existence,</td>
<td>Krone des Lebens,</td>
<td>m. 55 decresc</td>
</tr>
<tr>
<td></td>
<td>Glück ohne Ruh,</td>
<td>Bliss without rest</td>
<td>Glück ohne Ruh,</td>
<td>m. 56 p</td>
</tr>
<tr>
<td></td>
<td>Liebe bist du</td>
<td>Art thou, o love!</td>
<td>Liebe bist du</td>
<td>m. 58 mf</td>
</tr>
<tr>
<td></td>
<td>Liebe bist du.</td>
<td></td>
<td>Liebe bist du.</td>
<td>m. 59 fp</td>
</tr>
<tr>
<td>m. 29 cresc ff</td>
<td></td>
<td></td>
<td>Liebe bist du</td>
<td>m. 60 p</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Liebe bist du, o Liebe</td>
<td>m. 61 fp</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>bist du, Liebe bist du</td>
<td>m. 62 cresc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Liebe, Liebe bist du</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>o Liebe, Liebe bist du</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Liebe bist du.</td>
<td></td>
</tr>
</tbody>
</table>

62

Example 35a: Schoeck’s setting, “Rastlose Liebe”, mm. 19-22

Example 35b: Schubert’s setting, “Rastlose Liebe”, mm. 50-54

Text

One difference in the two musical settings is the number of textual repetitions used by Schoeck as compared to Schubert. Look at Examples 35a and 35b. Here Schubert heightens the dramatic elements of the text by repeating the word Alles, contained in the phrase Alles vergehbens! (All in vain). In doing so he focuses on the quantifier of the phrase. While Schoeck states the word only once shifting the focus on the predicate. Later, toward the end of both musical settings, Schoeck and Schubert use repetitions in the text Krone des Lebens, Glück ohne Ruh!, Liebe, bist du! (Crown of life, happiness without peace, Love, you are!); see Examples 36a and 36b. In Example 36a Schoeck repeats “Liebe, bist du!” once, while in Example 36b, Schubert’s repetitions are more extensive and involved. Schubert heightens the emotional
intensity of the text through these additional repetitions. Schoeck accomplishes this with fewer repetitions by augmenting the rhythm.


Example 36a: Schoeck’s musical setting, repetitions of text contained in “Krone lebens, Glück ohne Ruh, liebe bist du!”, mm. 23-32

Example 36b: Schubert’s musical setting of “Krone des lebens, Glück ohne Ruh’, liebe bist du”, mm. 58-84
An additional liberty is taken with the text by Schubert, this can be seen in Example 37b. In these lines he changes the words “fliehen” and “ziehen” to “flieh’n” and “zieh’n, thus contracting each word into one syllable set each to a single note. Schoeck, however, chooses to leave the words in their original two syllable format, setting the words on two notes each. See Example 37a. These minor text textual changes by Schubert may have been the result of the melodic setting. For this section, and throughout the piece, Schubert uses a high tessitura of the voice part to support the emotional intensity of the text. For this reason he was forced to abbreviate the words in this phrase to make the line easier for the singer to deliver. If Schubert had not contracted those words he would have had to change the melody in order for the singer to pronounce the words effectively. Schoeck, having set this line in a lower register, did not need to abbreviate these words.


Schoeck follows the original text throughout the rest of his setting while Schubert continues to take even greater liberties. This comparison can also be seen in the text of Table VII. Schubert changes the text “Lieber durch Leiden möchte ich mich schlagen,” to “Lieber durch Leiden wolle ich mich schlagen.” The substitution of this word results in a subtle, yet distinct change of meaning. The infinitive forms of the verbs are möchten and wollen. Schubert, in his setting, chose to change from the weaker verb möchten to the stronger verb wollen. In English, möchten means that the speaker would like to have something, while wollen means that the speaker wants something. This change makes the text in Schubert’s setting more desperate and intense. This intensity, and the resulting textual change, would have inspired the higher tessitura, changes in other texts (Seen in Examples 36b) and the driving rhythm of Schubert’s setting.

Dynamic and Expressive Markings


Example 38a: Schoeck’s setting of Rastlose Liebe, mm. 1-4, examination of dynamic markings.
Example 38b: Schubert’s setting of *Rastlose Liebe*: mm. 1-18, examination of dynamic markings.

The similarities of dynamics between the two settings are evident from the beginning and illustrated in Examples 38a and 38b. At the beginning of each of these settings the introduction is similar. Both begin softly and crescendo until the voice part enters. Schoeck, however, does use a *fzp* (sforzandopiano) marking on the very first entrance of the keyboard and Schubert begins the piece with a *p* (piano) marking.
Another similarity seen with these two examples is that both composers use *sforzando* markings on strong beats. They do not, however, put these markings in the same places in the text. Possible reasons for these differences may have to do with the differences in meter, or in differing opinions on which words within each line should receive poetic stress. Both composers have put these *sforzandi* on strong syllables of words each wishes to be emphasized.

The most notable difference in dynamics can be seen with the text *Alles vergebens!* (All would be in vain!). For his setting Schoeck writes a *diminuendo* in m. 19, followed by a *decrescendo* marking in measure 20 and a piano marking in m. 21. This is in stark contrast Schubert’s setting, after already using a *forte* marking in m. 45, he places a crescendo marking in ms. 50, followed by a *fortissimo* marking in ms. 52. See Examples 39a and 39b.


Example 39a: Schoeck’s setting of the line “*Alles vergebens!*,” diminuendo and decrescendo emphasis to the end.
Example 39b: Schubert’s setting of the text “Alles vergebens!”, m. 50-54, use of crescendo and ff dynamic markings.

Possible reasons for this contrast can once again be traced back to interpretation of text. In Schoeck’s setting the softer dynamic markings suggest a quiet, yet intense, declamation while Schubert displays an agitated and emotional outburst.

The length, tempo/expression indications and meters demonstrate interesting contrasts and are summarized in Table VIII.

Table VIII: Length of Musical Settings, Tempo Indications and Meters

<table>
<thead>
<tr>
<th></th>
<th>Othmar Schoeck</th>
<th>Franz Schubert</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length</td>
<td>32 Measures (1 measure prelude)</td>
<td>94 Measures (10 measure postlude)</td>
</tr>
<tr>
<td></td>
<td>(3 measure postlude)</td>
<td></td>
</tr>
</tbody>
</table>
(Table VIII: continued)

<table>
<thead>
<tr>
<th>Meter</th>
<th>mm. 1-15 Common Time (4/4)</th>
<th>m. 1-94 2/4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>m. 16 6/4</td>
<td>m. 1-34 (Duple feeling)</td>
</tr>
<tr>
<td></td>
<td>m. 17-32 returns to 4/4</td>
<td>m. 35-44 (Triple feeling in keyboard)</td>
</tr>
<tr>
<td>(Duple feeling throughout)</td>
<td></td>
<td>m. 45-94 (Duple feeling)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tempo and Expressive Indications</th>
<th>Opening Tempo: Schnell und stürmich (Fast and stormy/passionate)</th>
<th>Opening Tempo: Schell, mit Leidenschaft (Fast, with Passion)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>m. 13 nicht eilen (without hurrying)</td>
<td>No other tempo markings</td>
</tr>
<tr>
<td></td>
<td>m. 22 (keyboard) poco rallantando</td>
<td></td>
</tr>
<tr>
<td></td>
<td>m. 23 a tempo</td>
<td></td>
</tr>
<tr>
<td></td>
<td>m. 28 (voice and piano) poco rallantando</td>
<td></td>
</tr>
<tr>
<td></td>
<td>m. 29 (voice and piano) stringendo</td>
<td></td>
</tr>
<tr>
<td></td>
<td>m. 32 fermata on last chord</td>
<td></td>
</tr>
</tbody>
</table>

**Length**

The length of Schubert’s setting is 62 measures longer than Schoeck’s. The repetition of text by Schubert discussed earlier provides one explanation of the greater length. Another explanation has to do with the differences in the length of the preludes, interludes and postludes for the two settings. See Table VIII. Throughout the settings Schubert extends his preludes, interludes and postludes far beyond those of Schoeck. For example, the prelude in Schubert’s setting is six measures long and the postlude ten measures and Schoeck’s prelude is 1 measure and his postlude 3. In summation, the non-vocal portions of Schoeck’s setting totals seven measures, while Schubert’s totals twenty three. Another contributing factor accounting for the difference in length of the pieces involves the meters used by the composers.
Meter

Of the two, Schoeck’s use of meter is a bit more involved and complicated, using common time (mm. 1-15), then one measure of 6/4 time (m. 16), immediately followed by a return to 4/4 (m. 17). The setting stays in 4/4 time through the end of the piece. Schubert chooses a simple meter of 2/4. An examination of the first statement of the text, *Dem Schnee, dem Regen, dem Wind entgegen, im Dampf der Klüfte, durch Nebeldüfte*, as set by both composers can be seen in Examples 40a and 40b.


Example 40a: Schoeck’s setting of “*Dem Schnee, dem Regen, dem Wind entgegen, im Dampf der Klüfte, durch Nebeldüfte*,” mm. 2-3.

Example 40b: Schubert’s setting of “*Dem Schnee, dem Regen, dem Wind entgegen, im Dampf der Klüfte, durch Nebeldüfte*,” mm. 6-14.
In these opening lines of text one sees that Schoeck sets this text in just over two measures while Schubert sets the same text in eight, making the ratio of measures in Schubert’s setting versus Schoeck’s 4:1. But upon closer inspection many similarities can be seen in the rhythmic settings. If we assume that the performers count four beats per measure for the Schoeck setting and one beat per measure in the Schubert setting then it could be surmised that each composer uses the same number of beats per syllable of text. Therefore, it makes sense that Schubert has four times the number of measures for this section of text. The 4:1 ratio between the two settings does not hold true throughout the entire piece. See Examples 41a and 41b.

Example 41a: Schoeck’s setting of the text “Alles vergebens!,” mm. 19-22, examination of mathematical ratio of text setting.

Example 41b: Schubert’s setting of the text “Alles vergebens!,” mm. 50-54, examination of mathematical ratio of text setting.

Example 41a shows Schoeck augments his previous pattern by two and actually uses more beats per syllable than Schubert. For this section of text Schoeck uses two measures while
Schubert uses four. This changes the ratio of measures used in each setting from 4:1 to 2:1 (see Examples 40a and 40b as compared to 41a and 41b).

In Examples 42a and 42b the differences go beyond even numbered ratios of measures used. For this portion, and in m. 16, Schoeck changes meter for the first and only time in his setting, from 4/4 to 6/4. He immediately returns to 4/4 time in the next measure and remains there through the end of the piece. With this change in meter coupled with the augmentation of the rhythm for the word “schmerzen,” Schoeck gives added importance to this portion of the text.

Example 42a: Schoeck’s setting of the text “Herzen zu Herzen, ach, wie so eigen schaffet das Schmerzen!,” mm. 14-16, movement from 4/4 time to 6/4 and return to 4/4.
By contrast, even though Schubert uses the same meter throughout, he does make one significant rhythmic change which helps to depict the angst and stress of the text. In Example 42b, mm. 35-44, Schubert changes keyboard part from simple time to compound time while keeping the simple time in the voice line. This polyrhythmic setting subtly gives this portion an unsettled feel without disturbing the constant rhythmic flow established in the first part of the piece. Once again, the composers display different, yet equally effective, approaches to expressing the meaning of the same text.

Example 42b: Schubert’s setting of the text “Alle das Neigen von Herzen zu Herzen, ach, wie so eigen schaffet es Schmerzen.”, ms. 35-44, Example of polyrhythmic structure.

At other points in these musical settings striking similarities with regard to rhythm are present. See Examples 43a and 43b.

Example 43a: Schoeck’s melodic setting of the text “Alles das Neigen von Herzen zu Herzen, ach, wie so eigen schaffet das Schmerzen!”, mm. 13-18.

Example 43a: continued.

For this section the rhythmic similarities are identical until the last word of the phrase, Schmerzen. As was the case with the comparison of Schoeck and Wolf’s settings of Er Ist’s, the similarities in rhythm suggest that each composer used the natural syntax of the German language as inspiration for the rhythmic setting of the text.

**Tempo Indications/Expressive Markings**

During the Romantic era many composers in German speaking countries used descriptive German words to give tempo and expressive instructions rather than using Italian terms, such as allegro. Both composers follow this practice in their settings. The beginning tempo indications are similar, Schoeck indicates *Schnell und stürmisch* (Fast and Stormy/Passionate) and Schubert
Schnell, mit Leidenschaft (Fast, with passion). But after the opening measures the tempo markings differ greatly.

After the initial tempo indication Schubert gives no other instructions. The result is a consistent tempo which Schubert uses to communicate the relentless drive ‘through the wind and rain.’ Contrary to Schubert, Schoeck utilizes multiple tempo changes. See Table VIII.

Range, Tessitura and Melody

Example 44: Range for Schoeck’s and Schubert’s settings.

The ranges of these settings are comparable, with Schoeck’s setting having a vocal range of a major 10\textsuperscript{th} and Schubert’s an augmented 11\textsuperscript{th}. But these composers differ greatly in the placement of the tessitura in their respective settings. See Examples 45a and 45b.


Example 45a: Schoeck’s setting of “Dem Schnee, dem Regen, dem Wind entgegen, im Dampf der Klüfte, durch Nebeldüfte”, mm. 2-3.
In Example 45a Schoeck moves through all registers of the voice with the highest note being G₅ and the lowest note being Eᵇ₄. Schubert, however, starts out on B₄ and never goes below that pitch. This pattern of treatment holds true through these respective settings. This high tessitura, coupled with the relentless tempo mentioned earlier, helps Schubert maintain the intensity of the music which in turn reflects the intensity of the text.

The unrelentingly high tessitura of Schubert’s setting continues through the last line of the vocal part. See Example 46. At this point, on the last utterance of the text Liebe bist du!, Schubert moves to the low range of the voice, giving a sense of finality to both this phrase and the piece.

Example 46: The final phrase of Schubert’s setting of *Rastlose Liebe.*
Table IX: Rastlose Liebe: Form, Key Signature, Key Areas and Tonal Construction

<table>
<thead>
<tr>
<th></th>
<th>Othmar Schoeck</th>
<th>Franz Schubert</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form</td>
<td>Through Composed&lt;br&gt;Ostinati less pronounced in this piece</td>
<td>Through Composed&lt;br&gt;6 measure prelude&lt;br&gt;11 measure postlude</td>
</tr>
<tr>
<td>Key Signature</td>
<td>mm. 1-7 c minor&lt;br&gt;mm. 8-10 a minor&lt;br&gt;mm. 11-18 E Major&lt;br&gt;mm. 19-31 Return to c minor&lt;br&gt;mm. 31-32 C Major</td>
<td>mm. 1-34 E Major&lt;br&gt;mm. 34-57 G Major&lt;br&gt;mm. 58-94 E Major</td>
</tr>
<tr>
<td>Key Areas</td>
<td>No Tonal Coherence&lt;br&gt;b-flat min. → a min. →&lt;br&gt;mm. 1-7 mm. 8-10&lt;br&gt;E Maj.(F-flat) → c min. →&lt;br&gt;mm. 11-18 mm. 19-31&lt;br&gt;C Maj. (Modal Mixture) mm. 32-33</td>
<td>Medient Progression&lt;br&gt;E Major: I → nat.III → I&lt;br&gt;m. 1 m. 31 m. 57&lt;br&gt;mm. 39-45 Transition away from G towards E.</td>
</tr>
<tr>
<td>Tonal Construction</td>
<td>No tonal coherence- borderline atonality&lt;br&gt;Residue of Mediant Progression&lt;br&gt;Tonal on the local level&lt;br&gt;Atonal on the global level</td>
<td>Traditional Romantic chord progression&lt;br&gt;Use of modal mixture:&lt;br&gt;Alternation between C# and C-natural&lt;br&gt;C#: Sub-mediant in the key of E.&lt;br&gt;Secondary leading tone to scale degree 5, D, in the key of G.&lt;br&gt;C-nat.: Chromatic sub-mediant moving to scale degree 5 in the key of E.&lt;br&gt;Scale degree 4 (sub-dominant) in the key of G.</td>
</tr>
</tbody>
</table>

Form

Both composers chose a through composed setting. The through composed nature of Schoeck’s setting differs from his settings of Er Ist’s and Ergebung in that he does not use an ostinato pattern in the keyboard part.
Key Areas and Tonal Construction

Further evidence of Schoeck’s progressive techniques can be seen in his use of harmony as outlined in Table IX. At the beginning of Schoeck’s setting the key signature suggests the piece will start in c minor. If Schoeck had begun in c-minor, as the key signature suggests, the move to E major in ms. 11, and the move back to c-minor/ C-major would have constituted a mediant relationship, i → III → i/I, similar to that found in Ergebung. But under closer scrutiny (ms. 1-2) the chromatic scale starting on b^b and the b^b pedal tones in the treble clef of the keyboard part, as well as the d^b5 in the m. 2 of the voice part, strongly suggest b^b minor. See Example 47. Therefore, unlike the other Schoeck settings discussed in this paper Rastlose Liebe has no tonal coherence. The middle ground progression, b-flat minor → a minor → E major → c minor → C major, does not follow any established pattern in traditional tonal music. In the foreground, however, Schoeck uses recognizable tertian harmonies.


Example 47: Evidence of b^b-minor in the opening measures of Schoeck’s Rastlose Liebe, mm. 1-2, chromatic scale beginning on B^b in bass, B^b pedal tones in treble, and D^b5 in m. 2 of the vocal line.
The relationship between B♭-minor in the opening measures and E-major in m. 11 is a tritone. See Examples 47 and 48. In traditional tonal music this progression is extremely rare, even discouraged. Taking all of these progressions into account the conclusion is reinforced that there is no tonal coherence in this setting to the point of quasi-atonality.

This quasi-atonality is coupled with progressive tonality. In tonal music it is traditional to begin and end in the same key. Schoeck setting, however, begins in B♭-minor and ends in C-major. This use of progressive harmony, coupled with the lack of tonal coherence, places this setting firmly in the early 20th century style.

Example 48: Schoeck’s setting of Ergebung: movement to E maj. in m. 11 to c-minor in m. 19.
As one would expect, Schubert’s setting features tonal progressions and devices that are common in 19th century music. The background progression is a chromatic mediant relation of I(E) → nat.III(G) → I, a device similar to that used by Schoeck in his setting of *Ergebung*. In addition to the chromatic mediant progression used in the background there is extensive use of modal mixture throughout Schubert’s setting of the piece. This modal mixture centers around changes between C and C#. The function of these pitches will vary depending on the key. These functions are outlined in the Tonal Construction portion of Table IX as well as Example 49.

Example 49: Schubert’s setting of *Rastlose Liebe*, m. 62-69. Alternation between C# and C-nat. in the key of E.

In Example 49 the alternation between C and C#, and their respective functions in the key of E can be seen. In ms. 62-63 the C# predictably functions as the sub-median, but in m. 66 of
the keyboard part the C on beat two of the treble line functions as the chromatic sub-mediant. In this capacity the C₅ moves to B₄ in m. 67. This B₄ functions as the dominant in the key of E.

Evidence of the vacillation between C and C♯ in G-major can be seen in Example 47. The C⁵ in the keyboard part of m. 41 functions as the sub-dominant, or scale degree 4. Scale degree 4 will generally move to 5 but can also move to scale degree 3. Here it moves to the dominant. Later, in m. 45, a C♯ is contained in the keyboard part and serves as a secondary leading tone which moves to D, or scale degree 5.

Example 50: Schubert’s setting of *Rastlose Liebe*, m. 35-49. Alternation between C♯ and C-nat. in the key of G.

The alternation between these two pitches gives the piece a feeling of unrest. With the subject of the text experiencing a ride through a stormy and restless night, this setting’s constant change of mode seems completely appropriate.
Of the three Schoeck settings discussed in this paper, *Rastlose Liebe* is the most progressive and forward thinking from a harmonic standpoint. Even though it was written some twenty-three years before his setting of *Er Ist’s* it features a greater number of 20th century compositional techniques, such as quasi atonality and progressive harmony. This analysis of *Rastlose Liebe* proves that even from the early years of his compositional career, Schoeck was comfortable using 20th Century compositional techniques.
CHAPTER 4- CONCLUSION

The purpose of this document was to enlighten voice instructors, and performers, about the music of Othmar Schoeck through close examination of three of his song settings. By comparing Schoeck’s settings to those of Wolf, Schubert, and Berg the reader will have gained a greater understanding of Schoeck’s compositional style. The comparisons in this paper feature both similarities and differences, with similarities showing Schoeck’s understanding of the genre and sensitivity to the setting of the text, and the differences revealing his individual style.

Similarities in Schoeck and Wolf’s settings of Er Ist’s can be seen in the melodic and rhythmic treatment as well as the ostinati in the keyboard part of both settings. Differences in textual alterations and the extended harmonies used by Schoeck are also evident. The differences between Schoeck’s Ergebung and Berg’s Es vandelt, was wir schauen are the most striking. Other than the simple meter shared by both settings no major similarities exist. In the Rastlose Liebe, similarities in the rhythm of the voice parts and form can clearly be seen. Differences lie in vocal range and harmonic treatment.

The Schoeck settings discussed in this paper have shown a blend of Romantic and early 20th Century stylistic devices. Romantic examples include: mediant harmonic progressions and Wolf like ostinati in Ergebung, while examples of early 20th century techniques can be seen in extended tertian harmonies and whole tone scales used in Er Ist’s and modal mixture, progressive and quasi atonality in Rastlose Liebe. Schoeck, unlike many composers of his era, would change techniques with each piece and not use the same style for every setting.

Finally, Schoeck’s settings have lyrical melodies that are both challenging and singer-friendly. The rhythmic settings display sensitivity to the German language, but these complicated rhythms require a highly skilled singer and pianist in order for the songs to be...
performed well. The wide variety of compositional styles contained within his music requires flexible and skilled musicians. This paper will serve to enlighten voice teachers and singers not only to the large number of songs Schoeck wrote but the high quality of the songs within that oeuvre.
BIBLIOGRAPHY


Berg, Alban. *Es wandelt, was wir schauen.* Mainz: Schott Music, 1904.


Wolf, Hugo. *Er ist’s.* In public domain.

APPENDIX A: STAGE WORKS, SOLO VOCAL WORKS, AND RECORDINGS

A complete listing of Othmar Schoeck’s stag, solo vocal works, and recordings can be found in Chris Walton’s book entitled *Othmar Schoeck: Life and Works*. 
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Format:
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Anticipated print run: 0 Retail price: $0.00 Publication date: 12/2011
Publisher: Louisiana State University
Contact Name: Travis Richter
Phone: 225-772-1496 FAX:
Address: 940 Stanford Ave. #131 Baton Rouge, LA 70808

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VITA

Travis Richter graduated from Simpson College in Indianola, Iowa, in 1997 with a degree in vocal music performance. Afterwards he was admitted to the University of Nebraska-Lincoln, where he received Master of Music in vocal music performance in the spring of 2004. During his time at the University of Nebraska-Lincoln Mr. Richter embarked on a career as a professional operatic character tenor, which he still pursues to this day. As a professional singer he has performed for companies such as Des Moines Metro Opera, Central City Opera, Utah Opera, Mobile Opera, and Pensacola Opera.

Mr. Richter came to Louisiana State University in the fall of 2004 to pursue a Doctor of Musical Arts in vocal performance. While at Louisiana State University he discovered a love of teaching. Since 2004 he has taught at Southern University, and Louisiana State University as a graduate student, and as a guest faculty artist for St. Edwards University in Austin, Texas. He is currently an Adjunct Professor of Music at Baton Rouge Community College. In December of 2011 Mr. Richter will receive a Doctor of Musical Arts from Louisiana State University. After completion of that degree he will continue his dual careers as a professional singer and collegiate professor.