of two different musical events, one involving the two trumpets, the other employing the fiddle and the lute.

Because of the complexity of the task, compiling a cataloguing manual for musical iconography is a demanding and exhausting task. It is for just such tasks that publishing houses maintain editors—to tidy up after exhausted authors. A firm hand on the editorial scrub brush could have done much to improve this book, but apparently none was available. In its present, Uriext form, Brown and Lascelle's *Musical Iconography* proposes an indexing system which is, in this reviewer's opinion, unusable; but in setting forth their system they have at least provided a framework against which a more practical one can be constructed.

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One can discern in the literature three attitudes toward song. Some writers regard the poetry of the lied as dispensable; song is purely chamber music for voice and piano.¹ Other writers take account of the poem only as a collection of words whose conceptual content (which could be communicated in prose) may serve as a vehicle for musical expression.² A few writers regard the poem as a primary and independent creation, whose own rhythm and sonority are as intrinsic to its "meaning" as the thoughts expressed, and which should be considered in its own right.³ This latter point of view is held by Professor Jack M. Stein in his book *Poem and Music in the German Lied from Gluck to Hugo Wolf*.

The lied . . . is the only composite musical form that regularly makes use of an entire work of art . . . as an integral part. Aesthetically this is a critical factor, which implies certain responsibilities on the part of the composer toward the poem. The fate of the poem in the larger form, and the manifold ways in which . . . song writers have attempted to handle this relationship, is the subject of this book [pp. 1-2].

From this position it follows that Stein is interested only in the best poetry, no matter how much he may also like the songs set to inferior lyrics (e.g., Schubert's Müller lieder).

Stein has expressed many of his ideas before (about a quarter of the book appeared in preliminary form as journal articles), but this book extends his earlier work into a critical survey of most of the first-rank poetry set to music by the major lied composers of the late 18th and 19th centuries: Gluck, Reichardt, Zelter, Mozart, Beethoven, Schubert, Schumann, Brahms, and Wolf. Since Loewe, Franz, and Liszt also set lyrics and ballads by eminent poets, and even many of the same poems set by the other composers, it is disappointing that their lieder were not included for comparison.

Stein prefaces his book with a chapter entitled "Problems of Combining Poem and Music" in which he treats the elements of word-tone relations with a skeptical eye on the composer's medium. A more sympathetic approach might have been a chapter in which the possibilities of the junction of musical and verbal lan-

¹ This position is implicit, for example, in the analysis by Arthur Komar of Schumann's *Dichterliebe*, Norton Critical Scores (New York, 1971), pp. 63-94.

² For instance, commenting on the first book under review here, Eric Sams wrote, "If only the texts of the songs could have been considered simply as words . . . and not as literature" (*The Musical Times*, CXIV [1973], 146).

³ Austin Clarkson characterizes these two latter positions as "assimilationist" and "separatist" and attempts to avoid them both in his article on Brahms's "Wie Melodien zieht es mir," Op. 105, No. 1, *Journal of Music Theory*, XV (1971), 6-32.
guages were set forth more positively. Stein explains, however, that he does not mean to discuss the "nature of musical communication... My concern is with a somewhat different question, that of how (or whether) the integrity of the poem can be preserved when music is added" (p. 9). This is an important qualification, and the reader should bear it in mind.

Stein’s procedure in the discussion of actual cases is not thorough and systematic but selective and intuitive. It is no exposition of a theory of musico-poetical correspondences, but rather a ranging discussion of poems and lieder; what is sacrificed in rigor of approach is gained in flexibility of reaction. Such a procedure is acceptable for the initiated audience Stein addresses, and it makes his book eminently readable. And Stein is provocative. Readers may be surprised by his characterization of Mozart’s “Das Veilchen” as a parody, his low estimation of Schubert’s interpretations of Heine poems in Schwanengesang, or other iconoclastic evaluations of time-honored lieder. But unless the reader dismisses the whole approach, he will find himself drawn into a consideration of lieder from a point of view seldom presented.

Because Stein is writing for a general intellectual audience, both literary and musical scholars stand to be disappointed by his nonspecialist language. His musical conceptualization is limited and at times clumsy, but however he may describe a particular passage in a song, his ear is usually alert and his reaction valid. For example, Stein incorrectly terms the C7 harmony near the final cadence of Reichardt’s setting of “Nur wer die Sehnsucht kennt” a “modulation from D minor to E flat major”; but he is right to call attention to it as a “striking parallel” to the text “Es schwindet mir” (p. 39). Stein courts a hypothesis that music is basically more “assertive” than poetry and that, as this affective distance between music and poetry increased with the musical developments of the 19th century, “the relationship between word and tone became more critical. The poem became, in a sense, embattled, by virtue of the fact that music had developed more precise and also more powerful means of extending poetic ideas into its own more abstract sphere” (p. 17). That is, the more musically expressive songs became, the more they could support or supplant the poem.

Despite his spadework, Stein never really builds a solid foundation for his discussions of interpretative problems, in which he makes his harshest judgments of song-settings. His first concern is the preservation of the rhythmic and formal elements of the poems. Clearly these elements are susceptible of more objective discussion than problems of interpretation. Many of his abundant musical examples reproduce the voice alone; I would not question this in itself were it not symptomatic of a somewhat myopic tendency of Stein’s to minimize or disregard not just the accompaniment as such but all other elements of the musical vehicle as well. He abdicates the responsibility to formulate a means for dealing with the whole question of tonality as an analogue to linguistic sense and for dealing with the rhythmic, melodic, and harmonic motif as an expressive and form-building Gestalt. This leaves him with unexplained assertions about the music and occasionally blinds him, I think, to successful word-tone blendings accomplished with those effects.

It should be made clear that Stein does not insist on a single interpretation of a poem.

It is not that a composer’s interpretation of a poem must conform to the original intention of the poet. Regardless of what the poet wanted to communicate, once the poem has been set on paper, it becomes an independent entity, subject to a variety of readings. The composer has every right to his own interpretation. But his case is unique in that his way of looking at the poem becomes explicit in his musi-

* For an approach of this kind, see Donald Ivey, Song: Anatomy, Imagery, and Styles (New York, 1970).
cal setting. By limiting the poem to his one interpretation, the song reduces the poem's intrinsic scope.

Furthermore, in his song the composer puts the adequacy or inadequacy of his interpretation on permanent record. . . . Although a lyric poem offers no obstacle to new readings, songs set the poem in a mold that cannot adjust to fuller comprehension or increased perspectives in literary analysis [pp. 4-5].

The affronted musician will object that music is not frozen any more than poetry, and although he may grant that music puts many constraints on a poem, he will not agree that a song is capable of only one interpretation (either by analysis or performance).

Let me comment on Stein's analysis of a particular lied, Höltö's "Die Mainacht," set by Brahms as Op. 43, No. 2. (Brahms omitted one strophe of the poem, and it is not included in the version below. He also made some minor word changes, but Höltö's text is given here.)

Wenn der silberne Mond durch die Gestreuve blickt
Und sein schlummerndes Licht über den Rasen geusst,
Und die Nachtigall flötet,
Wand' ich traurig von Busch zu Busch.

Überhüllet von Laub, girret ein Taubenpaar
Sein Entzücken mir vor; aber ich wende mich.
Suche dunklere Schatten,
Und die einsame Träne rinnt.

Wann, o lächelndes Bild, welches wie Morgenrot
Durch die Seele mir strahlt, find' ich auf Erden dich?
Und die einsame Träne
Bebt mir heisser die Wang' herab!

Stein begins his discussion as follows:

The claim has been prominently made that the song carefully follows the complex rhythm of Höltö's asclepiadric ode. . . . This is just not so, and a correction is in order [p. 142].

Stein then diagrams the metrical structure of the asclepiadic strophe and continues:

The first [strophe] is set with great beauty and remarkable fidelity to the nuances of the metrical structure of the ode, so that for the first strophe poem and music are indeed in perfect accord [p. 142].

I quite agree with Stein's praise of the first stanza. I would, however, expand his discussion to call attention to how well not only the rhythmic, but also the melodic and harmonic motion support the poem's course: in mm. 3-8, the use of melodic sequence to parallel the paired "Wenn . . . Und . . ." clauses of the poem's first two lines; the modulation during the third line, delaying the return to the tonic just as the poem delays the independent clause; and the return to the tonic minor, not major, contrasting the speaker's mood with that of his surroundings.

Stein continues:

But, beginning with the next strophe, the musical development takes Brahms further and further from the ode form. The second line is broken in two [p. 143].

In fact, the composer has done nothing the poet had not already done with a caesura marked by the end of a clause and a semicolon. In addition, there is an enjamment in Höltö's ode between lines 1 and 2 of this strophe which Brahms carefully preserves (mm. 15-19). Furthermore, the breaking in two of line 3 reflects not only the external, formal device of caesura, but also the change of mood from the doves' delight to the poet's sadness. And Brahms's music here parallels the poet's words "aber ich wende mich" by turning from major to minor on a pivotal diminished seventh chord. Stein:

The fourth line is set to a gorgeously expansive melodic line with rich ac-
companying harmony. By this time the music has taken over, and the poetic form is engulfed in musical sound and structure [p. 143].

It strikes me that Höltys poem has been keeping the sorrow pent up by placing it as background to an otherwise happy (or indifferent) natural scene. But the reader has been aware since the fourth line of the first strophe of an underlying tension, a sorrow on the poets part. In the second strophe his sorrow is still not explained, but it is released: he turns away from the happy doves, seeks darker shadows, and cries. Structurally, his sorrow took only one line of strophe one, this time two and a half lines. Brahms sets "Suche dunklere Schatten" to an appropriate rhythm and carries the melodic line down to the songs lowest register to suit the dark vowels. The long-suppressed release in "Und die einsame Träne rinnt" is underlined by Brahms with a return to the tonic major (and to the earlier piano figuration) and with a peaking melodic line (note the lighter vowels) supported by an ordinary but chromatically enriched harmonic progression leading to a half-cadence in preparation for the last strophe.

Stein:

The final stanza strains the ode yet further out of shape. The word "heisser" is repeated, but the lines have only the faintest resemblance to an asclepiad in any case [p. 143].

To be sure, the formal scheme of the last two strophes is not laid out so neatly with the clarity and economy of the first. But on the other hand, the tone of the poem has not remained unchanged; rather it has become more intense. The increase in the number of lines devoted to the poets loneliness reaches its culmination in the final strophe, which is entirely centered on the poets grief. And it is here that the reason for his sadness is revealed. Structurally, the most apparent device is the recurrence of the words "Und die einsame Träne" from the previous stanza. Thus Brahms recapitulation of the corresponding music from the second strophe takes its cue from the poem (mm. 39-43). But in this stanza the idea is extended: "Und die einsame Träne/Bebt mir heisser die Wang herab!" Brahms extension of his recapitulated musical material to finish the strophe is not as successful a musical enjambment as the one in the previous strophe. But in his repetition of the word "heisser" and in the cadential harmonic intensification (III) Brahms finds a suitable musical symbol for the comparative form of the adverb and the climax of the poem (mm. 43-48). Brahms return to the opening musical material of the lied for the beginning of the third strophe is the weakest aspect of the setting, for which one could make only tenuous defense in terms of musico-poetical correspondence. Stein is probably correct in his general assessment of Brahms as more concerned with purely musical than with musico-poetical problems, and yet he might do well to consider some of the hyperbolic songs by Liszt in order to put Brahms's lied in perspective.

That Stein sets out to correct the imbalance between consideration of music and poetry in the lied is laudable. One nevertheless feels that in trying to make amends he sometimes insists too much on the external elements of the poem and overlooks the psychological movement which the music underscores. The 18th-century ideal to which Zelter and Richardt adhered stressed the unobtrusiveness of music in the lied (simple melody, syllabic rhythm carefully set to text accents, unassuming accompaniments, strophic form). Occasionally, if a 19th-century lied fails to preserve a poems integrity in those terms, Stein seems to believe he has sufficient reason to blacklist it.

But this is an oversimplification of his criteria, for there are instances in which he waves aside Goethes protesting ghost
and lauds a romantic lied's interpretation of a poem. Stein says, for example, after his analysis of Schubert's "Gruppe aus dem Tartarus": "This brilliant song transmits the high pathos of Schiller's poem faultlessly, and heightens the dramatic effect in ways that are possible only through music" (p. 60). And Stein has high and well-articulated praise for dozens of other lieder.

In his introduction, Stein makes the following statement: "I . . . do not claim interpretive infallibility in the analyses that follow . . . My aim is merely to call attention to the manifold varieties of aesthetic balance between poem and music in the lied, without insisting that the reader be totally convinced by each interpretation" (p. 6). By writing sensitively and competently from an aesthetic position seldom taken, the author has admirably accomplished his aim. Incidentally, Stein's lengthy and informative notes (gathered at the end of the book) and his extensive bibliography are fine assets to the book.

The collaboration of two scholars, professors of music and of German, on an introductory text about German poetry and lieder is an excellent idea. And yet the book by Elaine Brody and Robert Fowkes, *The German Lied and Its Poetry*, is less than an excellent achievement.

A brief, seven-page first chapter, "Musical and Literary Forerunners," is marred by so much inaccuracy and so many generalizations that it should have been drastically revised and enlarged or dropped altogether. Some consideration is certainly due the late 18th-century lied composers like Zelter and Reichardt even if the authors deem their songs "innocuous" (p. vi). The remainder of the book, laid out in roughly historical order, treats lieder by Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Loew, Liszt, Brahms, Mahler, and Wolf. Within each section the discussion proceeds not chronologically by songs but systematically by poets, and each poem and song is dealt with separately by Fowkes and Brody, respectively. There are some lamentable omissions. Neither of Schubert's cycles is treated, ostensibly for reasons of space, although three Schumann cycles are discussed in the next chapter. *An die ferne Geliebte* receives cursory notice. The short chapter on Mahler, entitled "Folk Influence," examines only two songs.

The full text of the poem heads each discussion. (The printing of the poems in typescript, though, detracts from the otherwise handsome appearance of the volume.) It is a positive feature of the book that the poems are not then rendered in line-by-line English translations but are furnished with vocabulary "helps" so that students are forced to become acquainted with the poems in German. One instance, however, is more a hindrance than a help. In his notes on Heine's "Der Tod, das ist die kühle Nacht," Fowkes makes a point of the fact that the expression "es dunkelt"—a simple, standard construction, in itself unremarkable—appears also in "Die Lorelei" (p. 243). Apart from being of questionable value, the note is complicated for the novice by the fact that the only "Die Lorelei" in the index to the book is the (unauthentic) title of Eichendorff's poem "Waldgespräch," used by Schumann in his *Liederkreis*, Op. 39. Heine's "Die Lorelei," to which Fowkes is referring, does not appear.

Fowkes's commentaries, apart from presenting helpful background information on the legends behind certain ballads and on the biographical contexts of some confessional lyrics, are often little more than prose paraphrases of the poems. These renditions occasionally leave something to be desired. For example, in his summary of Heine's "Das Meer erglänzte" (Schubert, *Schwanengesang*, No. 12, "Am Meer"), Fowkes might have found a more felicitous paraphrase of the third stanza ("Ich sah sie fallen auf deine Hand / Und bin aufs Knie gesunken; / Ich hab' von deiner weissen Hand / Die Tränen fortgetrunken") than "As the girl's tears fall from her eyes upon her hand, Heine pretends to drop to his knees and lap them up" (p. 95). As for struc-
Rudimental analysis, there is almost no consideration of what Ezra Pound called the “articulation of the total sound of the poem.” As if making an obligatory gesture, Fowkes notes a rhyme scheme here or a metrical pattern there, without further discussion of its formal or expressive significance.

Brody’s discussions of the music often go no further than to call attention to word-painting—madrigalisms in the vocal line, pictorial figurations in the piano—incidental qualities which can break up and detract from a more profound musico-poetical synthesis and which in any case are only part of the whole. When she ventures beyond this modicum of commentary, her discussion sometimes contains dubious observations. For example, in writing about “Heidenröslein” she describes Schubert’s “irregular phrase groups” as follows: “In the normal classical style the first four bars, or antecedent phrase, would be followed by a subsequent phrase, also of four bars. Schubert extends the phrase by two bars” (pp. 33–34). Brody has misconstrued the irregularity. Schubert set each line of the poem quite regularly to two bars of music, but Goethe’s lyric has an unusual seven-line strophe, and hence the musical extension is due to the exigencies of the poetry.

Descriptions of form are sometimes inept and even confusing. After noting that most settings of Goethe’s ballad “Der König in Thule” are strophic, Brody says, “Curiously, Schubert favors the older Bar form again, a a b for each verse” (p. 31). The real situation is never clarified. Actually, Schubert did compose his song of musical strophes (in Bar form), each of which carries two stanzas of the poem.

Unexplained assumptions flaw the commentary. For instance, at the end of her discussion of “Gretchen am Spinnrade,” Brody writes, “For musical reasons, Schubert adds the refrain Meine Ruh, etc., at the close” (p. 29). She gives no explanation of what those “musical reasons” might be. (For one hypothesis, cf. Stein, p. 72.)

There is no guide to the different editions of the songs and no acknowledgment of the specific editions used for discussion. An all-too-brief bibliographical note about scores mentions the availability of many of the songs in Peters, International, and Lea & Pocket Score editions. No Gesamtausgaben are listed. It is true that most of the songs discussed are generally available in many editions with no significant differences for the level of study intended. But this omission is regrettable, for it suggests an uncritical attitude toward such matters. And it sometimes gives rise to difficulties. In the case of Liszt, whose songs appear in none of the editions mentioned, one might expect the Breitkopf & Härtel edition to have been used, since it is the most universally available source. And yet a discrepancy in one song reveals not only that Brody did not use that edition, but also that she was not aware of variants among different editions. She notes that the piano introduction of “Vergiftet sind meine Lieder” is customarily omitted in performance (p. 213); but the Breitkopf & Härtel edition has no piano introduction (Franz Liszts musikalische Werke, Ser. VII, Vol. II, p. 135). Its editor, Peter Raabe, does print in his critical notes (p. xiii) a four-bar introduction that appeared in a French edition of the song.

This carelessness about source matters extends to the poems as well. Professors Fowkes and Brody do not always deal satisfactorily with the various emendations composers have made in the original poems. For example, the authors mistakenly use a later, revised edition of Heine’s Buch der Lieder instead of the original 1827 edition from which Schumann drew the texts for Dichterliebe and other songs. This leads them to the erroneous conclusion (pp. 15–16) that Schumann made extensive and substantive changes in “Aus alten Märchen winkt es” (Op. 48, No. 15) when, ironically, this is one of the poems the composer did not meddle with. To clarify this and other situations the authors need have looked no further than Philip Miller’s The Ring of Words ([New York,
In general it is difficult to read this book because of the low quality of the writing. Imprecise formulations, poor continuities, redundancies, awkward sentence fragments, and non sequiturs abound. The text is strewn with gratuitous observations, such as the following comment on Loewe’s “Prinz Eugen”: “Observe how this opening triadic melody... resembles the beginning of Kurt Weill’s ‘Mac the Knife’” (pp. 205–6). And the writers overuse the pedagogically juvenile and literally tiresome rhetorical question. Of “Der Tod, das ist die kühle Nacht,” Fowkes asks, “What sort of dream will Heine have in death? Or is death a sleep in which one dreams of life?” (p. 243).

The most deeply bothersome aspect of both the literary and musical analyses is the lack of any perceivable critical method. Remarks about poetic meter, rhyme, form, diction, and meaning do not grow from any explicit or implicit theoretical or aesthetic convictions on Professor Fowkes’s part. Professor Brody’s musical explications have a vaguely random quality because she has not constructed any reasoned basis for the discussion of the musical articulation of poetry. Neither author imparts any system to help student readers in their comprehension of this book or in their own further study. And let us hope that there will be further study, for the poetry and music of the German lied are done an injustice by this book. It is a shame that such a fine conception was not more professionally and engagingly realized.

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