

BREVILOQUENZA COMONISTICA - ROBERT SCHUMANN AND FRAUENLIEBE UND LEBEN (PART V)

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SUMMARY. Robert Schumann, one of the most famous Romantic composers of the first half of the nineteenth century, by his lieder *Frauenliebe und Leben* made me to feel and to want also, to send this personal reflection of music that addresses the heart of the women to those to whom I've extended the positive leaven to approach this music so special: the lied. Driven by the success in singing these lieder by Robert Schumann I decided to behave like a true pedagogue and delimit into the entire study (which contains eight parts), three very important things necessary to approach this genre:

1. to present the poetic content that harmoniously combines the poetry with the precise notes entered;
2. to develop sensitivity, understanding of the poetic text;
3. to introduce some voice technical means necessary to approach these lieder.

Keywords: Lieder, poetry, music notes.

Easy browsing **Robert Schumanns'** Lieder *Frauenliebe und Leben* an inner joy cover me that I played this music in public and I decipher, in terms of a lieder singer, the contents of a musical text written by a famous composer – **Robert Schumann**² on the lyrics of a famous poet: **Adelbert von**

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² **Robert Schumann** (8 June 1810, † 29 July 1856) was a composer and pianist Germany, one of the most famous Romantic composers have the first half of the nineteenth century. An intellectual and an aesthetic, his music, rather than any other composer, reflects the deep personal nature of Romanticism. Introspective and often whimsical, his early music was an attempt to break with the tradition of classical forms and structures which he considered too restrictive. Few understood him during his lifetime, but much of his music is now considered bold originality of harmony, rhythm and form. The 1840's can be considered as the most prolific career of **Robert Schumann**. By that year he wrote almost exclusively for piano but this one year consists almost one hundred and fifty pieces. Biography of **Robert Schumann** is to be included in a storm track, sweetness, their doubt and despair are all assigned different feelings aroused by his love for **Clara**, his wife. But it would be wrong to say that only the influence led to the perfection of composition and textual *Frühlingsnacht, Im wunderschönen Monat Mai* and *Schöne Wiege meiner Leiden*. The main cycles of compositions from this period were those of **J. von Eichendorff Liederkreis** (op. 39), *Frauenliebe und Leben* of **Chamisso** (op. 42), *Dichterliebe* of **Heine** (op. 48) and *Myrthen*, a collection of songs including poems by **Goethe, Rückert, Heine, Byron, Burns** and **Moore. Belsazar** pieces (op. 57) and *Die beiden Grenadiere* (op. 49), both in the writings of Heine, highlighting the best talent as a composer of ballads, although less dramatic ballad akin than his lyrical introspection. As Grillparzer said, "He created a new world, an ideal, in that its movements are almost like its desires." (Reference: *Wikipedia, the free encyclopedia*, c.v. "Robert Schumann").

Chamisso³.

Because I lived, like many other mortal, moments of maximum "fall" into the passion, when I felt a knot that tightens around the neck and not let me breathe, I tried to understand THE WOMAN referred to **Robert Schumann**.

I was known the saying "*Talent works, genius creates*" and then I looked for a harmonious collaboration between genius and talent, between composer and performer to expose THE WOMAN by my voice in public concerts as a whole sprung from a single soul. And what was my reward to my daring attempt? Passed on artistic joy in the listeners' eyes, where reason could fail, but not the feeling.

I won't to send my personal reflection of music that addresses the heart of the women to those to whom I've extended the positive leaven to approach this music so special: the lied. Driven by the success in singing these lieder by **Robert Schumann** I decided to behave like a true pedagogue and delimit into the entire study (which contains eight parts), three very important things necessary to approach this genre:

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2. to develop sensitivity, understanding of the poetic text;
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What we can experience, we – the lieder' interpreters, is the intonation of speech sounds included in the scores, something completely unschooled. It says that the intonation is usually determined as any other linguistic element, by the context, and in our case even by the musical notes above each word entered.

Be not so?

In order to have a detailed picture of the phenomenon of the intonation of speech sounds we will continue our study, with the fifth lied from **Robert Schumann's** *Frauenliebe und Leben: Helft mir, ihr Schwestern*⁴.

"*Romantic music remains the focus of human interests beyond that time, the mode or chronology. The light of the romantic music survives anywhere, anytime, beyond civilizations and ages...*" said the musicologist **Petruța Coroiu** in its latest publication⁵.

³ **Louis Charles Adélaïde de Chamisso**, known as **Adelbert von Chamisso** (30 January 1781, † 21 August 1838) was a German botanist and writer of French origin. His poetry is of a sentimental and romance is in line later. His early writings include a translation of the verse tragedy of *Le Comte de Comminge*. As a poet **Adelbert von Chamisso's** poems distinguished by cycle-*Frauenliebe und Leben*, describing the love of a woman over a man, from their first meeting, marriage, and until his death, she continued to reveal feelings and after His passage into nonexistence. This cycle of poems set to music was not only but also of composers **Robert Schumann**, **Franz Paul Lachner** and **Carl Loewe**. (Reference: *Wikipedia, the free encyclopedia*, c.v. "Adelbert von Chamisso").

⁴ Free translation: *Help me, ye sisters...*

⁵ Coroiu, Petruța, *Cronica ideilor contemporane* vol. 7, Ed. Univ. *Transilvania*, Brașov, 2010, p.3.

Women's passion in this song is a transfiguration to Light of to her lover, He became the substance of things, the substance of her life itself, that resonant waves coming from inside to outside touch, an embrace, overwhelm.... Is the wedding day of the young woman in love, when the thrill of bridal veil, of a bouquet of flowers, of the white wedding dress, all of which are intertwined, into a ineffable which is not falling in any pattern but are a magnetic transfusions of a happy soul who pours his emotion in its fullness...

How can we be indifferent and do not resonate with the Words, which arouse in us the passion of listening to and the total identification? But how we deal with Words so that they are not the promise of a simple conversation, but to be transformed into the feelings?

In this way?

Helft mir, ihr Schwestern, Freundlich mich schmücken,

Dient der Glücklichen heute mir, Windet geschäftig Mir um die Stirne

Noch der blühenden Myrte Zier.

Such an interpretation of the text would intrigue me and I could be convince to think that, the soloist who sings this song does not know a word she/her utter... If she/he only follow the string of a sounds where are the words, would she/he still understand something of the deep meanings of words and I am confident that nobody could never pronounce the words so flat.

But if it would say so?

Helft mir, ihr Schwestern, Freundlich mich schmücken,

Dient der Glücklichen heute mir, Windet geschäftig Mir um die Stirne

Noch der blühenden Myrte Zier.

To us, it opens roads, I do not know how wide, but in any case, for sure is inviting. If we make an immediate connection between Speech and Thought, we'll find a logical interpretation of these words. But if we achieve to forget ourselves, to halve, and to become the excited young bride, trembling like a reed in the wind before the final preparations of her wedding service, before the most important moment of her life until then, we'll find resonances within the inner speech and the outside speech, being careful to exclude nuances of the word "speech" that approached to the "formula" or to the "translation" and to assemble the space containing these words into a kind of imaginary constructions that can be brought closer to us, every of us understood and experienced ...

But if we say so?

Helft mir, ihr Schwestern, Freundlich mich schmücken,

— — — — —
— — — — —

Dient der Glücklichen heute mir, Windet geschäftig Mir um die Stirne

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— — — — —

Noch der blühenden Myrte Zier.

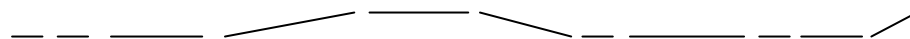
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A great disappointment lives that bride! Not enjoy anything or anyone; none of her wedding day, none of her people that surround her in this day, which supposed to be the greatest day of her life, none of the fact that her destiny will be unite with her beloved ... But she really loves? Alternatively, it is lived the disappointment of a revealed betrayal just on the day that should be the most beautiful and most happy day of her life?

Is that how **Robert Schumann** saw the young bride? Certainly not. This song's in *B flat major* tonality, a *ziemlich Schnell* in a stanza form, has such a clear way to express the emotions, that if we are just following the words, surely you'll know how to utter them. But we should not be limited just to music, not because this could not be enough, but **Robert Schumann** had given to the words their importance, paired them in music, transcribed with his own emotions into sounds absolutely magnificent rising them to a concept, seeking for an artist to feed them with his own blood and own life, made them grow up until will touch the level of a image of the Fate.

And this woman's happiness continues in the arms of her lover, where she will find peace and will be able to remember with pleasure all the emotion of that blessed day ... That tells to me, the interpreter, to utter these words, to interpret it, but I wonder: it is the only way it can be done, as I have illustrated below?

Als ich befriedigt, Freudigen Herzens, Sonst dem Geliebten im Arme lag,

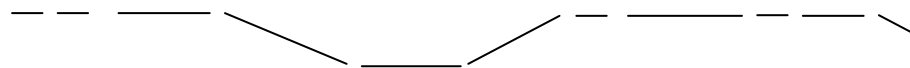


Immer noch rief er, Sehnsucht im Herzen, Ungeduldig den heutigen Tag.



If we will utter so?

Als ich befriedigt, Freudigen Herzens, Sonst dem Geliebten im Arme lag,



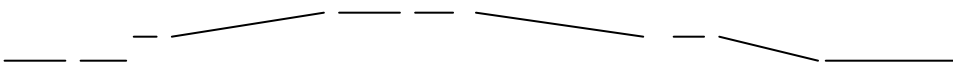
Immer noch rief er, Sehnsucht im Herzen, Ungeduldig den heutigen Tag.



We feel again, the same regret of this Women already married, that remembering of a bad event happened or aware even in the wedding day, which only bring sorrow and sadness in the her soul overwhelmed with doubts and anxieties ... Tonalties (major) so clear, even they migrate to other tonalties does not allow us to interpret in this way. We are tied to music, melody, harmony, which by increasing international successive sequences shown to us a young bride remembering her emotions, her positive emotion that is not filled with doubt, sorrow or sadness.

Going forward, we find the following text, which I will present in some different interpretative possibilities:

Helft mir, ihr Schwestern, Helft mir verscheuchen Eine törichte Bangigkeit,



Daß ich mit klarem Aug ihn empfangen, Ihn, die Quelle der Freudigkeit.

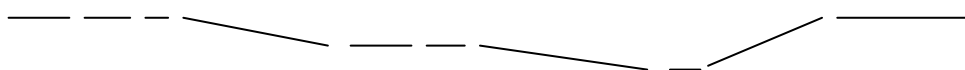


What are we trying to convey here? The young woman and her uncertain feelings they aroused in the heart of her beloved, has moments of anxiety, fearing that he might change his mind and not to appear at the wedding, at the meeting for life with her ... Her love is unconditional and She is reproaching to herself that she could have doubts about him and her choice, about Him, who is the "source of her joy"

If we possible interpret these words as we utter, they will be heard even so, as an extension of what we are resonate, like a huge sounding board, within ourselves. Each phrase told in this way, then will be amplified in our inner and the words loaded with feelings and sounds are sent back out, toward to the listener. What it will hear are not the words and notes included in the score, but just the heavenly echo of the inside sayings the interpreter, the intimate spheres echo resonance of the performer and his duplication into the music.

But if we are saying the text in this way?

Helft mir, ihr Schwestern, Helft mir verscheuchen Eine törichte Bangigkeit,



Daß ich mit klarem Aug ihn empfangen, Ihn, die Quelle der Freudigkeit.

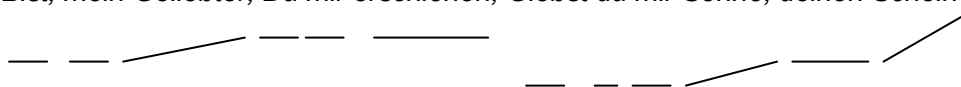


Again I've presented this doubt that given the bride's soul a tortured inner worries and that makes her, to the end of the lyrics to doubt even more and ask herself if He is really Her "fountain of happiness". If these lyrics were to be interpreted as I've proposed, how does **Robert Schumann** wrote this song like? Very different, in my opinion, as it appears in the score. Therefore we, the interpreters of lied, we distinguish ourselves clearly from the performers of the text spoken, by the actors from the theatre, which can do a literary text in a variety of interpretive options, can add pauses or breaks off from the literary discourse, demonstrating that speech does always have the power to say or to convince. While we, the interpreters of lied are tied by the literary text and the music underneath each word, having the right to say and feel the music listening and learned the musical dramaturgy of the sung text. Eventually, the deciphering of cipher's musical dramaturgy of a lied and the

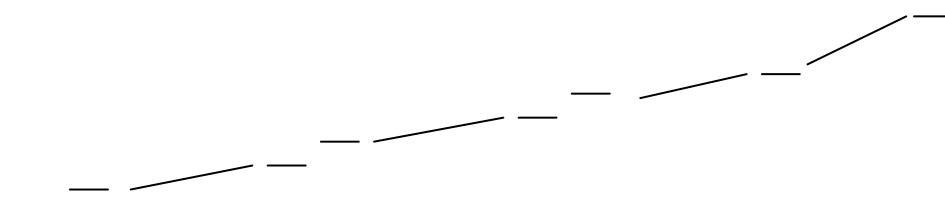
musical talent of the vocal performer made music and words to be interesting and made the listener feels comfortable and sunken in every word and note the artist exhibited.

The following verses written in ascending intonating sequence presents the adoration of young women to Him, her beloved. With great sensitivity and a late Romantic style of versification feature, and with elegance and a depth of these verses, all made the voice to shout at the sky and the sky to resonate.

Bist, mein Geliebter, Du mir erschienen, Giebst du mir Sonne, deinen Schein?

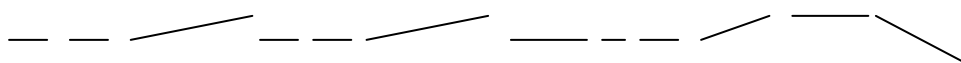


Laß mich in Andacht, Laß mich in Demut, Laß mich verneigen dem Herren mein.

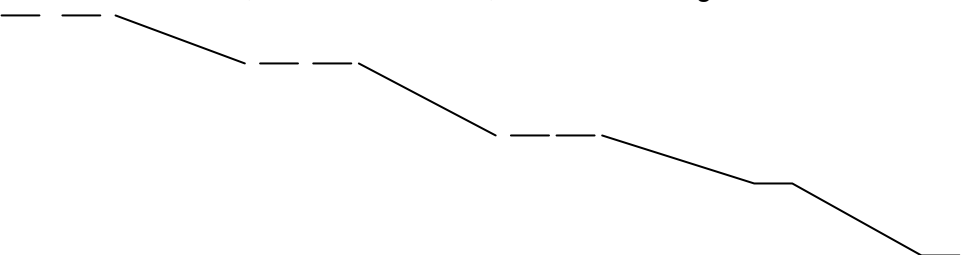


If we continue on that direction of interpretation whit a brides disturbed by doubt, anxiety, how we'll urge say these verses?

Bist, mein Geliebter, Du mir erschienen, Giebst du mir Sonne, deinen Schein?



Laß mich in Andacht, Laß mich in Demut, Laß mich verneigen dem Herren mein.



Under no circumstances, **Robert Schumann's** music will not let us, the lied performers to interpret written text on the notes, although his literary dramaturgy enables. How important is the musician that knows how to decipher the music where the word ceases to speak, and to use the word when the music turns off...

The last part of the lyrics is in my own view, that: *"Get goodbye young bride from yours brothers and sisters"*. The young women know with certainty that she will unite her destiny with her teenage dreams prince, with the man with whom She wants to stay a lifetime. Strangely, the most chromatic part is found in this unusual end trying to illustrate, in my opinion, her regrets concerned that separation to the childhood friends, to the childhood, to the adolescence, moving among married women. The end of the lied, with solo piano is like a bride marching down the aisle-accompanying suite.

Verses written in the same adoration and devotion to her loved transpose us, once again, into the world of the perfect love, of the love without limits, where love is shared and made to last.

Can we utter them like this?

Streuet ihm, Schwestern, Streuet ihm Blumen, Bringet ihm knospende Rosen dar,

Aber euch, Schwestern, Grüß ich mit Wehmut Freudig scheidend aus eurer Schar.

The sadness to leave the childhood friends is greater than the joy of marrying your loved one. A young woman who utters in this way the verses certainly could not overcome doubts over the betrayal she felt, could not forgive, nor has the courage to end the relationship that is unfortunate and sink her in the quagmire of her own election.

But if we will interpret the verses like this?

Streuet ihm, Schwestern, Streuet ihm Blumen, Bringet ihm knospende Rosen dar,

Aber euch, Schwestern, Grüß ich mit Wehmut Freudig scheidend aus eurer Schar.

I feel in this version of verses interpretive the same power of that shared passion watches that enjoy everyone's dazzling heart. Reading the musical dramaturgy, as is natural and preferred way of doing for us the lied interpreters, I found that overlap in a very successful manner.

I managed, in different ways of saying through a careful compression the densification of the words meaning so that, all these will strive for consistency and to provide feelings where is not able to communicate through words alone or through music only.

And ... let's not forget that each lied from the this cycle of lieder: *Frauenliebe und Leben* de **Robert Schumann** reflects another image of a certain stage in the evolution of Women sentimental development, all designed in a such compositional mastery that is breathtaking you, and forces you to perform them with honesty, providing to the listener public a really good and a passionate moment of a true love elegy.

(Translated from Romanian by Claudia Pop)

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