

## **BREVILOQUENZA COMPONISTICA – ROBERT SCHUMANN AND FRAUENLIEBE UND LEBEN (PART III)**

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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<sup>2</sup> on the lyrics of a famous poet: Adelbert von Chamisso.<sup>3</sup>

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<sup>2</sup> Robert Schumann (8 June 1810, † 29 July 1856) was a German composer and pianist, one of the most famous Romantic composers of 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. *Belsatzar* 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").

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. Moreover, 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 will not to send my personal reflection of music that addresses the heart of the women to those to whom I have 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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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 third lied from Robert Schumann's *Frauenliebe und Leben: Ich kann's nicht fassen, nicht glauben*<sup>4</sup>

Written in a minor tonality, *C minor*, the tonality of death and of the funeral marches, *mit Leidenschaft* (with passion) in a triple rhythm, that lied is one of those songs born from the disturbing passion, which makes us feel the desires not belonging to daily plan of the Clock ticking careful and weary of life, but dream to have access to some ecstatic moments where the loved ones voice's attractiveness floats above us.

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<sup>3</sup> 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").

<sup>4</sup> *I can't grasp it, nor believe it*



This variant of the intonational speech sounds seems to me to be the result of a vibrant, fearful or hoping living that perish easily, easily, goes slowly to crush, been something that eats the inside, waiting for something to be happen, expecting and accepting the Fate.

This latest version is closest to that proposed by Robert Schumann's music in which the despair, anxiety, agitation, pending acceptance by Him of Her unconditional love, of Her total love...

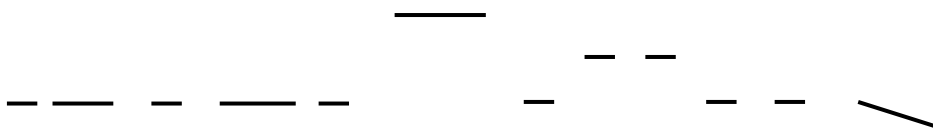
If in previously lied we became the preserver of Her secret passion, with all Her being paired in the words and, in the same time, with the whole suspension while She's awaiting His response to the call of Her heart, in this lied we will find out His confirmation in loving Her, which comes across with these words: *Ich bin auf ewig dein*<sup>6</sup>

Brilliant composition is done by chorded successions granted slur from *C minor* to *E-flat major*, then in *B flat major*, *D major* even to conclude this agreement by the seventh section of *Si-flat major* that will solve in *E flat major*, the relative tonality of the beginning of lied about we are talking. All these observations are added to the *etwas langsamer* dynamic indication, when She recounts Her dream and receives confirmation of His love. Also, if in the first part all the chords that accompany the words were written with *staccato*, the *legato* enjoy this section, beginning in *p* and has small dynamic growth.

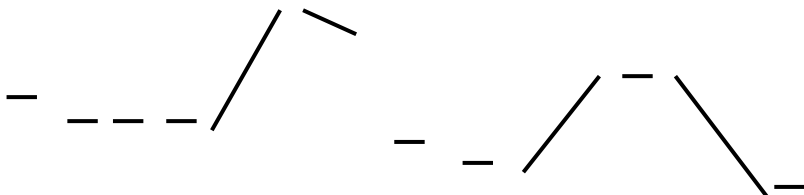
The speech design of these two musical sections contain many repetitive notes and a chromatic upwards or downwards, without using musical intervals that jump too high up. There are Sexta intervals used only three times throughout the lied, (first and last are sexta preceded by an *appoggiatura breve* that add passion in interpretation).

The musical imagine of the words is represented by this:

*Ich kann's nicht fassen, nicht glauben, Es hat ein Traum mich berückt*



*Wie hätt er doch unter allen, Mich Arme erhöht und beglückt?*



<sup>6</sup> *I am thine eternally*

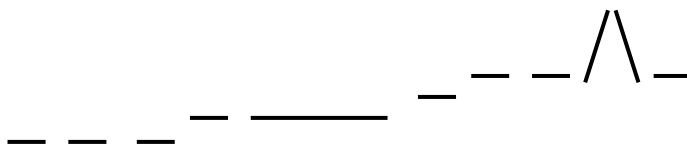
Although an interrogation should have its way normally up, Robert Schumann chose to offer it, the lowest note of all musical speech so far. How we will interpret this? Certainly without the use of *chest voice*, which thicken the voice and it would distress the context of dreams and agitation from the dream, but we recommend to use the middle registry of the soprano voice, which even without a great intensity as strong as the chest voice, this voice offers innocence, joy, exactly what you need in this musical and dramatic context.

The next section of music is a passion contaminated speech: Her words sounded extinguished, ecstatic, been felt just the vibration of the young women's exactly image of what She saw in her dream, because while listening to the echo reflected her own love, she woke up and ... He ... was not there.

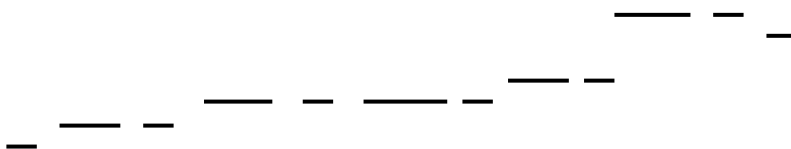
Words that transcend consciousness must be interpreted with great love and sincerity to be credible, and in an audible contrast to what is coming, when She awakes and does not find Him, although He appears in her dream, so close! Again, there are repetitive notes and small intervals until that chromatic scale coloured the sound image of a disappointing awakening from the dream.

The musical image of the words is represented by this:

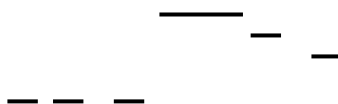
*Mir war's, er habe gesprochen: „Ich bin auf ewig dein,“*



*Mir war's - ich träume noch immer, Es kann ja nimmer so sein.*



*Es kann ja nimmer so sein.*



What we can see in all musical sections of this lied, are the short words, mostly monosyllabic, expressing thoughts, clear feelings, expressing continuous walking, Destiny's pure line stars.

The next section of music is written a third higher than the original material, the melodic conduct respecting the relative tonality to the basic tonality and represents that desire for resumption of the dream, to continue the happiness shared in dream. A small dimension coda in *adagio* makes the difference between the parties, which seems a bridge to the A part. Going descendant of the code belonging to B varied part, has some words of a special emotional charge that should be moulded in performer's inner: *In Tränen unendlicher Lust*<sup>7</sup>

The A part is resumed in *p*, with chords in the same *staccato*, which continues with a musical *intermezzo* fragments in a second relationship to the last repetition of the thoughts raised by the words: *Ich kann's nicht fassen, nicht glauben*.

The simplicity and beauty of the movement of an area as a continuous curve, which vibrates louder or extinguished, as the intensity of speech requires make us, us – the singers, to find right words in a speech resonance articulate and to make them intelligible, clothed with the German language, which becomes sweet and melodious when music is involved.

I think we need to have a great love and great patience as we seek to understand and especially, to render the Soul beyond the words ... not just be a reflection of their own image.

And do not forget that each lied of the *Frauenliebe und Leben* by Robert Schumann reflects a different image at some stage in the evolution of Women's feelings, all of which are designed in a compositional mastery that breathtaking and force you to interpret them with sincerity, giving to the public who is a good listener, a truth of a really and a passionate love stories.

(Translated from Romanian by Claudia Pop)

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<sup>7</sup> *In tears of infinite bliss*. Context refers to the women's wish to be swallowed by death while She is swinging in loving arms.