OPERA, OR THE DOING OF WOMEN:
THE DRAMATIC WORKS OF INGEBORG VON BRONSART (1840-1913)

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ABSTRACT

In the early 1890s, Ingeborg von Bronsart (1840-1913) was hailed by the German musical press as the “first lady” of the German stage. Her first two extant dramatic works — Jery und Butely (Singspiel, 1873) and Hiarne (grosse Oper, 1891) — had captivated audiences and were met with enthusiasm from critics. By 1904, Arthur Elson noted that Bronsart was “one of the few really great women composers.” Yet by the time her last opera, Die Sühne, premièred in 1909, the magic had faded. Critics rejected the work as unimaginative, while audiences stayed away. Bronsart and her works quickly disappeared from the repertoire and from history.

Employing manuscript and contemporary published sources, Chapter One examines Bronsart’s life and the rich artistic circles in which she lived and worked. Chapters Two, Three and Four are devoted to each of Bronsart’s three extant operas. The individual works are considered with respect to their genesis as well as to more general matters of plot and dramatic structure. Because little is known about Bronsart’s music, in order to obtain a better understanding of her style a substantial portion of my discussion concentrates on the musical analysis and dramatic interpretation of each opera. Focusing on the specific numbers and scenes that I consider to be of significant interest, I examine the vocal writing, harmonic language, formal structures, unity and continuity. The thesis concludes with an exploration of broader historiographical issues of reception, gender, genre and aesthetic value, laying the foundation for a renewed interest in this unique composer and her works.
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Dedicated to Caitlin and Christine.
Introduction

In 1910, approaching her 70th birthday, Ingeborg von Bronsart (1840-1913) wrote to Marie Lipsius, her friend and biographer, expressing her gratitude for Lipsius's statement that she [Bronsart] was “the first and until now the only German woman dramatic composer,” and that she was also “the first woman to have brought a large opera (Hiarne) to the stage.”

Lipsius, better known by her pen name La Mara, was not the only one to hold a high opinion of the composer. According to published reviews of Bronsart’s first two extant operas — Jery und Bätely (1873), and Hiarne (1891) — both audiences and critics greeted Bronsart and her works with enthusiastic praise. For example, Paul Simon, writing as the editor of the Neue Zeitschrift für Musik in 1890-91, praised her as a “creative tone-poet of the innermost heart with temperament and artistic conviction,” whose work was clearly influenced by the New German triumvirate of Liszt, Wagner and Berlioz. More substantially, Simon clearly stated that due to extensive studies, talent, perseverance and creative strength, women composers had collectively reached an “intellectual crossing” (“eine geistige Reise”) that enabled them to generate “highly-important works” (“hochbedeutende Werke”). Yet by the time Bronsart’s third and final opera, Die Sühne, premiered in 1909, the magic had faded: Bronsart and her works soon fell into oblivion.

Despite the inherent interest one might expect in the “first lady” of the German stage, today’s scholars have not yet given Bronsart the attention she deserves.

My own interest in Ingeborg von Bronsart was sparked when I attended a symposium on nineteenth-century women song composers, held at the University of Victoria in the fall of 1996. The majority of the scholarly papers read there focused on the works of Clara Schumann, Fanny Hensel, Josephine Lang and Alma Mahler, but at an evening concert presented as part of the symposium, Alexandra Browning performed several of Bronsart’s lieder. I was surprised to learn later that Bronsart was successful and highly regarded as an opera composer — a field in which few women had endeavoured to try their hand — and I thus was thus determined to learn more about her.

My interest in Bronsart as a woman composer is matched by a growing curiosity with regard to gender and representation in opera. Recently opera criticism has directed its attention to the role of women on the opera stage, with a particular emphasis on how women characters are treated within certain nineteenth-century plot archetypes. In her groundbreaking book, *Opera, or the Undoing of Women*, Catherine Clément demonstrated that these plot archetypes more often than not end with the “undoing” or death of women characters.4 Carolyn Abbate, on the other hand, has countered this evidence by proposing that the prominence accorded the female voice might be considered as a form of “empowerment” or “envoicing” that has the potential to subvert this kind of plot.5 An explosion of books and articles continues to broaden our understanding of gender in opera, but with only a few exceptions very little space has been devoted to any discussion of

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4 Catherine Clément, *Opera, or the Undoing of Women*, translated by Betsy Wing, foreword by Susan McClary (Minneapolis: University of Minnesota Press, 1988).
dramatic works by women composers. What intrigues me with regard to gender issues in operas by women composers is the presence of a female compositional voice, and in the case of Bronsart, the question of what kind of voice a woman composer might have, coming from an operatic tradition of men like Lortzing, Marschner and Wagner. Hence the title of my dissertation is not entirely facetious or tongue-in-cheek, but an unequivocal statement on what this project is about.

Bronsart’s life story has yet to have been told in full. Marie Lipsius’s extensive biography and Elise Polko’s “biographisches Skizzenblatt” (biographical sketch), both published in 1888, still leave a substantial gap in our knowledge. More recently, James Deaville has been working towards a full-length biography, but his work has not yet been published. In Chapter One, my own effort to draw a more complete portrait of Bronsart relies on the work of these three writers, supplemented by many of Bronsart’s own letters, and scattered references about her found among the writings on more well-known figures such as Liszt, Wagner, and Bülow.

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Chapters Two, Three and Four are devoted to each of Bronsart’s three extant operas. Each work is considered with respect to its genesis as well as to more general matters of plot and dramatic structure. Because little is known about Bronsart’s music, in order to obtain a better understanding of her style a substantial portion of my discussion concentrates on the analysis and dramatic interpretation of each opera. Focusing on the specific numbers and scenes that I consider to be of significant interest, I examine the vocal writing, harmonic language, formal structures, unity and continuity. Since scores are not widely available, I have included many musical examples and diagrams in support of the analytical sections.

Bronsart’s case also raises several broader philosophical questions which are addressed in Chapter Five. By whom was she influenced among the traditionally male composers of opera? As a pupil of Liszt and wife of Hans von Bronsart, himself a composer and one of the more vocal proponents of the New German School, one would expect the influence of Wagner and the New Germans to be strong, yet she vehemently denied any influence from Wagner.9 More importantly, if Bronsart’s works were so successful, why have they since disappeared from the stage? Since each of her three operas represents a different genre, the answer to this question must be explored for each opera individually. I approach her first opera, the Singspiel Jery und Bately, from the perspective of how viable the genre still was in the last half of the nineteenth century. Certainly the legacy of Wagner and Bayreuth loomed large in the late nineteenth and twentieth century imagination, overshadowing countless other composers, men and women alike. A unique situation thus developed, where two opposing yet interdependent operatic cultures existed side-by-side: one manifesting itself in the “modern,” towering works of Wagner, the other

old-fashioned (works by Lortzing and Weber, as well as newly-composed operas) but continuing to exist, if not thrive, on the thirst of theaters and the opera-going public for a simple evening’s entertainment. In this respect, Bronsart’s second opera, *Hiarne*, regarded by early critics as “Wagnerian,” may be better viewed as a parody, part of a Wagnerian “counterculture” that avoided competition with Wagner. *Jery und Bätely* and *Hiarne* established Bronsart’s reputation as a composer for the stage, a reputation grounded in expectations for future works. But in the end, with *Die Sühne*, Bronsart’s last and least successful opera, the composer alienated her audience by refuting those expectations, by stepping too often from the very elements that made the first two operas appealing.

Arthur Elson called Ingeborg von Bronsart “one of the few really great women composers,” but whether her works merit revival or inclusion in the canon is open to question. As we shall see in the analytical chapters, the artistic merits of Bronsart’s operas are many: she was an eloquent, skilful composer with a command of form, who was adept at recognizing the inherent qualities and remaining true to the material that she chose to set. Yet value is contingent on a number of factors other than artistic merit. While performance, reception and publication are crucial to the way in which value is perceived, solving the equation also involves untangling the complex relationship between gender and genre, and how those two factors colour the ways in which value is determined. Gender and genre carry implicit and explicit sets of expectations. Because of these expectations, I believe that Bronsart’s early success and the reputation it established may have also led to her downfall. Ultimately, her place in history — whether as artist or artefact — may depend on finding new ways to determine aesthetic values, an issue that I explore during the course of this project.

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Chapter One
"Composing a Life"

The attempt to provide a complete picture of the life of an artist such as Ingeborg von Bronsart presents the scholar with a difficult task. Throughout her adult life, Bronsart travelled extensively, cultivating a wide circle of friends, patrons and professional acquaintances that included some of the foremost musicians, poets and critics of the time. Consequently, primary sources such as letters, manuscripts, and other documents are scattered widely, some have only recently been catalogued, others remain as yet inaccessible, and undoubtedly much more has been lost over the course of time. Early biographies were written by La Mara (Marie Lipsius) and Elise Polko, but both were published in 1888, leaving a substantial gap in our knowledge about Bronsart's last twenty-four years. Additional bits and pieces of information can be found in reviews, concert announcements, and in all-too brief and infrequent references to Bronsart in writings on more prominent figures such as Liszt, Wagner and Bülow. Thus the modest narrative that follows is a compilation of many threads woven from unpublished letters, early biographies, and secondary sources.

The fact that Bronsart was esteemed as a "German" composer is noteworthy given the fact that her early childhood and youth were spent in St. Petersburg, Russia, where she

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1 For example, a large collection of letters exchanged between Ingeborg and her husband Hans von Bronsart, held at the Thüringischen Hauptstaatsarchiv in Weimar, has only recently been catalogued. See Jan Neubauer, "Der Nachlaß 'Hans Bronsart von Schellendorff' in Thüringischen Hauptstaatsarchiv Weimar," (M.A. thesis, Institute für Musikwissenschaft, Alte Musik und Kirchenmusik der Hochschule für Musik Franz Liszt, Weimar, 1999). Unfortunately, this collection is at present inaccessible because the Archiv is closed for renovations until 2002.

was born on 24 August 1840. Her father, Wilhelm Stark, was a Swedish citizen who belonged to the Russian Merchants’ Guild and was a member of the Swedish Ecclesiastical Council in St. Petersburg. According to Ingeborg, Stark remained in that city for more than forty years, but always maintained his Swedish citizenship.³ Ingeborg’s mother, Margarethe Elizabeth (née Ockermann) was also of Swedish descent.

Along with her older sister Olivia (b. 1838), Ingeborg was raised in a musical household. Margarethe was an accomplished violinist who could not read music but had mastered the instrument by watching and listening to others, and Wilhelm played the flute.⁴ The parents, together with the household staff, created musical evenings of Swedish folk songs. As the daughters grew up, these evenings became weekly events attended by artists visiting St. Petersburg. When Olivia was nine years old, the Starks decided that she should begin piano lessons. Ingeborg was considered still too young, but the precocious child insisted on being allowed to participate too, until her parents finally relented. La Mara notes that even at the first lesson, the teacher thought “the little one [Ingeborg] appears to have a great deal of talent,” and that within six months she had surpassed her older sibling.⁵

Within a year, Ingeborg was composing her own small melodies and dances, leading Stark to engage Nicolas von Martinoff — a friend of Liszt, Thalberg and Henselt — to teach his daughter the art of composition. It is difficult to assess just how much the young composer may have learned from Martinoff. According to La Mara, he was a former army officer and dilettante who did not usually teach,⁶ while Polko states that Martinoff was

³ Ingeborg von Bronsart, Hanover, to Marie Lipsius [La Mara], 5 May 1878, Goethe- und Schiller- Archiv, Weimar.
⁴ La Mara, Die Frauen im Tonleben der Gegenwart, p. 130.
⁵ “Schon in der ersten Lection meinte die Lehrerin: ‘Die Kleine scheint viel Talent zu haben,’ und ehe ein halbes Jahr verging, hatte sie die ältere Schwester bei weitem überflügelt.” Ibid.
⁶ Ibid., p. 131.
Ingeborg's piano teacher. In any case, Martinoff, apparently captivated by the young girl's playing, decided to take her on as a pupil. From that time forward, Ingeborg and her sister spent many hours in the Martinoff household, frequently accompanying the family to performances of Italian opera in St. Petersburg. Although her ties to the Martinoff family remained strong, in 1851 Ingeborg also began studies with Constantin Decker (1810-1878). Unlike the aristocrat Martinoff, whose musical credentials are somewhat questionable, Decker was a pianist, composer and harmony teacher. One short year after beginning studies with Decker, Ingeborg, then only twelve years old, held her first concert in the salon of Count Ruscheleff-Besborodko, featuring one of her pieces, a small composition for orchestra.

After the concert in Ruscheleff-Besborodko's salon, Ingeborg found ample opportunities to perform. Her parents still held weekly gatherings, at which she displayed her talent for solo performance, accompaniment, and sight-reading. By this time she was a confident and poised performer, as she demonstrated in 1854 at a concert at the Michel [sic] Theater in St. Petersburg. In the middle of her performance of Chopin's E minor Concerto (performed with orchestra and from memory), one of the piano strings suddenly snapped.

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9 La Mara, *Die Frauen im Tonleben der Gegenwart*, p. 131. According to La Mara, the piece was orchestrated by Decker. La Mara does not indicate what other works may have been on the program.
and began to rattle audibly in the neighbouring strings. Ingeborg had the presence of mind
to continue playing with her left hand, while reaching into the piano with her right hand to
remove the broken string.¹⁰

Throughout these early years, Martinoff continued his mentorship of the young
composer. Ingeborg spent much of each summer at Martinoff’s country estate near
Schlüsselberg, where she learned to swim, ride horses, and play billiards. These periods of
physical activity were intended to improve her health and to protect the young artist against
the strain resulting from intense musical activities.¹¹ Martinoff also introduced her to the
Russian aristocracy, and she quickly became a favourite of the Grand Duchess Constantin.
When the Grand Duchess celebrated her birthday at her summer castle at Pawlowsk near St.
Petersburg, Ingeborg participated by singing in an operetta, performing a rôle written
ever for her.¹² That performance was fortuitous in two respects: Ingeborg earned the
Grand Duchess’s patronage and, in addition, she was introduced to a young German pianist,
his future husband Hans von Bronsart, who was in St. Petersburg on a concert tour.¹³

Ingeborg quickly gained the attention of artistic as well as aristocratic circles. At age
ten, she met Anton Rubinstein, with whom she maintained a warm friendship from that time
onward. Rubinstein was captivated not only by Ingeborg’s playing, but also by her
compositions, commenting that “she certainly plays very beautifully, but what especially

¹⁰ Ibid., p. 132.
¹¹ Elise Polko notes that intense musical activities caused the young Ingeborg to “faint” (Ohnmacht). (Polko, “Biographisches Skizzenblatt,” p. 142). La Mara asserts that Ingeborg’s nerves were so sensitive that “when she played a trio for the first time at age nine, she
fainted at the sound of the instruments together.” [“Ihr Nerven, die früher so empfindlich
waren, daß, als sie mit neun Jahren zum ersten Mal Trio spielt, der Zusammenklang der
Instrumente sie ohnmächtig macht.”] (La Mara, Die Frauen im Tonleben der Gegenwart, p. 133).
¹² The rôle was Columbine in an operetta entitled Arlequin prestidigitateur, libretto by Count
Solohub, music by Carl Lewy. (La Mara, Die Frauen im Tonleben der Gegenwart, p. 133.
¹³ Ibid.
interests me about her is her talent at composition." Rubinstein's interest was well-founded: by the time she was fifteen, Ingeborg's first published works were beginning to appear. In 1855, Berhard, a St. Petersburg firm, published three Études, a Tarantella, and a Nocturne for piano. Another St. Petersburg publishing house, Johansen, printed six Russian Lieder on texts by Lermontov. Several more piano works, such as sonatas, variations, toccatas and fugues, were written but not yet published at that time.

The outbreak of the Crimean War in 1853 brought significant changes to Ingeborg's life because her mentor, Martinov, was recalled into the army. With Martinov gone, her musical education was entrusted to the capable hands of his friend, Adolph Henselt (1814-1889). Henselt had settled in Russia following studies with Hummel in Weimar and an extensive concert tour. By 1838, he was "highly successful in St. Petersburg . . . was made court pianist, teacher to the imperial children, and soon afterwards, music inspector of the imperial girls' schools." Henselt's credentials were impeccable: highly regarded as a virtuoso pianist, composer and pedagogue, his piano technique was said to provide a link between that of Hummel and Liszt. Ingeborg remained under Henselt's tutelage for almost two years (1855-57), at which time it was decided that she should leave St. Petersburg and make her way in the larger musical world. Ever since her first meeting with Hans von Bronsart, she had "dreamed of distant lands and people," and begged to be allowed to study with Liszt in Weimar.

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14 "Sie spielen ja sehr schön, aber was mich besonders an Ihnen interessiert, ist doch Ihr Kompositionstalent." Polko, "Biographisches Skizzenblatt," p. 142.
15 The Russian Lieder may have been lost. They are noted in La Mara's list of Ingeborg's published works (Die Frauen im Tonleben der Gegenwart, p. 137), but are not included in James Deaville's list in "Bronsart, Ingeborg [Lena] von," New Grove Dictionary of Women Composers, Julie Anne Sadie and Rhian Samuel, eds. (London: MacMillan, 1994), p. 88.
17 Ibid.
Accompanied by her mother and sister, Ingeborg, now eighteen, set out for Weimar in early 1858. Along the way, Margarethe became ill and decided to stay in Karlsbad to take a cure, permitting the two sisters to continue to Weimar on their own.\footnote{Ibid.} They arrived at Liszt’s home, the Altenberg, without mishap. Ingeborg carried with her a letter of recommendation from Henselt, and after a brief audition, Liszt accepted her as a pupil. She had taken along some of her own compositions as well, including some of her fugues for the piano. According to Arthur Elson, “the experienced master [Liszt] rather doubted if the charming apparition before him could produce such an intricate work as a fugue without receiving aid.”\footnote{Arthur Elson, \textit{Woman’s Work in Music} (Boston: L.C. Page & Co., 1904), p. 222.} Liszt apparently gave her a new theme and requested that she write another fugue. What happened next provided the fuel for what is perhaps the most popular legend surrounding Ingeborg, retold in almost every source, and thus cited in full here. As Polko recounts the incident:

Of course the master’s wish was fulfilled in the shortest period. Liszt sat at the piano with the lavish, most serious fugue pages, in order to play the work. Then followed a meaningful “Hm!” And turning around to the young composer, he said, with his hearty laugh and mischievous look, “But you certainly do not look like it!” The answer, given with glowing cheeks and flashing eyes, pronounced in exotic-sounding German: “I’m certainly very happy that I don’t look like a fugue!”\footnote{“Selbstverständlich wurde der Wunsch des Meisters in kürzester Zeit erfüllt. Liszt setzte sich mit dem ihm überreichten ernsten Fugenblatt sofort an den Flügel, um die Arbeit zu spielen. Dann erfolgte ein bedeutungsvolles ‘Hm!’ — und sich nach der jungen reizenden Komponistin umwendend, sagte er mit seinem gültigen Lächeln und einem schalkhaften Blick: ‘Aber sie sehen wirklich gar nicht danach aus!’ Die Anwort, mit erglühennden Wangen und blitzen Augen gegeben, lautete in fremdartig klingendem Deutsch: ‘Nun, ich bin sehr froh, daß ich nicht wie eine Fuge aussehe!’” Polko, “Biographisches Skizzenblatt,” p. 142.} Ingeborg’s quick wit amused Liszt, who predicted that she would one day become the “George Sand of music.”\footnote{“Wer weiß, vielleicht werden Sie noch die George Sand der Musik!” La Mara, \textit{Die Frauen im Tonleben der Gegenwart}, p. 129.}
Notwithstanding the success of the compositional test, while at Weimar Ingeborg's
time was devoted to piano performance: she composed only one sonata. She spoke warmly
of Liszt's genius for teaching, confiding in La Mara that "his guidance prevented me from
being one-sided in art, and the example of his wonderful artistic nature taught me to seek the
beautiful in music, and to take it up in myself, no matter what school its composer belonged
to." During the winter of 1858-59, Ingeborg debuted in Leipzig, Dresden and Paris. In
June of 1859, she was part of Liszt's entourage to Leipzig for the first meeting of the
Tonkünstler-Versammlung of the Allgemeinen Deutschen Musikvereins.

Another member of the party attending the Tonkünstler-Versammlung would have a
profound influence on Ingeborg's future: Hans von Bronsart. Hans and Ingeborg had met
earlier, when he had performed in St. Petersburg. A pianist, composer and conductor, Hans
was also a pupil of Liszt, and, along with Hans von Bülow and Joachim Raff, was one of the
more outspoken champions of the New German School. He made his way to Weimar in
1853, after studying in Berlin with Siegfried Dehn and Theodor Kullak. Liszt thought highly
of him, writing that "I have become very attached to Bronsart, who has developed a real
performing talent and has composed a trio that I consider to be among the best in that
genre, and much superior to the trios of Rubinstein." Not only did Liszt dedicate his A
Major Piano Concerto to Hans, but he also entrusted him with the work's première at the
court theater on 7 January 1857. At the end of the same year (29 December 1857), Hans's

23 "'Seine Leitung,' bezeugt sie selbst, 'hat mich vor künstlerischer Einseitigkeit bewahrt, und
das Beispiel dieser wunderbaren Künstlernatur lehrte mich, das Schöne in der Musik überall
tzu suchen und in mich aufzunehmen, gleichviel welcher Richtung ihr Schöpfer angehörte.'"
Ibid., p. 134.
24 Ibid., pp. 134-35.
Frühlingsfantasie für Orchester Op. 11 appeared on the same program as the première of Liszt’s symphonic poem Die Hunnenschlacht.26

His abilities as a performer and composer aside, Hans’s impact on contemporary musical thought as a writer and critic should not be underestimated. As noted in his obituary, “what the name Bronsart lends to the lasting value in music history is the personality of this man and artist. He was an idealist in the true sense and beautiful meaning of the word.”27 In 1858 he published a large pamphlet, Musikalische Pflichten (Musical Duties), defending Zukunftsmusik and the practices of Liszt, Wagner and Berlioz.28 He was one of the founders of the Neu-Weimar-Verein, founded in 1855, whose purpose was to provide a harmonizing link between art, literature and science. The members of the Verein included Liszt (President), Berlioz, Bülow, Joachim and Wagner. Even though the group disbanded in 1867, their ideas led to the establishment of important cultural institutions such as the Weimar Kunstakademie (1860), the Musikakademie (1872, today the Franz Liszt Hochschule für Musik), the Goethe-und Schiller Archiv and the Goethe Gesellschaft.29 Hans would later take up a similar cause, acting as president of the Allgemeinen Deutschen Musikverein from 1888-1898.

Soon after the Liszt entourage returned from the 1859 Tonkünstler-Versammlung in Leipzig, Hans and Ingeborg were engaged to be married. The wedding did not take place immediately, however. Ingeborg’s next few years, according to Elson, were “devoted to performing, and numerous tours brought equally numerous triumphs. Composition was not

28 Hans von Bronsart, Musikalische Pflichten (Leipzig: Heinrich Matthes Verlag, 1858).
neglected, and a piano concerto of fair success was the result of this period.” Liszt followed her activities with some interest, noting in a letter to her that, “through our friend Bronsart I have had some good tidings of you; you have fulfilled your rôle of charmer in the best possible manner, and Bronsart is full of raptures about you.” At the time of the letter (2 November 1859), Ingeborg was preparing to give a concert in St. Petersburg, for which her teacher predicted undoubted success.32

One of Ingeborg’s concert tours also took her to Paris during this period, where La Mara asserts that she met Rossini, Auber and Wagner.33 Ingeborg met Wagner on at least two occasions. In 1860, she attended one of his “Wednesday receptions” in Paris. At that time, Wagner was occupied with the rehearsals and performance of Tannhäuser.34 The second meeting took place in 1863, in St. Petersburg, at the home of Baron Vittinghof.35 Although Wagner recalled both meetings in his memoirs, his attention seems to have been focused entirely on Ingeborg’s physical appearance.36

The 1860s brought many changes to the lives of Ingeborg and Hans. On 14 September 1861, the two were finally married at Königsberg, where Hans’s father had

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30 Elson, Woman’s Work in Music, p. 233. James Deaville notes that the concerto (unpublished) was completed by 1863. (Deaville, “Bronsart, Ingeborg (Lena) von,” p. 88.)
33 La Mara, Die Frauen im Tonleben der Gegenwart, pp. 135-136.
35 From January to April 1863, Wagner visited Prague, St. Petersburg, and Moscow to give concerts of his music. Ibid.
settled.\textsuperscript{37} They remained at Königsberg throughout the next summer, then spent the winter of 1862-63 in Dresden.\textsuperscript{38} In 1864 the couple moved to Berlin, where Hans was appointed as Bülow’s successor as director of the Konzerte der Gesellschaft der Musikfreunde. Their first child, Clara Wilhelma, was born on 14 April 1864, followed by a son, Fritz George Heinrich Konstanze, on 12 November 1868.\textsuperscript{39}

According to La Mara, the children were Ingeborg’s “gift from heaven,” and she took great pleasure in developing their musical talents.\textsuperscript{40} She composed songs for her daughter, who by age four was able to sing two-voice canons with her mother.\textsuperscript{41} While Fritz later became a writer (\textit{Schriftsteller}) and pursued a career as a lieutenant in the army,\textsuperscript{42} Clara soon became an accomplished pianist and seemed destined to follow her mother’s career path on the concert stage. Tragically, a nervous condition cut short her career, leaving her incapacitated. As Jan Neubauer has noted, “letters confirm that she outlived her parents, but the precise date of her death can not be stated with certainty.”\textsuperscript{43} Fritz died on 24 December 1918.

Like many women artists, Ingeborg took satisfaction in raising her children but at the same time she acknowledged that the dual role of artist and mother was a difficult one. Her largest dramatic work, \textit{Hiarne}, was completed when both children were well into adulthood (1891). As she wrote about \textit{Hiarne} at the time, “I can say . . . that I wrote every bar with

\begin{footnotes}
\item[37] La Mara, \textit{Die Frauen im Tonleben der Gegenwart}, p. 136.
\item[38] Ibid.
\item[40] “Der Erziehung der beiden Kinder, die ihr der Himmel schenkte, gab sie sich mit aller Sorgfalt hin. Sie hat die Freude, die musikalische Begabung der Eltern auf die Tochter Clara Wilhelma (geb. 1864) wie den Sohn Fritz (geb. 1868) vererbt zu sehen und sie Beiden pflegen und entwickeln helfen zu dürfen.” La Mara, \textit{Die Frauen im Tonleben der Gegenwart}, p. 143.
\item[41] Ibid.
\item[42] Neubauer, “Der Nachlaß ‘Hans Bronsart von Schellendorff,’” p. 16.
\item[43] “Daß sie ihre Eltern überlebt hat, ist briefliche belegt, über ihre Todesdatum konnte allerdings bislang nichts in Erfahrung gebracht werden.” Ibid.
\end{footnotes}
pleasure and love. I would have been finished long ago, had my life not been so busy, and 
had I devoted more time to music than the spare time that my other duties left me with.”

Ingeborg’s “other duties” included maintaining a hectic concert schedule (for a time) 
while moving the household from city to city as her husband pursued his career as a 
conductor and theater Intendant (manager/director). The year before Clara’s birth (1863), 
Ingeborg was awarded the title of “Königlich Hannoverschen Hofpianistin” (Royal 
Hannover Court Pianist), while towards the end of the couple’s sojourn in Dresden (8 
December 1863), she performed in a subscription concert directed by Hans at the Saale des 
Hotel de Saxe. Despite her pregnancy, Ingeborg carried off a demanding program that 
included J.S. Bach’s Italian Concerto, Chopin’s Waltz in C# minor and Nocturne in Db 
major, two works by Schumann (Novelletten and “Am Abend”), a Beethoven Sonata (Op. 
111), as well as a Liszt transcription, “Concert-Walzer über Motive aus Gounod’s Faust” 
(“Valse de l’opéra Faust,” composed 1861). One reviewer observed that Ingeborg’s 
“highly correct execution of the individual pieces,” along with the “sensibly-shaped and 
charming melodic rendition” (a trademark of the Lisztian school), were met by an 
appreciative audience.

Ingeborg’s career as a professional concert artist ended abruptly in April of 1867, 
when her husband accepted an appointment from the King of Prussia as Intendant of the 
Königlich Theater in Hanover. State policy at the time dictated that the wives of Prussian

44 “Ich kann sagen ... daß ich jeden Tact mit Lust und Liebe geschrieben habe. Ich wäre ja 
  auch längst fertig, wenn mein Leben nicht ein so vielseitiges sein müßte und ich nicht nur die 
Zeit der Musik widmete, die mir meine anderen Pflichten, welche für mich obenan stehen, 
übriig lassen.” La Mara, Die Frauen im Tonleben der Gegenwart, p. 143.
46 Unsigned review, Neue Zeitschrift für Musik Bd. 60:1 (1864): 5.
47 “Auch die diesmalige höchst correcte Ausführung der einzelnen Stücke verfehle nicht, 
besonders im gesanglichen Theile derselben (in Folge der sinnig-edlen und liebenswürdigen 
Vortragsweise) einen freudigen Eindruck zu machen und den Dank der Anwesenden, 
welcher sich durch enthusiastischen Beifall kundgab, hervorzurufen.” Ibid.
officers and officials were prohibited from appearing publicly as artists, with the exception of occasional charity concerts.48 Thereafter, Ingeborg’s public appearances were restricted for the most part to the domestic sphere, primarily at weekly matinees held at the Bronsarts’ home. Three exceptions were her appearances with Liszt at the Bach-Denkmal in Eisenach (1875), Bayreuth (1876) and the Tonkünstler-Versammlung of the Allgemeinen Deutschen Musikvereins held in Hanover in 1877.49

Retirement from the concert stage because of Hans’s new position had certain benefits, among them more time that could be spent on composition. At first, “it was still charming lullabies and two-voice children’s songs that this workshop relied on, compositions that the mother later sang with the daughter,”50 but the beginning of the Hanover period also gave birth to Ingeborg’s first dramatic work, Die Göttin von Saïs. This three-act opera, on a libretto by Meyer, had its first and only performance at court in Berlin in 1867. Ingeborg and Hans provided the four-hand piano accompaniment, while the soloists were members of the Hofbühne and the chorus was filled out by the men and women of the court.51 Although it was a “beautiful and noble evening for the composer,”52 the opera’s failure to

48 La Mara, Die Frauen im Tonleben der Gegenwart, p. 139.
51 Ibid., p. 142.
52 “Es war ein schöner und ehrenvoller Abend für die Komponistin.” Ibid.
reach a wider audience is attributed to a weak libretto lacking dramatic action.\textsuperscript{53} The libretto was published in 1869, but unfortunately the music is lost.

Further changes would take place in the Bronsart household in the early 1870s. The male members of the Bronsart family had a long history of military service. A minor hand injury (finger paralysis, according to La Mara),\textsuperscript{54} had previously prevented Hans from fulfilling his military obligations, but with the outbreak of the Franco-Prussian war, in 1870 he re-enlisted as a noncommissioned officer of the 57\textsuperscript{th} Infantry.\textsuperscript{55} In June of the same year, Ingeborg had completed her Romance in A for violin and piano,\textsuperscript{56} but her creative output from this time also reflects a sense of duty to her adopted homeland. A patriotic men’s chorus “Hurrah Germania” (text by F. Freiligrath) and three lieder dedicated to the Kaiser are from this period, as well as her only large-scale orchestral work, the Kaiser-Wilhelm-Marsch. The march was performed at the Hanover Hoftheater in 1871 as part of the presentation ceremony welcoming home the troops.\textsuperscript{57}

According to Elise Polko, the war also brought an end to the frequent “house concerts” (Hauskonzerte) in the Bronsart home, and the “artistic couple lived a very withdrawn life from then on.”\textsuperscript{58} If life was “withdrawn,” it was not without purpose, for “early in the years 1871 and 1872 in the Bronsart house the Goethe poem ‘Jery und Bäteley’

\textsuperscript{53} See La Mara, \textit{Die Frauen im Tonleben der Gegenwart}, p. 139.
\textsuperscript{54} Ibid., p. 140.
\textsuperscript{55} Polko, “Biographisches Skizzenblatt,” p. 143.
\textsuperscript{56} The autograph Ms of the Romance is held at the Preußischer Kulturbesitz, Staatsbibliothek zu Berlin. It was published (without opus number) in Weimar, 1873. See Deaville, “Bronsart, Ingeborg [Lena] von,” p. 88.
\textsuperscript{57} La Mara, \textit{Die Frauen im Tonleben der Gegenwart}, p. 140.
\textsuperscript{58} “Nach 1870 hörten leider diese genußreichen Hauskonzerte auf, das Künstlerpaar lebte fortan sehr zurückgezogen.” Polko, “Biographisches Skizzenblatt,” p. 143.
saw the light of the world as a Singspiel." The premiere of Jery und Bätely (Weimar, 1873) was followed by a period of intense activity, as the Singspiel enjoyed performances at Ilm-Athen, Carlsruhe, Baden-Baden, Schwerin, Kassel, Wiesbaden, Braunschweig, Hanover, Königsberg and Mannheim.  

Just as Ingeborg was enjoying the success of Jery und Bätely, an influential visitor arrived at the Bronsart home: poet, writer and translator Friedrich von Bodenstedt (1819-1892). Bodenstedt wrote a poem about Ingeborg, publishing it in 1876 in his book Einkehr und Umschau. Ingeborg employed some of his other poems as the source for four books of Lieder, Op. 8, 9, and 10 — all published in 1879, and Op. 12, published in 1880. Perhaps more importantly, Bodenstedt also promised her an opera text. He had been searching for a suitable subject, and soon discovered one in the old Danish saga Hiarne. Hans von Bronsart himself had been working on a libretto based on the saga as early as 1859, but had set the manuscript aside. Bodenstedt apparently felt that Hans’s adaptation was excellent, nonetheless he was persuaded to versify and shorten the text while maintaining the dramatic structure. Throughout the remaining years of the 1870s, Bodenstedt visited the Bronsarts’ home frequently, and he and Hans maintained a steady correspondence as the libretto was crafted into its final form.

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59 “Im Frühhjahre 71 und 72 erblickte im Bronsartschen Hause die Goethesche Dichtung ‘Jery und Bätely’ als Singspiel das Licht der Welt…” Ibid.

60 La Mara, Die Frauen im Tonleben der Gegenwart, p. 141.

61 Friedrich Bodenstedt, “Ingeborg am Flügel,” Einkehr und Umschau: Neueste Dichtungen (Jena: Hermann Costenoble, 1876), pp. 149-150. The text for the poem can be found in the Appendix, page 347.


63 Hans von Bronsart’s libretto is mentioned in a letter from Franz Liszt to Franz Brendel, 6 December 1859, published in La Mara, Letters of Franz Liszt, vol 1, p. 415.


65 A substantial collection of Bodenstedt’s letters to Hans von Bronsart — dating from 1873 to 1891 — is held at the Goethe- und Schiller- Archiv in Weimar (Sig. GSA 96/215).
A crucial event with regard to the Hiarne collaboration may have come in 1876, with the first presentation of Wagner’s *Ring* cycle at Bayreuth. As we shall see later in Chapter Three, *Hiarne* — at least in its subject matter — is the most “Wagnerian” of Ingeborg’s operas. She participated in the first Bayreuth festival, performing with Liszt, while also attending the performances of the tetralogy along with her husband and Bodenstedt. On one of the festival evenings, the three *Hiarne* collaborators dined with Eduard Hanslick, who later recounted the meeting in his autobiography. Hanslick and Ingeborg apparently shocked the other two collaborators by agreeing that the *Ring* was “vier Martertage” (four days of torture).\(^6^6\) Hanslick’s remarks constitute one of the few clear indications that Ingeborg was ambivalent about Wagner’s works. Just how much the Bayreuth experience influenced the composition of *Hiarne* will be considered later, but it is worth mentioning that Hanslick’s comments did not go unnoticed. Nearly twenty years later, Ingeborg read *Aus meinem Leben* “with great interest,” and wrote to her friend Julius Rodenberg that she was “sincerely pleased that he [Hanslick] remembered our meeting in Bayreuth so kindly.”\(^6^7\)

One year after the first Bayreuth festival (1877), the Tonkünstler-Versammlung of the Allgemeinen Deutschen Musikvereins was held in Hanover, where once again, Ingeborg came out of retirement to perform with Liszt. Prior to the meeting, however, she was more concerned with having one of her works staged during the gathering. Peter Cornelius’s comic opera, *Der Barbier von Bagdad*, had already been chosen; Ingeborg felt that since the


Barbier was not long, and since her own Jery und Bätey took scarcely an hour, the two works could be staged on the same evening. In a letter to Liszt, she complained that her husband "could not very well offer his wife's composition, but should you [Liszt] wish to have it performed, then certainly your wish would be granted." If one assumes that Ingeborg's success on the stage stemmed in large part from the fact that her husband used his position to promote her works, that assumption can be laid to rest here. And while I have found no evidence to suggest that Liszt did indeed intervene on Ingeborg's behalf, Jery und Bätey was performed at the Tonkünstler-Versammlung, and with great success.

Meanwhile, Ingeborg's work on Hiarne progressed slowly. Writing to La Mara in May 1878, to provide biographical details for her book, she noted that her "four-act opera (Vorspiel and 3 acts) is called 'Hiarne' and is not yet finished," and that she "hoped to complete the opera in two years." Smaller creative projects were intertwined with the larger work, including two chamber pieces for cello and piano (Notturno Op. 13 and Elegie Op. 14) as well as a Romance in Bb Op. 15 for violin and piano (all published in 1879). Song forms also occupied the composer, among them the five Weihnachtslieder Op. 11 (pub. 1880), and five lieder on texts by Ernst von Wildenbruch, Op. 12 (pub. 1882).

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68 "... doch kann mein Mann nicht gut die Composition seiner Frau anbieten; sollten aber Sie, hochverherrsten Meister die Aufführung wünschen, so ist ja Ihr Wunsch ______ [the last word is illegible]." Ingeborg von Bronsart, Hanover, to Franz Liszt, 11 May 1877, Goethe- und Schiller- Archiv, Weimar. Emphasis in the original.


70 "Mein vieractige Oper (Vorspiel und 3 Akten) heißt 'Hiarne' und ist noch nicht beendet ... in zwei Jahren erst hoffe ich mein Oper zu beendigen." Ingeborg von Bronsart, Hanover, to Marie Lipsius [pseud. La Mara], 5 May 1878, Goethe- und Schiller- Archiv, Weimar.


72 The Op. 12 lieder are "Abendlied," "Ständchen," "Zwei Strauß," "Der Blumenstrauß," and "Letzte Bitte." Wildenbruch's handwritten poem of "Der Blumenstrauß" is included in a collection of his letters to Ingeborg held at the Goethe- und Schiller- Archiv in Weimar.
The lack of time for composition is a constant refrain in Ingeborg's letters from this period. Visitors were always welcome in the Bronsart home, and for one period in 1876 they nursed Hans von Bülow when he was seriously ill.73 Bodenstedt continued to visit the Bronsarts often, even though his part in the Hiarné collaboration was essentially complete. Hans frequently travelled on business, leaving Ingeborg to take responsibility for their family. In September 1882 she wrote to her friend Ernst von Wildenbruch, describing the "sad hours" spent by her son's bedside after an illness.74 Although she had predicted that Hiarné would be completed by 1880, later that same month she wrote to Wildenbruch again, telling him that the opera was not yet finished.75

The Bronsarts' Hanover period drew to an end on 1 October 1887, when Hans accepted an appointment as the General Intendant of the Hoftheater in Weimar. For Ingeborg, the new Weimar period finally saw the completion of Hiarné. The much anticipated première was widely reported in the musical press as early as 1888, when the Neue Musik-Zeitung declared that the opera had already been accepted for performance at Hanover and Weimar.76 In 1890, the Neue Zeitschrift für Musik reported that the première would take place in Berlin.77 In the meantime, Ingeborg again busied herself with the composition of lieder, publishing three different collections between 1891 and 1892.78

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73 Liszt also visited Hanover at this time (23 September to 5 October 1876). Franz Liszt, Selected Letters, translated and edited by Adrian Williams (Oxford: Clarendon Press, 1998), p. 793. Bülow's illness came at the end of an extensive concert tour in North America. He also lived in Hanover from 1878 to 1879, holding the position of Kapellmeister of the court theater.
75 Ingeborg von Bronsart, Hanover, to Ernst von Wildenbruch, 26 September 1882, Goethe- und Schiller- Archiv, Weimar.
During the hectic preparations for the première of Hiarme, Ingeborg finally made a long-awaited pilgrimage to Sweden. Although both of her parents were Swedish citizens, Ingeborg had never visited her putative homeland. The opportunity finally arose in the fall of 1890, when she and Hans were to embark on a two-month tour of the northern countries. From Weimar, the couple planned to travel over-land through Berlin to Stralsund on the north coast of Germany, then continue on to Stockholm. After a stay in Trondheim (Norway), they would return to Germany via Copenhagen.\(^79\)

The trip reacquainted Ingeborg with her Swedish heritage, but also provided a much-needed respite for her husband. Tensions had been running high in Weimar throughout the first half of 1890, caused by internal conflicts and philosophical differences between Hans and two of his colleagues: Eduard Lassen and Richard Strauss. Hans met Strauss in January of 1889, offering him a position in Weimar as "GroBherzoglich Weimarischer Kapellmeister," which Strauss took up on 1 August 1889. At the time, Strauss felt that Hans was a "splendid fellow, a man of honour from head to toe . . . and very progressive," while he considered Lassen — the incumbent Kapellmeister since 1858 — to be "old and tired."\(^80\) Strauss would soon discover that even though Hans was "progressive," the older man had his limits. Hans maintained that Strauss's position as director made him subordinate to Lassen, the Hofkapellmeister; thus Strauss chafed under Lassen's conservatism while Hans supported Lassen's authority and control.\(^81\) Yet the greatest

\(^79\) Ingeborg von Bronsart, Weimar, to Frau Moritz, 7 July 1890, Goethe- und Schiller-Archiv, Weimar. Frau Moritz was the wife of Dr. Moritz, a long-time resident of Weimar and member of Liszt's circle. In the letter, Ingeborg also asks Frau Moritz to accompany them on the trip.


\(^81\) Ibid., p. 206.
problem seems to have been Strauss’s growing relationship with Cosima Wagner. Alarmed by what he may have considered a temporary infatuation, Hans warned Strauss that “Weimar would not be a branch of Bayreuth,” and cautioned him about his involvement with Wagner’s “unmusical widow.”

Whatever role Ingeborg may have played in Strauss’s “Sturm und Drangzeit” in Weimar is difficult to assess, as is any influence Strauss may have had on her music. Certainly some of Strauss early masterworks — including Tod und Verklärung and Don Juan — were performed in Weimar, but except for the Kaiser-Wilhelm Marsch (1871), Ingeborg herself displayed little interest in large-scale orchestral music, programmatic or otherwise. Strauss’s first opera, Guntram, also premiered in Weimar (10 May 1894), but well after Hiarnae. While Strauss’s possible influence remains to be seen, what can be stated with certainty is that the opera repertoire that made its way to the Weimar stage at that time was extremely rich and diverse. For example, the 1889-1890 season included works by Mozart, Weber, and Lortzing, as well as Fidelio, Tannhäuser, and Lobengrin.

The long-awaited première of Hiarnae finally took place at the Königliches Opernhaus in Berlin on 14 February 1891. Even the Kaiser was in attendance, and according to Paul Simon the performance was so successful that the composer was “saluted with numerous curtain calls and laurel wreaths.” Further performances in Hanover (1892),

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82 “Weimar dürfe keine Filiale Bayreuths werden . . . Jeder gute Musiker, der mit Wagner in näher Beziehung stand, weiß darüber (d.h. über die Art der Wiedergabe seiner Werke) mehr und zuverlässigeres als die unmusikalische Witwe des großen Meisters.” Ibid., p. 207.

83 Although Willi Schuh provides a detailed discussion of the relationship between Hans and Strauss, Ingeborg is mentioned only in passing, as Hans’s wife and composer of Hiarnae. Schuh, Richard Strauss: Jugend und Frühe Meisterjahre Lebenschronik, p. 522, n. 1.

84 Ibid., p. 183.

Weimar (1893) and later Hamburg (1897) all met with the same success. After the Weimar performance, the Grand Duke awarded Ingeborg a gold medal for art and science.86

While *Hiarne* was enjoying a successful run in Germany, negotiations were underway to have the work performed abroad at the World’s Columbian Exposition held in Chicago in 1893. The Exposition would feature a Women’s Building, where a Board of Lady Managers was appointed to oversee the design and construction of the building, the exhibition of arts and crafts, and to produce concerts of orchestral and chamber music.87 Herr Wermuth, the Reichs-Kommissar representing Germany at the Exposition, exerted some less-than-subtle political pressure on the president of the board to consider *Hiarne* for performance at the Women’s Building:

Allow me to claim your attention and the valuable assistance for a special matter concerning the Musical creation of a distinguished German lady, Frau Ingeborg von Bronsart; the wife of the Intendant of the famous Grand Ducal Theater at Weimar. This lady is the composer of a grand Opera “Hiarne” the dedication of which having been graciously accepted by His Imperial Majesty the Emperor, who as a great connoisseur and admirer of Music, takes a peculiar and personal interest in the Composition . . . Her Royal Highness the Princess Friedrich Carl von Preussen [sic], our Lady Protectrice honouring Frau Ingeborg von Bronsart by her personal friendship wishes to lend her influence and assistance that “Hiarne” might be played during the Columbian Exposition at Chicago.88

The Reichs-Kommissar’s request notwithstanding, *Hiarne* was not performed at the Exposition. However, when the Women’s Building opened on 1 May 1893, the ceremonies “began with a Grand March [the *Kaiser-Wilhelm Marsch*] composed by Ingeborg von Bronsart of Weimar, Germany.”89

Ingeborg attempted to negotiate directly with Theodore Thomas, conductor of the Exposition Orchestra and a German by birth. Like Herr Wermuth, she was willing to use

88 Ibid., pp. 13-14.
89 Ibid., p. 7.
her connections with royalty, and wrote to Thomas, appealing to his sense of German patriotism:

It has been ages and I have not heard anything from Chicago concerning the performance of the 1st act of “Hiarne” under your direction. I am quite concerned not only because I . . . would be inconsolable if this wonderful plan did not materialize . . . this would also offend Her Royal Highness, the Princess Friednrich Carl of Prussia, if her royal wish received so little consideration.

It would be a disgrace for my work if, after sending all the musical scores — for which I have to pay the cost — the work then would be sent back without even being considered!! . . . I would be very happy and very grateful if you, very honored Sir, would take up my case with warm interest as a sympathetic German colleague . . . It cannot go unnoticed here in Germany if you, very honored Sir, help a German woman composer walk away as a winner.\textsuperscript{50}

Ingeborg’s impassioned plea failed to sway Thomas, although he did conduct a second performance of the Grand March at a Pops concert on 8 August 1893.\textsuperscript{91} There is no evidence to suggest that the Bronsarts actually attended the Exposition.

Hans retired from his position in Weimar on 25 June 1895, at the age of sixty-five, and was awarded the honorary title of Privy Councilor.\textsuperscript{92} The couple moved to Munich, where both could devote more time to composition. For some time, Ingeborg stepped back from composing large operas and chamber music (a Phantasie for violin and piano, Op. 21, was published in 1891),\textsuperscript{93} returning again to the more intimate world of the lied. In 1898 she composed “Im Lenz” to a text by Heyse.\textsuperscript{94} She wrote to her friend Marie Lipsius in 1902 that Breitkopf & Härtel would soon publish a “Liederheft” of three lieder (Op. 25), along

\textsuperscript{50} Ibid., p. 16.

\textsuperscript{91} Ibid., p. 17. Ingeborg was not the only composer to appeal directly to Thomas and have her request denied. Amy Beach, whose \textit{Festival Jubilate} was also performed on opening day (the work had been commissioned for the Exposition’s October 1882 dedication ceremony but was subsequently rejected), asked Thomas to consider a second work as well. Feldman, “Being Heard,” pp. 7 and 17.


\textsuperscript{93} Deaville, “Bronsart, Ingeborg (Lena) von,” p. 88.

\textsuperscript{94} Ibid., p. 89.
with “Rapelle-toi” (text by Alfred de Musset, Op. 24) and Felix Dahn’s “Abschied” (Op. 26). Ingeborg took great pride in the fact that her œuvre now included thirty lieder.

In 1903, the Neue Musik-Zeitung announced that Ingeborg was celebrating her fiftieth Jubilee (50 jähriges Künstjubiläum). She referred to it affectionately as her “golden wedding anniversary with music” (meine goldene Hochzeit mit der Musik). Princeregent Luitpold of Bayern awarded her the Ludwigs-Medaille in honour of the occasion. The Jubilee also coincided with the undertaking of a new opera, Die Sübne (The Atonement).

Compared with Hiarne, the composition of which extended over more than fifteen years, Die Sübne was completed relatively quickly, and the work was premièred at Dessau on 11 April 1909. Although reviews of the first performance were not encouraging, Ingeborg confided to her friend Marie Lipsius that the score was to be published in Berlin by a company called “Harmonie.”

She further envisioned having a performance of Die Sübne in Stockholm to celebrate her seventieth birthday. The Grand Duchess Mitten of Baden, who was very interested in Ingeborg’s work, happened to be related to the queen of Sweden. Ingeborg informed both Marie Lipsius and the Grand Duchess that she would send a copy of the piano score, along with a letter, to the king of Sweden. With only four months remaining until her birthday,


97 Ingeborg von Bronsart, Munich, to Marie Lipsius [La Mara], 2 December 1902, Goethe- und Schiller- Archiv, Weimar.


101 Ingeborg von Bronsart, Munich, to Marie Lipsius [La Mara], 25 April 1910, Goethe- und Schiller- Archiv, Weimar.

102 Ibid.
there would not have been much time for preparation, and there is no documentary
evidence that a performance took place in Stockholm.

In 1910, Ingeborg set another Heyse text, “Verwandlung,” and dedicated a set of
lieder to Marie Lipsius. Unfortunately, these last few works were never published. A
promised biographical article by Lipsius, in honour of her seventieth birthday, also came to
nothing due to the death of one of Lipsius’s close friends. The task was to have been passed
on to one Dr. Otto Neitzel, but it appears that the article was never published.

After a lengthy illness, Ingeborg died in Munich on 17 June 1913, at the age of
seventy-two. Hans’s death occurred a short time later, on 3 November of the same year.
Following a lifetime of apparent success, the last few years gave Ingeborg time to reflect on
past glories. Her final communications with Lipsius, as both her friend and biographer,
recount some of her most special moments, particularly the performances with Liszt and the
success of her stage works. She was well-aware of her position as the “first lady” of the
German stage, and especially pleased that her biographer was a woman writing about a
woman. What is more, she felt fortunate that “the most significant and famous music
writer” (Musikschriftstellerin) would include her biography in her “important work,
‘Musikalische Studienkopfe’.” One can only speculate how much more we may have been
able to know about Ingeborg, had Lipsius had the opportunity to rewrite Die Frauen im
Tonleben der Gegenwart after 1913 and give us a more complete picture.

103 Deaville, “Bronsart, Ingeborg (Lena) von,” p. 89.
104 “Es freut mich von Herzen, daß eine Frau über Frauen schreiben wird.” Ingeborg von
Bronsart, Hanover, to Marie Lipsius [La Mara], 5 May 1878, Goethe- und Schiller- Archiv,
Weimar. Emphasis in the original.
105 “Es würde mich hochbeglücken, wann Sie, die bedeutensten und berühmsten
Musikschriftstellerin, die mich für würdig gehalten hat, meine Biographie in ihr bedeutende
Werk, ‘Musikalische Studienkopfe’ aufzunehmen.” Ingeborg von Bronsart, Munich, to
Marie Lipsius [La Mara], 25 April 1910, Goethe- und Schiller- Archiv, Weimar.
Chapter Two
“Singspiel in the Age of Wagner: Jery und Bävely (1873)”

Having experienced the failure of her first opera, *Die Göttin von Sai’s* (1867), Bronsart no doubt sought the secret to success with her second work, and found the near-perfect inspiration in Goethe’s light-hearted comedy *Jery und Bävely*. Both subject and genre were ideally suited to the composer’s lyrical vocal writing and command of small forms. Because so little is known about Bronsart and her works, this chapter examines the genesis of *Jery und Bävely*, insofar as it can be documented at this time. Following discussion of the plot and the dramatic structure, the musical analysis focuses on the Overture and on how it is connected to the work as a whole. Musical characterization along with general matters of style are explored in the analysis of specific set numbers, with a particular emphasis on how the power struggle between the title characters is resolved musically. Principles of dramatic intensification and continuity are considered with regard to the finale.

In addition, this work also raises some important issues with respect to gender. I will explore the intersections gender, genre and value judgement more fully in Chapter Five, but for the purposes of the present chapter, I will demonstrate that Bävely is an unconventional female character who resists society’s expectations at a time when gender images were being substantially redefined. Bronsart may have been attracted to this work precisely because Bävely is a strong female whose views go against the grain of the dominant gender images of the time. At the same time, for the male character, Jery, behind the mask of comedy and farce lies an analogous story of coming to manhood. Jery and Bävely’s struggle to reconcile their opposing views on marriage is worked out musically throughout the course of the opera.
"Jery und Bätely" is based on a Singspiel text by Goethe. Goethe wrote the libretto in 1780, when the construction of a new theater in the Redoutenhaus provided the city of Weimar with a permanent home for both music and drama.¹ Performances took place that year, with music composed by Sigmund von Seckendorff and the lead role of Bätely performed by Corona Schröter.² The subject apparently was inspired by Goethe’s recent visit to Switzerland with Duke Karl August. Goethe himself described the work as “a little operetta, in which the actors will wear Swiss costume and talk about cheese and milk. It is very short and merely designed for musical and theatrical effect.”³ For more than a century, the lively farce attracted the attention of at least twenty-seven different composers, including Konradin Kreutzer (1810), Adolph Bernhard Marx (1825), Gerhard Wagner (1909), and a 1906 setting in Italian (Jery e Betly) by Enrico Romano (a complete list of the various settings is shown in Table 2.1, page 31).⁴

In terms of the plot, much more than cheese and milk is at stake in this bucolic farce enacted by a small cast of four characters. The female protagonist, Bätely, is a Swiss milkmaid who lives a happy if somewhat meager existence with her father. She passes the time carrying pails of milk, sitting at her spinning wheel, and fending off the amorous advances of Jery, the district’s most eligible bachelor. Neither Father nor Jery can convince Bätely that she should secure her future by marrying Jery. Bätely, in fact, has spurned many suitors; her independent nature has not endeared her to her neighbours, who view her as something of a cruel temptress. Jery’s friend Thomas agrees to play matchmaker, but his

² Ibid., p. 40.
³ Ibid.
Table 2.1. Settings of *Jery und Bälty*, compiled from Franz Stieger, *Opernlexicon, Titelkatalog Bd. 1*, (Tutzing, Hans Schneider, 1975), pp. 644-45.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Date</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philipp Kayser</td>
<td>1780</td>
<td>never performed</td>
</tr>
<tr>
<td>Seckendorff</td>
<td>1780</td>
<td>Weimar</td>
</tr>
<tr>
<td>P. V. Winter</td>
<td>1790</td>
<td>Munich</td>
</tr>
<tr>
<td>J.O.F. Schaum</td>
<td>1795</td>
<td>Oels</td>
</tr>
<tr>
<td>G.B. Biery</td>
<td>1800</td>
<td>Leipzig</td>
</tr>
<tr>
<td>Friedrich Götzloff</td>
<td>c. 1800</td>
<td>Berlin</td>
</tr>
<tr>
<td>F.L. Seidel</td>
<td>c. 1800</td>
<td>never performed</td>
</tr>
<tr>
<td>J.F. Reichardt</td>
<td>1801</td>
<td>Berlin</td>
</tr>
<tr>
<td>Ch.G.A. Bergt</td>
<td>1804</td>
<td>Bautzen</td>
</tr>
<tr>
<td>Konradin Kreutzer</td>
<td>1810</td>
<td>Vienna</td>
</tr>
<tr>
<td>M. Frey</td>
<td>1815</td>
<td>Mannheim</td>
</tr>
<tr>
<td>A.B. Marx</td>
<td>1825</td>
<td>Berlin</td>
</tr>
<tr>
<td>Friedrich Hartmann</td>
<td>1833</td>
<td>Hamburg</td>
</tr>
<tr>
<td>Johann Schneider</td>
<td>c. 1840</td>
<td>unknown</td>
</tr>
<tr>
<td>J. Rietz</td>
<td>1841</td>
<td>unknown</td>
</tr>
<tr>
<td>A. Justus Lecerf</td>
<td>1846</td>
<td>Dresden</td>
</tr>
<tr>
<td>A. Scheufele</td>
<td>1851</td>
<td>Stuttgart</td>
</tr>
<tr>
<td>Johann Hager</td>
<td>c. 1850</td>
<td>never performed</td>
</tr>
<tr>
<td>Heinrich Stiehl</td>
<td>1868</td>
<td>Gotha</td>
</tr>
<tr>
<td>H. Hopff</td>
<td>c. 1870</td>
<td>unknown</td>
</tr>
<tr>
<td>G. Satter</td>
<td>c. 1870</td>
<td>unknown</td>
</tr>
<tr>
<td>Ingeborg von Bronsart</td>
<td>1873</td>
<td>Leipzig‡</td>
</tr>
<tr>
<td>Oskar Bolck</td>
<td>1873</td>
<td>Leipzig</td>
</tr>
<tr>
<td>J. Kniese</td>
<td>1898</td>
<td>Bayreuth</td>
</tr>
<tr>
<td>Georg Hartmann</td>
<td>1902</td>
<td>Danzig</td>
</tr>
<tr>
<td>Enrico Romano</td>
<td>1906</td>
<td>Palermo, under the title “Jery e Betly”</td>
</tr>
<tr>
<td>Gerhard Wagner</td>
<td>1909</td>
<td>Saarbrücken</td>
</tr>
</tbody>
</table>

‡ This is incorrect. The première was at Weimar.
methods prove to be unorthodox. Forcing himself on Bätyly (hugging and kissing her), Thomas tries to make her see that her mountain home is unsafe. When Bätyly fights him off, in his frustration Thomas smashes the windows of her house, then gives the order to have his herd of cattle let loose to destroy her meadow. Although Bätyly’s own physical strength is considerable, neither she nor her father can protect their home against the oncoming herd. The neighbours, alienated by Bätyly’s stubborness, ignore their cries for help. As Thomas has intended, Jery comes to the rescue, but Thomas physically beats him. It is now Jery’s turn to rebuff Bätyly’s overtures. Bätyly suddenly seems more attracted to the injured and humiliated Jery now, and she convinces him that she does indeed love him. Father gives his blessing for the union, Thomas is banished after making restitution for the damage he has caused, and the work ends with the happy anticipation of Jery and Bätyly’s forthcoming marriage.

Bronsart’s reasons for choosing Jery und Bätyly cannot be stated with certainty. There is no evidence to suggest that the work was commissioned, although that could certainly be the case. It may have been intended to mark an important occasion at the Weimar court; however, the score is dedicated to Fraulein Marie Röhrs, not a member of the royal family. One can speculate that an interest in Goethe would have been instilled in the composer during her time with Liszt in Weimar. In addition, Bronsart’s attraction to Goethe’s comedy is understandable in light of the immense popularity of the libretto. Given the failure of her first dramatic work, Die Göttin von Sais, Bronsart may have been looking for a

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5 Fraulein Röhrs’ identity remains a mystery at this time. She may have been a singer at the Weimar court.
6 During his tenure in Weimar, Liszt worked, without success, toward the establishment of a “Goethe Foundation.” See Wolfram Huschke, Musik im klassischen und nachklassischen Weimar 1756-1861 (Weimar: Hermann Bölhaus, 1982).
proven subject. Biographer Elise Polko noted only that in “1871 and 1872 in the Bronsart home the Goethe poem *Jerry und Bately* saw the light of the world as a Singspiel.”

*Jerry und Bately* premièred at the Weimar Hoftheater on 26 April 1873, under the direction of Liszt's associate Eduard Lassen⁸. The work quickly made the rounds of the smaller repertory theaters in Carlsruhe, Baden-Baden, Schwerin, Kassel, Wiesbaden, Braunschweig, Hanover, Königsberg and Mannheim.⁹ After a successful revival at the Tonkünstler-Versammlung in 1877, noted above, the opera lay idle.

The first and only edition of the piano-vocal score of *Jerry und Bately* was published by C.F. Kahnt in Leipzig in 1877. Publication may have been planned to coincide with the work's revival at the Tonkünstler-Versammlung held the same year; the publisher's advertisement appeared in the *Neue Zeitschrift für Musik* on the page preceding Pohl's review (a reproduction of the advertisement is shown in Figure 2.1, p. 34). It is worth noting that in Kahnt's advertisement, as well as the title page to the work, *Jerry und Bately* is referred to as an “Oper” (“opera”) even though the work is clearly a Singspiel.¹⁰ Bronsart's libretto, undated, was printed separately from the score by Schlüter'sche Hofbuchdruckerei in Hanover (title page shown in Figure 2.2, p. 35). Both the score and Bronsart's printed libretto contain only the “Gesangtext” (song texts), not the dialogue or stage directions.

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¹⁰ The designation as an “Oper” versus a “Singspiel” and its implications with regard to aesthetic value are discussed further in Chapter Five.
In meinem Verlage ist erschienen:

**JERY und BÆTELY**

**Oper**

von

**Ingeborg von Bronsart.**

Klavierauszug mit Text M. 7,50 netto.

LEIPZIG.

**C. F. KAHNT,**

Fürstl. S.-S. Hofmusikalienhandlung.
Figure 2.2. Title page of the Gesangtext (libretto) to Jery und Bäteky.
Like Goethe's original text, the dramatic structure of Bronsart's *Jery und Bately* is in a single act. But while no scene divisions are marked in Goethe's text, scene divisions are indicated in Bronsart's published libretto. These divisions are prompted by the entrances and exits of characters, rather than by necessary changes in location (all of the action takes place in a single location, in front of Bävely's house). There are twenty-seven scenes in total, with thirteen musical numbers, listed in Figure 2.3, below. Certain scenes do not contain musical numbers (scenes 9, 15-18, and 22), while the longer set numbers (Nos. 3, 9, 10, and 12) encompass more than one scene.

**Figure 2.3.** List of set numbers in *Jery und Bately.*

<table>
<thead>
<tr>
<th>Scene Set</th>
<th>No.</th>
<th>Title</th>
<th>Text Incipit</th>
<th>Character(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Lied</td>
<td>&quot;Singe, Vögel, singe&quot;</td>
<td>Bately</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Duet</td>
<td>&quot;Jeden Morgen&quot;</td>
<td>Father, Bävely</td>
</tr>
<tr>
<td>3&amp;4</td>
<td>3</td>
<td>Lied</td>
<td>&quot;Es rauschet das Wasser&quot;</td>
<td>Bävely &amp; Jery</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>Arie</td>
<td>&quot;Geh! Verschämhe&quot;</td>
<td>Jery</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>Lied</td>
<td>&quot;Ein Mädchen&quot;</td>
<td>Thomas</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Lied</td>
<td>&quot;Es war ein fauler Schäfer&quot;</td>
<td>Thomas</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>Duett</td>
<td>&quot;Neue Hoffnung&quot;</td>
<td>Jery &amp; Thomas</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>Duett</td>
<td>&quot;Nicht so eilig&quot;</td>
<td>Thomas &amp; Bävely</td>
</tr>
<tr>
<td>10-14</td>
<td>9</td>
<td>Terzett</td>
<td>&quot;Ein Quodlibet&quot;</td>
<td>Thomas, Father, Bävely</td>
</tr>
<tr>
<td>19-21</td>
<td>10</td>
<td>Duett</td>
<td>&quot;Dem Verwegnern&quot;</td>
<td>Jery &amp; Thomas, (Bävely comes in at the end)</td>
</tr>
<tr>
<td>23</td>
<td>11</td>
<td>Ariette</td>
<td>&quot;Endlich, endlich darf ich&quot;</td>
<td>Jery</td>
</tr>
<tr>
<td>24-26</td>
<td>12</td>
<td>Duett und Quartett</td>
<td>&quot;Ich bin lang, sehr lang&quot;</td>
<td>Bävely, Jery, Father, Thomas</td>
</tr>
<tr>
<td>27</td>
<td>13</td>
<td>Finale</td>
<td>&quot;Hört das Toben&quot;</td>
<td>Chorus, Bävely, Jery, Thomas, and Father</td>
</tr>
</tbody>
</table>

Bronsart was largely faithful to the original, leaving the spoken dialogue as such, and omitting only one of Goethe's song texts (a short number for Jery, between Nos. 3 and 4).

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"Continuous" action without formal scene divisions seems to be a convention in about half of Goethe's Singspiel texts, including *Die Fischerin* (1 act), *Scherz, List und Rache* (3 acts) and *Die ungleichen Hausgenossen* (fragment). Both *Erwin und Elmire* and *Claudine von Villa Bella* do have formal scene divisions.
*Jery und Bätey* opens with a substantial “Ouverture,” the only extended instrumental passage in the opera. As in the case of many other German operas, such as Weber’s *Der Freischütz*, the overture incorporates thematic materials drawn from set numbers in the rest of the opera. What is intriguing about the overture to *Jery und Bätey* is the manner in which these thematic materials are presented. The provenance of the themes, unusual key scheme, and truncated sonata form mirror, in musical terms, the conflict between Jery and Bätey in the comedy that follows.

Both the introduction and coda of the overture, in A major, draw on the opera’s finale (No. 13) for their thematic materials (see Figure 2.4, p. 38). In the introduction, the slow tempo and dotted rhythms establish an atmosphere of a majestic, courtly processional that somehow seems at odds with the rural setting and lower class subject matter of the comedy to follow (mm. 1 - 8 shown in Example 2.1, p. 39). However, its meaning becomes clear at the beginning of the Finale, where the chorus uses this music to celebrate Jery and Bätey’s wedding (mm. 102-107, Example 2.2, p. 39). Nearly all of the music for the coda (mm. 203 - 249) appears as it does in the last stages of the finale (the last 33 measures of the opera, pp. 72 - 75 of the score).

Three thematic ideas appear in the Exposition (mm. 27-124). Theme I in a minor (mm. 27 - 43, shown in Example 2.3, p. 40, labelled “Jery” in Figure 2.4) is a substantial preview of Jery’s first solo aria “Geh! Verschmähe die Treue!” (No. 4, in c minor, mm. 4 - 18, shown in Example 2.4, p. 41). A recurring accompaniment motive from Jery and Thomas’s duet (No. 10, mm. 25 - 26, Example 2.5, p. 42) provides the transitional theme (labelled “tr. Theme” in Figure 2.4, mm. 48 - 55 shown in Example 2.6, p. 42). The third

---

12 All musical examples for *Jery und Bätey* are taken from the piano-vocal score published by C.F. Kahnt (Leipzig, 1877). Measure numbers restart at “1” at the beginning of each set number.
thematic idea (Th. II “Bâtely” in Fig. 2.4, Example 2.7, p.43) is in C major, far removed harmonically from the A major of the Introduction, but the relative major of theme I (a minor). This theme comes from Bâtely’s vocal line in the duet, No.12, where it is set in shorter note values, in Ab major (c.f. Example 2.19, p.88). After three statements of theme II, an emphatic cadence in C major closes the exposition (mm. 123-124).

**Figure 2.4.** Outline of formal structure of Ouverture.

<table>
<thead>
<tr>
<th>Introduction: mm. 1-26 (Andante)</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Finale” theme: wedding chorus, in A major (mm. 1-6); Exs. 2.1 &amp; 2.2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Exposition: mm. 27-124 (Allegro molto, alle breve)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Th. I (mm. 27-42) tr. Th. (mm.48-9)</td>
</tr>
<tr>
<td>“Jery”</td>
</tr>
<tr>
<td>a minor</td>
</tr>
<tr>
<td>C major</td>
</tr>
<tr>
<td>Exs. 2.3 &amp; 2.4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Development: mm. 125-142</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uses transition theme</td>
</tr>
<tr>
<td>Begins in C major, modulates (gm, Bb, em, Ab) to V/a</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Recapitulation: mm. 164-196 (truncated: no return of theme II)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Th. I (164-181) tr. Th. (184)</td>
</tr>
<tr>
<td>pedal E mm. 197-202</td>
</tr>
<tr>
<td>a minor</td>
</tr>
<tr>
<td>V/E</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Coda: mm. 203-224 (poco meno mosso)</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Finale” theme: structurally related to wedding chorus theme</td>
</tr>
<tr>
<td>A major</td>
</tr>
</tbody>
</table>

Following a brief development section, where the transition theme modulates to V/a (mm. 125-142), the recapitulation begins in m. 164 as expected, with theme I in a minor. Measures 164-181 are repeated exactly as they appear in the exposition. However, when the transition theme returns at m. 184, the pitch classes remain unchanged, but the harmonic context is now in E major, with a key signature of four sharps. This new context seems to signal that something is about to happen, and indeed, instead of the anticipated
Example 2.1. Jery und Bäty, Ouverture, mm. 1-8.

Example 2.2. Finale (chorus), mm. 102-106.
Example 2.3. Ouverture, theme I, "Jery," mm. 27-43.
Example 2.4. Excerpt from No. 4, Jery's "Geh'! Verschämhe" mm. 4-18.
Example 2.5. Excerpt from No. 5, Jery and Thomas duet, mm. 25-26.

Example 2.6. Ouverture, transition theme, mm. 47-55.
Example 2.7. Ouverture, theme II "Bâvely," mm. 66-77.
recapitulation of theme II in a minor, Bronsart gives us a transitional passage on V/E (mm. 192-196). At m. 197, a tempo change to Poco meno mosso coincides with five measures of E pedal (mm. 197-201), until a third inversion V/A resolves to A major in m. 203, initiating the coda.

As much as it is a cliché to characterize the first and second themes as “masculine” and “feminine,” in this case it may have been the composer’s intent for us to hear them that way in retrospect. Moreover, by withholding the return of the second theme in the tonic, a minor, Bronsart leaves the issue of tonal resolution to be worked out through the course of the opera. Jery and Bately’s differing views on love and marriage, and their ultimate reconciliation, might thus be heard as a difference in mode (major and minor), and the working out of the conflict between C# and C#. This working out can be seen in the large-scale tonal planning of the opera, shown in Figure 2.5.

**Figure 2.5. Jery und Bately: large scale tonal scheme.**

| No. 1 C (Bately) | [C# vs. C] |
| No. 2 E (Bately/Father) | [C# {bIII/A}] |
| No. 3 Db (Bately/c# (Jery) | [Db=C# {III/A}] |
| No. 4 c minor (Jery) | [C# {bii/A, parallel min. of C maj.}] |
| No. 5 F major (Thomas) | [C# →bVI/A, IV/C}] |
| No. 6 A major (Thomas) | [C#] |
| No. 7 F (Jery)/F# major (Thomas) | [C# vs. C# {bVI/A, VI/A}] |
| No. 8 Db (Bately & Thomas) | [Db=C# {III/A}] |
| No. 9 G/g (Thomas/Father/Bately) | [Bb vs. Bb] |
| No. 10 F (Jery/Thomas/Bately) | [C#] |
| No. 11 D (Jery) | [C# {IV/A}] |
| No. 12 Ab to Eb (All) | [C# {Ab = G# enharmonic leading-tone of A major}] |
| No. 13 begins in C major, to D, G, A major (Jery, Bately, Thomas, Father, and chorus) | [C# to C#] |
The sharp major keys may be considered as representing society, particularly the A major tonality of the overture and the finale, given the strong associations of this music with the chorus at the end of the opera. Father is also a part of this social order. While he has little to sing throughout most of the opera, his largest contribution is in the duet with Bätely, in E major. Music for both Bätely and Jery, on the other hand, tends to be set in flat major keys (F, Db, Ab, Eb), exploiting C#, or else minor keys (Jery's No. 4 in c minor). The relationship between C# and C♭ is treated almost like a musical pun in the third number, a lied for Bätely and Jery, where Bätely's music is in D♭ major as opposed to Jery's music which is in C# minor (this number is discussed in further detail below). Even in the penultimate number (No. 12), beginning in A♭ major and ending in E♭ major, C♯ figures prominently in the reprise of Jery's "Es rauschen die Wasser" in its original key of C# minor (this number, too, is discussed in further detail later). Thomas, in his role as matchmaker, seems to play on both sides of the C#-C♭ equation, with a solo lied in F major (No. 5) and another in A major (No. 6).

Bronsart's command of small forms and skilful characterization is displayed in the set numbers in Jery und Bätely. As Richard Pohl noted in his review (1877), "the Swiss subject matter could easily induce here the "yodel" style or upper-Bavarian ¾ time sentimentality." Imaginative and effective, often with whimsical modulations, the musical setting is a perfect artistic match for the folk-like subject matter.

In the opening number (labelled "No. 1 Lied" in the score) Bätely is portrayed as a child of nature who sings about little birds and trees:

---

Singe, Vogel, singe!
Blühe, Bäumchen, blühe!
Wir sind guter Dinge,
Sparen keine Mühe,
Spat und früh.

Sing, bird, sing!
Bloom, little trees, bloom!
We are good things,
Sparing no effort,
Early and late.

During the course of the Lied the text is repeated three times (the third time only partially), but the music is through-composed: each repetition of the text comes with a new melody that is more heavily ornamented with agile leaps, fast runs, turns and trills evoking birdsong, while a “yodel” motive appears in m. 10 on the text “Wir sind guter Dinge” (Example 2.8, pp. 47-49). Immediately, the major/minor C#-C duality of the overture comes into play in this number (there is no intervening dialogue after the overture). Both the vocal line (mm. 5-6) and the accompaniment (mm. 1-2) are motivically connected to the overture theme I (c.f. Ex. 2.3 p. 40 and Ex. 2.4, p. 41), but in C major rather than a minor (Ex. 2.3) or c minor (Ex. 2.4). The key of a minor resurfaces at the end of the first statement of the text (mm. 13-17, Ex. 2.8, pp. 47-48), then serves as the harmony for the beginning of the second statement (mm. 18-19). C# is introduced into the vocal line and the accompaniment (m. 19), tonicizing V/V in preparation for the modulation to G major. If the text seems to express Bätyly’s carefree nature and a certain desire for freedom (especially with the nonsense syllables in mm.29-35), the accompaniment is pinned first to a G pedal (mm. 23-26) then a C pedal (mm. 32-35). Unresolved leading-tone B’s in the penultimate bar have a poignant touch, and might be heard as representing the issues of the plot that must be resolved later. Overall this first number is more like a coloratura aria than a folk-song or lied.

While Bätyly desires freedom, her father, on the other hand, is a model of stability and social convention. Aging and physically declining, he presses Bätyly to secure her future by marrying Jery. His feet are firmly rooted in the reality of the situation, while his paternal
Example 2.8. No. 1, Lied, Bätyly, “Singe, Vogel, singe!”

Allegretto $J = 96$

C major: 1

Bätyly: 3

Singe_ Vogel, sin - ge! Blü - he, Bäum - chen, blü - he!

Un poco più scherzando Wir sind gu - ter Din - ge,

poco riten.  

spa - ren kei-ne Müh - ce spat _ und früh, ja spat und früh,

a tempo

V/V  V  V/vi  vi  V/E (V/V in a)
Example 2.8 (continued, page 2 of 3).

16

spat und früh. Sin­ge, Vo­gel, sin­ge,

19

blüh­e, Bäu­m­chen, blüh­e Wir sind gu­ter­ Ding­e, ja

22

und spa­ren kei­ne Mü­he, spat und

25

früh, früh und spat.
Example 2.8. (continued, page 3 of 3).

La, tra la la la la la la, blu-he, Baum-chen, blu-he, sin-ge, Vo-gel, sin-ge, tra la la la la, sin-ge

C major: I

Vo-gel sin-ge!

dim. rit. p

49
pragmatism is reflected in the solid folk-like setting of the duet that he shares with Bätely.

Father’s words express his concern for Bätely’s future:

\begin{align*}
\text{Jeden Morgen} & \quad \text{Every morning} \\
\text{Neue Sorgen,} & \quad \text{new worries,} \\
\text{Sorgen für dein junges Blut.} & \quad \text{worries for your young blood.}
\end{align*}

Musically, Father is represented by a stable E major harmony, symmetrical four-measure phrases, and a vocal line that is carefully supported in the accompaniment (mm. 2 - 11, Example 2.9, pp. 51-53). The entire text is sung twice, in the manner of an antecedent-consequent structure, with a final repetition of the last line to round off the section. When Father pauses on g# minor (iii/E) at the end of his section (m. 11), Bätely responds by twisting his words to suit her own outlook on life:

\begin{align*}
\text{Alle Sorgen} & \quad \text{All worries} \\
\text{Nur auf Morgen!} & \quad \text{only for tomorrow!} \\
\text{Sorgen sind für Morgen gut.} & \quad \text{Worries are good for tomorrow.}
\end{align*}

Although she confirms and continues Father’s g# minor at first, by m. 16 she has cadenced in G# major. The melody continues the “birdsong” coloratura from the first number, while the syncopated accompaniment indicates that she is much livelier than her father (mm. 12 -14, 18 - 20 of Example 2.9). In mm. 17-21, Bätely entreats her father to sing with her, using a minor. The dominant 7th of F major (m. 21) is treated as an augmented 6th to return to E major, thus, when he enters, she keeps him in E major, preventing him from going to g# minor again as they sing the concluding section together, each to their own words.

Like Father, Thomas is portrayed as a strong male figure, but one who is repulsed by Jery’s lovelorn sighs. His cavalier attitude toward love is displayed in his first number, the Lied “Ein Mädchen und ein Gläschchen Wein” (scene 6). According to Thomas, the solution to Jery’s problem is simple:
Example 2.9. No. 2, Father and Bätely duet.

No. 2. Duett
(Vater, Bätely)

*Andantino* $J = 92$

Vater:

\[
\text{Jeden Morgen neue Sorgen,}
\]

Bätely: Poco piu vivo.

\[
\text{Alle Sorgen nur auf morgen!}
\]

\[
E \text{ major: I}
\]

\[
Sorgen für dein juges Blut. \quad \text{Sorgen für dein juges Blut.}
\]

\[
V7\text{ii}
\]

\[
\text{iii} - \text{g}^b
\]

\[
\text{g}^b
\]
Example 2.9. (continued, page 2 of 3).
Alle Sorgen nur auf neue Sorgen, Sorgen für dein junges Blut.
Ein Mädchen und ein Gläsehen Wein  
A maiden and a glass of wine  
Curiren alle Noth;  
Cures all need;  
Und wer nicht trinkt und wer nicht küßt  
And whoever does not drink or kiss  
Der ist so gut wie todt.  
Is as good as dead.

To ensure that the message is unambiguous, in the musical setting the single stanza of text is repeated three times, in A B A\textsuperscript{1} form (outline shown in Figure 2.6, below).

**Figure 2.6.** Outline of Thomas’s Lied, “Ein Mädchen und ein Gläsehen Wein” (No. 5).

<table>
<thead>
<tr>
<th>Intro</th>
<th>A section</th>
<th>B section</th>
<th>A\textsuperscript{1} section</th>
<th>Postlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. 1-4</td>
<td>5 - 16</td>
<td>17 - 23</td>
<td>34 - 45</td>
<td>46 - 55</td>
</tr>
<tr>
<td>Melody I</td>
<td>new melody</td>
<td>melody I</td>
<td>extension</td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td>F major</td>
<td>F, a-, C</td>
<td>F, V/d</td>
<td>returns to F</td>
</tr>
</tbody>
</table>

The percussive hunting figures in the introduction, interlude and postlude hint at Thomas’s predatory attitude towards women (Example 2.10, pp. 55-57). Clarity is maintained throughout the Lied by the chordal accompaniment that supports the vocal line and the simple harmonic language: the tonic F major elaborated by IV. In the B section, the a minor/C major duality of the overture returns with a brief progression in C major, vi (a minor) - IV-V- I (mm. 29-32, Example 2.10 p. 56). One of the most striking features of the song is the incessant dwelling on V/d minor on the word “tot” (“dead,” mm. 45 and 49). The persistent leading-tone C\# reminds the listener of the A major harmony of the overture.

Although Jery is young and relatively wealthy, Bätey’s greatest objection is that he wants to have a woman in his power, and that woman is her (“nur will er mit Gewalt eine Frau dazu haben und just [sic] mich”).\textsuperscript{14} Her desire for independence places her among the ranks of her more famous (Italian) operatic counterparts, including Rosina in *II barbiere di Siviglia*. As Ralph Locke has observed, in comic opera the heroines “often take matters into their own capable hands and manage to end up with a husband whom they have freely

\textsuperscript{14} Goethe, *Jery und Bätey*, p. 918.
Example 2.10. No. 5, Thomas, "Ein Mädchen und ein Gläschen Wein."
Example 2.10. (continued, page 2 of 3)

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wer nicht trinkt und wer nicht küßt, der ist so gut wie tot, der

ist so gut wie tot. Und wer nicht trinkt und wer nicht küßt, der

ist so gut wie tot, und wer nicht trinkt und wer nicht küßt, der

ist, der ist so gut wie tot.
chosen rather than one assigned to them by lord or guardian.”

Because their resistance to social expectations takes place within the context of a comedy, heroines like Bävely and Rosina are rarely seen as being subversive nor are they taken seriously. What begins as a protofeminist statement is undone, when the women characters “end up being safely re-domesticated at the end... thereby celebrating society’s main plot for women, the ‘successful marriage’ plot.”

Bävely’s ambivalent stance toward Jery and marriage are clearly embedded in Goethe’s text, but Bronsart also enhances that struggle by enacting it musically in two duets between Jery and Bävely. The first occurs early in the opera (scene 3) just as Jery makes his first entrance. Bävely sees Jery approaching and plans to rebuff him yet again, by taking up her spinning and singing a “happy song” so that he cannot “launch into his same old story.”

Es rauschet das Wasser, The water rushes,
Und bleibt nicht stehn; And doesn’t stand still;
Gar lustig die Sterne Very merrily the stars
Am Himmel hingehn; Go through heaven;
Gar lustig die Wolken Very merrily the clouds
Am Himmel hinziehn, Move in the sky,
So rauschet die Liebe Thus rushes love
Und fahret dahin! And goes away!

The words of her Lied show her desire for freedom, like the rushing waters, the stars and the clouds drifting in the skies. According to Bävely, love is fleeting and soon passes by.

Bävely’s musical “actions” speak as strongly as her words. The sixteenth-note accompaniment to the Lied appropriately represents the swirling imagery of the text as well.

---


16 Ibid.

as the activity of spinning (Example 2.11, pp. 60-61), while the form (A B A') and phrasing is less free than Bätely's first number (outline shown in Figure 2.7, below). One is reminded here of another, more famous Goethe spinning song, Schubert's setting of "Gretchen am Spinnrade" from Faust. But while Gretchen bemoans the loss of her lover, her comic counterpart tries to side-step the issue of love through enharmonic modulations.

Figure 2.7. Outline of Bätely, "Es rauschet das Wasser" (No. 3).

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text lines:</td>
<td>1-4</td>
<td>5 &amp; 6</td>
</tr>
<tr>
<td>Mm.#:</td>
<td>3-8</td>
<td>9-10</td>
</tr>
<tr>
<td>Keys:</td>
<td>Db-Ab</td>
<td>Ab</td>
</tr>
</tbody>
</table>

The hesitant rolled chords in the accompaniment and three measure phrases when the voice enters (mm. 3-8) mimic the process of starting up the spinning wheel. Beginning in Db major, the harmony modulates to the dominant, Ab, in m. 8 (Example 2.11, p. 60). At m. 11 the Ab pedal in the bass is respelled as G#, initiating the modulation to A major (A=Bbb, bVI/Db), while drawing us back once again to the C#-C# duality of the overture. The original tonic Db returns in m. 14 through another whimsical modulation in the opposite direction, this time via a different enharmonic equivalence of C# with Db. For the next seven measures (mm. 14-20, Example 2.11, p. 61), the final couplet of the text, "So rauschet die Liebe und fähret dahin," is repeated three times, as the spinning accompaniment gradually slows: first in triplets (mm. 14-15), then quarter notes and dotted-eighth and sixteenth notes. The harmony from mm. 16-20 dwells on the dominant. Twice, Bätely pauses whistfully at a fermata on the dominant 7th (first inversion, m. 16, root position, m. 20), the second time leaving the leading-tone and chordal seventh to resolve in a different
Example 2.11. Bäckley, "Es rauschet das Wasser" (No. 3, mm. 1-26).
Example 2.11. (continued, page 2 of 2)

Himmel hin ziehn. So rausch'et die Liebe und fähret dahin.

Gär'stig die Wölken am Himmel hin.

ziehn. So rausch'et die Liebe und fähret dahin.
register in m. 21 as the spinning wheel resumes its motion. Her pauses are strongly reminiscent of Schubert’s Gretchen, who also halts expectantly on the dominant 7th in her song (m. 68 of “Gretchen am Spinnrade”). But while Gretchen recalls the ecstasy of her lover’s kiss (“sein Kuß”), Bävely’s objective is the opposite: to convince her suitor that love is fleeting, and that she is not interested in him.

While Bävely sings, Jery waits patiently in the wings, listening to the seductive appeal of her rippling accompaniment. He replies to her song with one of his own, trying to win Bävely over to his point of view by incorporating her words, but changing their grammatical sense and meaning:

\[
\begin{align*}
\text{Es rauschen die Wasser,} & \quad \text{The waters rush away,} \\
\text{Die Wolken vergehen;} & \quad \text{The clouds disappear;} \\
\text{Doch bleiben die Sterne,} & \quad \text{But the stars remain,} \\
\text{Sie wandeln und stehn!} & \quad \text{They wander yet they stay!} \\
\text{So auch mit der Liebe,} & \quad \text{That’s the way love is,} \\
\text{Der Treuen geschicht:} & \quad \text{Distinguished from loyalty:} \\
\text{Sie wegt sich, sie regt sich} & \quad \text{It moves, it stirs,} \\
\text{Und ändert sich nicht!} & \quad \text{Yet remains the same!}
\end{align*}
\]

Bävely says that everyone should be free to do what they want, and that love is transitory, but Jery changes the text to point out that every element of nature (including love) has an aspect that does not change but stays the same.

In order to convince Bävely, Jery mimics her song, to the point of incorporating a variation of the spinning accompaniment, but in c# minor — an enharmonic respelling of Bävely’s Db tonic — ending in E major at the end of the repeat of the first four lines of the text (m. 35, Example 2.12, pp. 63-64, outline shown in Figure 2.8, p. 64). The symmetrical four-measure phrases and eventual E major harmony recalls Father’s music from the earlier duet with Bävely, while c# minor and E major reinforce the C#-C# duality against Bävely’s Db major tonic.

Es rauschen die Wasser, die Wolken vergehn, doch
bleiben die Sterne, sie wandeln und stehn.
So auch mit der Liebe der Treuen, geschicht: sie
Example 2.12. (continued, page 2 of 2)

weigt sich, sie regt sich, und ändert sich nicht.

Es rauschen die Wasser, die

Wolken vergehn, doch bleiben die Sterne sie wandeln und stehn.

So auch mit der Liebe der Treuen geschicht, sie

Andante
weigt sich und regt sich und ändert sich nicht.
Jery even invokes Bätely’s two measures of chromatic slippage, at m. 36, with the text “so auch mit der Liebe,” sliding from E major into C major, bVI, emphasizing the statement that “true love is not fleeting.” Circling back to C# minor, he repeats the first four lines of text one more time. Now his C# minor has a “get serious” quality, in response to Bätely’s coy mocking beforehand. Although the spinning accompaniment is relentless throughout his part of the duet (hammering his point home), by m. 43 the sixteenth-note motion begins to slow, the accompaniment abandoning him completely in m. 45 (possibly indicating that Bätely may have ceased her spinning in order to listen to him). As he repeats the last two lines for the final time, he changes meter and key (m. 49), switching enharmonically again from C# minor to Db major, closing out the number, (as expected, in a certain way) in Db major, Bätely’s key.

Bronsart’s setting of this duet enriches the psychological portrayal of the two characters, enacting musically their different opinions about love. Other settings of Goethe’s text tend to disregard or downplay the situation. For example, in Heinrich Stiehl’s 1868 setting, Jery and Bätely each sing their strophes of the spinning song separately, then together, as shown in Figure 2.9, p. 66 (c.f. Bronsart’s text and translation for this number on pp. 58 and 62).
Stiehl “empowers” Bately by allowing her to sing her entire text twice through at the outset of the number. Both characters sing their own words, but to Bately’s original melody (melody a) to start the final section (Example 2.13, pp. 67-71). Like Bronsart, Stiehl employs a spinning sixteenth-note accompaniment, but his most interesting musical moments are reserved for Jery’s partial repetition of lines 1-4 and the instrumental interludes.

Similarly in Georg Hartmann’s 1902 setting, Jery and Bately sing the final two lines of text together at the end, but using Jery’s words (“sie wegt sich und regt sich, und ändert sich nicht”), as shown in the outline in Figure 2.10 below. In terms of the musical language, Hartmann’s setting is so unvaried that it borders on the banal; with the exception of a change in meter in Jery’s section, there is no musical differentiation between the characters at all (Example 2.14, pp. 72-74).

**Figure 2.10.** Outline of Georg Hartmann, Bately/Jery duet “Es rauschet das Wasser” (1902).
Example 2.13. Heinrich Stiehl, Bâtele/Jery duet, "Es rauschet das Wasser" (1868).

No. 3. Duett

Andantino quasi Allegretto

Heinrich Stiehl

Es rauschet das Wasser und bleibt nicht stehen, gar lustig die Stern' am Himmel geh'n.

Himmel hinziehn, so rauschet die Liebe und führet dahin.

rauschet das Wasser und bleibt nicht stehen, gar lustig die Stern' am Himmel geh'n.
Example 2.13. (continued, page 2 of 5)

Himmel geh'n; gar lustig die Wolken am Himmel zieh'n. so

rauscht die Liebe und führet dahin.

Es rauschen die Wasser, die
Example 2.13. (continued, page 3 of 5)

Wolken ver-geh'n, doch blei- ben die Ster-ne, sie wan- deln und steh'n, so

auch mit der Lie-be der Treu-en ge-schicht, sie wegt sich, sie re-gt sich und

ändert sich nicht. Es rau-rchen die Was-ser, die

Wol-ken ver-geh'n, doch blei-ben die Ster-ne, sie
Example 2.13. (continued, page 4 of 5)

Baeley.

Jery. Es rau-schet das Was-ser und

Es rau-schen die Was-ser, die

blei - bet nicht steh'n, gar lu-stig die Ster-ne am Him-mel geh'n, gar

Wol - ken ver-geh'n, doch blei-bend die Ster-ne, sie wan-del-und geh'n, so

lu-stig die Wol-ken am Him-mel hin-ziehn, so rau-schet die Lie-be und

auch mit der Lie-be der Treu-en ge-schicht, sie wegt sich, und regt sich und
Example 2.13. (continued, page 5 of 5)

\[ \text{\textit{f}h\textendash r\textendash e\textendash t\ d\textendash a\textendash h\textendash i\textendash n, s\textendash o\textendash r\textendash a\textendash u\textendash c\textendash h\textendash e\textendash t\ d\textendash i\textendash e\textendash b\textendash e\textendash u\textendash n, \textit{f}h\textendash r\textendash e\textendash t\ d\textendash a\textendash h\textendash i\textendash n, s\textendash o}\]

\[ \text{\textit{\textsc{r}a\textendash u\textendash s\textendash c\textendash h\textendash e\textendash t\ d\textendash i\textendash e\textendash b\textendash e\textendash u\textendash n, \textit{f}h\textendash r\textendash e\textendash t\ d\textendash a\textendash h\textendash i\textendash n, s\textendash o}\]

\[ \text{\textit{\textsc{w}e\textendash g\textendash t\ s\textendash i\textendash c\textendash h\textendash e\textendash t\ d\textendash i\textendash e\textendash b\textendash e\textendash u\textendash n, s\textendash o\textendash r\textendash g\textendash t\ s\textendash i\textendash c\textendash h\textendash e\textendash t\ d\textendash i\textendash e\textendash b\textendash e\textendash u\textendash n, s\textendash o\textendash \textit{\textsc{\textendash a\textendash n\textendash d\textendash e\textendash r\textendash t\ s\textendash i\textendash c\textendash h\textendash e\textendash t\ d\textendash i\textendash e\textendash b\textendash e\textendash u\textendash n, s\textendash o}}\]

\[ \text{\textit{\textsc{r}a\textendash u\textendash s\textendash c\textendash h\textendash e\textendash t\ d\textendash i\textendash e\textendash b\textendash e\textendash u\textendash n, \textit{f}h\textendash r\textendash e\textendash t\ d\textendash a\textendash h\textendash i\textendash n, s\textendash o}\]

\[ \text{\textit{\textsc{w}e\textendash g\textendash t\ s\textendash i\textendash c\textendash h\textendash e\textendash t\ d\textendash i\textendash e\textendash b\textendash e\textendash u\textendash n, s\textendash o\textendash r\textendash g\textendash t\ s\textendash i\textendash c\textendash h\textendash e\textendash t\ d\textendash i\textendash e\textendash b\textendash e\textendash u\textendash n, s\textendash o\textendash \textit{\textsc{\textendash a\textendash n\textendash d\textendash e\textendash r\textendash t\ s\textendash i\textendash c\textendash h\textendash e\textendash t\ d\textendash i\textendash e\textendash b\textendash e\textendash u\textendash n, s\textendash o}}\]

No. 3

Frisch

Gegracht das Wasser und

bleibt nicht stehen; gar lustig die Sterne am Himmel hin-

gehn; gar lustig die Wolken am Himmel hinziehn; so

cresc.

Nur ein wenig breiter

rauschet die Liebe und fahret dahin, so rauschet die
Example 2.14. (continued, page 2 of 3)
Example 2.14. (continued, page 3 of 3)

Sie wegt sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.

Sich, sie regt sich, und ändert sich nicht.
What distinguishes Bronsart’s version even more from those of Stiehl and Hartmann is her treatment of the reprise of Jery’s portion of the spinning duet (and the material following it) later in the opera. The reprise of the spinning song is clearly indicated in Goethe’s original libretto, embedded in the penultimate section (in Bronsart, as part of No. 12 “Duett und Quartett,” discussed further below). Stiehl reprises the song in an abbreviated version (in A major), but the critical passage that follows — where Bately acknowledges that she loves Jery, consequently resolving the plot — is omitted. Hartmann, too, reprises the spinning song, but dispenses with Bately’s capitulation. Although the eventual outcome of the plot remains the same in all three versions, Bronsart’s setting remains true to the original.

Between the first spinning duet and its reprise, a great deal of action takes place. In sum, after the first duet, despite Jery’s efforts in the end Bately is unconvinced, and she tells him so. Her stubborn refusal leads Jery to seek Thomas’s help, setting in motion Thomas’s attempted seduction and the destruction of Bately’s house. Bately does not change her mind until Jery comes to the rescue and is physically beaten by Thomas. She is moved by Jery’s efforts to protect her, perhaps even out of pity to see him now that he is injured, humiliated and emasculated.

The denouement takes place in the “Duett und Quartett” (No. 12), where dramatic intensification is carried out, as is conventional in comic opera, through musical continuity rather than through closed set numbers or dialogue. At the outset of the “Duett und Quartett,” only Jery and Bately are present, but they are joined first by Bately’s father, then by Thomas approximately two-thirds of the way through. The overall structure is far more complex than the title of the number suggests, as, in fact, there are five clear sections.
Section I functions as an introduction to the duet proper. In the first part of this section, Jery and Bäthely alternate with short solo passages in which they discuss Jery’s injuries. The text is written in rhymed verse, not prose, while the rhyme schemes interlock between the separate strophes:

**Bäthely**
Ich bin lang, sehr lang geblieben.
Komm, wir müssen’s nicht verschieben:
Komm und zeig mir deine Hand.

**Jery**
Liebe Seele, mein Gemüte
Bleibt beschäm’t von deiner Güte.
Ach wie wohl tut der Verband!

**Bäthely**
Schmerzen dich noch deine Wunden?

**Jery**
Liebste, sie sind lang verbunden;
Seit dein Finger sie berührt,
Hab ich keinen Schmerz gespürt.

I’ve remained too long.
Come, we must not postpone it:
Come and show me your hand.

Beloved soul, my heart
Is ashamed by your goodness.
O how well the bandage is done!

Do your wounds still hurt you?
Dearest, they are long bandaged,
Since your finger touched them,
I have felt no pain.

Although these smaller passages approximate “dialogue,” they are written in an arioso style rather than in recitative (Example 2.15, pp. 77-78). The entire introductory passage is unified harmonically through closely related keys — V/Ab-Ab major, c minor, f minor, Ab and Eb (as shown in the diagram in Figure 2.11, below).

**Figure 2.11.** Outline of “Duet und Quartet” Section I (mm. 1-63).
Example 2.15. “Duett und Quartett,” dialogue portion of Section I, mm. 1-29.

Andante con moto  \( J = 80 \)

Bätsely:

\[ \text{Ich bin lang, sehr lang geblieben. Komm! Wir müssen nicht verschlieben, komm und} \]

\[ \text{lang, sehr lang geblieben. Komm! Wir müssen nicht verschlieben, komm und} \]

\[ \text{zeig mir deine Hand. Liebe Seele, mein Gemüt bleibt be} \]

\[ \text{schämt von deiner Güte, ach, wie wohl tut der Verband! Ach wie} \]

\[ \text{b} \]

77
Example 2.15. (continued, page 2 of 2).

18

23

28

Bätey:

wohl tut der Verband! Schmer-zen dich nochdei-ne Wun-den? Lieb-ste, siesindlang ver

più p poco ril.

bun-den; seit dein-St-ger sie berührt, hab' ich kei-nen Schmerz ge

Poco più animato

kei- nen, kei-nen Schmerz ge- spürt.
Section I concludes with a longer “aria” for Bätely, a single strophe of text in which she gives Jery the opportunity to reject her. On the surface, her words are self-deprecating, but there is a sense that she is also mocking Jery.

Rede, aber rede treulich,
Sieh mir offen ins Gesicht!
Findest du mich nicht abscheulich?
Aber Jery schmeichle nicht!
Der du ganz dein Herz geschenkt,
Die du nun so schön verteidigt,
Oft wie hat sie dich beleidigt,
Weggestoßen und gekränkt!
Hat dein Lieben sich geendet,
Hat dein Herz sich weggewendet,
Überlaß mich meiner Peine!
Sag’ es nur, ich will es dulden,
Stille leiden meine Schulden;
Du sollst immer glücklich sein.

Speak, but speak truly,
Look at me openly in the face!
Don’t you find me disgusting?
But Jery, do not flatter!
What you gave completely from your heart,
What you now so beautifully defend,
How often did it offend you,
Pushed away and sickened!
If your love has ended itself,
If your heart has turned itself away,
Leave me to my torment!
Only say it, I will endure it,
And quietly suffer the blame;
You should always be happy.

The first three lines of the strophe are underpinned by a harmonic progression in B major (vi-ii-V-I, mm. 31-34, Example 2.16, pp. 80-81), with g# minor set up by the V'/Ab in m. 30 (c.f. last measure of Example 2.15, p. 78). As Bätely asks if Jery “finds her disgusting” (“findest du mich nicht abscheulich,” mm. 35-36), on the word “abscheulich” her vocal line descends chromatically E#-D#-Cx-C#, while her question is underlined by a harmonic shift from B major through V/D# to V'/F# minor (in third inversion, with a doubled 7th). This chord acts as an inverted German 8, resolving to V/f minor (m. 37) before V/Ab is introduced on the last beat of m. 38. Once again, the C#/C# duality comes into play, as Bätely calls Jery’s name, first on C# (m.36) then on C# (m. 37). With the return of Ab major, Bätely incorporates Jery’s melodic material from the first part of the section (last beat of m. 46 to m. 52 of the aria parallels Jery’s mm. 11-17). There is a touch of poignancy as Bätely tells Jery “You should always be happy,” offering these words on three different dominants, on a circle of 5ths (C'/F', B'/E', Ab', mm. 57-62, Example 2.16); the final Ab' effectively
Example 2.16. “Duett und Quartett,” Section I, Bästely’s aria, mm. 31-63.
Example 2.16. (continued, page 2 of 2).

\[\text{Example notation with musical score.}\]
“inviting” Jery to take over her key (Db major), as he did in the earlier duet, “Es rauschet das Wasser.”

Bätely’s aria is left hanging on V7/Db as the next section (Section II) begins immediately. This section consists of three subsections: the reprise of Jery’s lied “Es rauschen die Wasser” (No. 3), a pair of interlocking strophes (Jery’s “Engel du scheinst” and Bätely’s “Nein, ich werde nicht betrogen”), and a coda that reprises No. 4, “Gehe! Verschmähe die Treue!” shown in Figure 2.12.

**Figure 2.12.** Outline of “Duet und Quartet,” Section II, mm.64-115.

<table>
<thead>
<tr>
<th>Jery: aria</th>
<th>Jery</th>
<th>Bätely</th>
<th>Jery: Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. 64-81</td>
<td>82-93</td>
<td>94-106</td>
<td>107-115</td>
</tr>
<tr>
<td>“Es rauschen”</td>
<td>“Engel”</td>
<td>“Nein”</td>
<td>“Verweile”</td>
</tr>
<tr>
<td>V7/Eb, c# minor, to V/A</td>
<td>A/F♯, V/G</td>
<td>G, Bb, G</td>
<td>c minor</td>
</tr>
</tbody>
</table>

At this point, Bätely’s sympathy for Jery prompts him to reprise his portion of the spinning song, in the original key of c# minor. But in his defeated state, Jery changes the order of the text. Instead of repeating the first four lines, he goes directly through the text in order. The modulation to C major (bVI/E) still occurs at the same moment in time, but is now aligned with the first part of the text, rather than with the second. Instead of emphasizing the stability of “true love,” Jery now seems to be saying that love is transitory. At the end, he is unable to make the final switch to Db major, Bätely’s home key from the first song, as he now believes that nothing will enable him to possess her.

The reprise of Jery’s part of the spinning song leads directly into the next musical unit, the second duet where the power struggle is finally resolved. Jery begins with his own strophe of text:
Engel, du scheinst mir gewogen!
Doch ich bitte, halt' die Regung
Noch zurück, noch ist es Zeit!
Leicht, gar leicht wird man betrogen
Von der Rührung, der Bewegung,
Von der Güt und Dankbarkeit!

Angel, you seem to be favourably disposed toward me!
But I beg, control the emotion
Go back, there is still time!
Simply, how simply one is deceived
By the emotions, the feelings,
Of goodness and gratitude!

He recognizes that Bätely's change of heart may have been triggered not by love for him, but by feelings of gratitude. Her display of emotionalism only serves to make him suspicious.

As Jery did in the first duet, Bätely turns the tables by now incorporating his music and his words (to a lesser extent) in her reply:

Nein, ich werde nicht betrogen!
Mich beschämt die Erwägung
Deiner Lieb' und Tapferkeit.
Bester, ich bin Dir gewogen;
Traue, trau dir dieser Regung
Meiner Lieb' und Dankbarkeit!

No, I was not deceived!
I was ashamed by the consideration
Of your love and bravery.
Best, I am disposed toward you;
I trust, trust this emotion
My love and gratitude!

From her words, Bätely appears to be giving in to Jery's original wishes, and can now be safely "redomesticated."

Matters are not quite so simple, however. Jery's part of the duet begins on the dominant of f# minor (m. 2, Example 2.17, p. 84), before modulating to A major — the key of the overture — in m.5. When Bätely takes over his music, she does so a semitone higher, but immediately in the major mode, G major (m. 14, Example 2.18, p. 85). What is more, Jery's strophe, closing on a first inversion D major triad in m. 13, is in essence a long dominant preparation for Bätely's tonic G major. When Bätely approaches her tonic G again via the dominant in m. 19, on the last syllable of "Tapferkeit" (bravery), the bottom seems to fall out of the accompaniment as the bass drops an octave to F# in m. 20, supporting a sudden switch to a new local tonic B♭ major (♭III). Bätely appears to have substituted one dominant for another, but withholds a firm statement of the new tonic for
almost three full measures. To cadence again in B♭ major in m. 22, she uses a vii°7 chord suspended over I♭ (in B♭) instead of a more conventional dominant to lead into the B♭6 resolution. At this point in the text, Bately is telling Jery that she trusts her emotions, while the harmonic progression creates an ambiguous sensation about “traue.” The wavering tonality might also show that her words should not be trusted. But, the B♭ major chord finally does appear at the end of m. 22, functioning now as a voice-leading chord to the vii°7 tonicizing C minor in m. 23. C minor continues into m. 24, but becomes the minor subdominant of G major in a large iv-V7-I cadence (mm. 24-26) that underscores the words “meiner Lieb’ und Dankbarkeit.” The return of the tonic G major fulfills the delayed resolution from m. 20, coinciding with the resolution of the plot as Bately finally tells Jery that she loves him.

Section II closes with a coda, in the form of another reprise. The idea of the reprise of “Es rauschen die Wasser” (Jery’s part of the spinning song) as part of this resolution originates in Goethe’s repetition of the exact text in the original libretto. But Goethe also created a parallel between the text of No. 4 and the corresponding passage from the “Duett und Quartett” (No. 12).

No. 4 (Jery)
Gehe! Go!
Verschmähe Spurn
Die Treue! The loyal one!
Die Reue The remorse
Kommt nach! Comes later!

No. 12 (Jery)
Verweile! Stay!
Übereile Don’t
Dich nicht! You rush!
Mir lohnet schon g’nüglich A friendly face
Ein freundlich Gesicht. Is reward enough.
The opposition has some sense of humour in it. In No. 4, Jery tells Bäly to go away, but that she will be sorry later, while in No. 12 he urges her to stay. To underline the parallelism, and the reversal, Bronsart uses similar music for both passages, and this musical setting functions as a unifying force not only for these two scenes, but across the entire opera. We hear this music first in A minor as the main theme of the exposition of the Ouverture (noted as the “Jery” theme in Figure 2.4, p. 38, Example 2.3, p. 40), then in c minor in No. 4 (mm. 4-17 shown in Example 2.4, p. 41), and finally again in c minor at the end of Section II of the “Duett und Quartett” (mm. 107-112, Example 2.19, p. 88). It seems that for Bronsart this music is able to have different meanings — depending on the context — epitomizing both the conflict and its resolution.

A short transitional passage mimicking dialogue (mm. 116-139) leads to the next section, the duet between Jery and Bäly (Section III, mm. 140-171). Their single stanza of text shows that for once, the two characters agree on something:

Lieber! Liebe!   Liebe! Liebe!
Hast du uns verbunden,  You have joined us together,  
Laß, o laß die letzten Stunden  Let, o let the last hours  
Selig wie die ersten sein!  Be blessed as the first are!

To reinforce the point, the text is repeated four times, in a musical A B A¹ form where the first A section has two subsections, a and b (Figure 2.13 below):

**Figure 2.13.** Outline of “Lieber, Liebe” from “Duet und Quartet,” mm. 140-171.

<table>
<thead>
<tr>
<th>Section:</th>
<th>A [a]</th>
<th>[b]</th>
<th>B</th>
<th>A¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm.#</td>
<td>140-15</td>
<td>146-151</td>
<td>152-159</td>
<td>160-171</td>
</tr>
<tr>
<td>Keys:</td>
<td>A♭ major</td>
<td>A♭, cm, B♭</td>
<td>ab, C♭, Eb [=V/A♭]</td>
<td>A♭</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>→ {C♭=Ger. 6/E♭}</td>
<td></td>
</tr>
</tbody>
</table>
Example 2.19. "Duett und Quartett" Section II, mm. 107-112.

Ver-wei- le! Ue-ber-ei-le, dich

nicht! Mir loh-net schon
Both A sections are in Ab major, while the B section explores the parallel minor (ab), Cb major (as a German 6 of Eb), and Eb (V/Ab). As a result of their new-found “agreement,” for the first time in the opera Jery and Bately sing simultaneously, with Jery harmonizing in thirds and sixths below Bately’s vocal line (Example 2.20, pp. 90-93).18 The vocal lines are a mixture of canonic imitation — signifying their bond — and note-against-note counterpoint, with the exception of the B section, where the vocal lines are strictly note-against-note (mm. 152-159, Example 2.20). Throughout the duet, harmonic support is provided by triplet figuration in the accompaniment, but the vocal lines are never doubled by the accompaniment (except in the first half of m. 153), perhaps indicating that now Jery and Bately’s relationship is strong enough to stand on its own. The duet concludes emphatically on a vi-V-I cadence in Ab major, with a fermata over the final octave Ahs (mm. 166-171).

Despite the full close indicated at the end of the duet section, the number continues as Father enters the scene in Section IV. His entrance instigates a brief and highly modulatory passage of dialogue — set first as recitative, then arioso, then chordal — between himself, Jery and Bately as he gives his blessing for their marriage (Example 2.21, pp. 94-95). In m. 181, Bronsart invokes the “Tristan” chord, with the same spacing as in the prelude to Tristan und Isolde. Their celebration is interrupted, however, by an ominous descending scale figure leading to a cadence in c minor, signalling a new musical section triggered by the appearance of Thomas (mm. 202-204 of Example 2.21). In a short aria shown in Example 2.22 (mm. 216-241, pp. 96-97), reminiscent of the “drinking song” style

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18 A recording of this duet, along with the lied “Endlich, endlich darf ich hoffen” (No. 11), is available, on Women’s Work: Works by Famous Women Composers (Gemini Hall, LP RAP 1010, 1975). The performance is by Bernice Branson as Bately (soprano) and Mertine Jones as Jery (alto). As far as I can determine at this time, this is the only commercial recording of any of Bronsart’s operas.
Example 2.20. Duet from “Duett und Quartett,” Bätey and Jery, mm. 140-171.
Example 2.20. (continued, page 2 of 4)

liebtene Stunde selig wie die erstesleise.

liebtene Stunde selig wie die erstesleise.

Liebeliebelie! Hast du unsverbunden, laß, o laß

liebtene Stunde selig wie die erstesleise.

liebtene Stunde selig wie die erstesleise.

liebtene Stunde selig wie die erstesleise.
Example 2.20. (continued, page 3 of 4)
Example 2.20. (continued, page 4 of 4)
Example 2.21. Section IV, dialogue between Father, Bätely and Jery, mm. 172 -204.

172 Vater:

Himmel! Was seh' ich? Soll ich es glauben?

177 Bätely:

Willst du's erlauben, Vater?

Jery:

Soll ich sie haben?

182 Vater:

O, Glück!

Vater:

O, Glück!

Kinder, o Glück!

Kinder, ihr
Example 2.21. (continued, page 2 of 2)

Poco meno mosso

Bettey: Gebt uns den

Gebt mir die Jugend zurück!

Nehmet den Segen, Segen und Glück,

Se - gen! Segen und Glück!

Se - gen! Segen und Glück!

Segen, Segen und Glück!

Allegro $d = 92$
Example 2.22. Section IV, Thomas's "aria," mm. 216 - 241.

Un poco più vivo

Thomas.

In der Be-trun-ken-heit hab' ich's ge-tan. in der Be-trun-ken-heit hab' ich's ge-

m-

mg


tan.

Ru - fet die Ael't' - sten,

mf

più f

den Scha - den, den Scha - den zu schätzen, ich ge - be die Stra - fe, will

più f

al - les er - se - tzen, will al - les er - se - tzen.
Example 2.22. (continued, page 2 of 2)

230 (heimlich zu Jery)

Und für mein Kuppen krieg' ich.

233 poco più f

krieg' ich zwölf Dou - beln, mehr sind der Scha - den, die Stra - fe nicht werth!

236 mf (laut zu Batey)

Mehr sind der Scha - den, die Stra - fe nicht werth. Ge - be dich!

239 più f (zum Vater)

Hö - re mich! Bitte für - mich!

97
of his “Ein Mädchen und ein Gläscchen Wein,” Thomas explains that his actions were due to
the fact he had been drinking (“In der Betrunkenheit hab' ich's gethan”). He offers to pay
restitution for the damages he has caused, but also demands his “matchmaker's” fee from
Jery. Jery forgives Thomas, setting the stage for the quartet that ends the number (Section V).

The quartet (Section V) is in the style of a jubilant, Mozartian finale, chordal but with
some imitations. A single line of text, “O fröhlicher Tag,” is repeated eight times by the four
singers (Jery, Bätely, Father and Thomas), divided into two distinct, symmetrical
eight-measure sections: A, mm. 253-260, and A¹, mm. 261-269 (labelled in Example 2.23, pp.
99-100). At the beginning of the first section, Bätely and Jery sing the first main phrase
together (m. 253 to the first beat of m. 255), while in the second section, Jery sings the entire
main phrase (m. 260, beat 2, to m. 263) while Bätely picks up a portion of Father's vocal line
from the first section. Perhaps the most interesting feature of the quartet is the harmonic
setting. Each of the two parallel sections is underpinned by the same progression in Eb
major: I⁶-IV-V-vi-ii-V-I, over a bass line ascending chromatically from G to C. The IV, V
and vi chords are tonicized by their own dominants (with augmented fifths inflected by
chromatic passing tones (Section I, mm. 253 and 254). The cadential vi chord (c minor) is
prolonged for 3 and one-half measures (mm. 255-258), before the progression concludes
with a ii-V-I cadence (mm. 258-260). In the second section, the entire progression is
repeated almost verbatim, but the prolongation of vi is extended even more to 4 and
one-half measures (mm.262-266, Example 2.23, p. 100), while the final cadence is also
extended. As a result of chromatic inflection, throughout the quartet there is a constant
feeling of tension, encouraging the audience to a state of excitement and emphatic
resolution.
Example 2.23.  Quartet: Bately, Jery, Thomas, and Father, mm. 252 - 269.
Example 2.23. (continued, page 2 of 2)
After the "Duett und Quartett," all that remains is for the final musical resolution of the C♯-C dualism. For dramatic purposes, the Finale (as always) is somewhat superfluous: the main issues of the plot have already been resolved. Musically, however, the Finale facilitates the return to A major, the key of the overture, and thus provides tonal closure. Bronsart accomplishes this in four main steps. First, six measures of horn calls in C major beckon the chorus of peasants on to the stage. When the neighbours (peasants) finally rush onto the stage to see what all of the commotion is about, they are accompanied by frantic scale figures in D major. Next, Thomas performs his "exit" solo (in G major), followed by the closing wedding chorus in A major. As noted above, the wedding chorus provides the material for the slow introduction of the overture, unifying the work from beginning to end.

Given its historical place, *Jery und Bately* is essentially a conservative work, but one of high quality: an imaginative, effective and masterly setting where the musical language is well within the envelope of the time. While the preceding analysis demonstrates Bronsart's command of small forms, lyrical vocal writing, and ability to provide musical unity across a large form, more importantly, the combination of Goethe's humorous libretto and Bronsart's music appealed to her audiences. *Jery und Bately* established Bronsart's reputation as a composer for the stage, but also provided a solid foundation for significant artistic development in her later works. Bronsart took a great deal of pride in this opera: even towards the end of her career, *Jery und Bately* held a special place in her heart.
Chapter Three
“Riding the Valkyrie: (En) Countering Wagner in Hiarne (1891)”

In a series of articles published in 1890-1891, Paul Simon, then editor of the *Neue Zeitschrift für Musik*, promoted the forthcoming première of Ingeborg von Bronsart’s new opera *Hiarne*. Simon began by calling Bronsart “the first German woman who not only has drafted and completed an opera of the largest scale, but also has obtained a large stage for the engagement [performance] of the finished work.”¹ Reminding his readers that Bronsart was a pupil of Liszt, he pointed out that her work was also influenced by the other two pillars of the New German School: Berlioz and Wagner. Wagner, in particular, drew Simon’s attention, as he noted that *Hiarne*, like the *Ring*, was based in part on the legends of the Edda. He was especially enthralled with the chorus of Valkyries that appears at the end of Bronsart’s opera. However, what Simon may not have known is that Bronsart’s relationship with Wagner was somewhat ambivalent. At the first *Ring* festival in Bayreuth (1876), she shocked her *Hiarne* librettists (Friedrich Bodenstedt and her husband) by agreeing with Eduard Hanslick that the *Ring* was equivalent to “vier Martertage” (four days of torture).²

Undoubtedly, overt references to Wagner occur in Bronsart’s opera, notably in Act I where the title character Hiarne sings “Das Lied von der Götterdämmerung,” and at the conclusion of the opera, when a chorus of Valkyries carries the dead hero and heroine off to Valhalla. By the same token, the influence of Wagner’s *Tannhäuser* seems particularly strong here, as will be illustrated through a comparison of the “tournament of song” in *Tannhäuser*

(Act II, scene 4) with Hiarne (Vorspiel). However, as this chapter will demonstrate, the Wagnerian elements in Hiarne are confined to specific characters and the libretto (partly written in Stabreim), but the formal structures and musical style are indebted to the earlier German Romantic opera tradition of Marschner and Wagner's pre-Ring period. While Bronsart gave her audiences just enough Wagner to live up to Simon's promotional hype, she, in fact, more often stayed stylistically within the limits and conventions of traditional German romantic opera.

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The autograph manuscript of Hiarne and a copy of the published libretto are housed in the archives of the Deutsches National Theater in Weimar. It is in full orchestral score, approximately 800 pages, bound in four volumes: Vorspiel, Act I, Act II and Act III. A facsimile of page one of the score is provided in Figure 3.1, p. 104. The autograph is in Bronsart’s hand, except for Act II, which appears to be in a different hand (perhaps the work of a copyist). Most of the MS is written in brown-black ink, with occasional small additions (mainly to the bassoon parts) made in pencil, in Bronsart’s hand. Corrections were made in red and blue pencil, while red ink was used to highlight the stage directions. The opera is scored for a full complement of woodwinds (three flutes, two oboes, english horn, two clarinets, bass clarinet, three bassoons), brass (four horns, three trumpets, two tenor trombones, bass trombone and tuba), strings, harp, and timpani. One tenor, one soprano, and one baritone are required for the three main solo parts (Hiarne, Hilda, and Friedleu,

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3 Access to the autograph is very limited because the DNT is a working theater, not a research library; hence they have no microfilm facilities, nor will they release the MS to be filmed at another location. In April 2000, with the co-operation of the Theater librarian, Karen Scheider, I was permitted to photograph the MS using 35 mm colour slides, from which I have since made a piano reduction.

4 The location of parts used in performance is unknown.
Figure 3.1. *Hiarne*, autograph score, page 1.
respectively), while the secondary solo parts require one tenor, one baritone, one bass, and one alto. Large choruses (both men’s and women’s) are also required.

Hiarne premiered at Berlin in 1891, long after the first Ring festival in Bayreuth, but the genesis of the work occurred over a protracted period spanning more than thirty years, thus predating Jery und Bätey in some ways. Hans von Bronsart sketched a draft libretto on the Hiarne subject in the 1850s. The inspiration for the project may have come from Hans’s friend and fellow member of Liszt’s Weimar circle Felix Draeseke (1835-1913), who was composing his own opera, König Sigurd, between 1855-1858. In a letter to Franz Brendel (6 December 1859), Liszt reported that “he [Hans von Bronsart] is now working at his opera, and sent me a little while ago the libretto which he has himself composed to it, and which seems to me very successful in the most important scenes, as well as in the dialogue.” Despite Liszt’s predictions of success, the project went no further; the draft libretto lay dormant until the early 1870s. Sometime in 1873, the draft was handed over to Friedrich Bodenstedt, a writer, critic and translator, who agreed to rework the sketch.

Bodenstedt’s work on the libretto proceeded slowly. In a letter dated 8 August 1873, he told Hans von Bronsart that he had just now read the sketch, and that “the piece, in substance and shape, had made a very depressing impression” on him (this passage from the letter is provided in Figure 3.2, p. 106). Bodenstedt noted that it would be a struggle to

5 Although I have not consulted Draeseke’s score, the subject matter of König Sigurd may be similar to Hiarne. According to Martella Gutiérrez-Denhoff, the finale to König Sigurd includes “Das Lied der Skalden.” Draeseke visited Hans von Bronsart in 1858. Martella Gutiérrez-Denhoff, Felix Draeseke: Chronik seines Lebens (Bonn: Gudrun Schröder Verlag, 1989), pp. 27 and 34.

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Figure 3.2. Friedrich Bodenstedt, Neumühler, to Hans von Bronsart, 8 August 1873. Goethe- und Schiller- Archiv, Weimar.

... dass wir Mühe haben, aber Ihrer...
Meiningen, 6. Februar 74

Sehr geehrter Herr!

Mit den meisten Anliegen bin ich zufrieden,

Jedoch hieße es aber nicht zu

gewissen, wollte ich, daß ein Mensch zur Belange

der Gegenwart nicht mehr, dass Belange

mit mich nicht mehr getroffen fehlen, wenn

das Glück mit einem lebten Bewußt

sich aufgezogen ist. Wenn ich alle, die

auch in den selben Stimmung

liegenden machen muß, die Anerkennung

mir der Menschen liebt die Ehre, diese Gründe

in einem Vorgang mitgeteilt geben, was

diese Gründe gegen diese Röcke, was mit

wir sie alle für einen Hintergrund lassen.

Ob nun mein

Abstand von der Pflege, die man von

Kraft des Vorgangs, oder von der Pflege, die

keine Mitwirkung mehr, was man von

(vorläufig) einläßt, was es für die Pflege, die

mehr ist, was es für die Pflege, die

in der Geschichte einläßt, was es für

weiteren Nachholbedarf erforderlich

ist, dem es doch zu jeder Erholung

ist. Es ist geradezu überraschend und

ist.
increase the effectiveness of the poem, and that the ending must be re-written. By 6 February 1874, he admitted that the first attempts to put the sketch in a new form were not entirely successful (an excerpt from this letter is provided in Figure 3.3, p. 107). Further correspondence between Bodenstedt and Hans von Bronsart indicates that work on the libretto intensified around June of 1874 and continued through June of 1875. An exact date for the completion of Bodenstedt's part in the project cannot be stated with certainty, except to say that his version of the libretto was published in 1876 (coinciding with the first Bayreuth Ring festival), in a volume of his works entitled Einkehr und Umschau. Even after Bodenstedt's version was published, Hans made substantial emendations to the libretto. This final version was published in 1894, under the imprint "Druck von R. Wagner's Wittwe in Weimar" ("printed by R. Wagner's widow in Weimar").

Ingeborg's role with regard to the libretto is difficult to assess in light of the extant correspondence cited above. She seems to have had little direct involvement in the reworking of the libretto until June of 1875, when Bodenstedt wrote to Hans, stating that he had "received a letter yesterday from your [Bronsart's] wife, with suggested changes to Hiarme, which I will carry out to the best of my abilities." No details as to the precise

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8 Ibid.
10 Friedrich Bodenstedt, Einkehr und Umschau (Jena: Hermann Costenoble, 1876).
11 Hans's emended version of the libretto is held at the Herzogin Anna Amalia Bibliothek, Weimar. His emendations, where relevant, will be discussed later in conjunction with the specific musical examples.
12 As of this time, I have not located any of Ingeborg's letters to Bodenstedt or anyone else on the subject of the libretto. Hans's letters to Bodenstedt are for the time being inaccessible, as they are held at the Thüringischen Hauptstaatsarchiv in Weimar. This Archiv closed for renovations in January 2000 and is not expected to reopen until sometime in 2002. The letters were only recently catalogued. See Jan Neubauer, "Der Nachlaß 'Hans Bronsart von Schellendorf' in Thüringischen Hauptstaatsarchiv Weimar" (M.A. Thesis, Institute für Musikwissenschaft, Alte Musik und Kirchenmusik der Hochschule für Musik Franz Liszt Weimar, March 1999).
13 "Gestern erhielt ich einen Brief von Ihrer Frau Gemahlin, mit Anderungsvorschlagen zu
nature of the changes were provided. Until further documentation is available, one can only speculate that Ingeborg monitored the work in progress.

What remains open to speculation is why and when Hans turned the completed libretto over to his wife, instead of composing the music for the opera himself. Elise Polko’s highly romanticized account of the collaboration sheds little light on the issue. According to Polko, following the success of Jery und Bätely in 1873, Ingeborg was actively searching for a subject for a new opera. At about the same time, Bodenstedt “came to the Bronsart house . . . bringing with him all kinds of lieder [that is, poems], which Frau Ingeborg set to music.” Polko asserts that Bodenstedt, too, had been searching for a suitable subject, and promised to supply Ingeborg with an opera libretto. Rather than writing a wholly new libretto, Bodenstedt agreed to versify and shorten Hans’s earlier draft of Hiarne.

The chronology of the composition for the music to Hiarne is also somewhat uncertain. No dates of any kind were recorded on the autograph manuscript. When Ingeborg wrote to La Mara in May 1878 — providing information for what would later be La Mara’s book Die Frauen im Tonleben der Gegenwart — she stated only that her “four-act opera (Vorspiel and three acts) called ‘Hiarne’ was not yet finished” and that she had just


14 There is no evidence to suggest that Hans composed any music for his version of Hiarne. According to the fifth edition of Grove’s Dictionary of Music and Musicians (1954), Hans composed one opera, Der Corsar to a libretto after Byron (no date given). This work is not listed in the New Grove Dictionary of Music and Musicians (1980).


17 Ibid. The location of Hans’s original draft is unknown at this time.
started it a short time ago (this page of the letter is reproduced in Figure 3.4, p. 111). In a subsequent letter April of 1881, Ingeborg noted that Bodenstedt was staying with the Bronsarts for eight days, but no mention was made of any progress on Hiarne. By 1888, Elise Polko asserted that the opera was finished and had already been accepted for performance at a number of theatres, among them the Königlich Hofoper in Berlin. From these scattered references, one can draw the conclusion that the compositional process spanned at least twelve years, from 1876 (when Bodenstedt completed his version of the libretto) to 1888.

The much-anticipated première of Hiarne took place on 14 February 1891, at the Königlich Opernhaus in Berlin under the direction of general Intendant Count Hochberg. Herr Rothmühl and Frau Sucher performed the lead roles of Hiarne and Hilda, while Friedleu was performed by Herr Bulß. At the end of the performance, the composer was "spontaneously honoured with numerous curtain calls and laurel wreaths." Kaiser Wilhelm

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19 Ingeborg von Bronsart, Hanover, to La Mara, 18 April 1881. Goethe und Schiller Archiv, Weimar. This letter may have been written in response to a request from La Mara for more information for her book. While the earlier letter (5 May 1878) gives a reasonably detailed account of her life to that point, in the second letter Ingeborg was much less forthcoming, citing a hectic schedule that allowed little time for talking about her life.
22 In the letter of 5 May 1878, Ingeborg told La Mara that the title role was intended for the Heldentenor Schott, one of the stars of the Hanover stage during the 1870s-1880s. See the left-hand margin of the reproduction of the letter on page 112. There is no evidence to suggest that Schott ever actually performed the role.
Figure 3.4. Ingeborg von Bronsart, Hanover, to La Mara [pseud. Marie Lipsius], 5 May 1878, Goethe- und Schiller-Archiv, Weimar.
II, to whom the opera was dedicated, was also in attendance.\textsuperscript{24} Reviews of the première praised all of the singers, as well as the exceptional work of the harpist, Herr Posse, and the producer Herr Tetzlass, who "used all the aid of modern stage-technique for a truly brilliant staging."\textsuperscript{25}

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James Deaville argues that — like Bronsart's last opera (*Die Sühne*) — Hiarne "suffers from a poor libretto."\textsuperscript{26} With its mixture of elements from the German romantic opera tradition, Norse mythology, and Wagnerian subtexts, the plot is at best predictable. All of the action is set in the mythical kingdoms of Lethra (Denmark) and Sigtuna (Sweden), around the eleventh or twelfth century. The story concerns the heroic deeds of the title character, Hiarne, and his efforts to win first the Danish crown, then the love of Hilda, daughter of King Erich of Sigtuna. At the outset of the Vorspiel, set in a "Freier [sic] Platz am Meer" (a open place by the sea), the High Priest (Oberpriester) announces that the Danish King, Frotho, has died, and that his only son and heir, Friedleu, went missing at sea and is presumed dead. A singing contest is held to determine who will be the new king. Three Skalds step forward to compete for the crown: Harald, Wingulf and Hiarne.\textsuperscript{27} Hiarne wins the contest, but Harald and Wingulf swear to get revenge.

\textsuperscript{24} Ibid.
\textsuperscript{25} "Durch Herrn Oberregisseur Teztlass waren alle Hilfsmittel der modernen Bühnentechnik zu einer wahrhaft glänzenden Inszenirung verwendet worden." Ibid.
\textsuperscript{27} A "skald" may be loosely defined as a "warrior-poet." According to the *Concise Oxford Dictionary of Literary Terms*, the term skald (or scald) is "an old Norse word for a poet, usually applied to a Norwegian or Icelandic court poet or bard of the period from the 9th century to the 13th." Chris Baldick, ed., *Concise Oxford Dictionary of Literary Terms* (Oxford: Oxford University Press, 1990), p. 206.
Act I moves to a hall in King Erich’s palace, where Hilda has a premonition that she will fall in love with a handsome king. Erich tells her that Hiarne is coming to seek her hand, but when Hiarne arrives at King Erich’s court he is disguised as his own messenger. After drinking from the ceremonial mead horn and accepting a rose from Hiarne, Hilda agrees to the union. Erich asks Hiarne to consecrate the union by singing a song, and Hiarne responds with “Das Lied von der Götterdämmerung.” Hiarne is astounded that Hilda would agree to marry him sight unseen, but even more surprised when he learns that Hilda knew his true identity all along. The act ends with a lengthy duet in which Hilda and Hiarne pledge their love.

As the couple prepare for their wedding, the scene shifts to the wild, rocky coast of Denmark where, at the beginning of Act II, Harald and Wingulf plot their revenge. Under the darkness of night and to the sound of rolling thunder, the two conspirators conjure a Wölwa, who consults the runes to see what the Norns have predicted. The Wölwa tells them that Hiarne is not the rightful heir, and that the true king will defeat him. Her prediction comes true: propelled by a fierce storm, a dragon ship is driven upon the rocks. Although the rest of the crew is drowned, Frotho’s long lost son Friedleu is spared. Harald and Wingulf tell him that Hiarne has usurped his throne, and offer to gather an army to help Friedleu defeat Hiarne. The setting returns to the “Freier Platz am Meer” where the wedding celebration is underway. With their combined forces, Harald, Wingulf and Friedleu mount an attack just as the priest has consecrated the marriage. Believing that Friedleu is an imposter, Hiarne defends his crown but is overpowered by Friedleu: in the course of the battle, Hiarne is driven off a cliff, plunging to what would seem to be a certain death. Friedleu intends that Hilda will now be his wife, but the priest refuses to consecrate the second union. Friedleu takes matters into his own hands, taking Thor’s hammer from the
priest and consecrating the marriage himself. He sends Hilda off with her ladies-in-waiting to prepare for the wedding night. The scene shifts to Hilda’s bed-chamber. Repulsed by the idea of marriage to Friedleu, Hilda drinks a vial of poison hoping to join Hiarne in death. Having survived his fall from the cliffs, Hiarne returns to rescue Hilda from Friedleu, but he is too late. Hilda lays dying in his arms as the act comes to a close.

Act III finds the assembled company once again at the “Freier Platz am Meer,” in anticipation of Hilda’s funeral. Hiarne, disguised as an aging Skald, offers to sing a funeral lament as the bier is prepared. Friedleu resists at first, but allows Hiarne to proceed with the lament while the bier is set aflame. After the funeral, the scene changes to the bedchamber in Friedleu’s castle. While Friedleu lays sleeping, Hiarne discards his Skald’s disguise, donning Friedleu’s royal garments and crown. Reluctant to kill Friedleu in his sleep, Hiarne awakens him and a battle ensues. This time it is Hiarne who overpowers Friedleu. Helpless without his sword and facing certain death, Friedleu bares his chest to provide a target for the death blow. In doing so, he reveals a large mark (“ein großes Feuermal”)

28 that marks him as Frotho’s true son and heir. Recognizing the birth-mark, Hiarne refuses to fight any further, allowing Friedleu to kill him. As Hiarne lays dying, the god Thor appears, striking a blow with his hammer that causes the entire mountain to collapse, burying Friedleu beneath the rubble. Valhalla looms in the distance, as a chorus of Valkyries, accompanied by Hilda, sweeps down to carry Hilda and Hiarne away.

From the perspective of the plot, the Bodenstedt/Bronsart version of Hiarne is very different from Heinrich Marschner’s 1857 version. Marschner’s Sangskönig Hiarne und das Tyrsingschwert (1858)

29 is laced with choruses of spirits and demons; supernatural and supernatural and

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28 “Feuermal” can be translated several different ways. Some dictionaries note that it is a “port-wine mark” or “stain,” while others refer to it as a “burn” or “burn-mark.” In either case, a “Feuermal” can be regarded as some sort of birth-mark or branding.

29 König Hiarne und das Tyrsingschwert was Marschner’s last opera, composed in 1857-58, and
daemonic elements are hallmarks of his works, coming from the German romantic opera
tradition of Weber and Der Freischütz. From the outset of Marschner's opera (libretto by W.
Grothe), Hiarne is already a king.30 The power struggle takes place in another kingdom,
where whoever marries Asloga will gain the crown. With the aid of a magic sword forged by
elvess and dwarfs (the “Tyrsing” sword of the title), Hiarne attempts to rescue Asloga from
the clutches of her power-hungry uncle Uller.31 However, the sword’s powers are only
effective if the weapon is used in the name of justice. Because Hiarne is not the rightful heir
to the throne, the magic of the sword abandons him. In due course, Asloga’s brother
Friedebrand (like Friedleu, missing and presumed dead) returns to claim the crown. Uller is
banished while Friedebrand allows Hiarne to claim Asloga as his wife. In the end,
Friedebrand is the hero, and in a final ballet scene, the fallen warriors are carried off to
Valhalla (about the only plot similarity with Bronsart’s version).32

In pre-production articles and early reviews of Bronsart’s opera, Paul Simon and
Georg Crusen (both writing in the Neue Zeitschrift für Musik) made much of the fact that the
story of Hiarne was based on the legends of the Edda and Saxo Grammaticus.33 While the
reference to the former tied Bronsart’s work inextricably to Wagner and especially to the

premiered at Frankfurt am Main, 1863.

30 This synopsis of Marschner’s opera is taken from the published libretto, König Hiarne und
das Tyrsingschwert, Oper in vier Aufzügen von W. Grothe, Musik von Heinrich Marschner
(Munich: C. Wolf & Son, 1883). The opera exists only in MS; thus far I have consulted only
the libretto.

31 The idea of the magic sword may come from an Icelandic legend about a sword called
“Tyfingr.” See Gabriel Turville-Petre, The Heroic Age of Scandinavia (London: Hutchinson’s

32 The ballet scene is not included in the published libretto, but was part of the 1883
performances in Hanover. For further information, see Heinrich Borges, “Heinrich
Marschner’s Oper ‘Hiarne,’” Neue Zeitschrift für Musik Bd. 79:1 (April 1883): 165-67, 173-74,
& 197-99.

33 Paul Simon, “Hiarne: Große Oper von Ingeborg von Bronsart,” Neue Zeitschrift für Musik
Bd. 86:2 (December 1890): 535; and Georg Crusen, “Ingeborg von Bronsart’s ‘Hiarne’ im
Königlichen Hoftheater zu Hannover,” Neue Zeitschrift für Musik Bd. 88:1 (February 1892):
85.
Ring der Nibelungen, a great deal of poetic licence was applied to both source legends, creating highly romanticized versions of characters and events that are far removed from their models. In addition, the Prose Edda, written by Snorri Sturluson ca. 1220,\(^{34}\) and the first nine books of Saxo Grammaticus’s Gesta Danorum (Danish History, ca. 1208)\(^{35}\) bear a strong resemblance to each other in terms of their content, so much so that it is impossible to determine accurately which of the two might have been consulted by the Hiarne librettists.

Perhaps the only clear distinction between the Prose Edda and Gesta Danorum is that the Edda deals primarily with the gods and their world, while the Gesta Danorum provides a further account of mortals and their interaction with the gods.

The story behind Hiarne can be traced to books five and six of Saxo Grammaticus’s history. According to Saxo, there was a mythical Danish king named Frode (also known as Frodi or Fróði) who had a son named Fridleif. When the news of Frode’s death was finally revealed,\(^{36}\) the “Danes wrongly supposed that Fridleif, who was being raised in Russia, had perished.”\(^{37}\) Thus at the beginning of book six, a “song of praise” contest was held to determine a new king; the winner was Hiarn [sic].\(^{38}\) Except for minor spelling changes in the names, the opera plot is consistent with the legend up to this point. From here, however, the opera diverges sharply from Saxo’s history. Hiarn was not a hero, but a peasant; in Saxo’s opinion, the “spendthrift populace squandered a kingdom on a churl.”\(^{39}\) Nor did the

\(^{36}\) According to Saxo, Frode was already old and feeble when he was killed by a sorceress. Fearing a rebellion, for three years the nobles maintained the pretense that Frode was still alive by displaying his embalmed corpse in a royal carriage. Anderson, The Nine Books, vol. 2, pp. 354-346.
\(^{37}\) Ibid., p. 347.
\(^{38}\) Ibid.
\(^{39}\) Ibid., p. 348.
Hiarn of legend wins Hilda’s hand through song. The great love affair is most likely based on an earlier passage from book five, where Hilda, daughter of Hogni, falls in love with Hedin, a prince of a tribe of Norwegians and supporter of Frode. Saxo’s description of their meeting is strongly suggestive of Hilda and Hiarne’s first meeting in Act I, scene 1 of the opera. King Erik of Sweden (Hilda’s father in the opera) died at the same time that Hiarn won the Danish crown. It is Erik’s son, Halfdan, who brought Fridleif back from Russia, enlisting his help to defeat the Norwegians who constantly plundered his kingdom. When the Danes learned of Fridleif’s return, they demanded that Hiarn resign, but he refused. Although Fridleif defeated Hiarn in battle and banished him, Hiarn later returned disguised as a servant, at which time Fridleif “challenged him and slew him, and buried his body in a barrow that bears the dead man’s name.”

In Saxo’s history, the gods have little to do with the story of Hiarn and Fridleif. Similarly in Bronsart’s opera, the gods — with the exception of Thor — have no direct involvement in the action. They are deities only, whose names are invoked during choruses as symbols of social and cultural solidarity (for example, the chorus to Odin in the Vorspiel, and the chorus to Freya in Act I to bless Hilda and Hiarne’s marriage). It is in part this emphasis on human world and its lack of involvement with the world of the gods that drastically distinguishes Bronsart’s libretto from that of Wagner’s Ring.

40 Ibid., p. 326.
41 Saxo noted that “a mutual love afterwards arose between this man [Hedin] and Hilda, the daughter of Hogni, a chieftain of the Jutes and a maiden of most eminent renown. For, though they had not yet seen one another, each had been kindled by the other’s glory. But when they had a chance of beholding one another, neither could look away; so steadfast was the love that made their eyes linger.” Ibid.
42 Ibid., p. 355.
43 “Odin” is the equivalent of Wagner’s “Wotan.”
Hiarne is laid out in three acts with a Vorspiel. The Vorspiel consists of a single musico-dramatic unit — the singing contest — which serves both to establish the narrative pre-history of the drama and to set the remaining action into motion (the singing contest is discussed in further detail below). Act I is divided into six scenes, while Act II has seven scenes and Act III is the shortest with only three scenes. Scene divisions are marked in both the libretto and the score, and usually correspond to the entrance or exit of a character or change of place.

On the title page to the MS, Ingeborg called Hiarne a “grosse Oper,” meaning “large” opera (the title page is reproduced in Figure 3.5, p. 119). Whether or not the label was intended to invoke a specific tradition — such as French “grand” opera — or if the term was meant simply to state the nature of the work’s proportions is difficult to tell, as the term was used by many composers in the nineteenth century. Elements of French grand opera are present in Hiarne, notably in the ballet scenes discussed further below. The composer’s label notwithstanding, in terms of form and genre (as well as subject matter), Hiarne’s critics perceived analogies with Wagner. After a performance of the opera in Hanover in 1892, Georg Crusen asserted that “the form selected by Mrs. von Bronsart for the musical setting of the text is on the whole that of Wagnerian music drama.”

If by “form” Crusen meant — in the broadest, most general sense — the division of acts into individual scenes, with continuity across entire scenes, then the comparison with

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44 On the title page to the published libretto (1894), the designation was written as “Große Oper.” In both cases, the meaning is the same.

45 The designations “grosse Oper,” “grosse romantische Oper,” and “grosse komische Oper” occur frequently in the “List of Operas” recorded in John Warrack, German Opera: From the Beginnings to Wagner (Cambridge: Cambridge University Press, 2001), especially pp. 404-406.

Wagner may be seen as a valid one. On the other hand, if he was referring to the formal structure of individual musical units within scenes, then the veracity of Crusen’s statement can be called into question. As we shall see, even though the score does not specify “recitative-aria-duet” or “numbers” (No. 1, No. 2, and so on, as in Jery und Bätely), Hiarne is essentially a “number” opera, wherein scenes are comprised of harmonically closed “set” musical forms such as A B and A B A, instrumental numbers, and choruses interspersed with clear recitative-aria structures and duets.

Crusen’s use of the term “music drama” in conjunction with Hiarne is even more problematic. According to Carl Dahlhaus, Wagner himself “rejected the expression ‘music drama,’” preferring equally ambiguous terms such as “word-note-drama” or “artwork of the future.” When it came to defining the concept, Wagner equivocated, offering different (and often contradictory) explanations. Thus our understanding of the term “music drama” comes not from any clear and concise definition from Wagner, but from an aquired sense or recognition of certain characteristics of his works — especially The Ring, Tristan und Isolde, and Parsifal — composed in light of his theoretical writings. First and foremost, these works exemplified a closer relationship between the music and the text, one in which both are active participants in the unfolding of the drama. Wagner enriched this relationship by writing his own texts, abandoning traditional poetic meters and end-rhyme in favour of alliterative verse called Stabreim. By employing Stabreim, Wagner was able break away from the period phrase structure, creating what he called “unendliche Melodie” (discussed in further detail below). The distinction between recitative and aria singing styles was cast aside, replaced by an “arioso” style that falls somewhere between recitative and aria.

Wagner’s orchestral texture was also unique at the time. Leitmotifs (also not Wagner’s term)

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permeated the texture, woven into a “symphonic web” intended to supply more than a mere accompaniment for the singers. As Wagner noted in Oper und Drama, “in the total expression of the performer’s every message, to the ear alike as to the eye, the orchestra thus takes an unbroken share, supporting and elucidating on every hand: it is the moving matrix of the music, from whence there thrives the uniting bond of all Expression.” Cadences were delayed or avoided altogether. The result was a more fluid, continuous, highly chromatic and constantly modulating entity that Wagner called a “Gesamtkunstwerk” or “total work of art.”

Bronsart’s Hiarne exhibits some of the above characteristics of Wagner’s works at times. Alliterative verse is employed frequently, but traditional poetic meters and end-rhyme are equally important. There is very little use of recitative, but certainly more “aria”-like singing than in Wagner. More significantly, Hiarne contains no complex system of leitmotifs or “symphonic web,” although as we shall see, there are longer passages of musical reminiscences. Nonetheless, the role of the orchestra is mostly to provide an accompaniment to the singers, rather than to elucidate or illuminate the dramatic action.

The presence of several large-scale instrumental numbers in Hiarne stands in marked contrast to Ingeborg’s other operas, where there is little attention paid to instrumental music, aside from the Overture to Jery und Bäteh and the Vorspiel to Die Sühne. As shown in Table 3.1, p. 122, the instrumental sections include “introductions” (labelled “Einleitungen” in the MS) bringing the characters on stage, and Übergangsmusik (transitional music) used to facilitate “Verwandlungen” (changes in stage setting and location) in the middle of an act.

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according to the demands of the plot. For the most part, these instrumental numbers are stately processions and marches. Majestic dotted rhythms and triplets figure prominently,

**Table 3.1.** List of instrumental music in *Hiarne* (measure numbers restart at 1 at the beginning of each act).

<table>
<thead>
<tr>
<th>Act or scene</th>
<th>MM.#</th>
<th>Label in MS</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vorspiel</td>
<td>1 - 31</td>
<td>Einleitung</td>
<td>introduction</td>
</tr>
<tr>
<td>Act I</td>
<td>1 - 55</td>
<td>Einleitung</td>
<td>introduction</td>
</tr>
<tr>
<td>Act I, scene 3</td>
<td>222 - 302</td>
<td>none</td>
<td>Processional (Hiarne’s entrance)</td>
</tr>
<tr>
<td>Act I, scene 3</td>
<td>538 - 658</td>
<td>Waffentanz</td>
<td>ballet</td>
</tr>
<tr>
<td>Act II</td>
<td>1 - 68</td>
<td>Einleitung</td>
<td>introduction</td>
</tr>
<tr>
<td>Act II, end scene 3</td>
<td>570 - 696</td>
<td>Übergangsmusik</td>
<td>Scene change</td>
</tr>
<tr>
<td>Act II, end scene 6</td>
<td>983 - 1309</td>
<td>Verwandlung</td>
<td>Scene change</td>
</tr>
<tr>
<td>Act III</td>
<td>1 - 22</td>
<td>Einleitung</td>
<td>introduction</td>
</tr>
<tr>
<td>Act III, end scene 2</td>
<td>173 - 294</td>
<td>Übergangsmusik</td>
<td>Scene change</td>
</tr>
<tr>
<td>Act III, end scene 3</td>
<td>407 - 429</td>
<td>none</td>
<td>Descriptive: accompanies Thor</td>
</tr>
</tbody>
</table>

as does generous scoring for horns and brass to reflect the pomp and circumstance of courtly society, as in the music accompanying Hiarne’s arrival at King Erich’s palace in Act I, scene 3 (piano reduction of the opening measures of the passage is shown in Example 3.1, p.123). One of the most unusual instrumental numbers is the *Waffentanz* (Weapon dance) that occurs later in Act I, scene 3. The *Waffentanz* may have been intended as a tribute to Hiarne and his royal entourage, however, it is neither an introductory processional nor transitional music (there is no scene change at this point), but rather its appearance is disruptive, creating an awkward halt to the action. Especially following on the heels of an ethereal women’s chorus to Freya, the goddess of marriage, the *Waffentanz* seems even more out of place. The title, marked in both the MS and the published libretto, suggests the

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49 "Übergangsmusik" is the actual label that Ingeborg employed in the MS.
Example 3.1. Instrumental processional, *Hiarne* Act I, scene 3, mm. 222-235.
(reduction: MB) §

All musical examples for *Hiarne* are my own reduction from the orchestral MS. The examples are intended to aid the reader; thus they should not be considered as a polished piano-vocal score.

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number may have been intended as a ballet scene, but there is nothing in either the stage
directions or in the MS to suggest that the Waffentanz was actually choreographed.

Nonetheless, the presence of the Waffentanz supports the conception of the work as a
“grand” opera in the French tradition.

The large role of the chorus distinguishes Hiarnre from Bronsart’s other operas and
from Wagner’s later works, especially The Ring and Tristan und Isolde, where there is little use
made of the chorus. Given its origins as a stage play and the focus on a small number of
characters, the absence of a chorus in Die Sühne is understandable, while in Jery und Bätely the
chorus of peasants appears only at the very end of the work. In Hiarnre the chorus is almost
always present, observing and commenting on the action, offering songs of praise, or in
some cases participating in the battle scenes (the chorus of Friedleu’s soldiers in Act II, for
example). Comprised of priests, soldiers, knights, ladies-in-waiting, and even Valkyries, the
different groups are representative of the various societal factions involved in the drama:
church, court and military. Yet Bronsart’s musical style for each group is much the same.

Textual clarity is never sacrificed at the expense of complex part-writing. Like the opening
chorus in praise of the god Odin (Vorspiel mm. 32-57, mmi. 32-42 shown in Example 3.2,
pp. 125-126), each chorus is consistently homophonic with only occasional imitative entries,
even when it is joined by one or more solo voices. Occasional modal mixture is employed
to add colour to the harmonic language, as in the use of the major mediant C major (III/Ab,
m. 35, Example 3.2) and the minor subdominant Db minor (iv/Ab, m. 41, Example 3.2),
but extended chromaticism is otherwise avoided. Formal designs, too, are uncomplicated, as
most of the choruses consist of a single stanza of text, contained within one musical section.
Example 3.2. Opening chorus from *Hiarne*, Vorspiel, mm. 32-42 (reduction: MB).

(Freier Platz am Meere. Im Hintergrunde die Bildstülen der Götter. In der Mitte der Bühne ein Altar, auf dem die Opferflamme brennt, links der Opferhain, rechts ein seliges Gestade mit einem in das Meer überhängenden Felsen. Der Oberpriester vor dem Altar; hinter ihm im Halbkreise die Priester; zu beiden Seiten im Hintergrunde die Hüpplinge, Skalden, darunter Harald, Wingulf, Hiarne, Krieger und Volk zum Landsting versammelt.)

**Moderato tempo come primo**

Chor der ganzen Versammlung.

Ab C (III)
Example 3.2. (continued, page 2 of 2).
One chorus in particular merits further scrutiny for the special labels that Ingeborg supplied in the MS. For the women’s chorus to Freya that marks Hilda and Hiarne’s betrothal in Act I, scene 3, she labelled the chorus “Schwedisches Volkslied mit Frauen-Reigen” (Swedish folk-song with women’s round-dance) with a further subtitle “Tanz der Nixen” (dance of the nixies). In addition, the words “Solo Tanz” appear in the MS later in the chorus (m. 467). Like the Waffentanz, the subtitle indicates that some choreography was involved in performance. Possibly there is some influence here from Wagner’s Tannhäuser, specifically the “flower dance” of the Bacchantes and nympha surrounding the chorus of Sirens in Act I.

Traditional folk song held an important place in Ingeborg’s early childhood; its influence clearly carried over later into her own works including Hiarne and Die Sühne. The “Schwedisches Volkslied” in Hiarne may be an adaptation of one of the many Swedish folk songs that filled her childhood home, as noted in Chapter One, yet the formal structure and harmonic language are somewhat removed from the style of a simple strophic folk song.

Typical of the choruses in Hiarne, the text consists of a single poetic stanza:

1. Horch, wie der Neck auf den Wogen singt:
   Lieblich ertönt es vom Welt;
   Rauschende Reigen die Meersei schlingt:
   Sternhell dämmert die Welt.
5. Blickt er nach oben, so weint er laut,
   Senkt er das bleiche Gesicht,
   Freya, die Holde vom Himmel schaut,
   Sternhell dämmert die Welt.
8. Freya, sie lächelt ihm nicht.

Listen, how the sea king sings on the waves:
It resounds lovingly from the world;
The sea-creature winds in a swirling round-dance:
Bright stars dawn on the world.
He glances up, thus he cries aloud,
His pale face sinks,
Freya, the beautiful, looks down from Heaven,
Freya does not smile upon him.

50 “Schwedisches Volkslied mit Frauen-Reigen” also appears in the printed libretto, but not the label “Tanz der Nixen.”
51 In Die Sühne, a Bohemian folk song (Böhmisches Volkslied) is performed by an off-stage orchestra during Conrad’s mental breakdown in scene 10.
52 The text for this chorus does not appear in Bodenstedt’s version of the libretto. Thus far I have been unable to ascertain whether the “Schwedisches Volkslied” is an authentic Swedish folk melody.
53 A footnote in the published libretto (1894) indicates that “Neck” means “der Meereskönig” (the sea king).
Herber ist seines, als Menschenweh: Bitterer is his, than human sorrow:
10. Lieb ohne Liebe ist Leid! Loving without love is suffering!

With its references to Freya (the goddess of marriage), the folk-song text is appropriate for a wedding ceremony, but the text is also ambiguous and ironic. The singing “sea king” (“Neck”) identifies both Hiarne (the singer) and Friedleu (the sailor), while the protagonist is clearly unhappy that Freya is not favouring him.

Ambiguity and irony are reflected in the musical setting, an A B C A\(^1\) form as shown in the outline in Figure 3.6 below:

**Figure 3.6.** Outline of “Schwedisches Volkslied,” (Women’s chorus), Act I, scene 3.

<table>
<thead>
<tr>
<th>A Section (mm. 422-465)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key:</td>
</tr>
<tr>
<td>D major</td>
</tr>
<tr>
<td>B minor</td>
</tr>
<tr>
<td>D major</td>
</tr>
<tr>
<td>Phrase:</td>
</tr>
<tr>
<td>a</td>
</tr>
<tr>
<td>a</td>
</tr>
<tr>
<td>b</td>
</tr>
<tr>
<td>a</td>
</tr>
<tr>
<td>a</td>
</tr>
<tr>
<td>Starting m.#:</td>
</tr>
<tr>
<td>424</td>
</tr>
<tr>
<td>432</td>
</tr>
<tr>
<td>440</td>
</tr>
<tr>
<td>448</td>
</tr>
<tr>
<td>456</td>
</tr>
<tr>
<td>Phrase length:</td>
</tr>
<tr>
<td>7+1</td>
</tr>
<tr>
<td>7+1</td>
</tr>
<tr>
<td>8</td>
</tr>
<tr>
<td>7+1</td>
</tr>
<tr>
<td>7+1</td>
</tr>
</tbody>
</table>

**Instrumental interlude (mm. 463-465)**
(D major to d minor)

<table>
<thead>
<tr>
<th>B Section (mm. 466-481)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key:</td>
</tr>
<tr>
<td>Bb major</td>
</tr>
<tr>
<td>d minor</td>
</tr>
<tr>
<td>Bb major</td>
</tr>
<tr>
<td>d minor to V/F</td>
</tr>
<tr>
<td>Phrase:</td>
</tr>
<tr>
<td>c</td>
</tr>
<tr>
<td>d</td>
</tr>
<tr>
<td>c</td>
</tr>
<tr>
<td>e</td>
</tr>
<tr>
<td>Starting m.#:</td>
</tr>
<tr>
<td>466</td>
</tr>
<tr>
<td>470</td>
</tr>
<tr>
<td>474</td>
</tr>
<tr>
<td>480</td>
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<tr>
<td>Phrase length:</td>
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<tr>
<td>3+1</td>
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<tr>
<td>3+1</td>
</tr>
<tr>
<td>3+1</td>
</tr>
<tr>
<td>1+1+2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>C Section (mm. 482-515)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key:</td>
</tr>
<tr>
<td>F major</td>
</tr>
<tr>
<td>d minor</td>
</tr>
<tr>
<td>F major</td>
</tr>
<tr>
<td>Phrase:</td>
</tr>
<tr>
<td>f</td>
</tr>
<tr>
<td>f(^1)</td>
</tr>
<tr>
<td>g</td>
</tr>
<tr>
<td>a</td>
</tr>
<tr>
<td>Starting m.#:</td>
</tr>
<tr>
<td>482</td>
</tr>
<tr>
<td>490</td>
</tr>
<tr>
<td>498</td>
</tr>
<tr>
<td>506</td>
</tr>
<tr>
<td>Phrase length:</td>
</tr>
<tr>
<td>7+1</td>
</tr>
<tr>
<td>7+1</td>
</tr>
<tr>
<td>8</td>
</tr>
<tr>
<td>7 + 3 mm. Instrumental interlude</td>
</tr>
</tbody>
</table>

**Transition (mm. 516-518) on V/D**

<table>
<thead>
<tr>
<th>A(^1) Section (mm. 519-537)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key:</td>
</tr>
<tr>
<td>D major</td>
</tr>
<tr>
<td>Phrase:</td>
</tr>
<tr>
<td>a</td>
</tr>
<tr>
<td>a</td>
</tr>
<tr>
<td>Starting m.#:</td>
</tr>
<tr>
<td>519</td>
</tr>
<tr>
<td>527</td>
</tr>
<tr>
<td>Phrase length:</td>
</tr>
<tr>
<td>7+1</td>
</tr>
<tr>
<td>8</td>
</tr>
</tbody>
</table>
Both A sections share the same musical materials: the triple meter, waltz-like melody and the D major tonal center (a piano reduction of the entire chorus is shown in Example 3.3, pp. 130-137). At m. 466, the B section is initiated by an abrupt modulation to B♭ major (♭VI), set up by the A# leading-tone of b minor (mm.440-46), utilizing D as a common tone and d minor as a frequent harmony (iii) between the two key areas (Example 3.3, pp. 132-133). The A#/B♭ ambiguity nicely reflects the ambiguity and irony of the text. In the B section, text lines 1 - 4 appear in their new harmonic context, but the words take on a breathless quality with a new melody where the vocal phrases are compressed into two measures plus one beat, overlapping with two following orchestral measures in a question-answer manner (mm. 466-473, Example 3.3, p. 133). Section C, in F major, parallels the first A section in its tonal scheme (the major key framing the relative minor) and its phrase structure. Something of a “false” reprise of the A section occurs at mm. 506-512 (Example 3.3, p. 130, labelled in example): when Freya’s name is invoked (text lines 7 - 8), the melody reverts to that used for the same text in the A section (phrase “a” mm. 456-462), but in the “wrong” key of F major rather than D major. This “wrong key” reprise strengths the irony and ambiguity of the statement “Freya, sie lächelt ihm nicht” (“Freya does not smile upon him”). Is it Hiarne that Freya is not smiling down on, even though he is about to marry Hilda, or is it Friedleu, the man who will force himself on Hilda later in Act II? A final repetition of text lines 7 - 8, over V/D (mm. 516 - 518), functions as a transition, preparing the “true” return of D major tonic in the brief A § section.
(reduction: MB)
Example 3.3. (continued, page 2 of 8).

Stern-hell dämmert die Welt.
Blickt er nach oben, so

Stern-hell dämmert die Welt.
Blickt er nach oben, so

Freya, die Holde vom Himmel schaut,
Example 3.3. (continued, page 3 of 8).

Freya, sie lächelt ihm nicht.

Freya, die

Freya, sie lächelt ihm nicht

Freya, die

V

Hold vom Himmel schaut, Freya, sie lächelt ihm

Hold vom Himmel schaut, Freya, sie lächelt ihm

vi I V

nicht.

nicht.
Example 3.3. (continued, page 4 of 8).

Horch, wie der Neck auf den Wo-gensingt:

Horch, wie der Neck auf den Wo-gensingt:

Lieb-lich er-tönt es vom Welt;

Lieb-lich er-tönt es vom Welt;

Rau-schen-de Rei-gen die Meer-sei schlingt:

Rau-schen-de Rei-gen die Meer-sei schlingt:
Example 3.3. (continued, page 5 of 8).

C Section

F major:
Example 3.3. (continued, page 6 of 8).

[Music staff and notation with translations]

che, das blei - che Ge - sicht,
Blickt er nach

che, das blei - che Ge - sicht,
Blickt er nach

blickt er nach o - ben so weint er laut,

senkt er das blei - che Ge - sicht.
Fre - ya, die Hol - de vom Him - mel
Example 3.3. (continued, page 7 of 8).

schaut,
Fre-ya, sie lächelt ihm nicht.

schaut,
Fre-ya, sie lächelt ihm nicht.

Fre-ya, die Hol-de, sie
lächelt ihm nicht. Her-ber ist sei-nes als Men-schen-weh:

Fre-ya, die Hol-de, sie
lächelt ihm nicht. Her-bet ist sei-nes als Men-schen-weh:

D major
Example 3.3. (continued, page 8 of 8).

```
Lieb ohne Liebe ist Leid!
Freya, die Holde vom
Lieb ohne Liebe ist Leid!
Freya, die Holde vom

Himmel schaut, Freya, sie lächelt ihm nicht.
```

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Choruses and instrumental numbers set *Hiarne* apart from Bronsart’s other operas, but the majority of the solo arias and duets in *Hiarne* are still very much in the style of *Jery und Bately* in terms of their harmonic language, formal structure and inherent lyricism. Perhaps the only tangible difference is that in *Hiarne* the music is continuous, not in the Wagnerian sense of “unendliche Melodie,” but moving from one number to another without interruption for spoken dialogue, as it does in the Singspiel.

Act I scene 6 epitomizes Ingeborg’s approach to “continuous” music constructed from contiguous set numbers. As Hilda and Hiarne pledge their love to each other, the build up to the emotional climax of the first half of the opera is reinforced by a concomitant musical intensification that progresses through recitative, ariosos and arias, culminating in the first of two duets. The scene can be roughly divided into two halves — musically as well as dramatically — as shown in the outline of the scene provided in Figure 3.7, below:

**Figure 3.7.** Outline of *Hiarne*, Act I, scene 6.

<table>
<thead>
<tr>
<th>First Half: “action” mm. 999 - 1065.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. #:</td>
</tr>
<tr>
<td>Character:</td>
</tr>
<tr>
<td>Style:</td>
</tr>
<tr>
<td>Key area:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Half: “emotion” mm. 1067 - 1199.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. #:</td>
</tr>
<tr>
<td>Character:</td>
</tr>
<tr>
<td>Style:</td>
</tr>
<tr>
<td>Form:</td>
</tr>
<tr>
<td>Key area:</td>
</tr>
</tbody>
</table>

In the first half, the action moves ahead, as Hiarne reveals his true identity to Hilda. Beginning with sparsely accompanied recitative (mm. 999 - 1006, Example 3.4, pp. 139-141),
Example 3.4. *Hiarne*, Act I, scene 6, mm. 999-1020 (reduction: MB).

Hiarne (tritt auf.)

Sie ist es! Doch in Tränen.

(Harp)

O verzeihe mir huldvoll, daß ich Dir zu nah'n gewagt!

B major

Ich seh dich traurig, und ich werde es selbst bei deinem

e minor

Hilda poco più mosso

Du sprichst ein Wort das mir das

Anblick, holde Königsbraut.

C V/C C vⅦ g minor
Herz durchschneidet undscharf mich angelobte Pflicht erinnert, die ich so

streng nicht hielt, wie ich gesollt. Wie würde Hiar-ne zürnen, wenn er

sähe. Wie ich allein stiller Morgenstunde mit Dir hier weile, und

* Parallel fifths in the MS.
Example 3.4. (continued, page 3 of 3).

was würd' er sagen, wär' ihm be kannt, was Du ge-wagt zu bit-ten von mir, und

ich so schwach war, zu ge-wäh-ren!
Hiarne enters the scene, still disguised as his own messenger. As he notices Hilda in tears (“Doch in Thranen”), the cadence switches enharmonically when V/C♭ major resolves to B major in m. 1001, on the words “o verzeihe mir huldvoll, daß ich dir zu nah’n gewagt” (“o forgive me, for coming so close to you”). Throughout the passage, there is a dynamic interplay between B♭-C♭-C♯ (perhaps a musical representation of Hiarne’s hidden identity), such as at m. 1003, where the word “traurig” (sad) is underpinned by vii/Ⅶ resolving to e minor, while a half-step slip in the bass from B to C♯ (mm. 1004-5) sets up a perfect cadence V-I in C major at the end of Hiarne’s section (mm. 1005-6). Well aware that the messenger is actually Hiarne himself, Hilda answers, at first in recitative that slowly evolves into arioso style, that his appearance has reminded her of her duty (“Du sprichst ein Wort, das mir das Herz durchschneidet und scharf mich angelobte Pflicht erinnert,” mm. 1007 - 1020 of Example 3.4). Her supposed fear is portrayed through the vocal line comprised largely of minor seconds (mm. 1007-8), especially the stepwise chromatic ascent from G4 to C5 with the ironic statement “how angry Hiarne would be” if he saw her alone with the messenger (“Wie würde Hiarne zürnen, wenn er sähe, wie ich allein in stiller Morgenstunde mit Dir,” mm.1013-15). In a more expansive arioso that concludes the first half of the scene, Hiarne finally reveals his identity, bringing back the B♭-C♯ binarism (mm.1029-1032) as he emphasizes that Hilda is “King Hiarne’s bride” (“Dich, König Hiarnes Braut), while twice drawing attention to his own name, first with an Italian Ⅷ/C major in m. 1031, then with a striking move from dm’ to A♭ coinciding with the apogee of the vocal line in m. 1037-38 (Example 3.5, pp. 143 - 146). As he explains that his subterfuge was intended only to test her heart (“um dein Herz zu prüfen”), he mimics her ascending vocal line, G4 up to D5 (last beat of m. 1060 to first beat of m. 1062, Example 3.5, p. 146).
Example 3.5. Hiarne’s recit and arioso, Act I, scene 6, mm. 1021-1065 (reduction: MB).
Example 3.5. (continued, page 2 of 4).

Hilda, glaubst Du denn, daß ich gewagt, Dich, König Hiar-nes

Braut, um eine Rose der Liebe hol-des Sinn-bild, kühn zu bit-ten, wenn

Das ist zu viel des Glücks! zu ich nicht, selbst König Hiar-ne wäre?
Example 3.5. (continued, page 3 of 4).
Hiarne.

Königsbrauch mit fremden Augen sehn durch fremde

Lippen die Braut wir werben; selbst bin ich ge

kommen als mein Gesandter, um dein Herz zu pru-

fen, und mehr, weit mehrfand ich als ich geahnt!

Andante espressivo

(clarinet)
In the second half of the scene, the “action” stops and emotion takes over, as first Hilda, then Hiarne, sings an expansive aria followed by their duet. The texts for these passages, clearly written in rhymed verse, differ in that respect from the prose texts of the “action” portion of the scene. All three numbers have a similar A B A' formal structure. In addition, the numbers are linked harmonically: Hilda’s aria is in Db major, enharmonically equivalent to V of F#, the tonic of Hiarne’s aria and of the duet, while the second half of the B section of Hiarne’s aria is in Hilda’s key of Db major (c.f. Figure 3.7, p. 138). Despite the close affinity between the three numbers, each has its own distinctive features with respect to the treatment of the text and the key relationships within each number. In Hilda’s aria, all three stanzas of the text deal with the same topic (her feelings for Hiarne), although in stanza two she recalls the dream that prophesied his arrival. As befits a formal “aria” or song, the poetic lines are end-rhymed in an a b a b, c d c d, e f e f pattern:

(A)

1. Wie löst sich mein zweifelndes Bangen
   In minnige Seligkeit auf!
   Wo die Quellen der Trübsal sprangen
   Beginnt nun das Glück seinen Lauf.

   How my doubting anxiety dissolves
   In loving bliss!
   Where the sources of distress sprang
   Now happiness begins its course.

(B)

5. Und was das mir den Busen entzündet
   Was Holdes durch dich mir geschehn:
   Es ward mir im Traum schon verkündet
   Ganz wie ich’s im Leben gesehn!

   And what inflamed my breast
   What sweetness happened to me through you:
   It was already announced to me in a dream
   Exactly as I saw it in life!

(A')

9. Deine Augen glänzten wie Sonnen
   Und klang deine Stimme so süß.
   Als ob sie schon alle die Wonnen,
   Die jetzt mir geworden, verhieß.

   Your eyes shone like the sun
   And your voice sounded so sweet.
   As if it already promised all the raptures,
   Which now exist for me.

Perhaps in recognition of this poetic structure, Ingeborg set the text in a three-part A B A', shown in the diagram in Figure 3.8, p. 148.
The phrases (labelled a, b, c, d, e in Figure 3.8) are constructed from two text lines of each stanza. Each phrase is approximately the same length (4 mm., phrases are labelled in Example 3.6, pp. 149-151). Contrast in the B section is kept to a minimum. Both the vocal line and the accompaniment style of the B section approximate that of the A section (the sections are labelled in Example 3.6.). Modulation to the new key area (F major) for the B section is instigated before the A section is completed, facilitated by a common-tone F and by contrary semitone motions on the word “beginnt” in mm. 1072-73 (Ab up to A# in the vocal line, and Db down to C in the bass), then confirmed with a perfect cadence (V7-I) in F major in mm. 1073-1074. A brief transition (mm. 1074-1075) then introduces the B section, where the harmony moves through III# (m. 1076, A major, reconfiguring the earlier Db now as C#). After two measures of a dominant pedal A (V/D, mm. 1081-82), the retransition for the A' section is prepared on the last beat of m. 1083, as the V7 resolves to d minor in m. 1084. Another pair of semitone moves, this time both in parallel (A# to Ab, and D# to Db, F is again the common tone) sets up the arrival of Db major and the beginning of A' in m. 1085. An excursion through A major (bVI, enharmonic

---

54 In the diagram, measure numbers refer to the first full measure at the beginning of each phrase.
Example 3.6. Hilda’s aria, Act I, scene 6, mm. 1067-1096 (reduction: MB).
Example 3.6. (continued, page 2 of 3)

was mir den Bu-sen ent-zun-den was hö- des durch dich mir ge schehn: es
(solo flute and violin)

ward mir im Traum ver-kun-det ganz wie ich's im Le-ben ge seh'n!

Dei-ne Au-gen glänz-ten wie Son-nen und klang Dei-ne Stim-me so
Example 3.6. (continued, page 3 of 3).
respelling of B♭♭, m. 1088) and a minor (m. 1093), culminates in V/A, coinciding with the apogee of the vocal on the word “Wonnen” (raptures) in m. 1094. The bass line descends chromatically, B-B♭-B♭♭-Ab, closing the aria with a strong cadential progression in Db. Yet while Hilda’s vocal line closes on the tonic Db in m. 1096, the underlying orchestral harmony switches enharmonically to C# major (V/F#), facilitating the modulation to F# major for Hiarne’s aria to follow.

Hilda’s aria functions as a long dominant preparation for Hiarne’s aria, where the proportions of the A B A₁ form are greatly expanded. The five poetic stanzas of the text deal with the same topic as Hilda’s aria — Hiarne’s vision of her in a dream — as well as his hopes for the future:

(A: stanzas 1 & 2)
1) Du zeigst in holdem Widerscheine,  
   O Hilda, was mir selbst geschehn,  
   Denn wie im Traum du das meine  
   Hab’ ich dein Bild in Traum gesehn!  
2) So blitz uns ein prophetisch Ahnen  
   Vorbildend, schaffend durch’s Gemüth  
   Und führt das Herz die rechten Bahnen,  
   Wo unserm Traum Erfüllung blüht.

   You show in lovely reflection,  
   O Hilda, what happened to me,  
   For just as in a dream you saw mine  
   I saw your image in a dream!
   A prophetic forbearer sparkles on us  
   Ideally, creating through its soul  
   And leads the heart on the right road,  
   Where to our dream fulfilment blooms.

(B: stanza 3)
3) Du bist das Urbild alles Schönen,  
   Und was dein Mund und Auge sprach  
   In weihevollen Liedestönen:  
   Durch dich begeistert sing ich’s nach!

   You are the original image of all beauty,  
   And what your mouth and eyes spoke  
   In solemn sounds of song:  
   Through you I sing it enraptured!

(A₁: stanzas 4 & 5)
4) Und wie ich singe, will ich handeln,  
   Ein Kämpfer gegen Trug und Wahn,  
   Mein ganzes Volk soll mit uns wandeln  
   Auf friedlicher geweiter Bahn.

   And how I sing I will act,  
   A warrior against deception and folly,  
   All my people shall wander with us  
   On a more peaceful, consecrated road.

5) So komm, dich ganz mir zu verbinden,  
   Hauch deinen Odem meinem ein —  
   Ein Reich des Segens will ich gründen,  
   Und du sollst meine Königin sein!

   So come, to unite yourself completely with me,  
   Breathe your breath into mine;  
   I will found an empire of blessings,  
   And you shall be my queen!
As the format of the text above shows, in the musical setting the stanzas are distributed so that stanza three, with its special statement about Hilda as the Urbild of all beauty, forms the central B section. As in Hilda’s aria, each musical phrase is regularly constructed from two text lines, as shown in the diagram in Figure 3.9, below:

**Figure 3.9.** Outline of Hiarne’s aria, Act I, scene 6, mm. 1098-1152.

<table>
<thead>
<tr>
<th>Section: A</th>
<th>B</th>
<th>A¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. #:</td>
<td>1098-1116</td>
<td>1117-1129</td>
</tr>
<tr>
<td>Text Stanza:</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Text line:</td>
<td>1-2, 3-4</td>
<td>1-2, 3-4</td>
</tr>
<tr>
<td>Music phrase:</td>
<td>a b a¹ a² (ext) c d d¹ a b¹ a¹ a² ext.</td>
<td></td>
</tr>
<tr>
<td>Key:</td>
<td>I</td>
<td>bVI altered V/I → I</td>
</tr>
<tr>
<td>Key:</td>
<td>F# major</td>
<td>D maj. Dᵇ maj.</td>
</tr>
</tbody>
</table>

In the B section of Hilda’s aria, Ingeborg had explored the mediant relationship of Dᵇ major-F major (III of Dᵇ), while in Hiarne’s aria there is considerable emphasis on d# minor (vi) and D# major (VI) in the A section, as well as bVI in the B section, moving suddenly from F# major to D major (mm. 1116-1117, Example 3.7, p.154-158). Modulation back to the tonic F# major for the return to the A¹ section (m. 1130), is carried out through several steps. First, in mm. 1123-1124, Bronsart shows how a direct move to F# is possible through contrary motion (G→F#, C#→C#, A→A#), then she reverses the contrary motion to get to V/Dᵇ in mm. 1124-1125 (Fx→Ab, C#→Db, A#→Ab). At this point, there is a sequential repetition of phrase “d” (marked “d¹” in Figure 3.9 above), in Dᵇ major, arrived at through a reinterpretation of V/D as an Italian augmented 6th chord in Dᵇ (m. 1125). Notably, Dᵇ was Hilda’s tonic in the previous number. The final step occurs at the last moment, through the enharmonic switch from Dᵇ to C# in m. 1129, as the dominant of F#, initiating the A¹ section. Generally, both the form and musical language recall those of Schumann’s songs.
Example 3.7. Hiarne’s aria, Act I, scene 6, mm. 1098-1152 (reduction: MB).
Example 3.7. (continued, page 2 of 5).

führt das Herz die rechten Bahnen wo unserm Traum Erfüllung blüht.

bist das Urbild alles Schönen, und was Dein Mund und Auge sprach in weihvollen Liedeslügen; durch
Dich begeistert sing ich's nach!
In weihvollen

Liebestönen durch Dich begeistert sing ich's

Und wie ich singe will ich handeln, ein

Kämpfer gegen Trug und Wahn, mein ganzes Volk soll mit uns

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Example 3.7. (continued, page 4 of 5).

I wandeln auf friedlichen, weihenden Bahnen So komm, dich ganz mir zu verkünden,

bin den, hauch Deinen, dem meinem ein, ein

Reich des Segens will ich gründen und Du sollst meine Königin sein!

Und Du sollst meine Königin sein! Ein
Example 3.7. (continued, page 5 of 5).

Reich des Segens will ich gründen, und

Du sollst meine Königin sein!
Hiarne’s aria leads directly to the emotional climax of the scene, the duet “O wonnig Athmen” (Example 3.8, pp. 160-164). As noted above, this is yet another A B A¹ formal structure where contrast in the B section is kept to a minimum, dependent on a modulation to a mediant related key with enharmonic equivalence: F# major to Bb major (Bb=A#, III/F#). Perhaps the most significant feature of the duet is the manner in which the three-part form is derived from the text. In the two previous arias, the multi-stanza texts could easily be set into A B A forms, but the duet is derived from a single four-line text stanza:

O wonnig Athmen, süß Empfinden,  
Beglückt beglückend, Herz an Herz,  
In sel'ger Liebe sich umwinden!  
Mir ist, als schwebt ich himmelwärts.  

O sweet breath, sweet sensation,  
Made happily happy, heart to heart,  
In blessed love twined around it!  
For me, it’s as if I soared heavenwards.

To achieve the three-part musical form, the poetic lines are presented only once in order in the A section, then rearranged in each subsequent section, as shown in Figure 3.10 below.

**Figure 3.10.** Outline of duet (Hilda and Hiarne), Act I, scene 6, mm. 1154-1199.

<table>
<thead>
<tr>
<th>Section:</th>
<th>A</th>
<th>B</th>
<th>A¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. #:</td>
<td>1154 - 1166</td>
<td>1167 - 1181</td>
<td>1182 - 1199</td>
</tr>
<tr>
<td>Text lines:</td>
<td>1 2 3 (4......4) 3 2 4 (partial)</td>
<td>1 2 3 2</td>
<td></td>
</tr>
<tr>
<td>Key:</td>
<td>F#</td>
<td>Bb (=A#)</td>
<td>F#</td>
</tr>
</tbody>
</table>

Hilda and Hiarne sing in thirds throughout most of the duet. While the first A section stays within the tonic F# major and its dominant, both the arrival of the B section and the return to A¹ present some interesting overlapping. Modulation to the new key for the B section, Bb major (the enharmonic equivalent of A#, III/F#) occurs at m. 1167, midway through the text of line four, somewhat blurring the boundaries of the formal structure (Example 3.8, pp. 161). In light of the words at this point, the technique employed to facilitate the modulation is ironic: as Hilda and Hiarne sing about being swept...
Example 3.8. Hilda and Hiarne duet, Act I, scene 6, mm. 1154-1203.
Example 3.8. (continued, page 2 of 5).
Example 3.8. (continued, page 3 of 5).

\[ \text{Example 3.8. (continued, page 3 of 5).} \]

\[ \text{Example 3.8. (continued, page 3 of 5).} \]

\[ \text{Example 3.8. (continued, page 3 of 5).} \]

\[ \text{Example 3.8. (continued, page 3 of 5).} \]
Example 3.8. (continued, page 4 of 5).
Example 3.8. (continued, page 5 of 5).

\[
\text{in sel- ger Lie-} \\
\text{sel- ger Lie- be in sel- ger Lie-}
\]

\[
\text{be be-glückt, be- glück- end} \\
\text{be. Be- glückt, be- glück- end}
\]

\[
\text{V(pedal)} \quad \text{(Der Vorhang fällt) End Akt I}
\]

\[
\text{Herz... an Herz!} \\
\text{Herz... an Herz!}
\]
heavenwards, the new key is introduced by *descending* semitone slippage in their vocal lines on the word “schwebt” and before “himmelwärts,” reinforcing the irony (mm. 1166-67, Hilda D# to D♭, Hiarne F♯ to F♭). At the return of the A¹ section, while the text and melody return, the harmony is unstable, still working its way to F♯, first as a reiteration of V/g (itself introduced by and augmented 6th back in mm. 1176-7) as a German augmented 6th, then through a long dominant pedal (C♯) in the bass (mm. 1183-1189, Example 3.8, pp. 163-164), until F♯ major in root position finally arrives on the last word of the duet (m. 1199).

While Ingeborg may have been disinclined toward leitmotivic technique at this stage of her compositional career, she seems to have preferred in all three of her operas the motivic technique of her predecessors Weber, Marschner, and (pre-leitmotivic) Wagner, especially that of repetition of larger blocks of musical material. In Hiarne, such repetition occurs at the end of Act II, scene 7. As Hilda lay dying from the poison, she first reprises the A section of Hiarne’s aria from Act I, scene 6, then the duet that followed. Although it is something of an operatic cliché that the heroes and heroines reminisce about their love through a repeat of their main love duet materials, the reprise may be justified by the text. Hilda’s words for the aria portion of Act II, scene 7, very closely resemble text stanzas four and five of Hiarne’s aria:

Nein, du mußt leben zu des Volkes Heil!
Denn eine hohe Sendung ist dein Leben.
3) Wie du gesungen, mußt du handeln,
   Ein Kämpfer gegen Trug und Wahn:
   Dein ganzes Volk soll mit dir wandeln
6) Auf friedlicher geweihter Bahn!
7) Ich aber hauche fortzuleben,
   Dir meinen letzten Odem ein!
   Mein Geist wird deinem sich verweben,
10) Ganz bist du mein, ganz bin ich dein!

No, you must live for the peoples’ welfare!
Because your life is a high mission.
The way you sang, you must act,
A warrior against deception and folly:
All your people shall walk with you
On a more peaceful consecrated road!
But I breathe my last breath,
To live on for you!
My spirit will be woven with yours,
You are completely mine, I am completely yours!
Lines 3-6 are nearly identical to stanza 4 of Hiarne's aria in Act I, except that the personal pronouns have been changed from the first-person “ich” to the second-person “du” (see Hiarne's text on p.152). The “union of spirits” and “breathing” parallels stanza 6 (lines 1 and 2) of Hiarne’s aria (“So komm, dich ganz mir zu verbinden/ Hauch deinen Odem meinem ein”). For the reprise of the aria, the music returns to the original key, F# major, and to the melody of the A1 section (mm. 1130-1148) of Hiarne’s aria (both vocal lines are shown in Example 3.9, p. 167).

The duet that follows (Duet II, in Act II) is analogous to the opening A section of the previous duet (Duet I, Act I), but with several important changes. As shown in the diagram in Figure 3.11, below, Hilda (alone) begins by singing the same words to the same melody as in Duet I (mm. 1292-1295 of Duet II):

**Figure 3.11.** Comparison of Duet II (Act II, scene 7) and Duet I (Act I, scene 6).

<table>
<thead>
<tr>
<th>Duet II (Act II)</th>
<th>1296-1299</th>
<th>1300-1307</th>
<th>1308-1312</th>
<th>1312-1316</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hilda, line 1</td>
<td>Hiarn-new</td>
<td>Hilda, lines 3&amp;4</td>
<td>Hiarn-new</td>
<td>Hilda line 4</td>
</tr>
<tr>
<td>F#</td>
<td>F#</td>
<td>1304: A# (III/F#)</td>
<td>V/F# to F#</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Duet I (Act I)</th>
<th>1158-1161</th>
<th>1162-1169</th>
<th>1195-1199</th>
</tr>
</thead>
<tbody>
<tr>
<td>Both: line 1</td>
<td>Both: line 2</td>
<td>Both: lines 3 &amp; 4</td>
<td>Both: line 2</td>
</tr>
<tr>
<td>F#</td>
<td>F#</td>
<td>1167: Bb (=A#)</td>
<td></td>
</tr>
</tbody>
</table>

Hiarne, on the other hand, is given new words, befitting the situation (Hilda is dying). It is worth noting that his words at this point are written in the MS (in Ingeborg’s hand), but do not appear in the published libretto or in Bodenstedt’s *Einkehr und Umschau* version. The setting is almost identical to mm. 1153-1157 of the first duet, except that the bass line in Duet II is altered in mm. 1292-93 (Example 3.10, pp. 168-170). Because the dramatic
Example 3.9. Hilda’s vocal line, Act II, scene 7, mm. 1272-1290, and Hiarne’s vocal line, Act I, scene 6, mm. 1130-1148.
Example 3.10. Hilda and Hiarne duet, Act II, scene 7 ("Duet II"), mm. 1291-1320),
(reduction: MB).
Example 3.10. (continued, page 2 of 3).

Hilda.

1300 Hilda.

1303 ate den, mir ist als schwebt ich

O Göter!

1306 laßt ster-ben mich mit ihr!

Doch ihr
Example 3.10. (continued, page 3 of 3).

(V/C pedal)  
(Sie sinkt sterbend aus seinen Armen auf die Ruhebank. Hiera Der Vorhang fällt. Ende des 2ten Akte.
in tiefem Schmerz kniet vor Hilda nieder.)
situation has changed since the first duet, Hiarne (alone) now sings new words, “Hilda, sie stirbt! O meine Hilda verläßt mich nicht” (“Hilda, she’s dying! O my Hilda, don’t leave me”), with an altered melody (mm. 1296-1299), replacing the line “begluckt beglückend, Herz an Herz” from Duet I, but to the same harmonic progression as in Duet I. At m. 1300, Hilda continues with lines 3 and 4 of the text, while Hiarne joins her with more new words at m. 1303 (“O god, end my need too, let me die with her”). The entire passage from mm. 1300-1307 parallels mm. 1162-1169 in Duet I. However, the semitone motions that introduced the new key area for the B section of Duet I (m. 1167, Bb major, enharmonic A#, III/F#) are re-written in Duet II: the semitone motion is still present (m. 1304-5), but this time the A# is preceded by G#, not coming from directly from F# as it did before. Thus the return to the tonic F# major to close the duet happens via A#, but in the context of a major third cycle, F#-A#-D-F#, involving a common tone and two semitones in contrary motion (mm. 1303-1313). With the C in m. 1312, the effect of the final move to F# major is like that of a common-tone German 6. Hilda’s words at the end of the duet, “mir ist als schwebt ich himmelwärts” take on a different meaning: rather than being swept heavenwards out of rapture, she is dying.

F# major is an important tonal area, unifying the opera as a whole. All three acts end in that key, just as all three acts culminate with an emotional climax as Hilda and Hiarne are united in some way, either through their betrothal, her death, or their reunion as they are swept off to Valhalla. Despite the formal organization into set numbers such as arias, choruses and instrumental processionals, continuity is maintained by linking individual numbers through their tonal relationships, particularly major third relationships, and the repetition of larger musical units.
Hiarne shares with Wagner’s Ring one important element: the downfall of the gods. Whereas Wagner ultimately decided to bring about the “twilight” of the gods in four full length music dramas, in Hiarne the story of the end of the world is narrated in a single — albeit lengthy — number: “Das Lied von der Götterdämmerung” early on in Act I of the opera (the title is written in the autograph score, in Ingeborg’s hand, reproduction of the page from the MS shown in Figure 3.12, p. 173). The text for the Lied is drawn from the Voluspa, a poem depicting the destruction of the gods, paraphrased by Snorri Sturluson in the Prose Edda. According to H. R. Ellis Davidson, the main elements of Snorri’s paraphrase include a “great winter” that lasts three years on end, suffering and bitter warfare, mighty earthquakes, and darkening of the sun. A serpent leaves the sea, causing tidal waves, while giants arrive in a ship made from the “uncut nails of the dead.” In the final battle, the armies of the gods are defeated by giants, while Surt (a warrior god) is left to destroy heaven and earth by fire. After the conflagration, the earth reawakens, green and fertile. Only men and the sons of the gods survive.

In Bronsart’s opera, all of main events from the Voluspa saga are captured in the text of “Das Lied von der Götterdämmerung.” Hans von Bronsart provided the text for this song. Friedrich Bodenstedt’s version can be found in the Appendix, p. 348. The Lied text and translation begin on p. 174. Numbers have been added to the stanzas to aid the reader, while the format and separation between the lines is reproduced from that of the printed libretto:

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56 Ibid.

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Figure 3.12. Reproduction of title page from “Das Lied von der Götterdämmerung,”

Hiarne, Act I, scene 3.
Hört, alle, ihr edlen Helden, 
Das hohe Lied,
Das gewaltige, geweihte,
Von der Götterdämmerung!
Was die Seherin geweissagt,
Will ich sing,
Von der Asen Untergang
Und dem ewigen Gott.

Seit durch Lokes, des Bösen Lift [2]
Baldur der Licht starb,
Der hehre Gott höchster Unschuld
Und Herzenreine:
Da starb auch das goldne Glück
Der Asengötter;
Verhängnis und Verderben
Ward ihnen verkündet.

Drei Winter werden kommen, [3]
Wo Sünde waltet,
Wo Brudermord entbrennt
Und Treuebruch.
Drei Winter werden kommen,
Wo Wölfe hausen,
Zerstörende Stürme
Und starrer Frost.

Endlich wird erbeben [4]
Der Erdenball,
Es taucht aus der Tiefe
Das Todtenschiff:
Dann bricht seine Bande
Loke der Böse,
Entfesselt wird Fenrir,
Der finstre Wolf.

Mitten aus dem Meer [5]
Kommt der Midgardswurm,
Und Surtur von Süden
Mit flammenden Schwert.
Vor dem heulenden Heer
Spaltet der Himmel,
In drohendem Donner
Dröhnen die Felsen.

Listen, everyone, you noble heroes,
to the high lied,
The powerful, consecrated one,
of the twilight of the gods!
What the prophetess wisely told,
I will sing,
Of the decline of the Asen[57]
and the eternal god.

Since through Loke the Evil’s trick
Baldur the Light died,
The majestic god of higher innocence
and pure of heart:
The golden fortune of the Asen gods
also died;
Doom and ruin
was prophesied for them.

Three winters would come,
where sin prevailed,
Where fratricide
and broken loyalty burned.
Three winters would come,
where wolves howled,
Destructive storms
and rigid frost.

Finally the planet earth
would shake,
The deathship was driven
out of the depths:
Then Loke the Evil
broke his bonds,
Fenrir the sinister wolf
would be unleashed.

From the middle of the sea
came the serpent,
And Surt from the south
with a flaming sword.
Before the howling army
Heaven cracked,
In threatening thunder
the cliffs roared.

57 “Asens” are gods. “Asgard” (stanza 6) is the home of the gods, equivalent to Valhalla.
Die Asen im Asgard,  
Von Allvater geführt,  
Die edlen Einheriar  
Eilen zum Kampf,  
Geschmückt mit glänzender  
Goldner Rüstung,  
Mit strahlendem Schwerte  
Und leuchtendem Schild.

Bald brauset und brüllet  
Wie Windsbraut die Schlacht  
Und wütet mit wildem  
Wehegeschrei;  
Es fallen die Fürsten  
Der FinsterniB,  
Es geht zu Grunde  
Der Götter Schaar.

Schwarz wird die Sonne,  
Die Erde sinkt ins Meer,  
Herab von Himmel fallen  
Die hellen Sterne;  
Das ganze Weltall,  
Bis es im Brande  
Zusammenbricht.

Aber dann tönt ein gewaltiges “Werde!”  
Durch’s Schweigen der Nacht;  
Wieder erhebt aus dem Meer sich die Erde  
In grünender Pracht;  
Und wieder erwacht  
Alles zum Leben zur Wonne!  
Schöner erglänzt die Sonne!

Mond und Gestirne sie leuchten hernieder  
Mit schönerem Strahl,  
Flammengelautert begrüßen sich wieder  
Die Götter im Saal;

Aus dämmernem Thal  
Schwebt zum lichten Gefilde  
Baldur, der Reine, der Milde.  
Und dann wird der Ewige walten  
Auf dem Himmelstron,

[6] The Asens in Asgard,  
led by the great father,  
the noble army of gods  
rushed to the battle,  
adorned with shimmering  
golden armour,  
with shining swords  
and glimmering shields.

Soon the battle roared and bellowed  
like the wind’s bride  
and raged with wild  
cries of pain;  
The princes of darkness  
fell,  
the god Schaar  
was sent to the ground.

The sun grew dark,  
the earth sank into the sea,  
The bright stars fell  
down from heaven;  
the entire universe churned  
hot-swirling,  
until it collapsed  
in the fire.

But then a powerful “Becoming!” resounded  
through the silence of the night;  
The earth rose up again from the sea  
in greening splendour;  
and everything living again  
woke to life.  
The sun shone more beautifully!

Moon and stars shining down  
with more beautiful rays,  
resounding fires again greet  
the gods in the hall;

From the dawning valley  
Floats to the sunny climes  
Baldur, the pure, the kind.  
And then eternity was chosen  
from the heavenly host.

58 Changes in the line format and breaks between stanzas from this point on occur in the printed libretto.
Wunderherrlich neu gestalten
Welt und Erdensohn.

Marvelously wonderful newly created
world and son of earth.

Den Allmächt'gen, den Allweisen
Der kein Name nennt,
Werden alle Wesen preisen,
Erd' und Firmament.

To the all-powerful, all-knowing,
the one that takes no name,
All beings were prized,
earth and firmament.

Und es herrschet Lieb' und Frieden
Dann in Ewigkeit,
Alles findet schon hienieden
Himmelsseligkeit.

And love and peace prevailed
then in eternity,
All finds here in this world below
heaven's blessing.

The poetic structure of the Lied text itself is of interest here. Stanzas one and two provide
an introduction to the Lied — the first an exhortation to listen, the second prophesying the
doom of the gods. The remaining eleven stanzas narrate the events of the Voluspa in a
symmetrical structure of 5 - 1 - 5 stanzas: stanzas three through seven are devoted to the
cataclysm, stanzas nine through thirteen account for the rebirth of the earth, and the two
halves are bisected by stanza eight, where the universe collapses. In addition, the
symmetrical structure is emphasized by the use of specific poetic devices: the first half of the
text (stanzas 1-7) relies on internal rhyme and alliteration, while the stanzas of the second
half (stanzas 9-13) favour end rhyme. Stanza eight utilizes some alliteration, but not to the
extent of that seen in the first seven stanzas.

Bronsart’s musical setting supports the poetic structure on several levels. To begin
with, the first half of the text (stanzas 1-8), relating the battle and cataclysim, is set almost
exclusively in a stark declamatory or recitative-like vocal style, underpinned by roving
harmonies relying on minor keys, coloured by augmented and diminished chords. The first
two lines of stanza three (“three winters”) are set to a descending chromatic progression:
first inversion major triads alternate with augmented triads (mm. 717-720, Example 3.11, pp.
177-188). For the third and fourth lines of the stanza (the second statement of “Drei Winter
Example 3.11. (continued, page 2 of 12, mm. 699-712).
Example 3.11. (continued, page 3 of 12, mm. 713-725).
Example 3.11. (continued, page 4 of 12, mm. 726-738).

Erdenball, estaubt aus der Tiefe das Todes Schiff; dann

bricht seine Bande. Loke der Böse, entfesselt wird Fenrir der

finstere Wolf. Mitten aus dem Meere kommt der Midgardswurm,

und Stürur von Süden mit flamenden Schwert. Vor dem

180
Example 3.11. (continued, page 5 of 12, mm. 739-751).

heulen-den Heer spaltet der Himmel, in drohen-den Donner

drohnen die Felsen, in drohen-den Donner drohnen die

V/G♯

G♯dim

B pedal

Felsen.

Die

Molto più lento

Asen im Asgard von Allvather geführt, die

E: I vi V I
Example 3.11. (continued, page 6 of 12, mm. 752-759).

752

754

756

758

Allegro molto

Schild.

Bald brauset und brüllet wie

G

vii°
gm
Example 3.11. (continued, page 7 of 12, mm. 760-771).

Winds - braut die Schlacht und wü - tet mit wil - dem We - he - ge - schrei; es

Alle breve (quasi Presto)

Göt - ter Schaar.

Schwarz wird die Son - ne, die Er - de sinkt ins Meer, her

ab vom Him - mel fal - len die hel - len Ster - - - -

varied transposition of mm. 763-766
Example 3.11. (continued, page 8 of 12, mm. 772-789).

772

Piu lento (senza alle breve)

\[\text{Gluth - wir - bel um}\]

776

\[\text{Wüh - len das gan - ze Wel - tall bis es in Bran - de zu}\]

779

\[\text{a tempo poco più lento}\]

785

\[\text{A - her dann tönt ein ge - wal - ti - ges "Wer - de!"}\]
Example 3.11. (continued, page 9 of 12, mm. 790-806).

Durch's Schwei-gen der Nacht; wie-der er

hebt aus dem Meer sich die Er-de

Pracht; undwie-der er-wacht Al-leszum Le-benzur

Won ne! Schö-ner er glänzt die
Example 3.11. (continued, page 10 of 12, mm. 807-822).

806 Andante

Son - ne!

Mond und Ge-stir-ne sie

811 leuch-ten her-nie - der mit schö-ner-em Strahl, flam-men-ge-lau - tert be

815 grü-ßen sich wie - der die Gö - ter im Saal;

819 Aus däm - mern - dem Thal schwebt zum
Example 3.11. (continued, page 11 of 12, mm. 823-841).

lich-ten Ge-fil-de Bal-dur, der

V/E

D#4 (enharmonic) E♭ pedal

Rei-ne, der Mil-de! Und dann wirker E-wig'n

rit. molto

wal-ten auf dem Him-mel ström, wun-der herr-lich neu ge-

f#m V7/A♭

stal-ten Welt und Er-den sohn. Den All-mächt-gen, den All-

A♭ i/f
Example 3.11. (continued, page 12 of 12, mm. 842-859).

842
\[\begin{array}{c}
\text{wei - sen, den kein Na-me nennt,} \\
\text{wer - den al - le We - sen prei - sen,}
\end{array}\]

847
\[\begin{array}{c}
\text{Erd' und Firm-a - ment.} \\
\text{Und es herr-schet Lieb' und}
\end{array}\]

852
\[\begin{array}{c}
\text{Frie - den dann in E - wig - keit} \\
\text{al - lesfin - det schon hie}
\end{array}\]

856
\[\begin{array}{c}
\text{-nie - den Him - mels sel - ig - keit.}
\end{array}\]
werden kommen”) the progression is varied and transposed up a whole-step (mm. 721-24, Example 3.11). The tempo changes to Allegro corresponding to the shaking of the earth in stanza 4, while the “Todtenschiff” (deathship, stanza 4) rising from the sea is represented by a snake-like chromatic bass-line (mm. 726-28), and the rolling thunder and roaring cliffs of stanza 5 prolongs V/B with a rumbling tremolo pedal B in the bass (mm. 744-48).

Suddenly, the setting of text stanza six, which portrays the army of gods, changes to a more consonant tonal progression from E major to G major, with a militaristic triplet accompaniment and in a song-like or arioso vocal style (mm. 749-758). The first half of the Lied is through-composed, with the exception of two transposed repetitions: one for the repeat of the text of the third stanza “Drei Winter werden kommen,” noted above, and a second varied transposition, in which the music for lines 4-8 of text stanza seven is repeated a half step lower for lines 1-4 of stanza eight, as the earth sinks into the sea and the stars fall from heaven (mm. 763-770, Example 3.11). This second varied repetition sets up a big arrival on eb minor (m. 775), for the last 4 lines of stanza 8, where the universe finally collapses.

In contrast to the first half of the Lied, the second half unfolds through a more extended vocal range in arioso style, supported by a much more consonant and diatonic tonal language emphasising major keys, representing the rebirth. A ten-measure span of Eb major harmony over a dominant (Bb) pedal, mm. 784-794 (Example 3.11) initiates the dawn of the new world in stanza nine (the Eb major harmony at this point has a special referential significance that will be discussed in more detail later). An unprepared switch from Eb major to C major, together with an annunciatory G-C signal in the vocal line greets the now-shining sun, moon and stars (mm. 805-807), while another mediant-related modulation, C major to A major, the latter resolving as the dominant of D major (m. 817), accompanies
the return of the gods to their home. After a modulation back to Eb major harmony at m.
825, the vocal line reaches its apogee on Bb in m. 829 as Baldur ascends to heaven. An Eb
pedal through this section prepares the final modulation to Ab major (m.832, Example 3.11),
the main tonal area for the remaining 28 measures of the Lied. Another major third cycle
(Ab-C) closes the song.

Both the structure of the text and its setting evoke strong connections with Wagner.
It is not a coincidence that the relentless alliteration displayed in the first half of the text
closely resembles Wagner's concept of Stabreim.59 According to Carl Dahlhaus, Wagner
“decided to write the text of Siegfrieds Tod [later Götterdämmerung] in Stabreim as an
acknowledgement of the subject's origin in Germanic myth.”60 Stabreim also served an
explicitly musical purpose, allowing Wagner to break free from the periodic structure of his
earlier works by replacing it with the irregular phrase structure of “musical prose.”61 But
while alliteration often inspired Wagner to musical prose, in Bronsart’s setting the most
obviously alliterative verses (stanzas 4 through 7) are worked out almost invariably into
periodic two-measure melodic phrases (even if the harmony does not always abide by this
parallelism).

The Eddaic and Skaldic poets employed alliteration in their verse.62 Because

Bronsart's librettists and Wagner consulted the same source legends (the Edda and the Gesta

59 According to Wagner's definition, the alliterative aspect of Stabreim can come “either
from a kinship of the vowel sounds, especially when these stand open in front, without any
initial consonant; or from the sameness of the initial consonant itself, which characterises the
likeness as one belonging peculiarly to the object; or again, from the sameness of the
terminal consonant that closes up the root behind (as an assonance), provided that the
individualising force of the word lies in that terminal.” Richard Wagner, Opera and Drama,
translated by William Ashton Ellis (London: Kegan Paul, Trench, Trübner & Co., 1893,
60 Carl Dahlhaus, “Wagner’s ‘A Communication to my Friends:’ Reminiscence and
61 Ibid.
62 Gabriel Turville-Petre, The Heroic Age of Scandinavia (London: Hutchinson's University
Danorum) the appearance of the poetic device in their operas may be attributed to its origin in the source legends. Its use in Bronsart's opera is even more relevant, given that the title character is a Skald. Hans von Bronsart may have written the text in imitation of the Skaldic verse found in the sources. If that is the case, the periodicity of Ingeborg's musical setting may be due to the syllabic nature of Skaldic poetry, where the number of syllables and stresses had to be counted, as opposed to the rhythmical, more flexible Eddaic style. In Skaldic "Court Meter," for example, poets were expected to distribute three stresses across six syllables in each poetic line.63

Yet this does not account for the appearance of end-rhyme in the second half of Bronsart's text, where there is a strong sense of irony or satire. Rhyme of any type occurs rarely in Eddaic poetry, while the Skalds preferred internal rhyme over end-rhyme.64 More importantly, end-rhyme is atypical of Wagner, particularly in the Ring. Was this concomitant shift in poetic and musical styles in Hiarne intended only to portray rebirth and the dawning of the new world order, or might the regressive step backward from Wagnerian "musical prose" be considered as a comment on Ingeborg's distaste for Wagner? Musical evidence suggests the latter, in the form of small but specific allusions to the Ring. Much has been made of the opening measures of the prelude to Wagner's Das Rheingold, where the Eb major tonal center emerges from "a long-held E flat deep down in the double-basses, a primordial element, as it were, out of which the world of water represented by the Rhine will come into being."65 The process of unfolding the Eb major harmony encompasses 17 measures, with the addition of the dominant Bb in m. 5 and the mediant G in m. 17 (the Eb harmony is then sustained much longer). Wagner asserted that the idea for

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63 Ibid., pp. 165-166.
64 Ibid., p. 166.
the prelude came to him in a dream, and that the “huge crescendo should throughout create the impression of a phenomenon of nature developing quite of its own accord.”\textsuperscript{66} In the second half of “Das Lied von Götterdämmerung,” as the earth awakens — nature “redeveloping” after the cataclysm — Eb major is also the tonal center, which here, however, appears first orchestrally set as a second inversion Eb major triad, with the dominant Bb as a pedal in the bass (mm. 783-786), corresponding to the text of stanza 9, “Aber dann tönt ein gewaltiges ‘Werde!’” at m. 786 (Example 3.11, p. 188). An even more compelling example occurs if one compares mm. 805-812 with the excerpt from Das Rheingold shown in Example 3.12 (p. 193). In “Das Lied,” Eb major gives way to C major (mm. 805-812), with the text “Schöner erglanzt die Sonne” (the sun shines more beautifully). Both the C major harmony and the triplet figure in the accompaniment point to what Robert Donington describes in Das Rheingold as “the glitter of the sun’s light playing with the gold under the water, as childhood’s innocent delight.”\textsuperscript{67} Even Wagner’s distinctive fanfare motive of the gold, shown in Example 3.12 (p. 193), is alluded to by the arpeggiated chords in mm. 805-807. Finally, in the triadic melody and Ab major setting of the last stanza of “Das Lied von der Götterdämmerung” (mm. 841-848) and its textual connection with the “newly created world,” one cannot help but recognize an allusion to arpeggiation at the beginning of the Walhalla motive from the Ring (Example 3.13, p. 193).

The strongest case for parody may be made if one considers what “Das Lied von der Götterdämmerung” is doing in this opera. Certainly, the Lied conforms to the romantic ballad type, whereby a character sings a ballad that proleptically anticipates the denouement


Example 3.12. Motive of the gold, from Wagner, *Das Rheingold*.

of the work. Furthermore, as an example of what Carolyn Abbate calls “phenomenal song,”
it is not out of place in a work about the exploits of a “singing” king.\(^{68}\) Like the two other
phenomenal performances in *Hiarne* — the singing contest in the Vorspiel, and Hiarne’s
lament for Hilda’s funeral in Act III — “Das Lied von der Götterdämmerung” is
dramatically motivated, that is to say, its performance follows an invocation by King Erich
for Hiarne “to sing.”\(^{69}\) Such an invocation or “invitation” to tell a story, according to
Abbate, is an important marker of phenomenal performance.\(^{70}\) But, in the case of “Das Lied
von der Götterdämmerung,” the topic of the song stands outside the context of the opera’s
plot, imposing a much different (and intrusive) moment or detour, onto the scene. At this
point in the plot Hilda has already agreed to marry Hiarne, thus the purpose of the song
seems to be to “consecrate” the betrothal. Compared to the other “wedding” song, the
“Schwedisches Volkslied” women’s chorus, “Das Lied von der Götterdämmerung” seems
that much more out of place.

&&&&

“Das Lied von der Götterdämmerung” points to Wagner’s *Ring*, but by virtue of the
singing contest in the Vorspiel *Hiarne* also evokes two other Wagnerian works: *Tannhäuser*
(premièred 1845) and *Die Meistersinger von Nürnberg* (premièred 1868). The parallels between
*Tannhäuser* and *Die Meistersinger* are obvious: in both works a young girl is offered as the prize
to the victor, while the action is instigated by a character who stands outside of social or

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\(^{68}\) Carolyn Abbate describes “phenomenal” song as a “vocal performance that declares itself
openly, singing that is heard by its singer, the auditors on stage, and understood as ‘music
that they (too) hear’ by us, the theater audience.” Carolyn Abbate, *Unsung Voices: Opera and

\(^{69}\) Erich: “Sag, edler Skald, willst du eine Bitte mir wohl gewähren? O so weih dies Fest
durch deines Sänges Zaubermacht!” [Say, noble Skald, will you grant me a request?
Consecrate this celebration with the magic power of your singing!]. *Hiarne*, Act I, scene 3.

\(^{70}\) Abbate, *Unsung Voices*, p. 4.
artistic expectations. Central to *Die Meistersinger* is the concept of vocal performance as “craft” — thus in the “singing contest” each competitor is expected to follow strict rules while the performance is secretly adjudicated by a “marker” who is himself fully trained in the art of the Mastersinger. In *Hiarne*, on the other hand, the purpose of the singing contest is to determine a new king — obtaining the crown results (indirectly) in the additional prize of a bride. As with *Tannhäuser*, the outcome of the singing contest in *Hiarne* is commented on by “society” (represented by choruses of knights and courtiers) rather than by the subjective aesthetic judgement of an individual as in *Die Meistersinger*. Ingeborg was familiar with both *Tannhäuser* and *Meistersinger*. She attended the Paris première of *Tannhäuser* in 1861, while her husband conducted performances of *Meistersinger* in Hanover in 1870.

Because the singing contest in *Hiarne* encompasses the entire Vorspiel, an examination of the formal structure permits a view of Bronsart’s compositional methods across the larger period of an act or scene. The Vorspiel is organized into distinct musical units: a brief instrumental prelude (an “Einleitung” or “Introduction” of 31 measures) followed by a four-part chorus in praise of Odin; the high priest’s narrative on Frotho’s death and the call for the singing contest; then the contest proper (diagram of outline provided in Figure 3.13, p. 196). Three Skalds — Harald (tenor), Wingulf (bass) and Hiarne (tenor) — participate in the contest, performing three songs that vary greatly in terms of

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72 There is no evidence to suggest that Ingeborg liked or disliked *Tannhäuser* or *Die Meistersinger* any more than the *Ring*.

their subject matter and formal structure. As each singer concludes his contest song, the chorus interjects with its judgement on the song.

Figure 3.13. Outline of Vorspiel, *Hiarne*.

<table>
<thead>
<tr>
<th>Mm.#</th>
<th>Character</th>
<th>Style</th>
<th>Form</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-31</td>
<td>Instrumental prelude</td>
<td>chorus</td>
<td></td>
<td>Ab</td>
</tr>
<tr>
<td>32-57</td>
<td>Chorus (men and women)</td>
<td>chorus</td>
<td></td>
<td>Ab</td>
</tr>
<tr>
<td>57-10</td>
<td>High Priest</td>
<td>recit</td>
<td></td>
<td>F minor</td>
</tr>
<tr>
<td>106-155</td>
<td>Harald</td>
<td>arioso</td>
<td>A B C Aʻ</td>
<td>C</td>
</tr>
<tr>
<td>156-172</td>
<td>Chorus</td>
<td>chorus</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>178-227</td>
<td>Wingulf</td>
<td>arioso</td>
<td>D, B</td>
<td></td>
</tr>
<tr>
<td>226-242</td>
<td>Chorus</td>
<td>chorus</td>
<td></td>
<td>C, E, C</td>
</tr>
<tr>
<td>245-316</td>
<td>Hiarne</td>
<td>arioso</td>
<td>through-</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Composed</td>
<td></td>
</tr>
<tr>
<td>318-332</td>
<td>Chorus</td>
<td>chorus</td>
<td></td>
<td>Ab</td>
</tr>
<tr>
<td>333-34</td>
<td>High Priest</td>
<td>arioso</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>348-402</td>
<td>Chorus</td>
<td>chorus</td>
<td></td>
<td>C, E, C</td>
</tr>
</tbody>
</table>

Major keys, simple diatonic progressions and clear modulations predominate, with the major-third related keys, Ab major and C major, providing the tonal anchors at the beginning and at the end. Only the high priest’s narrative and Wingulf’s contest song explore minor tonalities.

Following the high priest’s declaration of the singing contest, Harald is the first to step forward with an offer to begin. His song text, as it is laid out in the printed libretto, consists of his request to begin (2 lines), two stanzas of 6 and 16 lines respectively, and a concluding pair of lines (the underline marked between lines 8 and 9 in stanza two is intended to show the division of the text in the musical setting and does not appear in the printed libretto):

Vergönnt sei mir, dem Skalden König Frothos,
Den Wettkampf zu eröffnen durch mein Lied.

Grant it to me, to open the contest to the Skaldic King Frotho through my song.
Odin, lend your breath to my lips for the song, consecrate them, to sing of Frotho's victories, to announce the glories of war of the great king!

You, father of the gods gave him power, that glorious rising served his empire from the Alps to Albion's coast, everyone bowed down to him, two hundred lords happily paid hommage to him.

His voice was thunder, His warhorse like the storm wind, he swung the hammer high in powerful hand. And he fought in the battle, with crushing blows, the way lightening strikes the trees in the blooming forest.

Him, who no one equalled in battle, none also equalled in glory!

In the first stanza, Harald calls upon the god Odin to "consecrate" his lips to sing the song, while stanzas two and three are devoted to recounting Frotho's exploits on the battlefield.

As with the first half of "Das Lied von der Götterdämmerung," the text relies heavily on short lines and alliteration rather than on end-rhyme.

In the musical setting, the text is worked into a three-part form, A B C, with an introduction and epilogue (labelled on the score in Example 3.14, pp. 198-201). Harald's offer to begin the contest, set to a sparse chordal accompaniment in G major (mm. 106-112), functions as an introduction to the song proper. After a two-measure prelude on the harp, in C major, the A section begins in m. 115. The A section is a closed harmonic period in C major (mm. 115-128), but with a clear modulation to E major (III/C, again a

Con un più di moto

Harald (tritt vor). [Introduction]

Ver-gönnt sei mir, dem Skal-den Kö-nig Fro-thos, den

G major: I V7 I V7/C

Wett-kampf zu er-öff-nen durch mein Lied.

C major: I IV V7 I IV V7 I IV V7

Allegro moderato

A Section

C major: I IV V7 I IV V7 I IV V7

Hauch mei-ner Lip-pe zum Liede,

Weih sie zu singen von

poco rit

a tempo

fr V/am am V/G

\[ \text{C major: I} \]

Du Vater der Götter gabst ihm Gewalt, daßruhmvoll raugen sein

\[ \text{C major: I} \]

Reich sich dehn-te, von dem Al-pen bis Al-bions Küs-te, ihm
V/C C V7/C5 C V/d
dl>(=Ctt) V/d
d

Al-les sich beug-te,
III/d VI 4 V7/d

zwei-hun-dert Herr-scher ihm hul-di-gend fröhn-ten. Sei-ne
VI/d III VI V

C Section
Con piu di moto

Stim-me war Don-ner, sein Streit-rolf wie Sturm-wind, hoch schwang er den Ham-mer in
i 6 V i 3 V 6 V/G

mäch-ti-ger Hand. Und er schlug in der Schlacht mit ver

nich-ten-den Schlag, wie der Blitz dem Baum trifft im blüh-en-den

Wald. Ihm, dem Kei-ner im Kampf glich,
gleicht auch kei-ner an Ruhm!
major-third related key) in mm. 122-124, followed by a return to C major at m. 125 at “Maestoso.” A change in tempo (poco più lento), together with a sudden switch to Ab major (bVI/C), initiates the B section at m. 129. Unlike the A section, the B section is not a closed harmonic period, but ends on an A major triad (V/d) in m. 138. V of d is first introduced in m. 134, where it is heard as a German 8 of Db (IV of the Ab major that began the B section). Section C begins on the upbeat to m. 140, as the V/d resolves to d minor. This section has two distinct subsections: c (moving from d minor to its dominant, mm. 140-145), and c’ (moving from e minor to its dominant, mm. 146-151); throughout the entire song, the only repetition is represented by c and c’, the latter of which is a varied transposition of the former. Through a progression to G major in the epilogue (mm. 152-155), Harald returns to the tonal center of his introduction, providing some harmonic closure to his song, but without adequately addressing the C major that was so prominent in the A section.

When the chorus has finished evaluating Harald’s contest song, Wingulf steps forward with his own version. Whereas Harald praised Frotho the warrior, Wingulf takes a different approach, citing Frotho’s abilities as a steward of a prosperous empire and his role as father of the people:

Trostlos, trauernd [A section] Bleak, mournful
Trift mein Lied euer Ohr, my song meets your ears,
Denn über uns kam because indescribable sorrow
Unsägliches Weh! came over us!

Hoch hob der Kampfruhm [B section] Hold high the glory of battle
Den König als Helden, of the king as hero,
Doch noch ruhmvoller ragt er but still more glorious he towered
Als Ordner des Reichs, as steward of the empire,
Dem er blühenden Wohlstand in which he created blooming prosperity
Durch weises Walten schuf, through wise reign,
Da ihm höher das Recht galt the law applies more to him there
Als Gunst und Gold. than favour and gold.
Und wie Wolken des Himmels [C section]  And like the clouds of heaven
Das Wachsthum der Erde, the growth of the earth,
So förderte Frotho so Frotho promoted
Durch fruchtende Spende through fruitful gifts
Die Beute des Sieges of the booty of victory
Der Segen der Seinen. of the blessing of him.
Wir verloren in ihm In him we lost
Den Vater des Volks. the father of the people.

Darum trauert, ihr Treuen, [A¹ section] That’s why, sadly, his loyalty,
In trostloser Klage, in more mournful sounds,
Denn ganz gleicht Keiner because no one can completely equal
Dem göttlichen Frotho! the godly Frotho!

Metrical alliteration is once again a significant feature of the song text, but the more
conventional format — two symmetrical 12-line stanzas — differs from that of the first
song.

In many respects, Wingulf’s contest song is less adventurous than Harald’s. The
quasi-symmetrical structure of the text is replicated in the musical setting, where the two
stanzas of the text are distributed evenly across an A B C A¹ form, as noted by the section
labels that appear with the text above. Textual material for the A section is provided by lines
1-4 of the first text stanza, while that for the A¹ section is taken from the last four lines of
the second text stanza. The remaining lines of stanzas one and two are distributed evenly
between the B section (stanza 1, lines 5-12) and C section (stanza 2, lines 1-8). Musical
parallelism in the two A sections reflects the similar content of the text: in both sections
Wingulf mourns the loss of Frotho, set to a straightforward diatonic progression in d minor,
in a slow tempo, with a bard-like arpeggiated harp accompaniment (Example 3.15, pp.
204-208, A section mm. 178-190; and A¹, mm. 221-228). The B section, praising Frotho as
“steward of the empire,” is initiated in m. 191 by the introduction of the tonic major mode
(D major). F# major harmony, mediant-related to D major, becomes significant over the
next measures (mm. 194-198), during which short bursts of triplets in the accompaniment

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Example 3.15. Wingulf's "contest" song, Vorspiel, mm. 178-228 (reduction: MB).
Example 3.15. (continued, page 2 of 5).

Denn ü - ber uns kam un - sä - g - lisch - es Weh!

Hoch hob der Kämpf - ruhm den

König als Helden, doch noch ruhmvol - ler ragt er als Ord - ner des

Reichs, dem er blüh - henden Wohl - stand durch weis - es Wal - ten schuf,
Example 3.15. (continued, page 3 of 5).

199 a tempo

| C Section (D major) |

203 Allegro moderato

Wolken des Himmels das

205 poco rit.

Wachstum der Erde so

207 für der-te Fro-tho durch fruch-ten-de
Example 3.15. (continued, page 4 of 5).

Spende die Beute des Sieges den Segen der Seinen, den

Segen der Seinen. Wir verloren in ihm den Vater den

Vater des Volks. Da-rum trauert, ihr Treuen in

trostlos er Klage, denn
Example 3.15. (continued, page 5 of 5).

Wir bewegt uns - re Her - zen der Skal - de! Sei - ne

225

Wir bewegt uns - re Her - zen der Skal - de! Sei - ne
göst - lich - en Fro - tho!

208
(mm. 194-95) portray Frotho’s status as a hero. F# major gives way to D# minor as an enharmonic modulation from D# minor (D#=Eb) through Bb major finally resolves by semitone and common tone motion to D major in m. 201, before a perfect cadence in D closes the section (Example 3.15, p. 206). Although the C section (mm. 203-220) is also in D major, contrast with the B section is provided by the faster tempo (Allegro moderato) and the swirling sixteenth-note accompaniment pattern.

If Wingulf’s contest song seems somewhat conservative, that impression is reinforced when the chorus enters at the end of m. 227, before the song is finished. While the chorus compared Harald’s singing with the rolling of the thunder in the sky and waves in the sea (“Wie am Himmel des Donners Rollen/Wie das Rollen der Wogen im Meer”), they note, in contrast, that Wingulf’s “voice and harp sound like the rustling of the autumn wind in the forest at sunset” (“Seine Stimme und Harfe erklang/Wie das Rauschen vom Herbstwind im Walde/Bei des Himmels Untergang”). Yet neither performance appears to have entirely pleased the noble society that sits in judgement, as the chorus concludes with the question: “Who will now claim the crown, the singer of war or peace?” (“Wem wird nun die Krone beschieden: dem Sänger vom Krieg oder Frieden?”).

Hiarne is the final contestant to step forward, and, as one might expect, his offering is much more complex in terms of both its text and its music. The text consists of six stanzas, each with a varying number of lines with a flexible number of syllables per line.

| Nicht ziemt uns Männern [stanza 1] | To us, men do not seem to feel sorry like women, |
| Zu jammern wie Weiber, | that the powerful Frotho went to the gods. |
| Da zu den Götttern ging | A gleaming life |
| Der gewaltige Frotho. | be left behind, |
| Ein leuchtendes Leben | |
| Ließ er zurück, | |

74 Twelve lines of text that appear between text stanzas 5 and 6 in the published libretto have been omitted in the musical setting. Although the cut is substantial, it does not alter the meaning of the song.
Und es hob ihn empor
Zu Asgard’s Lichtwelt,
Wo höchste Wonen
Des Herrlichen harren.

Heimdall als Hüter  [stanza 2]
Der Himmelsburg
Führte auf dem Farbenbogen
Frotho empor;
Hell schmetterte sein heiliges
Gialler Horn
Kündend die Ankunft
Des Heldenkönigs!

Es jauchzten die edlen  [stanza 3]
Einheriar,
Schlugen klimrend die Schwerter
Und Schild zusammen;
Alle die Asen
Aus Asgards Palast
Zogen grüßen entgegen
Frotho dem Großen.

Nun weilt er in Valhallas  [stanza 4]
Licht und Wonne,
Umschwebt von den schönsten
Schildjungfrauen.
Allvater Odin
Rahm ihn auf
In des Himmels Herrlichkeit
Als Halbgott.

Jauchzen und jubeln  [stanza 5]
Soll jede Brust,
Keine Klage soll tönen
Um König Frotho!
Von des Himmels Höhen
Schwebt er hernieder,
Sein Volk zu segnen
Mit strahlendem Ruhm!

Darum hoch preis’ ich Frotho,  [stanza 6]
Der selig nun weilt
In den Wonen Walhallas.

and it elevates him
to Asgard’s light-world,
where the highest bliss
of the lordly awaits.

Heimdall as guard
of heaven’s mountain
leading Frotho
above the rainbow;
brightly his holy
Gialler horn blows,
proclaiming the arrival
of the hero-king!

The noble accompaniments
rejoice,
striking, clanking sword
and shield together;
All of the Asens
out of Asgard’s palace
shown saluting against
Frotho the great.

Now he sits in Valhalla’s
light and bliss,
surrounded by the most beautiful
young women bearing shields.
All-father Odin
frames him
in heaven’s splendor
as half-god.

Every breast shall
celebrate and rejoice,
no lament shall sound
around King Frotho!
From heaven’s heights
he floats down,
to bless his people
with beaming glory!

For that I praise Frotho highly,
who now blissedly rests
In Valhalla’s bliss.
Alliteration is again the predominant poetic device. Whereas Harald and Wingulf's contest songs focused on Frotho's earthly deeds as king, Hiarne's song emphasizes the afterlife and Frotho's ascension to Valhalla as a half-god.

Hiarne's artistic prowess is equally demonstrated in the musical design of his contest song, where the six stanzas of his text are through-composed (Harald's contest song is also through-composed, but on a much smaller scale). What sets Hiarne's contest song apart from those of his competitors is the harmonic language. Harald and Wingulf's contest songs are closed harmonic periods, based largely on mediant-related keys, with occasional enharmonic modulations. Hiarne's song is not a closed harmonic period, but it outlines a "progressive tonality," beginning in Db major (with Ab as V/Db), and ending in Ab major (Example 3.16, pp. 212-218). Straightforward harmonic progressions are employed for the sections dealing with the gods, especially when the textual reference is to "Walhalla" as in the beginning of stanza 4 ("Nun weilt er in Walhallas Licht und Wonne," mm. 289-292) and at the end of stanza 6 ("der selig nun weilt in den Wonnen Walhallas," mm. 311-316). These majestic passages are juxtaposed with an abundance of major-third related keys (indicated by brackets in Figure 3.14), and sudden modulations usually via "enharmonic pivots" indicated by arrows in Figure 3.14.

**Figure 3.14.** Outline of Hiarne's "contest" song, Vorspiel mm. 245-316.

<table>
<thead>
<tr>
<th>Text stanza:</th>
<th>1 2 3</th>
<th>4 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. #</td>
<td>245-267 269-278 279-288</td>
<td>289-296 297-308 309-316</td>
</tr>
<tr>
<td>Key:</td>
<td>Ab, Ab E, C, Ab Ab, B (V/E) E, F# F#, D C, Ab</td>
<td></td>
</tr>
<tr>
<td>Pivots:</td>
<td>Ab=G# E#F Eb=D#</td>
<td></td>
</tr>
<tr>
<td></td>
<td>{m.269} {m.275} {m.281}</td>
<td></td>
</tr>
</tbody>
</table>
Example 3.16. Hiarne's "contest" song, Vorspiel, mm. 246-316 (reduction: MB).

\[\text{Largamente}\]

Hiarne (tritt vor).

\[\text{Ab major: } V\]

Göttern ging
der gewaltige Frotho.

\[\text{IV}\]

Ein leuchtendes Leben.

\[\text{D}\]

ließ er zurück,
und es hob ihn empor zu Asgard.

\[\text{IV \text{V} 1 (Ds) \text{IV} \text{IV} \text{IV}}\]

212
Example 3.16. (continued, page 2 of 7).
Example 3.16. (continued, page 3 of 7).

273

\begin{eqnarray*}
\text{C major: IV ii v}
\end{eqnarray*}

276

\begin{eqnarray*}
\text{Giallar horn}
\end{eqnarray*}

278

\begin{eqnarray*}
\text{konigs!}
\end{eqnarray*}

281

\begin{eqnarray*}
\text{kle rend Schwer-te und Schil-de zu-sam-men; al-le die A-sen aus}
\end{eqnarray*}
Example 3.16. (continued, page 4 of 7).

As-gards Pa-last, zo-gen grüß-end ent-ge-gen Fro-tho dem

Groß-en. Nun weilt-er in Wal-hal-las Licht und Won-ne, um

schwebt von den schön-sten Schild-jung-frauen. All-va-ter O-din nahm ihn

auf in des Him-mels Herr-lich-keit als Halb-gott.
Example 3.16. (continued, page 5 of 7).
Example 3.16. (continued, page 6 of 7).

Ruhm!

D C major: V/V

Piu largamente

se-lig nun weit in den Won-nen Wal-hal-las,

A♭ major: V7

in dem Won-nen dem Won-nen Wal-

A♭ A♭ IV V
Example 3.16. (continued, page 7 of 7).

Example of musical notation with text:

316 a tempo

halls!

A♭

318 Allegro molto doppio movimento

Der Preis des Gesangs ziemt

Der Preis des Gesangs ziemt Hiar - ne! Der

Allegro molto doppio movimento

A♭
Modulation is implemented by switching enharmonically on “pivot” pitches: Ab to G# (m. 269); E# to F (m. 275); and Eb to D# (m. 281, Example 3.16, pp. 212-218). Ingeborg also used this technique in Jery und Bäteby, particularly in the consecutive numbers “Es rauschet das Wasser” and “Es rauschen die Wasser,” where enharmonic transfers are used to communicate musically the power struggle between the two title characters.75 In the present case, the technique may be intended to portray Hiarne as a more artistically sophisticated character than his rivals, and thus more suited to bear the crown.

While there is no musical repetition, the setting of the first four lines of stanza 2 — both the vocal line and the accompaniment (mm. 268-275) — is nearly identical to that for stanza 6 from “Das Lied von der Götterdämmerung” (c.f. mm. 749-757, Example 3.11, pp. 181-182). Because both passages deal with the gods, this parallelism may be seen as some type of “fixed” musical representation of the gods, perhaps as close as Ingeborg gets to the concept of leitmotif in this opera.

By virtue of his artistry, following Hiarne’s performance, first the chorus and then the high priest declare him the victor. The outcome stands in marked contrast to that of the “tournament of song” in Tannhäuser, Act II, scene 4, where Tannhäuser is banished from society for his immoral views on love. While the contest in Tannhäuser is on a much larger scale than that in Hiarne, nonetheless, there are some parallels between the two works that deserve closer examination.

At the structural level, the two singing contests are similar in their approach to the basic design of the scene. In both works, introductory instrumental music — by way of a processional — is followed by a chorus of knights and ladies representing “society” (comparative outline of the two scenes is shown in Figure 3.15, p. 221). The singing contest

75 This issue was explored in Chapter Two; see pp. 59-65.
is announced by a figure who symbolizes authority: the High Priest in *Hiarne* and the Landgrave in *Tannhäuser*. Thereafter, each contestant (three in *Hiarne*, four in *Tannhäuser*) presents his contest song, with the chorus providing some type of commentary. The scene in *Tannhäuser* is further expanded with the addition of longer instrumental passages between the set numbers, as indicated in Figure 3.15. Most importantly, Tannhäuser’s comments about each previous contestant build up to his own final contest song. Because he is allowed to reply to his opponents, his contribution to the scene is much more important than Hiarne’s. What is more, Tannhäuser’s song is a recurring theme from the Venus-Scene and Overture; the reuse of material adds a depth of characterization that is absent in Bronsart’s work.

In both operas, the contest songs themselves are harmonically closed musical periods or “numbers,” whose main accompaniment is provided by the harp, yet substantial differences arise if one compares the texts and musical settings. The song texts in *Tannhäuser* are written in the older end-rhyme style of Wagner’s pre-*Ring* period, as opposed to the alliterative verse style used in *Hiarne*. Wagner’s pre-*Ring* compositional style is also reflected in the musical settings, where the periodic structure of the text is cast, for the most part, in symmetrical eight-measure phrases punctuated by full cadences, all taking place within clear formal structures, such as the A B A' form of Wolfram’s contest song. So although the scene in Bronsart’s opera is possibly modeled on *Tannhäuser*, because of the historical position of *Hiarne* after Wagner’s innovations in the *Ring*, she takes some of those innovations (alliterative verse, more flexible formal structures) into her text while ostensibly maintaining the “number” structure.
Figure 3.15. Comparison of singing contest in Hiarne (Vorspiel) and Tannhäuser (Act II, scene 4).\textsuperscript{76}

<table>
<thead>
<tr>
<th>Hiarne</th>
<th>Tannhäuser</th>
</tr>
</thead>
<tbody>
<tr>
<td>Processional (instrumental)</td>
<td>Processional (instrumental)</td>
</tr>
<tr>
<td>Chorus (priests, soldiers, ladies)</td>
<td>Chorus (knights, ladies)</td>
</tr>
<tr>
<td>High Priest (recit)</td>
<td>Landgrave recit/arioso</td>
</tr>
<tr>
<td>[Announces contest]</td>
<td>[announces contest]</td>
</tr>
</tbody>
</table>

| Harald: contest song                        | Wolfram: contest song                           |
| Chorus: comments on song                    | Chorus (short)                                  |
| Wingulf: contest song                       | Tannhäuser comments                             |
| Chorus: comments                            |                                                 |
| Hiarne: contest song                        | Biterolf: contest song                          |
| Chorus: comments, awards prize              | Chorus (short)                                  |
| High Priest: confirms award                 | Tannhäuser comments                             |
| Landgrave: intervenes                       |                                                 |
| Wolfram: implores heaven to give him the prize |                                     |
| Tannhäuser: contest song                    |                                                 |
| Chorus: “Heil, König Hiarne”                | Chorus and others react, banish Tannhäuser      |

In terms of the characters involved in the singing contest, the authority figures are represented by the High Priest in Hiarne and the Landgrave in Tannhäuser. Harald and Wingulf (Hiarne) are analogous to Wolfram von Eschenbach, Walter and Biterolf, while

\textsuperscript{76} The comparison is made to the Dresden version of Tannhäuser. The Pairs version omits Walther’s song.
Hiarne and Tannhäuser can be seen as counterparts given their position in the order of events. Tannhäuser and Hiarne are both "artists" in some respects, but that is where the similarity ends. Their positions in society are at opposite ends of the spectrum. Tannhäuser is a rebel who stands outside of society; his contempt for social mores is obvious when he mocks the other contestants for what he considers to be their conservative and misguided views on love.

Tannhäuser's own "contest" song is preceded by a series of three commentaries or replies to his opponents, labelled Part I, II, and III in the outline of the formal design in Figure 3.16, p. 223. Parts I and II — Tannhäuser's replies to Wolfram and Walther respectively — are very similar, with a sparsely accompanied nine-measure introductory recitative passage followed by an "arioso" section, both harmonically closed (Part I in F major, Part II in C major, Part I shown in Example 3.17, pp. 224-226, and Part II in Example 3.18, pp. 227-230). In each of Parts I and II the arioso section can be subdivided into three main periods — a, b and c — comprised of symmetrical eight-bar (4+4) phrases (labelled in Examples 3.17 and 3.18). Tannhäuser's reply to Biterolf (Part III), in bb minor, is the shortest of the three commentaries, with only four measures of introduction followed by fourteen measures of arioso. In this section, as Tannhäuser's argument becomes more impassioned, the symmetrical phrase structure that was evident in the first two parts begins to break down into irregular phrase lengths (Example 3.19, p. 231). Although the first two parts conclude on a full cadential close, in Part III only the vocal line closes on the tonic, Bb, while the supporting harmony is left hanging on vii[7]/V (164/4/2). Finally, Tannhäuser's passion erupts "in wildest exaltation" (according to the stage direction) in his contest song (outline shown in Part IV of Figure 3.16, p. 223). The symmetrical antecedent-consequent
phrases, stable E major harmony, and stock accompaniment pattern epitomized in mm. 1-16
of Example 3.20 (pp. 232-234) belong to a stylistic world far removed from the “symphonic
web” of the Ring.

**Figure 3.16.** Tannhäuser’s commentaries and contest song, *Tannhäuser*, Act II, scene 4.

<table>
<thead>
<tr>
<th>Part I: reply to Wolfram (153/1/4 - 155/1/4)(^77)</th>
<th>Part II: reply to Walther (158/3/1 - 160/5/5)</th>
<th>Part III: reply to Biterolf (163/3/3 - 164/4/2)</th>
<th>Part IV: “contest” song (169/1/1 - 171/1/1) [one section]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section: Intro (recit)</td>
<td>Section: Intro (recit)</td>
<td>Section: Intro (recit)</td>
<td>Mm.#: 1 - 9</td>
</tr>
<tr>
<td>Arioso</td>
<td>Arioso</td>
<td>Arioso</td>
<td>9 - 36</td>
</tr>
<tr>
<td>Phrase: a \ b \ c</td>
<td>Phrase: a \ b \ c</td>
<td>Phrase length: 8 \ 8 \ 8</td>
<td></td>
</tr>
<tr>
<td>Key: F major</td>
<td>Key: G (V/C)</td>
<td>Key: (b) minor ends on vii(^{07})/F</td>
<td></td>
</tr>
<tr>
<td>Phrase length:</td>
<td>Key: (b) (G)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key: E maj. (E) (E) (V/E, e, C) ends vii(^{07})/A</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\(^77\) Refers to page number/system number/measure number in the piano-vocal score.


223
Example 3.17. (continued, page 2 of 3).

14

kann:

des Durstes Brennen muss ich kühlen, ge-trost

17

leg' ich die Lip-pen an. In vol-len Zü-gen trink'ich

20

Wonder, in die kein Za-gen je sich mischt: denn un- ver-

23

sieg-bar ist der Bron- nen, wie mein Ver-lan-gen nie er

225
Example 3.17. (continued, page 3 of 3).

Alischl. So.
dass, mein Sch
ten
Vwig—

bren
ne, lab' an dem Quell ich.

und wis se, Wolf ram, so er-

ken ne der Liebe wah r stes Wesen ich!

(F major)

O Walther, der du al-so sang-est, du hast die Liebe arg ent-

stellen! Wenn du in solchem Schmach-ten bang-est, ver-seig-te wahr-lich wohl die

Zu Gottes

Preis in hoch er-hab’-ne

IV
Example 3.18. (continued, page 2 of 4).
Example 3.18. (continued, page 3 of 4).

22

zollt.
das ihr sie

24

nicht
beuten sollt!

26

Doch, was sich der Be-ührung beugt, euch Herz und

29

Sin-nen na-he liegt, was sich, aus glei chem Stoff er-
Example 3.18. (continued, page 4 of 4).

\[ F(1/V)/C \]

zeuget, in welcher Formung an euch schmiegt,

\[ V^7/C \]

dem ziemt Genuss in freund' gem

\[ V^7/C \]

Triebe, und im Genuss nur

\[ C \]

kenn' ich Liebe!

\[ V^7/C \]

\[ C \]
Example 3.20. Tannhäuser's "contest" song, Act II, scene 4.
Example 3.20. (continued, page 2 of 3).

Quelle alles Schönen, und jedes

holde Wunder-stammt von dir! Wer
dich mit Gluth in seine Arme ge-

sehlosen, was Liebe ist, kennt

233
Example 3.20. (continued, page 3 of 3).

er, nur er allein!

Arm- seige, die ihr

Liebe nie
genosen, zieht.

hin! Zieht
inden Berg der
Venus ein!
Even within Tannhäuser itself, the singing contest and other music associated with the courtly society of the Wartburg is conservative and backward-looking, while that of the Venusberg is more advanced. Carolyn Abbate asserts that “the two styles can be understood not as a flaw, but as deliberate and meaningful. The two opposing styles are linked to the dualism of the two opposed worlds.” A similar aesthetic seems to be at work in Hiarne, where the more progressive musical aspects are associated with the warrior-poet Skalds, with courtly society and Hiarne and Hilda’s love represented by more old-fashioned means. Wagner was never completely satisfied with Tannhäuser; scholars continued to puzzle over the various versions and the Tannhäuser that “might have been” had Wagner lived.

One final point of comparison remains to be made here between Wagner and Bronsart: the chorus of Valkyries that appears at the end of Hiarne. If there is an element of parody in “Das Lied von der Götterdämmerung,” that element is magnified tenfold in Bronsart’s chorus of Valkyries. Nothing could be further removed from the primordial “Hojotoho!” of so-called “Ride of Valkyries” at the beginning of Act III of Wagner’s Die Walküre. Whereas Wagner’s Valkyries are warrior-maidens, sweeping down on warhorses to carry the fallen heroes off to Valhalla, Bronsart’s Valkyries are ethereal, calm and angelic, almost religious in their approach to their duties, as their words indicate:

<table>
<thead>
<tr>
<th>Chor der Walküren</th>
<th>Chorus of Valkyries</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wir schweben, Walküren,</td>
<td>We’re Valkyries, gliding (down)</td>
</tr>
<tr>
<td>Vom Sternenzelt,</td>
<td>From the canopy of stars,</td>
</tr>
<tr>
<td>Zu Walhalla zu führen,</td>
<td>To lead to Valhalla,</td>
</tr>
<tr>
<td>Hiarne, den Held.</td>
<td>Hiarne, the hero.</td>
</tr>
</tbody>
</table>

| Und die er verloren, | And the one he lost, |
| Und die er beweint, | And the one he mourns, |
| Ward Odin erkoren, | Was chosen by Odin, |
| Ihm ewig vereint. | To be united with him forever. |

Hilda (superimposed on second stanza of above text):

Die Liebe überwindet  
Des Lebens Noth,  
Und ihr Aug' erblendet  
Selbst nicht im Tod.  

Love overcomes  
The necessity of life,  
And its eyes  
Are not blinded in death.

"The one he lost" ("und die er verloren") is Hilda, who joins the Valkyries in their descent. According to the stage directions, Valhalla can be seen in the distance, while the Valyries are to float down slowly ("Die Walküren schweben langsam hernieder").

Musically, the Valkyries evoke the atmosphere of the Act I women's chorus, the "Schwedische Volkslied" celebrating Hilda and Hiarne's wedding, perhaps because now Hilda and Hiarne are to be united in death. The first section of the chorus (stanza 1 of the text, mm. 432-450, Example 3.21, pp. 237-242) is underpinned by a progression from F# major to its dominant (m. 445), at which point Hilda joins the Valkyries, embroidering above the chorus with her own words. A stepwise chromatic ascent in the bass (G#-A-A#, mm. 448-49) sets up a D#-rooted 7th chord in m. 450, which then resolves to Eb major by semitone (F# to G) and enharmonic common tones (D#=Eb, A#=Bb). After a seven measure prolongation of Eb major (mm. 451-457), there is an abrupt shift from Eb major to A# minor (iii/F#, m. 458), together with a change in meter, from 6/4 to 4/4. F# major is reconfirmed in m. 462, as Hilda repeats her text (solo this time). The Valkyries rejoin her at m. 465, singing the last two lines of Hilda’s text along with her.

By having the Valkyries carry Hilda and Hiarne off to Valhalla, Bronsart converts the tragedy into an ostensibly happy ending. The F# major harmony functions to bind this final chorus to the end of Acts I and II, which are also in that key. F# major is prominent throughout the opera, associated especially with Hiarne and Hilda, so that one might perceive it as signifying, on some levels, the strength of their love.

236
Example 3.21. (continued, page 2 of 6).

Hilda (schwebt als Weikdre hernieder)

Die führen, Hier ne den

III vi V/IV

Liebe über-win-det das Le-bens

Held

Und

Held

Und

V vi 6

V/IV
Example 3.21. (continued, page 3 of 6).
Example 3.21. (continued, page 4 of 6).
Example 3.21. (continued, page 6 of 6).

Ja selbst nicht im Tod und ihr Aug'
Ja selbst nicht im Tod und ihr Aug'
Ja selbst nicht im Tod und ihr Aug'
Ja selbst nicht im Tod und ihr Aug'

\( V/vi \)
\( V/vi \)
\( V/vi \)

blin - det selbst nicht im Tod selbst nicht im Tod
blin - det selbst nicht im Tod selbst nicht im Tod
blin - det selbst nicht im Tod selbst nicht im Tod
blin - det selbst nicht im Tod selbst nicht im Tod

\( F_{s} \)  
\( v \) (pedal)  
(Der Vorhang fällt. Ende).
(Fiane schweigt Hüda entgegen).
From *Jery und Bätely* to *Hiarne*, Bronsart took a tremendous artistic leap forward. Whereas the former demanded a concise, folk-like lied style, in terms of its proportions and subject the latter required planning across a much larger scale, a greater variety of types of music (instrumental introductions, processionals, choruses, arias, duets, recitatives), in a much more dramatic style. As with *Jery und Bätely*, the music for *Hiarne* is of high quality, an effective and artistic complement to the drama. That Bronsart achieved her task is evident in Paul Simon’s review of the première, where he extolled the “powerful scenes full of dramatic life and vigorous, chivalrous characters alternating with purely lyrical mood-images of inwardly noble passion. A mighty procession of heroic boldness goes through many scenes.” *Hiarne* vaulted Bronsart to the rank of a serious composer of serious works, a “Tondichterin” belonging to the realm of Liszt and Wagner. What remains to be seen is how Bronsart further pushed her artistic and aesthetic boundaries in her next work.

Chapter Four  
“The Tragic Case of *Die Sühne* (1909)”

The unmitigated popularity of *Jery und Bätely*, followed by critical acclaim for *Hiarne*, firmly established Ingeborg von Bronsart’s reputation as the “first lady” of the German stage. As we have seen in the two previous chapters, that reputation rested largely on the composer’s ability to entertain and amuse her audiences through comic or heroic stories, supported by lyrical vocal writing (often in the manner of Schumann lieder), within clear formal musical structures. But for her last opera, *Die Sühne* (The Atonement, 1909), Ingeborg broke the mold, so to speak, stepping away from those characteristics that had ensured some degree of success. Unlike her other works, *Die Sühne* met with cool indifference. Reporting on the poorly attended première at Dessau (April 1909), August Spanuth speculated that perhaps “one mistrust[ed] the opera from the outset, because it was composed by a woman,” but that the composer’s “noble name should have chased that mistrust away.”

He further suggested that the citizens of Dessau might have stayed away because a one-act opera was not worth the trouble; but that, in any case, those who did not attend the performance were “spared a strong disappointment.” As for the opera itself, Spanuth directed his criticism to three main issues: the weak libretto, described as crass and implausible; leitmotifs, which failed in terms of “characteristic expression”; (charakteristischen Ausdruck); and lyricism allowed to “fall into hopeless banality.”

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2 “Oder hielt man einen Einakter überhaupt nicht für wichtig genug um seinetwegen einen kleinen Ausflug zu machen? Einerlei was wegen man wegblied: diejenigen, die nicht gekommen waren, hatten diesemal Glück, denn ihnen blieb eine starke Enttäuschung espart.” Ibid.

3 “Das Leitmotivische wechselt mit breiten, melodischen Sätzen ab; während aber das Leitmotivische wenigstens ein Bemühen zum charakteristischen Ausdruck zeigt, lässt sie das Lyrische oft in’s hoffnungslos Banale fallen.” Ibid.

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similar vein, Ernst Hamann asserted that the “unimaginative music serves more as a product of the strong will of a talented artist, rather than as the result of internal artistic necessity . . . hence it fails to remain interesting.” Despite the best efforts of the director, Franz Mickory, Hamann concluded that the opera scored only a “modestly reasonable success” (“ein bescheidener Achtungserfolg”).

Two reviews of a single performance can hardly be considered a comprehensive reception history, but other documented criticism of Die Sühne is scarce. A year after the première, Ingeborg confided to Marie Lipsius that a performance was planned for Stockholm in honour of her 70th birthday, but there is no record to indicate that this, or any other performance ever took place. It seems that Die Sühne died a quick and relatively painless death, but given Bronsart’s previous successes the situation begs the question: what went so terribly wrong?

This chapter employs Spanuth and Hamann’s three main points of criticism — the libretto, leitmotifs, and lyricism — as a starting point, while taking into consideration pertinent issues of vocal styles, the use of set forms and scene construction. I begin by examining Ingeborg’s choice of subject matter, speculating that her choice reflects a nostalgia for the glory days of her time spent with Liszt — and later with her husband Hans — in Weimar, combined with the influence of contemporary political thought. In order to understand Bronsart’s leitmotif technique, I provide a detailed analysis of the Vorspiel, with

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5 Ibid.
6 Ernst Hamann published a second review, nearly identical to the first, as “Kritisches Rundschau: Dessau,” in the Neue Musik-Zeitung 30 (15 April 1909): 326.
particular attention to the leitmotifs that return at crucial moments in the drama. What may be viewed as only a perfunctory or rudimentary attempt at leitmotifs in Hiarne is expanded in Die Sühne, where leitmotifs operate at varying levels of signification, from the purely gestural or referential to those with a distinct formal function. Extended moments of lyricism are not merely fortuitous but are motivated by the drama itself. By way of demonstrating Ingeborg’s method of large-scale scene construction, I offer a substantial discussion of scene seven, where vestiges of ternary ABA and bar forms provide the musical framework for one of the most explosive dramatic situations in the opera.

The libretto to Die Sühne originated in a one-act tragedy of the same name, written by Theodor Körner (1791-1813) in February 1812. In a letter dated 15 February 1812, Körner explained to his father that he was “now working on the most terrible subject that is conceivable.” According to Körner’s biographer, Karl Berger, the “dramatization of the bloodcurdling anecdote was completed in five days.” Both Körner and his father expressed misgivings about the work’s effectiveness, even though Goethe reported that it made an “extraordinary sensation” with its performance in Weimar. Goethe’s praise notwithstanding, Die Sühne failed to find success on other stages. Berger attributes the failure to the fact that the play is a “weak imitation” (“schwache Nachahmung”) of an “unpleasant genre” (“mißgeborenen Gattung”).

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9 “In fünf Tagen war das Stück, die Dramatisierung einer gruseligen Anekdote, vollendet.” Ibid.
11 “So nahme die schwache Nachahmung eines unerquicklichen Vorbildes nicht einmal den raschverfliegenden Modeerfolgen der mißgeborenen Gattung teil.” Ibid.

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Precisely when Ingeborg took up Körner's tragedy is not known. Although she often kept her friend, Marie Lipsius, informed about works-in-progress, she did not mention her "new opera" to Lipsius until 1909 (a portion of the letter, dated 8 December 1909, is reproduced in Figure 4.1, p. 248). Ingeborg gave no explanation for selecting a gruesome plot from an unpopular play, but one can speculate that several factors may have played a role here. The decision may have been prompted by a wider revival of the interest in German literature that had emanated from Goethe and his Weimar circle — a circle that included Goethe's younger contemporary, Körner. An interest in literature from this group was most likely developed during her year of study with Liszt in Weimar (1858-1859), and furthered later when her husband was appointed Intendant of the Weimar Hoftheater (1887-1895). Given that Ingeborg's most successful opera was a setting of Goethe's Jery und Bätely (Weimar, 1873), it is possible that for her source material she simply turned again to this rich period in Weimar's history. At the same time, in the unstable political climate leading up to World War I, Körner was enjoying a resurgence in popularity. According to Susan Youens, his "fame was resurrected . . . when the German nation sought hundreds of thousands of new Körners to die for their country as he had done." Ingeborg's choice might therefore be viewed simply as a further unfolding of her own sense of patriotism and German nationalism, first displayed in the 1870s with the composition of patriotic choruses and the Kaiser Wilhelm Marsch.

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Figure 4.1. Excerpt from letter, Ingeborg von Bronsart, Munich, to Marie Lipsius, 8 December, 1909. Goethe- und Schiller-Archiv, Weimar.
The plot of Körner’s play is in the tradition of German folk tales with its incorporation of a shooting contest (akin to Der Freischütz) and a rural setting. Spread across ten scenes, the drama is enacted by three characters: the two brothers, Conrad and Wilhelm, who compete for the love of the same woman, Klärchen. Körner employed a lengthy narrative passage between Klärchen and Conrad in the first scene to unfold the prehistory of the drama. The couple met at a shooting contest, where Conrad won the first prize for marksmanship. They immediately fell in love, but Klärchen was already married to Conrad’s domineering older brother, Wilhelm. When Wilhelm went off to war and was assumed to have died in battle, the grief-stricken father persuaded Klärchen to marry Conrad. As the play continues, the couple’s idyllic existence is shattered when Wilhelm returns, expecting to resume his life with Klärchen (not unlike Hiarne, where Friedleu’s return sets the tragic aspects in motion). Klärchen, forced to decide between the two brothers, places her deep sense of moral obligation and duty to Wilhelm above her own happiness and her love for Conrad. Overwhelmed by the pressure of making the decision, she collapses. Wilhelm wraps her in his coat and lays her on the bed. In a fit of jealous rage, Conrad, unable to bear the thought of losing his wife to his brother, decides to take revenge: he plunges a knife into the sleeping figure, mistakenly murdering Klärchen, not Wilhelm.

In adapting the spoken drama to its musical setting, Ingeborg made some structural changes. All of Körner’s scene divisions are maintained, with one exception: she placed Klärchen’s four lines of text at the end of scene four into a separate (and very short) scene on its own (scene five in the opera). Thus the opera has eleven scenes, while the play has only ten, as shown in Figure 4.2, p. 250.
Figure 4.2. *Die Sühne*: Summary of scenes.

<table>
<thead>
<tr>
<th>Scene: (Opera/Play)</th>
<th>Character(s):</th>
<th>Content:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene 1.</td>
<td>Conrad, Klärchen</td>
<td>prehistory: their meeting, Wilhelm’s death</td>
</tr>
<tr>
<td>Scene 2.</td>
<td>Klärchen (alone)</td>
<td>“aria” re: her love for Conrad</td>
</tr>
<tr>
<td>Scene 3.</td>
<td>Wilhelm (alone)</td>
<td>returns, expecting his old life</td>
</tr>
<tr>
<td>Scene 4.</td>
<td>Klärchen, Wilhelm</td>
<td>W. learns that his father is dead, but doesn’t know that Kl. and Conrad have married</td>
</tr>
<tr>
<td>Scene 5.</td>
<td>Klärchen (alone)</td>
<td>asks why god has forsaken her</td>
</tr>
<tr>
<td>Scene 6.</td>
<td>Conrad (alone)</td>
<td>returns from work in the forest</td>
</tr>
<tr>
<td>Scene 7.</td>
<td>Conrad, Klärchen</td>
<td>she tells him Wilhelm has returned; struggle for possession of Klärchen begins</td>
</tr>
<tr>
<td>Scene 8.</td>
<td>Klärchen (alone)</td>
<td>realizes she must choose one brother</td>
</tr>
<tr>
<td>Scene 9.</td>
<td>Wilhelm, Klärchen</td>
<td>W. tells her how much he’s changed, she tells him she is married to Conrad, faints</td>
</tr>
<tr>
<td>Scene 10.</td>
<td>Conrad, Klärchen</td>
<td>Klärchen unconscious, Conrad hallucinates, stabs Klärchen by mistake</td>
</tr>
<tr>
<td>Scene 11.</td>
<td>All</td>
<td>final confrontation between Wilhelm and Conrad; Klärchen dies</td>
</tr>
</tbody>
</table>

For the opera, the text was not versified but left in the prose form found in the spoken drama. In the final scene (scene eleven) Bronsart interpolated nine lines of text, having Conrad ask his brother for forgiveness. Single lines of text were excised in several places, but substantial cuts were also made, notably in scenes three, nine, and ten. Although these larger cuts do not change the outcome of the plot, they tend to diffuse the lifelong hatred between Wilhelm and Conrad that is at the root of their struggle over Klärchen. The most notable example of this hatred is displayed in scene nine of the play, where Wilhelm asserts
that his brother is “the only man in the world whom I never tolerated in my life. Wherever I went, there he stood, in fortune and play we were always opposites, the victory of one was the other’s loss.”\textsuperscript{14} Ingeborg cut this passage as well as a similar one in scene ten, where Conrad complains that Wilhelm never loved him. Other cuts affect the way in which characters are perceived. For example, in scene one of the play, Klärchen recalls that Wilhelm was “decent, if also a little hard” (“Er war wohl brav, wenn auch ein bißchen hart”), while in scene three Wilhelm confesses that he was a loutish brute who was softened by his experiences as a soldier:

\begin{verbatim}
Ich ging geläutert aus dem Kampf des Lebens;  I went running from the battle of life;
wohl fühl’ich’s jetzt,  well I feel it now,
ich war sonst streng und hart,  I was strict and hard,
unfreundlich, mürrisch—  unfriendly, surly—
doch der Hauch der Zeit  yet the wind of time
hat diese Kälte, diesen Ernst gemildert.  has softened this coldness, this seriousness.
\end{verbatim}

Later in scene seven, Klärchen tries to explain to Conrad that Wilhelm “is completely confident” (“Wilhelm ist ganz Vertrauen”). Clearly the last two passages portray Wilhelm as a more sympathetic character, in some small way justifying Klärchen’s decision to return to him, but all three of these passages were cut from the opera libretto. The combined effect of these cuts downplays the significance of the individual characters’ actions and motivations while placing more weight on the inescapable power of fate. Perhaps it is because of these omissions that the unhappy relationship between the brothers that August Spanuth described as “so much more crass and unlikely,”\textsuperscript{15} becomes even more implausible in the opera. It is now left up to the music, and to its system of leitmotifs, to enrich and interpret the psychological motivation of the drama.

\textsuperscript{14} “Er ist der einzige Mensch auf dieser Welt, mit dem ich mich im Leben nie vertrug. Wo ich hintrat, da stand er auf, wir waren im Glück und Spiel und immer gegenüber, der Sieg des Einen war der Fall des Andern.”

\textsuperscript{15} “Bei Körner ist die Situation nur noch so viel krasser und — unwahrscheinlicher, da sich das Unglück zwischen Brüdern abspielt.” Spanuth, “Die Sühne,” p. 551.
Bronsart's *Die Sühne* begins with a short instrumental Vorspiel. The predominantly minor mode establishes a dark, ominous atmosphere for the tragedy that is to follow. Laid out in five main sections, the form is that of a traditional opera overture: A B A' framed by a slow introduction and slow coda, as shown in Figure 4.3, below.

**Figure 4.3.** Outline of the Vorspiel to *Die Sühne.*

<table>
<thead>
<tr>
<th>Section</th>
<th>Introduction (Andante)</th>
<th>Motives: a, b</th>
<th>Keys: e minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm.#:</td>
<td>1 - 30</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>A (Allegro)</th>
<th>Motives: c, d, e, f, g, e', and Klärchen's aria from scene 8</th>
<th>Keys: c# minor, b♭ minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm.#:</td>
<td>31 - 73</td>
<td>(listesso tempo)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>74 - 97</td>
<td>98 - 128</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>B (Andante)</th>
<th>Wilhelm's aria from scene 9</th>
<th>Keys: D major</th>
<th>modulating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm.#:</td>
<td>74 - 97</td>
<td>98 - 128</td>
<td>D major</td>
<td>modulating</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>A' (Allegro)</th>
<th>Motives: e'</th>
<th>Keys: f# minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm.#:</td>
<td>105 - 128</td>
<td>e'</td>
<td>f# minor</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Coda (Andante)</th>
<th>Motives: b, a</th>
<th>Keys: V/E (B major, b minor), e minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm.#:</td>
<td>129 - 142</td>
<td>b, a</td>
<td>V/E (B major, b minor), e minor</td>
</tr>
</tbody>
</table>

The introduction and coda above present the same thematic material and the same tonal center (e minor, although the coda begins on V/E [B major then b minor]). Whereas the A sections are highly chromatic and modulatory, evoking a pastiche or collage-like effect of rapidly alternating smaller motives (some of which are discussed in more detail below),
the contrasting B section can be characterized as an extended lied-like passage which is constructed almost entirely from Wilhelm’s aria in scene nine (mm. 74-92 of the Vorspiel correspond to scene nine mm. 1-19). The long-breathed vocal melody from the aria (Example 4.1a, pp. 254-55) is transferred to the bass clarinet in the Vorspiel (Example 4.1b, pp. 255-56), while both passages maintain the same tonal center (D major) and accompaniment style. Only in the final three measures of each example do the two passages begin to diverge: the aria modulates to the tonic minor (dm, mm. 17-19, Ex. 4.1a), while in the Vorspiel the bass clarinet continues with a new melody over an e minor harmony (mm. 90-92, Ex. 4.1b).

Together with the foreshadowing of a longer musical unit from later in the opera, almost every measure in the Vorspiel can be accounted for at some point later in the drama. The introduction (mm. 1-30) appears again at the beginning of scene 10; the first ten measures of the A\textsuperscript{1} section (mm. 105-114) return in scene nine (mm. 63-73), while the last six measures of the coda also close the entire opera. In conjunction with longer passages of music, the Vorspiel also exposes eight smaller, more fragmentary motives constituting most of the leitmotifs employed in the opera (labelled “a” through “g” in Figure 4.3. All motives are shown in Example 4.1c, p. 257).

As noted earlier, Die Sühne’s first critics cited leitmotifs as one of the work’s weakest points. August Spanuth, in particular, declared that the leitmotifs lacked “characteristic expression.”\textsuperscript{16} What Spanuth might have meant by the term “characteristic expression” is not entirely clear, but in the opera itself leitmotifs seem to function on several different levels, from those that signify or represent abstract concepts to ones that can be associated

Example 4.1a. Wilhelm’s aria, scene 9, mm. 1-19.¹⁷

¹⁷ All excerpts for Die Sühne are from the piano-vocal score published by Harmonie-Verlag (Berlin, 1909).
Example 4.1a (continued, page 2 of 2).

Example 4.1b. Vorspiel, mm. 74-92, foreshadowing Wilhelm’s aria.

Andante con moto

D major: I

poco più f
Example 4.1b (continued).
Example 4.1c. Vorspiel motives “a” through “g.”

Motives “a” and “b,” mm. 1-5.

Motive “c,” mm. 30-31

Motive “d,” m. 36-37.

Motive “e,” m. 42-43.

Motive “f,” mm. 43-44.

Motive “g,” mm. 50-52.
with specific actions or characters. Thus some leitmotifs are more graphic or obviously representational than others.

Two of the most compelling leitmotifs in *Die Sühne*, “a” and “b,” which are related, appear to represent the more than abstract concept of fate. Motive “a,” the first “fate” motive, is presented at the outset of the Vorspiel (mm. 1-5). This motive is characterized by tripled octave E’s in the lower register, reiterated and sustained across five measures while the melody, in the bass — also tripled at the octave — circles around B then descends to E (Example 4.2, p. 259). After all of the voices settle on E in m. 4, motive “b” which follows is a more embellished or elaborated version of “a,” consisting of an ascending leap of a minor tenth (E to G), and a descent in triplets returning to E, as in motive “a” (c.f. Example 4.2, mm. 4-5, p. 259). Motive “a” is repeated immediately (mm. 6-10, Example 4.2), but with several changes. Instead of the motive “b” appendage, an english horn solo is contrapuntally superimposed over motive “a” (m. 6ff, Example 4.2), later taken over by the oboe and clarinet at m. 17. At m. 8, the harmony is altered, as Fb’s and B’s are substituted for the E’s and G’s of m. 3, while the bass-line’s descent to low E is redirected, appearing instead as a stepwise descent C-B-A-G in mm. 9-10, facilitating the modulation to f minor in m. 11. The entire passage suggests a sense of impending doom and inescapable fate which will, however, become explicit in scene ten, mm. 1-20 (Example 4.3, p. 260), where Conrad bemoans the “deceitfulness of fate” (“Das Schicksal staunt seine eigne Tücke jammernd an”). His vocal line is a variation of the english horn and oboe/clarinet solos heard in the Vorspiel, while the accompaniment (Example 4.3) is essentially identical to the Vorspiel passage in Example 4.2.

Motive “a” is used sparingly but always in its original harmonic context, almost as a “bookend” motive that opens and closes the opera. Motive “b,” on the other hand, is
Example 4.2. Vorspiel, mm. 1 - 21, showing “a” and “b” motives.
Example 4.3. Scene 10, mm. 1-20, showing motive "a" and Conrad's vocal line.

aber hier, hier tobt's! Des Lebens Elemente aufgeschreckt durch solchen Zufall schauerlichen Eingriff, umbraven das empörte Herz!

Das Schicksal staunt seine eigene Türke jämmernd an, und bebt vor diesem
transformed and then woven into the fabric of the entire drama. It acts as the
“developmental” version of motive “a.” In the coda of the Vorspiel (mm. 129-136) motive
“b” is heard in a new tonal context, outlining B major harmony (m. 133) then B minor
harmony (m. 134, Example 4.4, p. 262). As the opera proceeds, motive “b” reappears at
crucial points in almost every scene, functioning as an intrusive narrator, a constant reminder
of fate unfolding. For example, the motive sounds in scene one, just as Wilhelm introduces
Conrad to Klärchen at the shooting contest. (m. 23). It makes a fateful return in scene nine,
when Wilhelm gives Klärchen his coat (m. 125), and again in scene ten, just before Conrad
stabs Klärchen. Two especially significant appearances of motive “b” are discussed further
below in connection with specific scenes.

 Whereas motives “a” and “b” seem to represent the abstract concept of fate, motive
“c” appears to operate on a different referential level, signifying a specific action: the murder
of Klärchen. Motive “c” is first heard in Vorspiel at mm. 30-31, repeated immediately with a
rhythmic variation and transposed up a semitone in mm. 32-33 (Example 4.5, p. 262). The
rapid chromatic ascent and descent contains an augmented second (Cb-Dh) and outlines a
tritone Ab-Dh, and first seems to suggest a diminished triad (Ab-Cb-Dh) or a related sixth
chord, punctuated instead by a *fortissimo* French 6 (E-G♯-A♯-Cx) enharmonically spelled as
E-Ab-Bb-Dh, which remains unresolved under a fermata. It is then not heard again until the
final scenes of the drama. In scene 10, Conrad sees a motionless figure lying on the bed, and
fantasizes that if Wilhelm were “sleeping” (dead) Klärchen would be his (“Er könnte
schlafen, und ich wäre glücklich, er könnte schlafen, und sie [Klärchen] wär’ mein Weib!”).
Motive “c” sounds twice — once again a semitone higher on the second iteration —
framing Conrad’s statement that such thoughts are the work of the devil (“Der Teufel
schwatzt dir deinen Himmel ab,” scene 10, mm. 50-54, Example 4.6, p. 263). But fate must
Example 4.4. Vorspiel Coda, mm. 129-136, with motive “b.”

Example 4.5. Motive “c,” Vorspiel mm. 30-33.
Example 4.6. Scene 10, mm. 50-54, showing motive “c.”
be followed to its inexorable conclusion; after a series of auditory hallucinations, Conrad stabs the sleeping body. In the final scene, when Wilhelm asks “who has committed this bloody act” (“Wer hat die graßlich blut’ge Tat begangen”), motive “c” punctuates his question, again appearing twice at the same transposition levels as before. Conrad’s reply: “I did it! My wife!” (“Ich tat’s! Mein Weib!”), outlines melodically in inversion the same interval of a tritone A-D# contained in the second statement of motive “c” (scene 11, mm. 3-8, Example 4.7, p. 265). Thus the rising and falling of the musical line in motive “c” might be heard as graphically representing the physical action of raising and lowering the knife, while the fortissimo augmented 6th chord signifies the blade penetrating flesh or the pain.

One might further perceive the voice leading in mm. 5-8 as a musical manifestation of inescapable fate, as the progression of chords punctuating motive “c” (chords labelled ①, ② and ③ in Example 4.7, p. 265) moves from vii7 in m. 5, to the common-tone French 6 of f# minor (m. 7), finally arriving on f# minor (2nd inversion) in m. 8, while Conrad’s vocal line is left shrieking on D⁴ (reduction shown in Example 4.8, p. 265).

A third representational level, that of characterization, is provided by motive “f’” which is a variation of motive “b.” The motives are related rhythmically and in their pitch contour (“b” is in minor, while “f’” is in major). With its distinctive dotted rhythm and fanfare-like horn fifths, motive “f’” suggests hunting and the outdoors (Example 4.9, p. 266). Throughout the opera various versions of motive “f’” are closely associated with Conrad, the woodsman. One of the more graphic examples occurs in scene 1, as Klärchen recalls Wilhelm’s words when she first met Conrad: “Der flinke Jäger ist mein Bruder Conrad” (“the nimble hunter is my brother Conrad). As shown in Example 4.10 (p. 266), the tail section of motive “f’” underscores the words “Jäger” and “Conrad.” The resemblance
Example 4.7. Scene 11, mm. 3-8, showing motive "c."

Example 4.8. Reduction chord progression, scene 11, mm. 5-8.
Example 4.9. Vorspiel mm. 43-44, showing variation of motive “b’s” resemblance to “f.”

Example 4.10. Scene 1, mm. 25-26, showing Conrad’s “nimble hunter” motive “f.”
between Conrad's “nimble hunter” motive “f” and the fate motive “b” may be seen as a musical connection between Conrad’s hand that holds the knife and the hand of fate.

Along with leitmotifs, critics of Die Sühne also cited lyricism as one of the opera’s primary weaknesses. Spanuth especially took exception, noting that “she [Ingeborg] often allows the lyrical to fall into hopeless banality.” He did not elaborate on what he meant by “the lyrical” or “banality,” nor did he cite specific examples from the opera. However, we can speculate that this weakness (if it indeed exists) may be attributed to Körner’s original dramatic structure, in which one character is alone on the stage for four out of ten scenes (c.f. Figure 4.2, p. 250). The problem is further compounded by the fact that — after the extended narrative of scene 1 — the plot does not immediately move forward; any “action” (of which there is little enough in the play/opera as it is) is held at bay while two of the characters, Klärchen and Wilhelm, present highly emotional monologues.

Ingeborg set the monologues as two consecutive full-blown arias. The musical style can best be described as that of a lied, very much in the tradition of Schumann, yet in keeping with the types of arias that we have seen in Jery und Bätely and Hiarne. While this style might be considered to be extremely outdated in the context of an early twentieth century opera (compared, for example, to Salome or Erwartung), it does seem to suit both the dramatic situation and the characters. Klärchen’s outpouring of emotions and nostalgia, focused on her love for Conrad, may be seen as demanding a more sentimental or tender treatment (that is, an aria or arioso vocal style and diatonic harmonies) as opposed to the declamatory singing and pungent dissonances used later in the opera. Bronsart’s choice of this mode for emotional moments also holds for Wilhelm’s monologue, where the outer

sections expressing his feelings and nostalgia also convey the more romantic lied style, while the B section, in which he relates his experiences in battle, differs substantially in style.

Klärchen’s aria deals with a single topic, her love for Conrad. The scene opens with a four-measure introductory sixteenth-note orchestral passage in D major (Wilhelm’s key in the next aria), upon which, in recitative style, she bids farewell to Conrad as he leaves to work in the forest. Following the modulation to Eb in mm. 4-5, the A section of the aria proper begins on the pick-up to m. 6 (Example 4.11, pp. 269-273). Her words in the first section reveal a sense of gratitude toward Conrad, emphasized by the repetition of the last line of the text (the repetition is Bronsart’s, not Kömer’s):

\[
\begin{align*}
\text{Der gute treue Conrad!} & \quad \text{The good faithful Conrad!} & \quad \text{[4mm. antecedent]} \\
\text{Wie er mich so herzlich liebt!} & \quad \text{How he loves me so!} \\
\text{Ich kann's ihm nie vergelten,} & \quad \text{I can never repay him,} & \quad \text{[5mm. consequent]} \\
\text{Ich kann's ihm nie vergelten.} & \quad \text{I can never repay him.}
\end{align*}
\]

The irony is multiple: it is Wilhelm whom she cannot “repay,” and Conrad who will not be able to atone for his actions. There is something ominous about the unequal distribution of the text into a four-measure antecedent (mm. 6-9) and a five-measure consequent phrase (mm.10-14), where Klärchen utters a transposed version of the Vorspiel’s “a” motive, C$b-B$b-A$b-B$b, with the second statement of the text “Ich kann’s nicht ihm vergelten” (“I can never repay him,” mm. 11-12, Example 4.11, p. 269). The effect is somewhat undermined by the naiveté of the \text|\text|\text|\text| rhythm for the same words, first in the vocal line (m. 10), then echoed in the accompaniment (m. 14).

The transition to the B section incorporates the music that introduced the aria, transposed from D major to Eb major (mm. 17-19, Example 4.11, p. 269). It corresponds with Klärchen’s reverie, momentarily interrupted when she realizes that Conrad is still within
Example 4.11. Klärchen’s “aria,” scene 2, mm. 1-60.
Example 4.11. (continued, page 2 of 5).

16 (Am Fasur. Tempo come primo transition)

Da geht er noch, erwirft mir Küsse zu.

19 Poco meno mosso

Leb' wohl! leb' wohl! Ich bin nun schon drei

22 Mon-dens-e-ne Frau, und mag mich im-mer noch nicht dran ge-woh- nen, ein

25 (motive "s")

hal-bes Stünd-chen oh-ne ihn zu sein. Er ist auch
Example 4.11. (continued, page 3 of 5).

28

4.11. (continued, page 3 of 5).

muss ich ihn wohl noch seh'n.
Ich kann's versuchen;

32

muss ich ihn wohl noch seh'n.
Ich kann's versuchen;

34

Piu lento

es däm-mert zwar schon aus dem Tal herüber,

38

doch für ein Wei-ber-auге ist's noch hell; es wird nicht Nacht wo un-s're

271
Example 4.11. (continued, page 4 of 5).
Example 4.11. (continued, page 5 of 5).
sight. Horn fifths and fragments of Conrad’s motive “f” sound in the orchestra (as they do in the introduction to the aria), accompanying Klärchen’s words “there he goes, he’s throwing kisses to me” (“Da geht er noch, er wirft mir Küsse zu,” with Conrad’s “nimble hunter” step of sixteenth notes). On the final “leb’ wohl” (mm. 19-20), a $i/7$ (A-C-Eb-G) resolves to $V_7/G$ in preparation for the B section.

In accordance with the A B A formal paradigm, the B section contrasts musically in terms of harmony (G major and F major tonal centers), slower tempo and change in meter, and a slightly more chromatic vocal line. But from the standpoint of the text, it continues in the same vein: Klärchen is nostalgic, but relating the past with the present:

Ich bin nun schon drei Monat seine Frau, und mag mich immer noch nicht d’ran gewöhnen ein halbes Stündchen ohne ihn zu sein. Er ist auch gar zu lieb! Am Kammerfenster muß ich ihn wohl noch seh’n Ich kann’s versuchen;

I've been his wife for already three months, and don't want to live without him, to be without him for one-half hour. He is just much too dear! I must see him from the chamber window, I can try;

The intensity of her feelings for Conrad resonates in the orchestra, as the accompaniment embroiders the melody while doubling it in octaves (mm. 21-24, Example 4.11, p. 270). As she asserts that she “cannot be without him for one-half hour,” the harmonic underpinning intensifies, with an augmented dominant tonicizing F major in m. 25. In mm. 26-27, the orchestra begins to anticipate the next vocal phrase, coinciding with a rapid harmonic movement in F major: $V/IV-IV-i$, pausing on $V/D$ in m. 27. When Klärchen continues, the interrupted F major progression resumes, while the melody reaches its apogee on A5 in m. 28, supported by $V_7/V$ (in F).

After resolving to the local tonic F major in m. 29, there is a sudden change in the orchestra, as Klärchen tries to see Conrad. In this transitional passage, her vocal style becomes more recitative-like (repeated pitches, narrow range), while the accompaniment
instigates a stepwise descent in a series of “dominant sevenths” (mm. 31-33, Example 4.11, p. 271), culminating on V/Db with the word “versuchen” in m. 33. Resolution to Db is thwarted when the chordal seventh, Gb, becomes G♯ on the second beat of m. 34, while the remaining two voices slip by semitone (Cb-B♭, F♭-Eb, registrally displaced) to Eb major (mm. 34-35), perhaps indicating the futility of Klärchen’s attempt to see her departing husband from the window.

The return to the original tonic, Eb, signals the onset of the A1 section at the pick up to m. 36, where Klärchen is seeking some kind of reassurance that she loves Conrad. Even though it is growing dark, she asserts that she can still “see”:

es dämmert zwar schon aus dem Tal herüber,  
doch für ein Weiberauge ist’s noch hell;  
es wird nicht Nacht wo uns’re Liebe wandelt.  

it’s already getting dark over in the valley,  
yet for a woman’s eyes it is bright;  
there is no night where our love goes.

But Klärchen’s “Weiberauge” may be deceiving her: in the end, darkness (or more specifically, Conrad’s inability to “see” clearly) will be her undoing. The musical setting appears to comment on the veracity of her words. A strong cadential tonicization of Eb major supports the last phrase of her text (“es wird nicht Nacht wo uns’re Liebe wandelt,” mm. 41-44), but is undermined by the continuation in the orchestra.

Klärchen leaves the stage while the ensuing Schumannian orchestral postlude vacillates between Eb major and e♭ minor (mm. 48-50, Example 4.11, p. 272). A clashing false relation F♯/F♭ in m. 52, followed by a strange diminished 7th transition (m. 53) leads to yet another vacillation between E major and e minor (mm. 54-55). For the last five measures of the postlude, the harmony is determined by an oscillation between two pitches, Eb and E natural. Using Eb/E♯ as pivots, the harmony swings from Ab minor (m. 56) to E major (m. 57) before settling back on Ab minor in m. 58 (Example 4.11, pp. 272-73). From
the perspective of the drama, this tonal wavering may be regarded as foreshadowing Klärchen's moral dilemma as she is forced to choose between the two brothers. But it is the four enunciations of the fate motive “b” (Example 4.11, p. 272) that leaves the listener with the impression that something is about to go terribly wrong.

The postlude is more than just connective tissue joining arias. While it fills the space left by Klärchen’s departure, it also shows physical separation between her and Wilhelm. The enunciations of the fate motive bring an immediate response: as the V'/Db in the final measure of the postlude resolves to Db major in the first measure of scene 3, Wilhelm makes his astonishing return from the dead. His entrance, wearing a white coat (indicated in the stage directions) initiates another aria, again in A B A' form.

Like Klärchen’s aria in the preceding scene, the outer sections of Wilhelm’s aria are highly emotional, describing his feelings of joy at returning home (ironically) to his father (now dead) and his “faithful wife” (now married to his brother):

[A Section]
Sei mir gegrüßt, du Wiege meiner Jugend!
Greet me, you cradle of my youth!
Sei mir gesegnet, liebes Vaterhaus!
Bless me, beloved father's house!

[B Section]
Wild hat das Leben mich herum geworfen,
Time has shrouded me in battle and blood,
in Kampf und Blut hat mich die Zeit getaucht.
An eternal change brought world law,
Ein ew'ger Wechsel brach die Weltgesetze,
and proud empires, long-committed forms,
und verjahrte Formen,
the ripe blood of many lifetimes,
die reifen Blüten vieler Menschenalter
I saw dismembered in the storm of the times,
Sah ich zerreißen in der Zeiten Sturme,
and the throne built its own ruin
und die Zerstörung baute sich den Thron
auf Trümmer schutt der sinkenden Geschlechter.
from the rubble of the sinking generation.

[A' Section]
Dich aber find’ ich treu der alten Sitte;
But I find you true to the old tradition
hier ist noch Alles, wie ich’s früh verlassen,
everything is still here, as I left it earlier,
all’ meine Lieben soll ich hier begrüßen,
I’ll be welcomed by all my loved ones here,
all’ meine Lieben soll ich hier begrüßen,
my good father and my faithful wife,
den guten Vater und mein treues Weib.

Andante con moto
Wilhelm (in einem weißen Mantel durch die Mitteltür)

A section

Sei mir ge-grüßt, du Wie-ge mei-ner Ju-gend!

mp

4 poco più f

Sei mir ge seg - net, lie-bes Va - ter - haus!

poco più f

6 Allegro moderato [B Section]

Wild hat das Le - ben

mf

mich her - um ge - wor - fen, in Kampf und Blut hat mich die

\[ \text{Example: } \]

\[ \text{Zeit ge\text{-}taucht. Ein} \]

\[ \text{Con più di moto} \]

\[ \text{ew\text{-}ger Wechsel} \]

\[ \text{brach die} \]

\[ \text{Welt\text{-}gesetze, und stol\text{-}ze Rei\text{-}che,} \]

27. [Musical notation]

30.

32.

34.

36. Tempo I.

poco piu p accel.

Vater und mein treues Weib.

poco piu p accel.

(LEGt den Mantel ab)

V/B
b minor
The A sections are set to the same triplet accompaniment, evoking the rural life that
Wilhelm is expecting to find on his return home (A section mm. 1-6, A\textsuperscript{1} section mm. 29-37,
Example 4.12, pp. 277-280). As we might expect, the B section (mm. 7-27) contrasts
strongly with the two A sections. When Wilhelm reflects on his experiences during the war,
the music quickly departs from the folk-like style and Db major harmony of the opening, in
favour of rapid modulations, non-harmonic seventh chords, rushing thirty-second note
figures and (cliché) militaristic triplets.

In the A\textsuperscript{1} section (mm. 29-37), Bronsart enriches the irony of Wilhelm’s final words,
“den guten Vater und mein treues Weib” (“the good father and my faithful wife”) by
modulating from Db major to b minor via A major, utilizing the enharmonic C#/Db to
signify that the situation expects to find on his return home is not the same one that he left.
The \textit{accelerando} in m. 36 underscores Wilhelm’s increasing excitement at the prospect of
seeing Klärchen again, but it is tempered (for the audience) by a variation of the fate motive
“b” that sounds in m. 37, where the stage directions indicate that Wilhelm lays down the
coat.

\&\&\&\&\&\&

In scene 7, Bronsart reserves for one of the most critical moments in the plot a more
continuous musical web, but one where the vestiges of set forms are still discernable. The
scene can be divided into five main sections: an introductory passage, followed by two ABA
forms framing a bar form (a a\textsuperscript{1} b), and a coda, as shown in the outline of the scene provided
in Figure 4.4, p. 282.
**Figure 4.4. Outline of formal structure of Scene 7 (Klärchen and Conrad).**

<table>
<thead>
<tr>
<th>Section 1: “Introduction”</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mm. #:</strong> 1 - 17 18 - 21</td>
</tr>
<tr>
<td><strong>Keys:</strong> C, A, to V/F#, to vii/G/e</td>
</tr>
<tr>
<td><strong>Char:</strong> Conrad</td>
</tr>
<tr>
<td><strong>Style:</strong> “arioso”</td>
</tr>
<tr>
<td><strong>Topic:</strong> “wonderful dream” sees Klärchen in tears</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Section 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Form:</strong> A trans. B trans. A¹</td>
</tr>
<tr>
<td><strong>Mm. #:</strong> 22 - 45 46 - 55 56 - 65 66 - 79 80 - 93</td>
</tr>
<tr>
<td><strong>Keys:</strong> e, mod., e to V/c#, c# c#, E, c# e, d</td>
</tr>
<tr>
<td><strong>Char:</strong> Klärchen both Klärchen both Conrad</td>
</tr>
<tr>
<td><strong>Topic:</strong> Wm. alive “bad dream” “evidence” “reality/hell”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section 3: (Conrad)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Form:</strong> a a¹ coda “exhortation” b</td>
</tr>
<tr>
<td><strong>Mm. #:</strong> 95 - 100 101-106 107 108-109 109 - 123</td>
</tr>
<tr>
<td><strong>Keys:</strong> d, g, A♭, f, aug. triads V/F#/ dim. Triad a, D♭, F♯, d</td>
</tr>
<tr>
<td><strong>Text:</strong> lines 1-3 lines 4-7 lines 9-16</td>
</tr>
<tr>
<td><strong>Other:</strong> symmetrical ½ step ascent in bass phrasing</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section 4:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Form:</strong> A B A¹</td>
</tr>
<tr>
<td><strong>Mm. #:</strong> 124-131 131-147 148-163</td>
</tr>
<tr>
<td><strong>Keys:</strong> d, to B f, b♭ to B♭, to E</td>
</tr>
<tr>
<td><strong>Char:</strong> Klärchen Conrad Klärchen</td>
</tr>
<tr>
<td><strong>Topic:</strong> proposition cuts her off resumes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section 5: “Coda”</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mm. #:</strong> 164-172 173-181 182-193</td>
</tr>
<tr>
<td><strong>Keys:</strong> to V/F/B♭ to c#, f D, to E</td>
</tr>
<tr>
<td><strong>Char:</strong> Conrad both Conrad</td>
</tr>
<tr>
<td><strong>Style:</strong> recit arioso</td>
</tr>
<tr>
<td><strong>Topic:</strong> agrees to K.’s plan death fate motive “b”</td>
</tr>
</tbody>
</table>
Mediant-related keys govern the tonal scheme: C major, e minor, c# minor and E major.

Certain binaries embedded in the text (dream/reality, beauty/hell) are expressed at the musical level through the juxtaposition of tonal stability with extended chromaticism.

Important leitmotifs from earlier scenes also return to play a role. Even in the absence of set numbers, sectional division can still be perceived, often delineated by who is speaking, the topic, or by changes in harmony, meter or style of accompaniment. Only two characters are present throughout the scene: Klärchen and Conrad. Each character is given extensive passages of text, interspersed with rapid exchanges of dialogue, punctuated by interjections from the other.

The scene begins with an introductory passage in the manner of an "entrance aria" (labelled Section I in Figure 4.4), as Conrad returns from his day's work in the forest. Like his brother, he returns home with the expectation of spending pleasant hours with his wife. This expectation is expressed in a seventeen-measure arioso passage (mm. 1-17, shown in Example 4.13, p. 284-85). The first eight measures of the passage are accompanied by triplets in a stable C major progression, pausing on V\(^7\)/C on the final syllable of "verplaudern" (to chat away) in m. 8. As Conrad continues—not yet aware that Wilhelm has returned from the dead—he reflects on the beauty of the day, comparing it to a spring bridal festival:

Mir ist's so wunderselig heut,  
so frühlingsheiter,  
als wär' des Brauttags jährlich Freudenfest;  
Wir können's träumen,  
nun so woll'n wir's träumen;  

For me today is so wonderfully blessed,  
so cheerful like spring,  
like it was at the annual festival for brides-to-be;  
We could dream about it,  
as now want to dream about it;

The anticipated resolution of V\(^7\)/C from m. 8 is abandoned through a sudden slip down to V/Ab via the common tone G, and a tonicization of Ab major, quickly changing the German augmented 6th/Ab into its enharmonic equivalent, V/A (m. 11). A long dominant

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Example 4.13. Scene 7, Section 1: Conrad’s “arioso,” mm. 1-21.
Example 4.13. (continued, page 2 of 2).

"war' des Brauttags, jährlich Freudenfest; wir könns'"
prolongation of A major sets up Conrad's vocal climax on the word “Freudenfest” in m. 13 (Example 4.13, p. 285). But Conrad’s happiness at this moment, like his dream, is illusory: it is based on a relationship that will soon cease to exist. While his dream-world is portrayed by sweeping harp figures in mm. 15 and 17, the D major and D minor chords are pinned to a non-harmonic B in the bass.

The arioso style of the introduction ends with the last harp figure (m. 17) as Conrad realizes that Klärchen is crying. Through alliteration, Körner has provided a subtle play on words, substituting Klärchen’s “Tränen” (tears—“Du schwimmst in Tränen”) for Conrad’s “träumen” (dreaming—“Wir können’s träumen,” as above):

Doch seh’ ich recht? Do I see correctly?
Du weinst? Are you crying?
Um Gottes willen sprich, was soll das? For God's sake, speak, what is it?

Confined at first to a narrow range, the vocal line is more recitative-like, closely following the rhythm of the text, while the formerly lush texture of the accompaniment is reduced to sustained diminished-7th chords, reaching vii\(^{07}/c\), over a descending three-note motive in the bass (mm. 17-21, Example 4.13, p. 285).

The next section of the scene is composed of a large A B A\(^{1}\) form that utilizes passages of rapid dialogue as transitions between the formal sections. In the first A section, Klärchen responds to Conrad by returning to the concept of “dreaming” (Traum) telling him to abandon his dreams because Wilhelm is alive:

Ach, deine Freude, sie zerreißt mein Herz! Oh, your joy, it breaks my heart!
Fasse dich, Conrad! Brace yourself, Conrad!
Wirf den ganzen Traum, den mir von Glück Throw the whole dream, dreamed of me and
und Lebensfrühling träumten, happiness and spring’s life,
werf ihm hinaus in die empörte Welt. throw it out into the outraged world.
Reiß aus dem Herzen, aus dem blütenenden, Tear from your heart, the flourishing,
Erinnerungen schöner, sel’ger Stunden; memories of beautiful, blessed hours;
Reiß aus der Seele dir mein treues Bild! tear my faithful image from your soul!
Ich bin für dich, bin für das Glück verloren! I've lost you, lost happiness!
Dein Bruder Wilhelm lebt! Your brother Wilhelm lives!

In the musical setting, her speech comprises a closed musical period of 24 measures, beginning and ending in e minor (as does the Vorspiel), but with a strong inflection of c# minor in mm. 31-33 (Example 4.14, p. 288-89). In contrast to the exuberant C major at the beginning of Conrad’s arioso, one might view Klärchen’s reliance on the minor mode as a reflection of her sadness (again, something of a cliché, but too obvious to dismiss). Perhaps in deference to the C major harmony that began the scene, she touches briefly on C major in m. 26 when she tells Conrad to “brace” himself (“Fasse dich, Conrad”), but in this context the referential significance of C major is ironic rather than joyful because it is underpinned by the “fate” motive “b” in the bass line (Example 4.14, p. 288). The emotional plunge from the couple’s happiness to impending tragedy is mirrored first in bass-line’s slow half-note descent, A#-A^-G-Ftt (mm. 27-29), then more rapidly in eighth notes, G#-F#-E-D#-C# (mm. 32-33). Above the bass line, an intense chromatic progression carries the harmony through the mediant-related keys of C major- e minor-c# minor (mm. 26-33, reduction shown in Example 4.15a, p. 294). The return to the tonic, e minor, employs a second mediant-related progression, G major-b minor-B major-d# minor-e minor (mm. 34-45, reduction provided in Example 4.15b, p. 294). Asymmetrical phrasing in the vocal line (3+5+3+4+5+3) contributes to Klärchen’s sense of desperation, while a tritone F#-C in the vocal line with the text “[ganz-]en Traum” (m. 27) further emphasizes the nightmare that is about to begin.

Klärchen’s announcement that Wilhelm is alive initiates a transitional passage in which both characters participate in a brief exchange of dialogue, set as recitative (mm. 46-55, Example 4.14, p. 290). Insisting that Wilhelm could not possibly be alive, Conrad
Example 4.14. Scene 7, Section 2, mm. 22-94 (Conrad and Klärchen).

Ach, deinen Freude, sie zerreisset mein Herz!
Fasse dich, Conrad!
Würfel den ganzen Traum, den mir von Glück und Lebensfrühling träumen, wirf ihn hinaus in die empörten
Example 4.14. (continued, page 2 of 7)

Welt. Reiss' aus dem Herzen, aus dem

blütenden, Erinnerungen schöner, sel'ger

Stunden; reiss' aus der Seele dir mein

treues Bild! Ich bin für dich, bin für das Glück ver-

289

"Con più di moto"

Dein Bruder Wilhelm lebt!

Conrad.  

"transition" poco meno mosso

Er lebt? Unmög­lich! Er fiel bei Saalfeld unter fränk'schen

poco meno mosso

Er lebt.

Klärchen.

Sa­bein; ein bö­ser Traum hat dich er­schecht!

Er ist hier; ich bin sein Weib!

Hier!

Nein, sag'ich!

290

56 Allegro moderato

Kl

Dort im Zimmer weint er seine Tränen dem abge-

59

schiedenen Vater-geist nach. Sieh hier, das ist sein Mantel.

62

Glau-

bemir, es ist kein Traum; du bist für mich verlor-

66

Bei al-len Heil'-gen nein, du bist mein Weib! Was Gott ver-einigt, soll die

291

81

84

87

89

VII/B

Himmel's schönsten Traumen

in diese

Höllen wirklichkeit

Das ist mehr als ein

cresc.

Motive "b"

VII/e

Das ist mehr als ein

Men-schen-herz erträgt!

Das ist der

II/B

See-le gan-ze Freiheit überbo-ten! An

VII/B

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Example 4.15a. Scene 7, mm. 26-33, reduction.

Example 4.15b. Scene 7, mm. 34-45, reduction.
attributes Klärchen’s state of mind to “ein böser Traum” (an evil dream). But the return to the concept of dreaming, in this instance, is Bronsart’s, not Körner’s, since the composer has substituted the “ein böser Traum” for “ein leer Gerücht” (“an empty rumour”) in the original play. An “evil” dream is far removed from Conrad’s vision of marital bliss that opened the scene. This difference is illuminated by the harmonic progression to c# minor. Although Conrad is steadfast in his belief that Wilhelm was killed by “fränk’schen Sabeln” (French sabres), his convictions seem to be undermined by the series of non-tonicizing dominant and diminished 7th chords, culminating in a strong cadential tonicization of c# minor on the first beat of m. 51 (Example 4.14, p. 290, reduction shown in Example 4.15a, p. 294). The word “Traum” is sung as an appogiatura A# over a second inversion common-tone diminished 7th (G#-B-D-E#) leading to V7/c# (mm. 50-51). This inflection of c# minor lasts for only one measure (m. 51), but it foreshadows a more emphatic modulation to that key five measures later.

From mm. 51-55, the two characters quickly exchange words, Klärchen arguing that Wilhelm is alive and that she is his wife, while Conrad counters “Nein, sag’ ich!” (“No, I say!”). Attempting to convince Conrad of the veracity of her words, Klärchen appears to lead him musically to her point of view. This occurs in mm. 55-56, where the vocal lines move from F through Gb to G# (Example 4.14, pp. 290-91). Conrad’s Gb and Klärchen’s G# are both sung in the same register. But Conrad’s pitch, on the word “hier,” is supported by a diminished 7th C-Eb-Gb-A, an enharmonic respelling of vii7/c# minor, and a semitone above the diminished triad underlining Klärchen’s “Weib.” After pausing in the high register, the chord plunges down to its resolution on c# minor in m. 56. Conrad’s questioning “hier” is answered resoundingly by Klärchen’s “Dort im Zimmer” (“there in the room”), initiating the B section of the A B A structure.

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Dramatically, the B section serves to introduce evidence that Wilhelm is alive. Klärchen begins by indicating that Wilhelm is in the next room, then points to his coat as further proof:

Dort im Zimmer weint er seine Tränen
dem abgeschied‘nen Vatergeiste nach.
Sieh hier, das ist sein Mantel.
Glaube mir, es ist kein Traum;
du bist für mich verloren!

There in the room he cries his tears
to the spirit of his departed father.
See here, that is his coat.
Believe me, it is no dream,
You are lost for me!

At this point in the drama the coat is important only because it is evidence of Wilhelm’s presence; later, it will be one of the instruments of Klärchen’s death. Yet the significance of the coat is dissipated somewhat due to the omission of a passage from Körner’s original text. In the play, when Klärchen asserts that Wilhelm is in the next room crying, Conrad accuses her of hallucinating: “Kranke Phantasie zwang dir das Geisterbild vor deine Seele” (“Sick fantasies squeeze the apparition from your soul”). Bronsart did not include these lines in the opera. Ironically, Klärchen’s eventual death is the result of Conrad’s “hallucinations” when he mistakenly identifies the coat with Wilhelm.

Nonetheless, this omission of the text here may be seen to serve a strictly musical purpose by sustaining a more unified and continuous flow across a longer period rather than breaking down into smaller periods due to the constant interchange of dialogue between the two characters. Further continuity in the first six measures of the passage is provided by the arioso-like vocal line supported by a clear dominant prolongation of c# minor (mm. 56ff., Example 4.14, p. 291). Yet as she reaches the last part of her speech — “Glaube mir, es ist kein Traum” (“Believe me, it is no dream”) — by m. 63 this harmonic clarity is destroyed. The bass-line descent in broken octaves through m. 62 achieves its goal of G# on the first beat of m. 63, but the expected dominant harmony of c# underpinning the word “Traum” is
reconfigured as a 9th chord: G#-B-D#-F#-A#. A further series of diminished 7th chords leads to vii\(^0\) of E/e (in second inversion) on the last beat of m. 64, but again the anticipated resolution is diverted as the A-natural in the bass falls to G# in m. 65, while the D#, F#, A and C are suspended across the bar line. As a result, one might hear G#-B#-D#-F#-A (where the B# is equivalent to C^) as the dominant 9th of c# minor, a fulfilment, as it were, of the 9th chord (G#-B-D#-F#-A) in m. 63. This hearing is substantiated by the fact that the dominant 9th does indeed resolve to c# minor in m. 67.

But if Klärchen seems to have “lost her way” harmonically, Conrad pulls her back by re-establishing the tonic c# minor in mm. 67-68, as he asserts “nein, du bist mein Weib!” (“no, you are my wife”). To reinforce his point, Conrad defers to a higher power, invoking God’s name three times over the next eleven measures (mm. 68-78, Example 4.14, pp. 291-292). In his desperation, he claims that “was Gott vereignet, soll die Welt nicht schneiden” (“what God has joined together, the world shall not part”). Klärchen recognizes that what Conrad claims as his God-given right applies to Wilhelm, reminding him that “das früh’re Band löst uns’re Band auf” (“the earlier bond dissolves our bond”). Her interjection closes in m. 72 on the same vii\(^0\) chord from m. 64 (D#-F#-A-C), propelling the harmony into E major in m. 73. The new tonal area of E major is fleeting, lasting for only two measures (mm. 73-74), allowing the “hunter” motive “F” to sound in the orchestra, while Conrad again denies that their relationship is over. He vows to fight Wilhelm to the death, closing on a diminished triad in m. 77. Klärchen attempts to convince him one last time, reminding him that Wilhelm is his brother (“Er is dein Bruder”), calling on the vii\(^0\) D#-F#-A-C for the third time (in third inversion, m. 78).
This third appearance of the vii\(^{07}\) chord in m. 78 initiates the A\(^1\) section. Whereas Klärchen sang the first A section, the reprise is sung by Conrad:

So mitten aus des Himmels schönsten Träumen
in diese Höllen Wirklichkeit!
Das ist mehr als ein Menschenherz erträgt!
Das ist der Seele ganz Freiheit überboten!
An dieser Klippe scheitert die Natur!

So in the middle of heaven's most beautiful dream,
in this hell reality!
That is more than one human's heart can bear!
That surpasses the soul's entire freedom!
On this obstacle nature fails!

Comparing the first four lines of this passage with lines 3-7 of Klärchen's first A section (c.f. text for the A section, p. 286 above), certain parallels come to light. Specific key words link the two texts: Träumen, Herz, Seele. Klärchen tells Conrad to abandon his dream by "throwing it out into the outraged world" ("wirf ihm hinaus in die empörte Welt"), and to tear her faithful image from his soul. Conrad's speech presses further the dichotomy between dreaming (beauty) and reality (hell), while finally acknowledging the consequences of Klärchen's words.

Bronsart has carried the textual parallelism further by supporting a portion of both passages with the same music. Thus from mm. 80-87 (Example 4.14, pp. 290-91), Conrad repeats music heard at mm. 28-35 (Example 4.14, pp. 286-87), with one substantial difference. Klärchen's earlier passage begins within the context of the established tonic, e minor, then modulates through c# minor and b minor before closing the larger musical period on e minor in m. 45 (mm. 28-35 of Example 4.14). Conrad's passage, on the other hand, shares precisely the same harmonic progression through eight measures (mm. 80-87 of Example 4.14), but occurs within the context of E major's key signature, not e minor. And, while Klärchen's passage is harmonically closed, the same cannot be said for Conrad's section. Closure in E major is anticipated with the approach to the dominant in m. 93, but Klärchen's interjection in m. 94 ("Fasse dich nur!") cuts off the possibility of resolution.
Instead, her interjection seems to initiate a new formal section (labelled Section 3 in Figure 4.4, p. 282).

This new section is both a continuation of Conrad’s previous A¹ material and an independent formal structure in its own right. The text divides clearly into two sections, bisected this time by Conrad’s own interjection (“Fasse dich! Unsinnig Wort!”):

Kannst du den Strom auf halten,  Can you stop the river,  
der über Felsen in den Abgrund stürzt?  that plunges over the cliffs into the abyss?  
Befiehl dem Feuer, kalt zu sein?  Order fire to be cold?  
Gebiete dem Sturm,  Command the storm,  
enner heulend dich umbraust,  if it howls around you,  
und sich begräbt im allgemeinen Schrecken,  and buries itself in general fright,  
daß er zum Zephyr werde!  so that it becomes the Zephyr!

Fasse dich! Unsinnig Wort!  Get bold of yourself! Ridiculous word!

Wenn’s nur dem Leben gälte,  If it is only valid in life,  
 wenn’s nur der Erde seichte Güter träfe,  if only shallow good strikes the earth,  
doch dich, dich, dich!  but you, you, you!  
Nein, beim großen Himmel, nein!  No, by the great heaven, no!  
Ich will nicht ruhig sein, will mich nicht fassen!  I will not be calm, I will not pull myself together!  
Hier wird Verzweiflung Pflicht;  Here despair is duty;  
ich will verzweifeln!  I will despair!  
Eine Niedertracht’ger, der hier Trost verlangt!  A malice, which demands comfort here!

In comparison with scene 1 — where Conrad was virtually speechless at his first meeting with Klärchen — under duress his rhetorical powers are raised to new heights.¹⁹

The musical setting of this passage is laid out as a loosely structured bar form, a a¹ b (outline shown in Figure 4.4, Section 3, p. 282). Although the form in itself is not unusual, the d minor tonal center is at odds with the rest of the scene, where the broader tonal context depends on mediant-related keys, C major, e minor, E major and c# minor. The two

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¹⁹ In scene 1, Conrad and Klärchen’s first meeting is related in the form of a flashback, where Conrad recalls that “Der Bruder stiess mich an: ‘Bist du von Holz? Weiβt du solch’ hübschem Kinde Nichts zu sagen? Du bist ja sonst mit Worten nicht so karg!’ Ich kecker Bursch stand aber ganz verschüchtert, und stotterte und zupfte an dem Hut.” (The brother [Wilhelm] pushed me: ‘Are you made of wood? Don’t you know what to say to such a pretty child? You are not usually so meagre with words!’ I was an impertinent lad, but completely intimidated, and stuttered and pulled on my hat.)
Stollen share the same accompaniment style, similar melodic contour and rhythmic profile, but different harmonic progressions. A dominant seventh tonicization of d minor in m. 96 establishes that key as the tonic for the first Stollen, with a modulation to g minor in m. 99 (Example 4.16, p. 280). The second Stollen (mm. 101-107) begins in g minor, the closing key of the first Stollen, moving through A♭ major (m. 102), f minor (m. 103), and a♭ minor (m.104) triads, before dissolving harmonically into a series of four augmented triads, leading to V7/F# in the “coda” (mm. 105-107, Example 4.16, pp. 301-303). Resolution of the V7/F# is averted, the musical and textual flow disrupted by Conrad’s exhortation “Fasse dich! Unsinnig Wort!” (mm. 108-109). Following the exhortation, the Abgesang continues with a brief sequence beginning in a minor (with a B♭ in the key signature) over an ascending bass-line B-C-D♭-E♭-F♭ as Conrad’s rage builds (mm. 109-114 of Example 4.16, pp. 302-303). The bar form is closed off harmonically, returning to d minor at m. 122.

In the penultimate section of the scene (Section 4, mm. 124-163), Klärchen tries to appease Conrad by proposing a solution. Wilhelm, she suggests, might be willing to give her up if he knew the circumstances:

Wenn ich dir teuer bin, hör auf mein Wort! Es wäre möglich Wilhelm gibt die Rechte, die er an mich, an meine Liebe hat, in deine Hand, wenn er erfährt daß wir --

If I am dear to you, listen to me! It is possible that Wilhelm would give me the right to put my love in your hand, if he learned that we --

But Klärchen’s suggestion is not well-received: before she can finish, Conrad cuts her off.

Musically, Klärchen’s suggestion and Conrad’s interruption provide the material for the first section of the second A B A’ form of scene 7 (Section 4). The beginning of the first A section (starting on the last eighth of m. 123) overlaps with the last measure of Conrad’s bar form and the word “verlangt” (Example 4.17, pp. 305-308). A motive in the
Example 4.16. Scene 7, Section 3, a a¹ b (bar form), mm. 95-123.
Example 4.16. (continued, page 2 of 3).

104

braust, und sich begräbt im allgemeinen

106

Più lento. "Coda"

108

Tempo I. b section: Abgesang

111

wenn's nur der Erde seichte Güter tra-fe, doch
Example 4.16. (continued, page 3 of 3).

```
114
mf poco rit
mm

117 a tempo
will nicht ru-hig sein, will mich nicht fas-

120
will ver-zwei-feln! Ein Nie-
der tracht, der hier

122
Trost

Ver-langt!
```
accompaniment of this linking measure recalls Klärchen’s aria from scene 2, where it occurs in the vocal line as she sings that she “can never repay him [Conrad]” (“ich kanns ihm nie vergelten,” scene 2, mm. 9-10, c.f. Example 4.11, p. 269). In its present context, the motive seems to reveal a relationship between “verlangen” and “vergelten,” in other words, between Conrad’s “demand” for satisfaction (in this case, some type of revenge) and Klärchen’s repayment.

The first few measures of the A section also maintain the d minor key area from the end of Conrad’s bar form. But as Klärchen tries to persuade Conrad that there may be a solution to their problem, she again appears to lead him tonally. In m. 126 there begins a chromatic ascent through parallel major 6/3 chords, leading to a perfect cadence V\(^7\)-I in B major (mm. 129-130, Example 4.17, p. 305). In mm. 130-131 Klärchen’s vocal line ascends through the first five steps of the B major scale, but is left hanging on the dominant F\(^#\) when Conrad interrupts her.

Despite Klärchen’s attempt to provide a reasonable solution to their dilemma, Conrad questions her sanity. His accusation is powerfully ironic, given that it is his breakdown that finally spills over in scene 10:

Bist du von Sinnen? Are you crazy?  
Glaubst du, daß man töricht das höchste Gut so in die Schanze schlägt? Do you believe that one foolishly strikes the highest good in the entrenchment?  
Wenn man den Himmel findet, if one finds heaven,  
wenne die Tore des Paradieses freudig sich geöffnet, if the gate of Paradise joyfully opened,  
wirft nur ein Rasender sie wieder zu. only to be quickly closed again.  
Was ist denn Bruder dank für solch ein Opfer? What then is brotherly thanks for such a sacrifice?  
Was gibt die weite, große, reiche Welt für die verschertze Seligkeit? What does the wide, great rich world give for forfeited happiness?  
Nichts! Nichts! Nothing! Nothing!

Conrad’s speech here carries a double meaning. On the surface, he seems to be talking about himself, that he will have to forfeit his own happiness and be left with nothing.
Example 4.17. Scene 7, Section 4, mm. 123-163.
Example 4.17. (continued, page 2 of 4).

[Music notation]

Translation:

Wenn man den Himmel findet, wenn die Sinne schlagen? 

Glauβt du, daß man nicht das höchste Gut, so in die Kanzel des Paradieses freudig sich gegen öffnet, wirlnur den Rasendieß wieder zu Waisenkindern?
Example 4.17. (continued, page 3 of 4).
Example 4.17. (continued, page 4 of 4).

aus! Ein fürch-ter-lich Be-geg- nen konnt es wer-den, es
kocht ein wil - des Blut in dei- ner Brust.

Jetzt weich' ihm aus, wenn du mich je, wenn du mich

Conrad ge- liebt.
Conrad “found heaven” with Klärchen when his brother went off to war; now that Wilhelm has returned, the “gate of Paradise” is about to close on him. But Conrad is also talking about Wilhelm. Having returned from the “hell” of war, it is Wilhelm who now stands at Paradise’s gate, finding haven in the reunion with his wife. Even more to the point, Wilhelm has already made the ultimate sacrifice (Opfer) by going off to war in the first place. Conrad recognizes that Klärchen’s solution would leave Wilhelm with nothing.

In contrast to Klärchen’s predominantly major mode A section, Conrad’s B section starts off with a vii<sup>07</sup> tonicizing the c# minor that punctuates his first exclamation “Bist du von Sinnen” (“Are you crazy?”, m. 131-132, Example 4.17, pp. 305-306). Following the exclamation, an augmented dominant 7th in m. 132 (C-E-G#-Bb: the G# is spelled as Ab) introduces f minor, the main key area for the next four measures (mm. 133-136). After a brief excursion through A major and Bb minor (mm. 138-141) the tonic f minor returns in m. 142, while the vocal line duplicates and expands on the opening phrase of mm. 133-136. Whereas Conrad’s vocal line climbed to its apogee Bb<sup>4</sup> on the word “Trost” (consolation) earlier in the scene (m. 122, c.f. Example 4.16, p. 303), by the end of this section he has “lost” his ability to sing: according to the stage directions in the score, the final exclamation is to be performed “beinah gesprochen” — “almost spoken.”

Finally, in the A<sup>1</sup> section (mm. 148-163 of Example 4.17, pp. 307-308), Klärchen is allowed to finish what she started before Conrad interrupted her. Her role as mediator between the two brothers is apparent in her words:

Laß mich ihm mit freiem Wort bekennen:
er ist dein Bruder, er wird menschlich sein.
Nur, ich beschwöre dich, jetzt weich’ ihm aus!
Ein fürchterlich Begegnen könnt’ es werden,
es kocht ein wildes Blut in deiner Brust.
Jetzt weich’ ihm aus, wenn du mich je,
 wenn du mich je geliebt.

Let me confess to him freely:
He is your brother, he’ll be civilized.
Only I swear to you, avoid him now!
It could be a terrible encounter,
a wild blood boils in your breast.
Now avoid him if you indeed,
if indeed you love me.
Klärchen also performs the role of “musical” mediator in the first part of the section. One might view the tritone relationship between her B major at the end of the first A section and Conrad’s f minor as a reflection of their differing stances towards the situation. It is up to Klärchen to resolve the tension of the B major/f minor tritone, and thus “resolve” the problem. She does so with the same half-step progression seen in the first A section, moving through first inversion triads Eb-E-F, leading to a perfect cadence V7-I in B♭ major (mm. 149-152, Example 4.17, p. 307). The sensation of relaxation is only momentary, as the B♭ ascends to B♮ in m. 153, instigating a tritone modulation to e minor in m. 156 (and thus back to one of the main third-related keys controlling the entire scene). Minor harmonies in mediant and sub-mediant relationships (e-c-ab-c# minor, mm. 156-160) are employed to underline Klärchen’s fears of a “fürchterliche Begegnen” [sic] (“a terrible encounter”).

Invoking all of her persuasive powers, Klärchen argues that if Conrad “really loved her” (“wenn du mich je geliebte”) he would do as she asked. Her use of the subjunctive tense (geliebte), E major harmony and triplet accompaniment (especially m. 163) is significant, reminding Conrad of happier times at the beginning of the scene and especially in scene 1.  

The final section of scene 7 is organized into a small recitative-aria type of structure.

At first, Conrad agrees to Klärchen’s plan, albeit reluctantly:

\begin{verbatim}
Es sei! Ich will die ganze Männerkraft, So be it! I will gather together all the
die ich meines Herzens Falten finde; manly strength that I can find,
zusammen rufen. in my heart’s folds.
Doch beim großen Gott! Yet by the great God!
Lange halt’ ich’s nicht aus. I cannot bear it long.
Mach’s kurz, Make it short,
ich rate dir’s! I advise you!
\end{verbatim}

The section is introduced by ascending parallel root-position major triads, E-F-G♭ starting

on the last beat of m. 163 (Example 4.18, pp. 312-314). Conrad’s vocal line for the first

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20 Scene 1 begins with Conrad fondly recalling their first meeting at the shooting contest: the harmony is in E major, with a continuous triplet accompaniment.
eleven measures (mm. 164-174) is speech-like recitative, characterized by repeated pitches
and a narrow range (especially mm. 164-169). Recalling the perfect cadence in Bb major in
m. 152, the emphasis on Bb in the vocal line, with the text “[Es] sei” (So be it!), provides a
tenuous musical affirmation that Klärchen’s efforts to mediate the dispute were at least
partly successful. Nonetheless, Conrad’s stubbornness is reflected in the harmony, which
remains pinned to a Gb pedal (bVI/Bb) for the first three measures of the section (mm.
164-166), thus avoiding any convincing enunciation of Bb major. Even in m. 167, the stage
is set for a perfect cadence in Bb, but the force of that cadence is undermined when the bass
line passes through the chordal 7th (Eb), arriving on D too early (m. 167, beats 3 and 4).
When the Bb harmony finally arrives in m. 168, it seems to occur as an afterthought, and in
bb minor, indicating that Conrad cannot live up to his promise to “gather together”
(“zusammen rufen”) all of his manly strength. His anguish is portrayed harmonically and
melodically by an augmented triad, C-E-G#, with a G# in the vocal line on the word “Gott”
in m. 169-170. As Conrad outlines this augmented triad (descending) in m. 170, his vocal
range begins to expand, as he gradually recovers the voice that was lost on the “beinah
gesprochen” text earlier in the scene, but continues to move further away harmonically.

As the recitative portion of the section closes, Conrad warns Klärchen with the
statement “God protect you” (“Schütz’ dich Gott!”), followed by an ominous ascending
variant of the “fate” motive “b” in the orchestra (m. 176, Example 4.18, p. 313). Another
important motive from the Vorspiel, motive “d,” then sounds with Conrad’s statement “Ich
gehe” (“I’m leaving,” mm. 178-79). In the Vorspiel motive “d” undergoes sequential
Example 4.18. Scene 7, Section 5, mm. 164-193, Conrad's “recit” and “arioso.”

Es sei! Ich will die ganze Männerkraft, die
ich in meines Herzens Falten finde, zusammen rufen. Doch beim grossen

Gott! Lange halt' ich's nicht aus. Mach's kurz, ich rate dir's!
Example 4.18. (continued, page 2 of 3).

Klärchen.

Eil' dich! Er könnt kom - men.

Schütz' dich.

\( A^b \)  

variant of "fate" motive "b"

Più Presto.  motive "d," c.f. Example 4.19

(Er geht.)

Gott!

Ich ge-he

poco rit.

Molto più lento.

Con-rad!

(Elit ihm nach und fällt ihm um den Hals.)

motive "d" continued

motive "b" variant
Example 4.18. (continued, page 3 of 3).


Gott! Vom Le - ben scheid ich

leich - ter als von dir, leich - ter als von

(Ad durch die Mittelur.) Scene 8, m. 1
Example 4.19. Vorspiel, mm. 36-41, showing motive “d.”
repetition and variation for six measures (Vorspiel mm. 36-41, Example 4.19, p. 315), but in scene 7 the sequence is cut short after only three measures, ending in m. 180. This truncation serves a dramatic function, as Klärchen prevents Conrad from leaving by calling him back. According to the stage directions, she hurries after him and throws herself around his neck (“Eilt ihm nach und fällt ihm um den Hals.”). Calling Conrad back will have tragic implications, indicated by the variation of the “fate” motive “b” in the next measure (m. 181). The pungent chromatic slip from $f\#$ minor to $f$ minor (mm. 180-181) may be heard as a portentous comment on the futility of Klärchen’s physical gesture.

Scene 7 concludes with a small aria-like passage in which Conrad—at least in terms of the text—adopts a much more conciliatory tone:

<table>
<thead>
<tr>
<th>Germans</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weib! Mein teures Weib!</td>
<td>Wife! My dear wife!</td>
</tr>
<tr>
<td>Dich sollt’ ich lassen?</td>
<td>Should I leave you?</td>
</tr>
<tr>
<td>Nein, beim ew’gen Gott!</td>
<td>No, by the eternal god!</td>
</tr>
<tr>
<td>Vom Leben scheid’ ich leichter als von dir!</td>
<td>It is easier for me to die than be separated from you.</td>
</tr>
</tbody>
</table>

Yet when placed within their musical context, something about Conrad’s words does not quite ring true. The aria is introduced by a statement of the “fate” motive “b” in $f$ minor (m. 181) after which an abrupt tonal shift to D major accompanies the first line of the text (m. 182, Example 4.18, p. 314). This sudden invocation of the major mode lends a mellifluous tone to the words “Weib! Mein teures Weib!,” especially since Wilhelm used almost the same words twice in scene 4: “mein treues Weib” (my faithful wife, scene 4, pp. 41 and 43 of the score). While the tonic D major harmony reinforces Conrad’s belief that Klärchen is his wife, his ensuing question “should I leave you” (“Dich sollt’ ich lassen?” m. 184) is set on an open cadence, $V^7/G$. When he answers his own question emphatically, “no, by the eternal god” (Nein, beim ew’gen Gott!”), the certitude of his words is undermined by parallel dominant and diminished seventh chords. Far from fulfilling the expected resolution of
V7/G, the bass slips down a half step from D to C# as if to tonicize f# minor (mm. 184-85).
A further slip in the bass from C# to C coincides with V7/F and the word “Gott” (m. 186).
Another slip from C to B establishes a more “stable” (second inversion) E major tonality for
his words “I would rather die” (Vom Leben scheid’ ich,” mm. 187-88), but right after the
clear V/E at the end of the passage (m. 193), instead of resolving the bass slips down again a
half step to a bb diminished chord, implying new instability and sinking fate. Although
Conrad’s words are meant to console Klärchen, the sounding of his “hunter” motive “f’ in
m. 188 is ominous, given its resemblance to the fate motive “b.” In the end, Conrad is
concerned only with his own happiness; he remains fixed on his own narrow view of the
world.

The moral dilemma of the plot seems to revolve around the question of whose sins
are being “atoned,” and by whom. One could say that each of the three characters involved
in this macabre drama has something to atone for. The rivalry between Wilhelm and
Conrad repeats the stock fairy-tale type, where one brother (typically the elder one), is the
so-called “favourite son,” powerful and domineering (Wilhelm), while the other is younger,
passive and jealous (Conrad). However, Wilhelm already “atoned” for his sins when he
went off to war: the experience — as he recalls in his aria in scene four — made him realize
that he had been a brute, and he returns home resolved to change his ways. Conrad, on the
other hand, suffers from “survivor’s guilt” (the younger son left behind, while the older son
“sacrificed” his life for his nation), coupled with his envy of his older brother. His “sin,” if
one might call it that, was his failure to stand up for himself, to be a man in the face of his
brother’s bullying, and to claim Klärchen as his own even before her marriage to Wilhelm.
Despite their professed love for her, for both brothers Klärchen is little more than a trophy.
Nor is Klärchen completely innocent. She married Wilhelm even though she was more attracted to Conrad. Her struggle to reconcile her love for one brother (Conrad) with her obligation to the other (Wilhelm) was only temporarily abated with Wilhelm’s disappearance. Even then, Klärchen did not take matters into her own hands, but was manipulated by Conrad’s father into marrying him. With Wilhelm’s return, her struggle resumed. In her naïveté, Klärchen plays the two brothers against each other. She is too passive to effectively take charge of the situation; in the heat of the moment, when she must confront Wilhelm with the news that she doesn’t love him, she faints. The fact that Klärchen is stabbed to death in her sleep is the ultimate atonement for her passivity.

Of Bronsart’s three extant operas, *Die Sühne* is the most problematic. As August Spanuth observed, the composer’s “noble name” should have ensured at least some measure of success, but this opera did not survive its première.21 The music apparently could not resuscitate what may be regarded as a weak libretto founded on poorly conceived psychological motivations, lacking any substantive dramatic action aside from a gruesome knifing. Yet with *Die Sühne*, there is a strong sense that Bronsart was pushing her own artistic and aesthetic boundaries. Although it is still well within the envelope of the time, the harmonic language is more chromatic than that of *Hiarne*. When the music does revert to the older lied style, it is with an eye to enriching the psychological aspects of a character or a situation (Klärchen’s aria in scene 2, for example). Rather than recapitulating large blocks of musical material, as she did in *Jery und Bätely* and *Hiarne*, in this opera Bronsart treats several smaller leitmotifs more developmentally, transposing them and placing them in new contexts where they take on new meanings, especially motive “b.” In *Jery und Bätely* and *Hiarne*, the

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primary function of the orchestra is to accompany the singers; in Die Sühne, the orchestra is a more active participant in the unfolding of the drama. To that end, the music does what it is supposed to do, no more and no less, by providing its own sublime commentary to Körner's ghoulish play.
Chapter Five
“Gender, Genre and Value Judgement: Toward New Horizons of Expectations”

A common thread runs throughout the various reviews of Ingeborg von Bronsart’s operas; whether positive or negative, these reviews emphasize the seemingly remarkable fact that the composer is a woman. It is easy to dismiss the disappearance of her works as the unfortunate by-product of her gender, to assume that Ingeborg, like many other women, was simply “written-out” of a history constructed by and for men. In Ingeborg’s case, to attribute the disappearance of her works to her gender alone is to overlook a number of other contributing factors. Gender is inextricably intertwined with genre and issues regarding the way in which aesthetic value is determined.

In that respect, this chapter explores the paradox of genres that existed in the sphere of German opera during the last decades of the nineteenth century, where Singspiel and out-dated romantic opera types co-existed alongside the towering works of Wagner.

Drawing on Hans Robert Jauss’s theories of the aesthetics of reception and Carl Dahlhaus’s concepts of analysis and value judgement, this chapter examines the implications of that paradox for determining the aesthetic value of Bronsart’s operas.1 Also to be taken into account are the more implicit and less obvious influences filtered through the acolytes of the New German School, including Hans von Bronsart. Whether or not the New Germans constituted an actual “school” of composition remains open to debate; nonetheless, their influence played an important role in determining the opera repertory during this period. Finally, this chapter considers the possibilities for the revival of Bronsart’s operas, and what that revival might mean in terms of establishing a place for her works in the canon.

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The paradox of genres can be seen in the general state of German opera in the last decades of the nineteenth century. As Edgar Istel has observed, “at the time of Richard Wagner’s death in Venice (Feb. 13, 1883) the German stage was in a curious condition.” Wagner’s legacy, now monumental, did not immediately prevail. Alongside the masterpieces of Mozart, Lortzing, Weber and Marschner, new operas continued to be produced. In the sphere of more serious dramatic works, composers had two choices: to meet Wagner head-on, or to retreat into what Istel calls “compromise” or “repertoire” operas (the two terms are interchangeable), endeavouring to “combine the ‘good new’ which Wagner had brought with what was fit to live of the ‘good old’.” Singspiels and musical comedies also belong to the “repertoire” or “compromise” class. While such opera types experienced a growing popularity for the very reason that they did not compete with Wagner, as Istel has noted, “what this impossible style-mixture would lead to was clear: in due time these works [compromise or repertoire operas] sank into oblivion.”

Composers who avoided the “compromise” opera types and posed a more direct challenge to Wagner met with varying degrees of success. Three examples illustrate this point. The first is August Bungert (1845 - 1915), who represents one of the most audacious efforts to emulate Wagner as well as one of the most miserable failures. From 1898 to 1903, Bungert composed a tetralogy, Die Homerische Welt, intended as a six-day cycle for a projected festival-house at Godesberg on the Rhine. Although the individual operas were performed

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3 Ibid., p. 262.
4 Ibid. Istel’s article provides a litany of now forgotten composers and their works. Somewhat ironically, her predicted that Richard Strauss’s Salome and Elektra would never find a place in “the purified atmosphere which will be found in Germany after the war is over.” Ibid., p. 286.
separately,\(^5\) the festival-house was never built. Viewed as little more than a Wagner parody, the tetralogy was soon forgotten. On a much smaller scale, but slightly more successful, was Richard Strauss’s *Guntram* (Weimar, 1894). For Strauss, *Guntram* was not so much a challenge to Wagner but an hommage, as his inscription — “Thanks to God, and to the sacred Wagner” — in the manuscript short score attests.\(^6\) From the beginning, Wagner was the model: even the name of the title character is an amalgam of the Wagnerian characters Gunther (*Götterdämmerung*) and Wolfram (*Tannhäuser*).\(^7\) Shades of both *Tannhäuser* and *Die Meistersinger von Nürnberg* are present in the plot, which, like *Hiarne*, includes a singing contest. As a product of the composer’s youthful exuberance for Wagner, Strauss himself admitted years later that *Guntram* achieved only a *succès d’estime*.\(^8\) Finally, with his fairy-tale opera, *Hänsel und Gretel* (Weimar, 1893), Engelbert Humperdinck managed to wed Wagnerian polyphony to a popular and appealing subject. The most successful and enduring of the three examples cited here, Istel attributes the longevity of *Hänsel und Gretel* to its appearance at a fortuitous time, when the “law of contrast demanded that something very simple should follow the overladen scores of the Wagnerians and the brutalities of the modern Italians and their German imitators.”\(^9\)

\(^5\) The four operas are *Odysseus’ Heimkehr* (1896), *Kirke* (1898), *Nausikaa* (1901) and *Odysseus’ Tod* (1903). All premiered at Dresden.


\(^7\) Ibid., p. 6.


\(^9\) Istel, “German Opera Since Richard Wagner,” p. 270. With respect to following the “Wagnerian” path, Istel observes that “the older Weimar circle which had surrounded Liszt . . . stayed in a moderate zone.” According to Istel, Peter Cornelius’s *Barbier von Bagdad* was the “only original opera produced by the Wagner-Liszt school,” and “others belonging to Liszt’s circle tried to compose operas; good musicians, but poor dramatists, like Bronsart, Lassen, Dörske, Raff and Alexander Ritter, none of whom prospered.” See “German Opera Since Richard Wagner,” pp. 264-65, and p. 267. Emphasis mine. It is not clear here whether Istel is referring to Hans or Ingeborg.
More often, however, composers turned to the "compromise" or "repertoire" type of opera. Too "old-fashioned for the Wagnerians and altogether too 'Wagnerian' for the partisans of older opera," compromise-type operas nonetheless fulfilled a significant function by supplying German theatres (other than Bayreuth) with new works that were at the very least entertaining. As long as the public demanded an alternative to Wagner, compromise or "repertoire" opera remained a viable, if somewhat fleeting, path.11

What is clear is that German opera was developing along two separate directions or "twin cultures," to borrow a phrase from Carl Dahlhaus, the one following the "symphonic" path of Wagner (via Beethoven) and the other following the "compromise" path.12 The concept of "twin cultures" is based on the aesthetic dichotomy that existed between Beethoven's instrumental music and Rossini's operas in the early decades of the nineteenth century. Beethoven's symphonies, according to Dahlhaus, represent an "inviolable musical 'text' whose meaning is to be deciphered with 'exegetical' interpretations," while with a Rossini score, "it is the performance which forms the crucial aesthetic arbiter"13 rather than a careful reading of the score. The "inviolability of the text" and necessity of "exegetical interpretation" implies that a Beethoven symphony is of greater aesthetic value than a Rossini opera. Thus when Wagner aligned his operatic reforms with Beethoven's instrumental music, he was staking a claim: not only that the symphonic web of his music dramas was founded on the same aesthetic principles as Beethoven's symphonics, but that his works were of the same aesthetic rank.

10 Ibid., p. 262.
11 Edgar Istel uses the terms "compromise" and "repertoire" opera interchangeably.
13 Ibid., p. 9.
Bronsart's operas reside somewhat uneasily within this paradigm of two operatic cultures. Of her three works, only the Singspiel *Jery und Bäteley* can be seen as clearly following the "repertoire" or "compromise" opera type. Yet the pejorative connotations of this classification overide the high quality of the music. From the perspective of the subject matter and the use of alliterative verse, with *Hiarne* Bronsart seems to have taken an obvious step towards the more Wagnerian path, while maintaining some conventions from the earlier style of German romantic opera such as closed aria forms, the reprise of the love duet, and the role of the orchestra as an accompaniment to the singers. *Die Sühne* is the most problematic of the three. Given its more advanced chromatic language in conjunction with a more systematic deployment of leitmotifs, *Die Sühne* may be regarded as the most "modern" of Bronsart's operas, but it was also the least popular.

A simple categorization of Bronsart's operas as one type or another may only partially account for their disappearance from the repertory, but could provide a few insights as to how we might determine the aesthetic value of these works. For that we must turn to the theoretical models of Carl Dahlhaus and Hans Robert Jauss.

In the later part of the nineteenth century Singspiels and other comic works fulfilled a specific function by keeping the theaters supplied with new works. Ultimately the value of such works must be determined using what Dahlhaus describes as "functional judgement," the fitness of the work for the task which it is to fulfill. "Functional" music is "primarily an exemplar of type — an exemplar which reaches perfection when it projects the marks of the type clearly and purely" as opposed to the masterworks, where the claim to be considered "art" is based on individuality and originality.\(^\text{14}\) In his review of *Jery und Bäteley* at the Tonkünstler-Versammlung of the Allgemeinen Deutschen Musikvereines (Hanover, 19 May

1877), Richard Pohl wrote that “this opera is what it is supposed to be, no more and no less: a one-act Singpiel in lyrical form, with dialogue, to a simple-meaning libretto of idyllic character, clear and concise in the musical forms, friendly in mood and noble in expression.” In other words, Jery und Bätely exhibits the marks of type inherent in the genre, and can thus be considered as an “exemplar of type.” Its value is determined by its adherence to tradition rather than individuality or originality.

Bronsart chose to call Jery und Bätely an “Oper” (opera) rather than a Singspiel. Pohl’s use of both terms in the review quoted above seems to indicate that there was little important distinction between the two terms. As Hans Schletterer has noted, after the French Revolution, the designations Singspiel and Operetta disappeared and the large, romantic, lyrical, comic opera took their place.” The designation “Singspiel” was still used occasionally: along with “Spieloper,” “musikalisches Lustspiel,” and “komische Oper,” the term was used to refer to a comic musical work of “higher quality,” while “operetta” would resurface later in the nineteenth century with an entirely new — and for the most part pejorative — set of meanings. One can speculate that Bronsart employed the term “Oper” to distinguish her work from the more vulgar operettas of Offenbach and Johann Strauss.

Pohl also noted that Jery und Bätely was “already of interest because the composer is a woman.” But he attempted to downplay the significance of the composer’s gender, making

it clear that Bronsart was so talented that one need not withhold criticism out of a false sense of gallantry.¹⁹ Yet as Rozsika Parker and Griselda Pollock have observed, some 100 years later, “the sex of the artist [composer] matters. It conditions the way art is seen and discussed.”²⁰ Feminist criticism has demonstrated that a double critical standard often applies, in which women are considered “women first, artists second.”²¹ As a result, expectations for a woman composer differed greatly from those of her male counterparts. To begin with, women were expected to compose in the smaller, more suitably “domestic” (and therefore “feminine”) genres of the lied, solo piano pieces and chamber music. Large-scale forms such as opera and symphony belonged to the “public” — and therefore “masculine” — sphere. Within the hierarchy of genres, Singspiel, rooted in performance at court, with its spoken dialogue and reduced resources, may be considered a smaller, less public and more “feminine” form of opera, more “craft” than “art,” even though it requires many of the same skills on the part of the composer, such as orchestration, that made the larger forms difficult for many women. There was also an inherent danger in exceeding expectations. Individuality and originality — hallmarks of genius — were considered to be exclusively masculine characteristics inappropriate for a woman to display.

The popularity and critical acclaim for Jery und Batóly proved to be a double-edged sword. Entertaining and amusing, with an abundance of what can be regarded as “pretty

¹⁹ “Der talentvollen Künstlerin Ingeborg v. Bronsart gereicht es besonders zur Ehre, daß man ihr Werk in die Reihe der wohlgelungenen dieses Genres stellen darf, ohne dabei die höfliche Reserve machen zu müssen, daß eine Dame die Verfasserin sei, bei der man nicht kritische Gewissenhaftigkeit, sondern vor Allem nur die Galanterie walten lassen müsse.” Ibid.
tunes,” it established Bronsart’s reputation as a composer for the stage. But Bronsart may have been “led out of the race by false prizes.” Taking the case of woman painters as an example, Germaine Greer has explained how “gallant praise was not a stimulus to further effort, but a siren song calling her to desist from her labours . . . by graciously conceding victory and loading the novice women with trophies, the men disarmed them.” The withholding of constructive criticism in favour of “poisonous praise” may have prevented Bronsart from striving for higher artistic ideals beyond popularity and commercial success. As Greer more recently put it, “systematic overestimation of an artist’s work may have a worse effect on her achievement in the long run than unimaginative carping would have.” This may have been the case with Bronsart’s first opera. Georg Crusen described Jery und Bately as “dainty, attractive music (“zierlichen, ansprechenden Musik) . . . a harmless piece (“harmlosen Stücke”).” Pohl’s account of the same work as “elegant . . . very pretty . . . and struck in a very happy mood” also seems hollow and insignificant, a rhetoric that is intrinsically gendered “feminine” as opposed to more “masculine” adjectives like energetic, masterful or ingenious. What is more, Pohl’s statement that Jery und Bately is exactly what it should be, no more and no less, effectively denied Bronsart the status of innovator: once denied, that status could never be retrieved.

23 Ibid.
The burden of reputation imposed by the early criticism and reception of Jery und Bately carried over with Hiarne in 1890-91. According to Hans Robert Jauss’s theory of the aesthetics of reception, any new work “does not present itself as something absolutely new in an informational vacuum, but predisposes its audience to a very specific kind of reception by announcements, overt and covert signals, familiar characteristics, or implicit allusions.”

All new works are thus met with a preconceived “horizon of expectations.” For Hiarne, the “horizon of expectations” would have been predicated on Bronsart’s reputation, as well as the proto-Wagnerian characteristics promoted in the musical press.

Bronsart’s undertaking to compose a large opera goes against the grain of expectations for a woman composer. As Crusen put it, “the fact that a woman herself dares the composition of a multi-act large opera . . . arouses in us no small respect for the courage of the composer.” Paul Simon’s reviews also emphasize that Hiarne was the first large opera by a woman to appear on the German stage. Given this reminder of the composer’s gender, as we might expect, the critical language referring to the music of Hiarne was also gendered, but strikingly different than that used for Jery und Bately. Instead of feminine adjectives, Simon described Hiarne as dramatic and passionate, asserting that there is “an energetic, manly strength and daring in the battlescenes.”

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28 Jauss, Towards and Aesthetics of Reception, p. 23.
a similarly masculine tone, as he noted that “although the character of the music — unexpected with a woman — is absolutely powerful, the lyrical places are the most attractive.”

From the perspective of Jauss’s aesthetics of reception, for a work to be considered as “art,” it must not precisely meet expectations of the prevailing standard of taste, but step beyond those expectations, providing future aesthetic experience. While the individuality and originality of a new work may alienate its first audience, Jauss suggests that, “the aesthetic distance with which it opposes its first audience . . . can disappear for later readers,” resulting in a “horizontal change.” Yet Hiärne precisely fulfils the musical “expectations prescribed by a ruling standard of taste,” making no further or future demands of its audience. Because Hiärne did not alienate its first audience, no “horizontal change” was required at the time; there was no successive unfolding of meaning that was actualized through the history of the work’s reception. Jauss claims that works like Hiärne, “in their social index are to be no less valued than the solitary novelty of the great work that is often comprehended only later.” Nonetheless, social value is by no means equivalent to aesthetic value; almost invariably it is aesthetic value which qualifies a work for inclusion in the canon.

Whereas Jery und Bätyly and Hiärne can both be seen as fulfilling expectations, the same cannot be said of Die Sühne. Contemporary critics had nothing good to say about this opera. As noted in Chapter Four (p. 244), August Spanuth speculated that the poor attendance for the première may have been due to the fact that the audience mistrusted the opera because it was composed by a woman. Spanuth felt that Bronsart “showed no physiognomy as an opera composer whatsoever,” while criticising the leitmotives as

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33 Jauss, Toward an Aesthetics of Reception, p. 25.
34 Ibid.
35 “. . . daß Frau von Bronsart als Opernkomponistin keinerlei Physiognomie zeigt.” August
lacking “characteristic expression.” A more constructive point was made by Ernst Hamann, who noted a problem with the orchestration, where “a real thickness, favouring the brass section in particular, greatly hindered the singers.”

Certainly Bronsart’s reputation would have engendered a very specific set of expectations for this opera. However, I believe that *Die Sühne* alienated its first audience, not because the music itself is shocking or daring for its time, but because its subject matter was incongruent with the composer’s image. For an audience that had come to expect pretty tunes and an evening’s entertainment such as those provided by *Jery und Bätely* and *Hiarne*, *Die Sühne’s* gruesome subject matter overstepped the bounds of good taste. Because *Die Sühne* disappeared from the repertory so quickly, there was no successive unfolding of meaning.

Finally, there is the issue of Ingeborg’s relationship to the New Germans. The New German School itself is something of an enigma. Scholars have debated whether or not one can speak of a “school” when its two main proponents — Wagner and Liszt — were so different. But what unified the these two opposing spheres, rallying around the concept of *Zukunftsmusik* (“music of the future”) were the innumerable followers of Liszt and Wagner. Many were not musicians or composers themselves, but were writers or critics (Franz Brendel and Richard Pohl), theater directors and administrators (Eduard Lassen, Franz Dingelstedt), conductors (Hans von Bülow, who was also a composer), and even actors (Eduard Genast, Hoffmann von Fallersleben). With respect to the first group, their


influence held sway over the musical press of the time, while the second group, including Hans von Bronsart, had some degree of control over what works were performed.

The role of the musical press should not be underestimated: under Franz Brendel's editorship — strongly encouraged by Liszt — the *Neue Zeitschrift für Musik* became the official mouthpiece for promoting the New German platform.\(^3^8\) It is worth noting that the most glowing reviews of Ingeborg's operas were published in the *Neue Zeitschrift für Musik*, raising at least some questions as to the reviewers' potential biases. As the wife of one of the most ardent New German supporters, it is unlikely that Ingeborg would have been taken to task in a public forum. Perhaps even more to the point is what writers such as Richard Pohl did *not* say about her. Although Pohl lavished praise on the 1877 performance of *Jery und Bätey*,\(^3^9\) Ingeborg did not merit inclusion in his discussion of "modern" opera, published as a book chapter in 1888.\(^4^0\)

Ingeborg's fate, it seems, was no different from that of many other composers who chose to align themselves, in one way or another, with the New Germans. They were "good musicians, but poor dramatists," according to Istel.\(^4^1\) Short, one-act comic opera types proved to be more immediately successful, as with Peter Cornelius's *Barbier von Bagdad* (Weimar, 1858), and Alexander Ritter's *Wem die Krone* (Weimar, 1890), and *Der faule Hans*

\(^3^8\) James Deaville, "Franz Brendel — ein Neudeutscher aus der Sicht von Wagner und Liszt," *Franz Liszt und Richard Wagner: Musikalische und geistesgeschichtliche Grundlagen der neudeutschen Schule*, Liszt-Studien 3, Serge Gut, ed. (Munich: Emil Kitzbichler, 1986), 42. A comprehensive survey and analysis of the musical press of this period is beyond the scope of the present study. Several good studies are available, including James Deaville, "The Music Criticism of Peter Cornelius" (Ph.D. Diss., Northwestern State University, 1986).


\(^4^0\) Richard Pohl, "Die moderne Oper bis Richard Wagner," *Die Höhenzüge der musikalischen Entwicklung* (Leipzig: B. Elischer Nachfolger, 1888), pp. 319-373. Despite the title "bis Wagner" ("up to Wagner"), Pohl's book also covers Wagner's late works that can be considered contemporary with Ingeborg's first two operas.

\(^4^1\) Istel, "German Opera Since Richard Wagner," p. 267.
Munich, 1895). Felix Draeseke, like Ingeborg, turned to subjects based on Norse and German myths with his operas König Sigurd (1858) and Gudrun (1884). During Liszt's Weimar period in the 1850s, Draeseke formed a close friendship with Hans von Bronsart.\footnote{Commentary regarding Draeseke's high opinion of Hans von Bronsart can be found in Martella Gutierrez-Denhoff, \textit{Felix Draeseke: Chronik seines Lebens} (Bonn: Gudrun Schröder Verlag, 1989), p. 34, n. 28.}

As noted in Chapter Three, König Sigurd may have inspired Hans to begin work on the Hiarne libretto, while Gudrun was premièred in Hanover under his direction. All of these operas were performed, "produced by friendly conductors [that is, friends and colleagues sympathetic to the New German cause], and were generally buried with honors by a well-disposed public without having been able to gain a footing on the stage."\footnote{Istel, "German Opera Since Richard Wagner," p. 267.} The exception is Cornelius's Barbier, which despite the debacle surrounding its première at Weimar, is now widely regarded as the \textit{Urtyp} of German comic opera.\footnote{Open hostility toward Cornelius's Barbier at the première prompted Liszt's resignation and subsequent departure from Weimar. For further information on the circumstances of the première, see Alan Walker, \textit{Franz Liszt: The Weimar Years 1848-1861} (London: Faber & Faber, 1989), pp. 494-497.}

As a composer, Hans von Bronsart's contribution to this circle was minimal. His most important compositions were the \textit{Frühlings-Fantasie} for Orchestra, Op. 11 (composed 1857-8, published 1880) and the Piano Concerto in F\# (published 1873). Several large programmatic works went unnoticed (for example, the "Tongedicht" \textit{Manfred} [Weimar, 1901] and \textit{In den Alpen} [Symphony for Chorus and Orchestra, 1889-96, lost])\footnote{Hans Rudolf Jung, "Bronsart von Schellendorf, Hans," \textit{Die Musik in Geschichte und Gegenwart}, Personenteil 3, Ludwig Finscher, ed. (Bassel: Bärenreiter-Kassel, 2001), p. 980.} But as a writer, conductor, and theater manager, his influence was widespread. His large pamphlet \textit{Musikalische Pflichten}, published in 1858 in defence of Liszt, Wagner, and Zukunftsmusik, is deserving of a study in its own right. He produced, directed, or conducted the works of Wagner, Liszt, and his New German colleagues, including Draeseke's Gudrun. More
importantly, Hans often had the authority to decide which works were performed and which
ones were not. This authority did not necessarily manifest itself in his wife’s favour, as we
have seen in the case of the Hanover Tonkünstler-Versammlung in 1877 (Chapter Two).
Above all, Hans would have had an intimate knowledge of what types of works that
audiences wanted to hear; thus one can surmise that he most likely gave his wife some
guidance in that direction.

As a group, the New German acolytes and their works remain on the fringes of
history. Their only lasting legacy exists in their work behind the scenes, as advocates of Liszt
and Wagner, while their music is forgotten. Efforts are underway to come to a better
understanding of the New German School, and to revive their works. Recent interest has
led to the establishment of the International Draeseke Gesellschaft, but the interconnections
and influences are so wide-spread that much remains to be done.

With respect to Ingeborg, the task seems doubly difficult because she belongs to two
marginalized groups. As Karen Henson has noted, with regard to Augusta Holmès, “the
impulse to view a woman’s text as, precisely, a text by a woman is strong these days.” Yet
the rubric “woman composer” still carries negative connotations, an understanding that the
music is somehow different and therefore inferior. The quality of Ingeborg’s music should
dispell any such notions, toward which the present study is only a modest beginning. To
bring this music back to life, we need access to modern editions of scores, in order to
facilitate performances and recordings. By disseminating Ingeborg’s music to a new
audience, we can initiate a new “reception history,” one that recognizes that the “horizon of
expectations” may be different for a woman composer. With a better understanding of this

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46 Karen Henson, “In the house of disillusion: Augusta Holmès and La montagne noire,”
difference in mind, the final question remains as to what kind of place these works may find in the canon.

Having laid out the foundations of a stylistic analysis of Bronsart's works, we can now elucidate further this, and other issues related to her music and personality. First, I hope to obtain access to more documentation concerning her life, her relationship with her husband, and other contextual material. Secondly, an expansion of the type of analysis undertaken here to her works in other genres will enable us better to place her style among the ones of the contemporary composers. Thirdly, a comparison of her dramatic works with those of other works in the "marginalized" non-Wagnerian operatic genres will highlight her place in that canon. And finally, as our fuller image of Ingeborg von Bronsart's personality and work emerges, we then might be able to assess her "écriture féminine."
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APPENDIX

“Ingeborg am Flügel,” by Friedrich Bodenstedt. Published in Einkehr und Umschau (Jena: Hermann Costenoble, 1876), pp.149-150.

Die Tasten beugen sich vor Deinen Händen,
Wie Kronvasallen ihrer Königin
In Huldigung die reichsten Gaben spenden,
Und Du fährst herrschend über sie dahin —
Doch mild ist Deine Herrschaft, süß Dein Zwang,
Der Ohr und Herz beglückt durch holden Klang.

Und solcher Zauber wohnt in Deinen Fingern,
Daß alle Schätze, ihnen dargebracht,
Statth ihrer Spender Reichthum zu verringern,
Ihn nur vermehren durch die Zaubermacht:
Wie die Vasallen mehr an Lehensgut
Empfangen, als sie bringen an Tribut.

Du pflückst die Töne von der Tasten Rücken
Zu holden Melodien voll Glut und Glanz,
Wie wir im Lenz von Beeten Blumen pflücken
Zu einem duftigen Strauß oder Kranz;
Und herzerfreuend wie der Blumen Duft,
Vermählen Deine Töne sich der Luft.
Höret, ihr Helden,
Den hohen Gesang
Von der geweissagten
Götterdämmerung.

Einst war Allvater
Der einzige Gott;
Von ihm kam der Geist
Und alles Geschaff'ne.

Wie aus den Wurzeln der Stamm,
Aus dem Stamm das Gezweig wächst
Zum hochragenden Baume
Mit viel Blättern und Blüthen:

So wuchs, in Wechsel
Wandelnder Zeiten,
Aus der einzigen Gottheit
Ein zahlreich Geschlecht.

Aus dem einen Stamme
Sprangen viele Aeste,
Und der riesige Baum
Ueberragte das Erdrund.

In Midgard die Menschen
Mehrten und schieden sich.
Weit um Urd's Brunnen
Wucherte Unfrieden.

Wie die Aeste sich schlagen
Der Esche Ygdrasill,
Wenn der Sturm sie bewegt,
Also war's mit den Menschen.

Freunde wurden Feinde
Grimmig wie Fenrir;
Zwist und Zwietracht
Kam zwischen die Völker.

Der blühende Baldur
Mußte verbluten,
Der lichte Gott,
Durch Loke's List.
Wahn umwölkte
Die Sonne der Wahrheit;
Liebe erlosch,
Haß loderte auf.

Die Kampfgötter kamen,
Doch keiner wird bleiben;
Wieder wird Frieden
Die Liebe wecken.

Fenrir und Freki
Werden entfesselt;
Zu Hel fahren Helden,
Der Himmel klasst.

Zum Angriff eilt Odin
Mit allen Asen,
Der Todeswolf stirbt —
Wißt ihr, was das bedeutet?

Die Sonne verhüllt sich,
In's Meer sinkt der Erdball,
Glutwirbel umwühlen
Den nährenden Weltbaum.

Doch neu aus dem Wasser
Aufgrünt der Erdball,
Geläutert von Bösen,
Gereinigt, gesühnt.

So weit wie die Welt
Reicht sehendes Wissen;
Ich kenne des Wissens
Baum von der Wurzel.

Götter verschwinden
Wie Wolkengebilde,
Doch es bleibt die Alles
Durchdringende Gottheit:
Die einige, ewige,
Welterneuernde;
Mit ihr lebt ewig
Das Licht und die Liebe.

Haß führt zu Unterwelt
Ohne Heimkehr nach Oben,
Aber zur seligen Lichtwelt
Führt erlösende Liebe.