

# Contents

Preface	ix
Acknowledgments	xix
Prelude	
1 On Schubert Reading Poetry: A Primer in the Rhythm of Poetry and Music <i>Rufus Hallmark</i>	3
Part One: Close Readings and Comparative Studies	
2 The Musical “Spirit” of Goethe’s “Suleika”: Schubert’s Settings D. 720 and D. 717 <i>Harry E. Seelig</i>	39
3 Text-Music Relations in Schumann’s Eichendorff Song “Frühlingsfahrt” <i>Jürgen Thym</i>	71
4 Hugo Wolf’s Ghazal Settings from “Das Schenkenbuch” of Goethe’s <i>West-östlicher Divan</i> <i>Harry E. Seelig</i>	89
5 Karl Weigl’s Opus 1 in Its Nineteenth-Century Context: A Historic Literary-Musical Fusion of Goethe’s “Wanderers Nachtlied” and “Ein Gleiches” <i>Harry E. Seelig</i>	111
6 “Hans Adam”—Goethe’s Parodistic Creation Myth: A Parody Parodied by Hugo Wolf and Richard Strauss <i>Harry E. Seelig</i>	136
Part Two: Poetic and Musical Structure	
7 Text and Music in Schubert’s Settings of Pentameter Poetry <i>Rufus Hallmark and Ann C. Fehn</i>	155
8 Repetition as Structure in the German Lied: The Ghazal <i>Ann C. Fehn and Jürgen Thym</i>	220

9	Sonnet Structure and the German Lied: Shackles or Spurs? <i>Ann C. Fehn and Jürgen Thym</i>	240
10	Schubert's Strategies in Setting Free Verse <i>Jürgen Thym and Ann C. Fehn</i>	261
Part Three: In Search of Cycles		
11	Hugo Wolf and Goethe's "Duodrama": Toward a "Better Understanding" of the Problematic <i>Divan</i> -Trinity of Life, Love, and Spirit <i>Harry E. Seelig</i>	283
12	Text and Music in Mahler's <i>Kindertotenlieder</i> <i>Ann C. Fehn</i>	322
13	The Rückert Lieder of Robert and Clara Schumann <i>Rufus Hallmark</i>	335
14	A Cycle in Flux: Schumann's Eichendorff <i>Liederkreis</i> <i>Jürgen Thym</i>	375
15	Why <i>Dichterliebe</i> Twice? The Case of Schumann's Opus 24 and Opus 48 <i>Rufus Hallmark</i>	390
Postlude		
16	Discovering "Musical Impressionism" by Way of Eichendorff and Schumann: Wolf and Pfitzner at the Threshold <i>Jürgen Thym</i>	409
	Index	437