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SPIELMANNSLIEDER, OPUS 77:

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By

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YRJÖ KILPINEN'S
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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY

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ABSTRACT

Yrjö Henrik Kilpinen (1892-1959) wrote over nine hundred works encompassing multiple genres. It was his singular focus on the solo song, however, that established him as a preeminent composer of the genre. Kilpinen produced nearly eight hundred songs in three languages (Swedish, Finnish, and German), successfully pursuing the composition of the *Klavierlied* in a time when other prominent composers explored more expansive, orchestral forms. These engaging songs, particularly his German cycles, made him a composer of renown in Europe during the first half of the twentieth century.

This study of *Spielmannslieder, Op. 77* provides biographical information about Kilpinen and poet of the cycle Albert Sergel (1876-1946), including new research detailing their connections to the Nazi party. It examines Kilpinen's compositional style through a musical and textual analysis of *Spielmanns-Lieder*. The musical analysis disputes some previously held beliefs about Kilpinen's style, while showing the influence of other significant composers of *Lieder* such as Schubert, Schumann, and Wolf. The study offers suggestions for the performance of each song and encourages the inclusion of Kilpinen's music in the standard vocal repertoire.

PREFACE

Finnish composer Yrjö Henrik Kilpinen (1892-1959) wrote over nine hundred works during his lifetime. Active in multiple genres, Kilpinen chose to focus on the song for solo voice, producing nearly eight hundred songs.[1] His 381 published songs include 300 songs set to Finnish and Swedish texts as well as 81 songs set to German texts.[2] Like Wolf, Kilpinen pursued the composition of *Lieder* in a time when other prominent composers were flourishing in large-scale orchestral forms such as opera, symphony, and orchestral songs.

Kilpinen found ardent champions in singers such as British contralto Astra Desmond and German baritone Gerhard Hüsch. Desmond, a well respected concert and oratorio singer and eventual president of the Society of Women Musicians in the United Kingdom, was the first to introduce British audiences to Kilpinen's music.[3] Gerhard Hüsch, sought after across Europe as an interpreter of opera and *Lied,* was one of Kilpinen's closest friends. British impresario and recording industry pioneer Walter Legge also proved to be an important supporter of Kilpinen's music. As a

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[1] Carol Kimball, *Song: A Guide to Style and Literature* (Redmond, Washington: Pst...Inc., 1996), 397.

[2] Frank Pullano, "A Study of the Published German Songs of Yrjö Kilpinen" (D.M.A thesis, University of Illinois, 1970), 2.

[3] Desmond Shawe-Taylor, "Desmond, Astra," *The New Grove Dictionary of Music and Musicians*, 2nd ed., vol 7.

record producer for EMI and His Master's Voice, Legge helped to launch the recording careers of Dietrich Fischer-Dieskau, Nicolai Gedda, and Maria Callas, and his interest in *Lieder* led him to found the London Lieder Club in 1931. Legge's appreciation for Kilpinen was such that he called Kilpinen "the most admired and discussed song writer of his time."[4] This comment came shortly after the formation of the Kilpinen Society in London in 1935. Kilpinen's success in England at this time is surprising given his membership in *The Permanent Council for International Cooperation of Composers,*[5] an organization closely aligned with the National Socialist regime of Adolf Hitler.[6]

Legge is not alone in his admiration of Kilpinen. British historian and music critic Denby Richards, in *The Music of Finland,* calls Kilpinen "one of the world's greatest composers of *Lieder*."[7] Humphrey Searle and Robert Layton offer a similar appraisal in *Twentieth Century Composers, Volume III*: "Yet in Kilpinen, Finland has produced a song composer of the greatest mastery whose stature far outstrips his meager representation in the current repertoire."[8] Sergius Kagen, noted pianist,

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[4] Walter Legge, *The Songs of Yrjö Kilpinen* (London: His Master's Voice [A Gramophone Company], 1936), 4.

[5] *The Oxford Companion to Music,* 9th ed., s.v. "KILPINEN, YRJÖ."

[6] *The Oxford Companion to Music,* 9th ed., s.v.v. "GERMANY AND AUSTRIA."

[7] Denby Richards, *The Music of Finland* (London: Hugh Evelyn, 1968).

[8] Humphrey Searle and Robert Layton, *Twentieth Century Composers,* vol. 3, *Britain, Scandinavia and The Netherlands* (New York: Holt, Rinehart and Winston, 1972), 154.

teacher and composer, also places great emphasis on Kilpinen and his music in his book *Music for the Voice*: "The songs of Kilpinen, a Finnish composer, comparatively unknown outside of Scandinavia, England, and Germany, should, in the opinion of this writer, occupy one of the foremost places in any singer's contemporary repertoire."[9] In more recent years, Kilpinen's importance has been recognized in the United States with the establishment of the Yrjö Kilpinen Society of North America. The society was founded in 1999 and is currently hosted by Edgewood College in Madison, Wisconsin.[10]

Purpose of the Study

The purpose of this document is to encourage the study and performance of the songs of Yrjö Henrik Kilpinen through an examination of his song cycle *Spielmannslieder, Op. 77* (1934). The study includes musical and textual analysis, a discussion of Kilpinen's general style characteristics, unique aspects of *Spielmannslieder,* and stylistic links to other significant composers of *Lied* such as Franz Schubert, Robert Schumann, and Hugo Wolf. Biographical information on both composer and poet provides historical context and aids in the assessment of the Nazi connections of both Kilpinen and poet Albert Sergel (1876-1946) and the degree to which these connections may have contributed to the absence of Kilpinen's music

[9] Sergius Kagen, *Music for the Voice: A Descriptive List of Concert and Teaching Material* (Bloomington: Indiana University Press, 1968), 616.

[10] More information can be found at the YKSNA website, www.kilpinen.org.

from the recital stage and teaching studio. The document also includes suggestions, both technical and interpretive, that will help facilitate effective study and performance.

Need for Study

In the eyes of some, the development of the *Lied* came to an end with the death of Hugo Wolf.[11] The songs of Gustav Mahler and Richard Strauss are often studied and performed; however, many of their songs signal a significant departure from the *Klavierlied* of the early and mid-nineteenth century. The thick sonorities, dramatic phrases, and dynamic extremes present in their songs were uniquely suited for orchestral accompaniment and the concert hall rather than the intimacy of the salon.

Kilpinen, however, embraced the *Klavierlied* and in doing so embraced the legacy of Schubert, Schumann, and Wolf, while judiciously applying Post-Romantic compositional conventions. Kilpinen's *Lieder* exhibit extraordinary musical and emotional range; they include "simple, unpretentious ballads with a touch of folk-song about them to contemplative songs of the utmost profundity or brilliant exhibition pieces for the real virtuoso."[12] His songs have endured to varying degrees on the recital stages of Germany, Finland, Great Britain, and even Japan but have

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[11] Kenneth Whitton, *Lied: An Introduction to German Song* (London: Julia McRae, 1984), 4.

[12] Einari Marvia, "Kilpinen – Master of Lied," in *Yrjö Kilpinen: Printed Compositions* (Helsinki: Edition Fazer, 1982), 25.

gone largely unnoticed in the United States. This study is needed to expose teachers and singers to Kilpinen and his works and in turn to encourage their study and performance.

Structure of the Document

Chapter one provides biographical information on Kilpinen and poet Albert Sergel. A substantial amount of new information regarding the connection of both Sergel and Kilpinen to the Nazi Party is included in this chapter. Chapter two provides information on Kilpinen's style characteristics and analyzes both the text and music of *Spielmannslieder, Op. 77*. The analyses display Kilpinen's individuality and provide information on stylistic links to other great *Lied* composers. Chapter three supplies final comments and conclusions related to the study. The appendices of the document consist of a recent catalog of Kilpinen's published works, a diagram showing Kilpinen's relationships and associations within the Nazi party, complete copy of the song cycle, and a timeline of Kilpinen's life.

Procedure and Methodology

This document focuses on the musical and textual analysis of *Spielmannslieder, Op. 77,* by Yrjö Kilpinen, providing practical insights for the teaching studio and the recital stage. The musical and textual discussion varies from song to song but has as its basis the following categories:

1) Poetic Interpretation: What is the basic structure, rhyme scheme, and

character of each poem? What are the emotional intent and impact of the poem?

2) Musical Form: What is the structure of each song? How does the musical structure relate to that of the poem?

3) Harmonic and Melodic Structure: What harmonic and melodic elements does Kilpinen use to strengthen the text? Are there motifs or harmonic events that serve as unifying elements within the cycle?

4) Rhythm and Meter: How do meter and rhythm clarify the text? What role do specific metric and rhythmic events play in the interpretation of the song?

5) Texture: How does Kilpinen use texture to communicate the text? Does he employ counterpoint or other textural techniques to further his communicative goals?

6) Performance direction: What implicit and explicit directions are given to the performer? How is the text supported by these directions? How much interpretive freedom are the performers (i.e. tempo, key, dynamics)?

7) Aural result: What is the effect on the listener?

Related Literature

Limited information exists concerning Yrjö Kilpinen and his nearly four hundred published songs. Only three doctoral dissertations have been written concerning Kilpinen and his songs. The first and most extensive, "A Study of the Published German Songs of Yrjö Kilpinen," was written in 1970 by Frank Louis Pullano.[13] Pullano provides biographical information on Kilpinen and the poets of the German songs; however, it includes no information about the poet of

[13] Pullano.

Spielmannslieder, Albert Sergel. Pullano's search for biographical information on Sergel included discussions with the New York office of the German Consulate General.[14] Pullano examines Kilpinen's eighty-one published German songs, providing translations and a brief discussion of each song. He offers very little substantive musical or poetic analysis and very little information regarding the demands placed on the performers. In May of 1971, Pullano's thesis was edited and published under the same title in *The NATS Bulletin.*

Laurel Hagerman's 1985 dissertation, "A Study of the Stylistic Elements in Representative Songs of Yrjö Kilpinen," examines a cross-section of Kilpinen's works, identifying common stylistic characteristics found in his songs. Hagerman includes some biographical information but the document focuses primarily on Kilpinen's compositional tendencies.

The most recent dissertation, "Five German Song Settings of Yrjö Kilpinen," written in 1986 by David John Smith, provides in-depth analyses of five selected songs representing five different poets, including Sergel.[15] Smith's dissertation is well balanced, analyzing both text and music with equal detail. The poetic analysis embraces scansion as a significant interpretive tool while the musical analysis attempts to utilize traditional, western roman numeral analysis with varying degrees

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[14] Pullano, 10.

[15] David John Smith, "Five German Song Settings of Yrjö Kilpinen" (D.M.A. diss., The University of Texas at Austin, 1986).

of success. Although detailed, the mechanical nature of the analysis does not clarify the connection between text and music so important to Kilpinen. Smith, like Pullano, offers very little help with regard to performance suggestions. His dissertation does, however, provide previously unknown biographical information on Sergel.

Entries pertaining to Kilpinen and his works are found in the vocal literature texts, *Music for Voice* by Sergius Kagen[16] and *Song: A Guide to Style and Literature* by Carol Kimball.[17] Both entries are extremely limited, although Kimball's text does contain some information on Kilpinen style characteristics. Brief references to Kilpinen are included in *The Concert Song Companion* by Charles Osborne and *The History of Song,* edited by Denis Stevens.[18]

Finnish Music Quarterly published three articles on Kilpinen and his works between 1985 and 1992. These articles are overviews of Kilpinen's *Morgenstern Lieder,* his *Kantelatar Songs,* and a biographical profile. In 1992, *Nordic Sounds*, the official publication of The Nordic Music Cooperation Committee, featured a brief biographical article by baritone Kim Borg as well as a partial discography of Kilpinen's songs. *The NATS Bulletin* published four articles between 1961 and 1970, the Pullano article among them. Articles by Bennie Middaugh, George Buckbee, and

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[16] Kagen, 616.

[17] Kimball, 397.

[18] Charles Osborne, *A Concert Song Companion*, (London: Victor Gollancz, Ltd, 1974), 199; and Philip Radcliffe, "Scandinavia and Finland," in *A History of Song*, (New York: W.W. Norton & Company, Inc., 1970), 380-381.

Robert Cowden are primarily biographical, containing superficial musical discussion and no information about the poet Albert Sergel or Kilpinen's connections to the National Socialist Party. Cowden's article was written following a brief stay with Kilpinen's widow Margarete. Buckbee has also written an unpublished biography of Kilpinen which includes an outline of Finnish history and biographical information on Kilpinen.

References to Kilpinen appear in a few music history textbooks and dictionaries. These entries vary widely from the scant reference in John Horton's *Scandinavian Music: A Short History*[19] to the more detailed entry in the *Historical Dictionary of the Music and Musicians of Finland.*[20] The most recent publication is *Yrjö Kilpinen: Compositions*, a 1998 publication of the Finnish Music Information Society that includes a complete catalog of Kilpinen's works, both published and unpublished. With the exception of the catalog itself, all of the information contained in this book is provided in Finnish, Swedish, German, and English. A curriculum vitae of Kilpinen is included which clearly details Kilpinen's life and education. The book also contains an essay on Kilpinen's life and works by Sibelius Academy board member Gustav Djupsjöbacka. Much of this information is also available on the website of the Kilpinen Society of North America, www.kilpinen.org.

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[19] John Horton, *Scandinavian Music: A Short History* (London: Faber and Faber, 1963), 150-151.

[20] Ruth-Esther Hillila and Barbara Blanchard Hong, *Historical Dictionary of the Music and Musicians of Finland* (London: Greenwood Press, 1997), 174-176.

CHAPTER ONE

BIOGRAPHICAL INFORMATION

A Biographical Sketch of Yrjö Kilpinen

Yrjö Henrik Kilpinen was born to working-class parents in Helsinki, Finland on February 4, 1892. He was largely self-taught prior to entering the Helsinki Music Institute in 1908. While there, he studied theory and counterpoint under the guidance of Erik Furuhjelm, with whom he frequently returned to study through 1917.[1] Leaving Helsinki in 1910, he traveled to Vienna for a year to study counterpoint and presumably composition with composer Richard Heuberger,[2] a protégé of Brahms and biographer of Franz Schubert.[3] One source indicates that he also studied piano with Polish pianist Josef Hofman while in Vienna.[4] Kilpinen returned to study at the Helsinki Music Institute in 1911 before moving on to Berlin in 1913. He remained in Berlin through 1914 where he studied piano and harmony with Otto Taubman and

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[1] Tarja Taurula, ed., *Yrjö Kilpinen: Compositions* (Helsinki: Finnish Music Information Center, 1998), 392; and Erkki Salmenhaara, "Kilpinen, Yrjö (Henrik)," *The New Grove Dictionary of Music and Musicians*, 2nd ed., vol 13.

[2] Taurula, 392.

[3] Andrew Lamb, "Heuberger, Richard (Franz Joseph)," *The New Grove Dictionary of Music and Musicians*, 2nd ed., vol. 11.

[4] Taurula, 392.

counterpoint and composition with Russian composer Paul Juon.[5] Some of his songs received their first public performances following his return from Berlin. 1915 brought recital performances at the Helsinki Music Institute as well as a concert performance by the Helsinki Philharmonic Orchestra.[6] As his exposure grew in his homeland, his works garnered praise from critics such as Evert Katila, increasing his reputation as a distinguished young composer.[7]

In 1918, Kilpinen married accomplished pianist Margaret Alfthan, who served as an important musical collaborator and interpreter of his works. He began working as a music critic for the Finnish newspaper *Uusi Suomi* that same year. From 1918 to 1921, he turned his compositional energies toward setting Finnish poetry.[8] During this time he was also active as a piano teacher and accompanist.[9]

Kilpinen achieved several compositional benchmarks during the 1920s. Several of his songs received their German debut by soprano Alma Kuula in 1920 followed by the first concert devoted wholly to his music at Helsinki University in 1923, again by Kuula.[10] He began to explore the setting of German poetry in 1923

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[5] Robert H. Cowden, "Yrjö Kilpinen...neglected master of the Lied," *The NATS Bulletin* 24, no.4 (May 1968): 3.

[6] Taurula, 392.

[7] Salmenhaara.

[8] Taurula, 392.

[9] Cowden, 4.

[10] Taurula, 393.

with the composition of several Rilke *Lieder.* The young Kilpinen was awarded an annual state stipend or pension in 1925, which allowed him to focus almost completely on composing.[11] In 1928, he began a prolonged period of composing German *Lied,* initially setting the poetry of Christian Morgenstern and eventually composing nearly forty songs by Albert Sergel, including *Spielmannslieder, Op. 77* in 1934.[12] In the same year, he met and began an ongoing friendship and musical collaboration with well-known German opera and recital singer Gerhard Hüsch. This collaboration led to the first all-Kilpinen concert in Germany, which was sponsored by the *Verband Deutscher Tonkünstler* in Cologne in 1930. The successful concert was followed by an extensive concert tour by Hüsch, with Kilpinen himself as accompanist.[13]

Not only did Kilpinen's music find admirers in Germany, but England proved to be fertile soil for his art as well. The formation of the Kilpinen Society in London in 1935 coincided with a recording of many of his songs by the legendary producer Walter Legge.[14] This recording featured Hüsch, accompanied by Margaret Kilpinen. Kilpinen's acceptance in England now seems unexpected because of the rising

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[11] Cowden, 4.

[12] Taurula, 393.

[13] Einari Marvia, "Kilpinen—Master of Lied," in *Yrjö Kilpinen: Printed Compositions* (Helsinki: Edition Fazer, 1982), 23.

[14] Ibid.

political tensions in Europe and his increasing popularity within Germany's National Socialist movement.

Kilpinen was not forgotten in his homeland. Having achieved a substantial measure of fame abroad, he was granted a lifetime artist's pension by Finland in 1935, at the age of 43.[15] His later years were spent as an academician. He was elected to the newly created Finnish Academy in 1948 and held its first chair designated for distinguished composers.[16] One of his primary interests during this time was the campaign for the creation of music libraries.[17] In 1955, he was instrumental in the establishment of the Savonlinna Festival which was "intended to sponsor *Lieder* singing with master classes; by 1967, however, the event focused on opera, becoming the Savonlinna Opera Festival."[18] After forty years of influencing the musical life of his native Finland and Europe, he died in Helsinki on March 2, 1959.

By all accounts Kilpinen was unforgettable, as memorable as his music. Denby Richards in *The Music of Finland* takes note of his physical appearance,

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[15] Cowden, 4.

[16] Ibid.

[17] Gustav Djupsjöbacka, "Yrjö Kilpinen – Forgotten Master of Finnish Lied" trans. Andrew Bentley, in *Yrjö Kilpinen: Compositions,* ed. Tarja Taurula (Helsinki: Finnish Music Information Center, 1998), 429.

[18] Ruth-Esther Hillila and Barbara Blanchard Hong, *Historical Dictionary of the Music and Musicians of Finland* (London: Greenwood Press, 1997), 174.

describing him as "a ramrod, lion-maned, north Germanic Viking chieftain."[19] This physical description may seem at odds with the humorous and insightful man described by composer and critic Einari Marvia in an essay written on the occasion of his death.[20] His independent personality could be attributed, at least in part, to the fluid political climate in his beloved Finland. Finland had been under both Swedish and Russian control in the one hundred years prior to its independence in 1918.[21] Both cultures exerted significant influence on Finnish life during his early years. The years leading up to World War II saw rising German sentiment, likely a result of Russia's desire to increase its land holdings in the Baltic.

Kilpinen's individualism stirred strong feelings in those with whom he came in contact. He is said to have "aroused strong reactions, some favourable, others not."[22] Not unlike Schubert, he inspired strong friendships with those who shared his interests. His circle of friends included composer Moses Pergamet, Finnish baritones Helge Lindberg and Kim Borg, and his most ardent champion, Gerhard Hüsch.[23] Perhaps the most telling and concise description of Kilpinen available to us is offered by noted interpreter of Kilpinen *Lieder*, Kim Borg: "Kilpinen was an eager

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[19] Denby Richards, *The Music of Finland* (London: Hugh Evelyn, 1968), 11.

[20] Marvia, 28.

[21] George Buckbee, *Yrjö Kilpinen*, unpublished 2003, 4 & 5.

[22] Djupsjöbacka, 427.

[23] Ibid.

conversationalist, a fine debater, both lively and talkative, generally very friendly but able to take offence and be unpleasant. Naturally this won him enemies. He was as stubborn as anything."[24] This same stubbornness served him exceedingly well as a composer as he stood fast to his commitment to the solo song.

Although a prolific song composer, Kilpinen also pursued other genres. His output includes over fifty choral works and part songs, among them two vespers and one cantata. He also wrote over fifty instrumental works which include six piano sonatas, two piano suites, one sonata each for viola and cello, one suite for cello and piano, numerous small piano works, one orchestral waltz, and four military marches for wind symphony.[25]

One must only glance at a list of Kilpinen's works to understand that the song cycle, not just the song, was his primary choice of artistic expression. Like Wolf, the vast majority of the nearly eight hundred songs upon which his reputation rests are a parts of larger units. Unlike Wolf, however, Kilpinen set texts in three languages. Naturally, his preference seems to have been Finnish, though he was not always able to find texts by native poets that met his high artistic standards.[26] He was proficient in Finnish, Swedish, and German, writing with equal facility in all three languages.

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[24] Kim Borg, trans. Mike Vollar "Yrjö Kilpinen's Kantelar Songs," *Finnish Music Quarterly*, 1-2, (1985).

[25] Taurula, 209.

[26] Antero Kartunnen, "Kilpinen: Finland's Answer to the Lied Tradition," *Finnish Music Quarterly*, vol. 3 (1992), 11-16.

He also translated or supervised the translation of many of his songs into other languages, including English.[27] His mastery of Swedish is not surprising since it was the dominant language in the Finnish educational system until Finland's independence in 1917.[28] His knowledge of Swedish, a Germanic language, provided a gateway to German language proficiency, which was further developed by his study in Germany and Austria.

Kilpinen, like Wolf, chose to set large groups of poems by the same poet, drawing on only five poets in his twelve German song cycles.[29] These cycles are perhaps the best known of his 381 published songs. The use of German poetry provided Kilpinen with a textual vehicle that was widely recognized throughout Europe. Finnish, on the other hand, was rarely spoken outside of Finland and portions of Sweden.

Although Kilpinen achieved great success in his German cycles, his crowning achievement was his monumental setting of 64 poems from the *Kanteletar*. This collection of nationalistic lyric poetry is described as a sister-work to the Finnish national epic, the *Kalevala*.[30] Work on the *Kanteletar* songs began in 1946 and seems

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[27] Marvia, 26.

[28] *Encyclopedia of Language & Linguistics (Second Edition)*, s.v. "Finland: Language Situation," http://www.sciencedirect.com/science/article/B7T84-4M3C3K0-24R/2/7547b2e979e0f70879e2cd5ede6446cb (accessed May 26, 2009).

[29] There is a discrepancy in the number of published song cycles. Op. 95 *Lieder um eine kleine Stadt* is published in two volumes and is counted as two separate cycles in some sources.

[30] Djupsjöbacka, 433.

to signal a return to his Finnish roots.[31] The *Kalevala* is, in fact, a collection of folk poetry assembled and edited by Elias Lönnrot in the nineteenth century.[32] The grand nature of the poetry did not lend itself to the setting in the way Kilpinen would have wished. The *Kanteletar*, also compiled by Lönnrot, was a collection of more than 660 shorter lyric poems intended to be sung.[33] Both collections were, and indeed are, integral parts of Finnish national identity, and Kilpinen's immersion in the *Kanteletar* connects him to that identity in a significant way.

In some ways Kilpinen was a composer out of place. While his contemporaries experimented with thicker textures and sonorities, he chose to employ sparse textures and open chords. Richard Strauss and Mahler before him had departed from the traditional *Klavierlied* in favor of the *Orchesterlied.* Kilpinen was certainly capable of effective orchestration; he did, in fact, orchestrate nearly twenty of his songs.[34] One wonders if his devotion to the *Klavierlied* had something to do with the fact that his wife, Margaret, was an accomplished pianist. Strauss regularly tailored his vocal works to suit the abilities of his wife. A complete list of Kilpinen's published works can be seen in appendix I.

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[31] Taurula, 393.

[32] *Encyclopedia Brittanica Online*, s.v. "Kalevala," http://search.eb.com/eb/article-9044392 (accessed May 26, 2009).

[33] Keith Bosley, "The Kanteletar," Virtual Finland, http://www.finland.fi/netcomm/news/showarticle.asp?intNWSAID=27030 (accessed June 20, 2007).

[34] Taurula.

A Biographical Sketch of the poet Albert Sergel

The poet Albert Sergel was born in 1876 in the village of Peine in the Hanover Region of Germany and received his education in numerous universities throughout Germany.[35] Specializing in German history and ancient languages, he received a Doctorate of Philosophy from Rostock University in 1907 and began a career as a free-lance writer and editor beginning in 1908.[36] Between 1904 and 1926, he was active as a lyric poet and editor, writing at least ten collections of poetry.[37] His literary career was interrupted by his service as a company commander on the western front during World War I. In addition to his collections of poetry, he wrote an opera libretto, *Marienburg*, as well as *Hitler Frühling: 1933*, a collection of thirteen poems written to commemorate Hitler's rise to power and the installation of the *Reichstag* (parliament) on March 21, 1933.[38] Kilpinen set numerous texts by Sergel, including the cycle *Sommersegen* and several unpublished songs. German composer and educator Richard Trunk also set several songs to texts by Sergel. Sergel died in Berlin in 1946.

Like Kilpinen, Sergel seems to have been a poet out of context. The growing German Expressionist movement shunned nostalgia and pushed toward individual

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[35] Albert Sergel, "Albert Sergel," *Saat und Ernte: Die deutsche Lyrik unserer Tage,* ed. Albert Sergel, (Berlin and Leipzig: Deutsches Verlags Haus Bong & Co., 1924), 257.

[36] George Buckbee, "Albert Sergel," Kilpinen Society of North America, http://www.kilpinen.org/SERGEL,%20ALBERT-G.html (accessed September 30, 2004).

[37] *Deutsches Literatur-Lexikon*, s.v. "Sergel, Albert," by Wilhelm Kosch.

[38] George Buckbee, "Albert Sergel."

and societal improvement. His background in German history and ancient languages, on the other hand, led him to embrace the nostalgia of German Romanticism, placing much of his work at odds with the prevailing artistic perspective. The avoidance of modern poetic conventions could simply have been his attempt, either by choice or by force, to comply with the rising anti-modern sentiment in Germany during the rise of the National Socialist party. Although he embraced past poetic ideals he did not entirely shun the developments of his poetic contemporaries. Like Stefan George and Rilke, Sergel often followed a less restricted approach to poetic structure. The metrical patterns of *Spielmannslieder* are occasionally uneven and the rhyme schemes are not always what one might consider conventional.

The Nazi Question: Guilt by Association

As evidenced by his publishing activities and concert tours, Kilpinen experienced a great deal of success in Germany during the 1930s.[39] In fact, the overwhelming majority of his German songs, including *Spielmannslieder* (1934), were composed during the rule of the Nazi regime. This success is noteworthy when one considers that, as early as 1929, the National Socialist Party had already begun to restrict, or at least scrutinize, musical composition through its *Kampfbund für deutsche Kultur* (Combat League for German Culture).[40] Though Hitler had not yet

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[39] Djupsjöbacka, 429.

[40] Michael H. Kater, *The Twisted Muse: Musicians and Their Music in the Third Reich* (New York: Oxford University Press, 1997), 14.

risen to the Chancellorship, the Nazi propaganda machine was in full swing under the leadership of Joseph Goebbels beginning in 1925.[41] During the late 1920s and the 1930s, Kilpinen established important personal relationships and professional connections that would initially facilitate his success and ultimately taint his legacy.

These associations helped make Kilpinen's music available across much of Europe, but more importantly they introduced his music to the German people at a time when music by non-Germans was relatively rare. In an era when operas, symphonies, and other works had grown overwhelmingly immense and inaccessible to the masses, Kilpinen's music offered German concert goers something distinctly "Nordic." Austere and noble, simple yet not simplistic, it conformed to the ideals that were being propagated by the rising National Socialist Party.

Kilpinen's stylistic leanings arouse an intriguing question. Did Kilpinen write music to serve the Nazi propaganda machine, or was he simply fortunate that the Germanic musical ideal being put forth by the Nazi Party and German musical conservatives provided a natural audience for his considerable skill as a composer of German *Lied*? Gustav Djupsjöbacka, head of the Sibelius Academy, suggests that the latter is more likely.[42] If this is the case, the virtual disappearance of such a prolific and seemingly popular composer from the concert stage is all the more striking. Is

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[41] Ernst K. Bramsted, *Goebbels and National Socialist Propaganda: 1925-1945* (Lansing: Michigan State University Press, 1965), 18.

[42] Djupsjöbacka, 429.

Kilpinen's place in historical obscurity due to shifting musical taste or is there a more significant issue? One could easily deduce that Kilpinen's involvement with high profile Nazis contributed, in part, to his musical absence.

The political, economic, and cultural instability following World War I led to the rise of the Nazi Party.[43] With the Weimar Republic's guarded support of the rising avant-garde musical movement, the Nazi party seized the opportunity to pursue some of its political goals through musical means.[44] The experimental music of composers like Schoenberg, Hindemith, Berg and many others evoked strong reactions, some favourable, others not. For a culture so dependent on music to help define its national identity, this "new music" was an enigma at best and heresy at worst. Michael Meyer in his essay "Music on the Eve of the Third Reich" states it clearly:

> Although previous revolutions in music were known to have been assimilated into the mainstream and thus to have enriched the musical heritage, at this moment of acute social crisis the apparently disrespectful and disintegrating impulses of the avant-garde pointed in a little understood direction, and against established patterns of expression and standards of taste.[45]

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[43] Dietmar Petzina, "Problems in the Social and Economic Development of the Weimar Republic," trans. Irene Stumberger, in *Towards the Holocaust: The Social and Economic Collapse of the Weimar Republic,* ed. Michael N. Dobkowski and Isidor Walliman (Westport, Connecticut: Greenwood Press, 1983), 51, 39, 40.

[44] Michael Meyer, "Music on the Eve of the Third Reich," *Towards the Holocaust: The Social and Economic Collapse of the Weimar Republic,* 322-323.

[45] Meyer, 316.

Following Hitler's rise to power in 1933, the Nazi Party used its new authority to shape German culture to serve its purposes. The creation of the *Reichsmusikkammer* in November of 1933 facilitated this task and signaled the official start of the Third Reich's push for a distinctly "German" style of music.[46] Though no one was able to define German music with any certainty, this did not stop those in power from attempting to do so for the masses. Owing to the influence of Wagner on Hitler's ideology, it is logical to assume that this crusade against "new music" was based as much on race as on style. The influence of Mahler, coupled with the twelve-tone developments of Schoenberg, both Jews, created an easy target for the anti-modernist movement. Kilpinen's Nordic heritage made him racially acceptable to the Reich's leadership. With the *Lied* as his primary compositional genre and a generally conservative approach to harmonic experimentation and dissonance, Kilpinen secured a place at the heart of the German musical ideal.

Following the formation of the *Reichsmusikkammer* (RMK), all those involved in the music industry, whether performers, composers, or publishers, were required to join in order to continue their creative activities.[47] Ultimately, admittance to the RMK rested in the hands of Joseph Goebbels as head of the *Reichskulturkammer,* and although Kilpinen's membership in this organization is not documented, it is likely given his apparent level of success under the Nazi regime.

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[46] Kater, *The Twisted Muse,* 17.

[47] Ibid.

His close ties to influential German musicians and publishers of the day are more easily confirmed. These relationships both aided in the promotion of his music and contributed to his eventual obscurity. Djupsjöbacka suggests that Kilpinen was not a Nazi sympathizer but rather a composer who deeply appreciated the respect and admiration his music received in Germany. His relationships, however, create at a strong circumstantial link to the Nazi Party.

Famous opera and *Lied* singer Gerhard Hüsch served as Kilpinen's musical champion in much the same way that Michael Vogl had for Franz Schubert.[48] Hüsch, however, was active in Nazi party politics and organized an influential Nazi cell at the *Deutsche Oper Berlin* with his lover Rosalind von Schirach, sister of Hitler youth leader Baldur von Schirach.[49] Hüsch's performances at multiple party functions, including Hitler's birthday celebration on April 20, 1933, confirmed his deep-rooted Nazi connections.[50] Nevertheless, Hüsch maintained that he was neither a Nazi nor a Nazi sympathizer, but his public support of the party in addition to his numerous party-related activities secured his position on the post-war black list.[51]

Kilpinen was widely published throughout Germany beginning in 1923 with

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[48] Djupsjöbacka, 428.

[49] Kater, *The Twisted Muse,* 13.

[50] David Mood, "Verklärte Nacht: Denazifying Musicians Under American Control," *Music and Nazism: Art Under Tyranny, 1933-1945.* ed. Michael H. Kater and Albrecht Riethmüller (Laaber: Laaber-Verlag, 2003), 293.

[51] Mood, 293.

the issuing of his opp. 15 through 18 by *Breitkopf und Härtel*.[52] *Breitkopf und Härtel* published several of his instrumental works while *Bote und Bock* held the responsibility of publishing his German song cycles.[53] Though these publishers were not documented as Nazi puppet organizations, all of their musical activities of were monitored closely, and one must assume that Kilpinen's publishing activities were being carefully scrutinized.

Kilpinen also maintained relationships with at least three other well-known musicians. As a member of the Nazi RMK, he would have come into contact with numerous composers and musicians, none better known in Germany than Richard Strauss who had been appointed the first president of the RMK in November of 1933.[54] Though Strauss's relationship with Nazi Party leadership was often tumultuous, he remained a revered figure in the eyes of the German people. As previously mentioned, the 1934 invitation extended by Strauss for membership in the Permanent Council for the International Cooperation of Composers must have lent considerable validity to Kilpinen's stature in Germany.

Composer Paul Graener, now virtually unknown, was once a composer of some renown in Germany and served as the early head of the *Komponisten-*

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[52] George Buckbee, *Yrjö Kilpinen*, unpublished book 2003, 28.

[53] Taurula, 237.

[54] Kater, *The Twisted Muse*, 17.

Fachschaft, the composer's division of the RMK.[55] It is not known whether Graener and Kilpinen knew each other prior to the formation of the RMK but photos found in *Yrjö Kilpinen: Compositions* indicate that the two shared a friendship that extended beyond the bounds of the *Reichsmusikkammer*.[56] Their professional lives intersected at the 1936 Summer Olympic Games in Berlin. There Kilpinen, Graener, Italian composer Gian Francesco Malipiero, and others served on the judiciary panel that awarded German composer Werner Egk the Olympic gold medal for orchestral music.[57] Malipiero's fascist roots, Graener's Nazi membership, and Kilpinen's "reliably pro-Nazi" reputation prompted the speculation that the judging of this musical event was an "intra-fascist scheme."[58] Whether this information was revealed as a part of the post-war denazification process is not clear. If so, it would certainly help explain Kilpinen's disappearance from the musical scene.

The same photos that confirm Kilpinen's friendship with Graener also connect him to another prominent Nazi musician, cellist Paul Grümmer. Kilpinen's admiration for Grümmer is evident in his Op. 90 *Sonate für Violoncell und Klavier* which bears the inscription *"Meinem lieben Freund Paul Grümmer herzlichst*

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[55] Michael H. Kater, *Composers of the Nazi Era: Eight Portraits.* (New York: Oxford University Press, 2000) 13.

[56] Taurula, 399-400.

[57] Kater, *Composers of the Nazi Era,* 7, 13.

[58] Ibid,7.

gewidmet" ("Sincerely dedicated to my dear friend Paul Grümmer").[59] Grümmer was extremely active in the Nazi party, touring on behalf of the Propaganda Ministry and even dining as Hitler's guest at least once.[60] A friendship with one linked so closely to Hitler could easily have aroused post-war scrutiny in both Finland and the west.

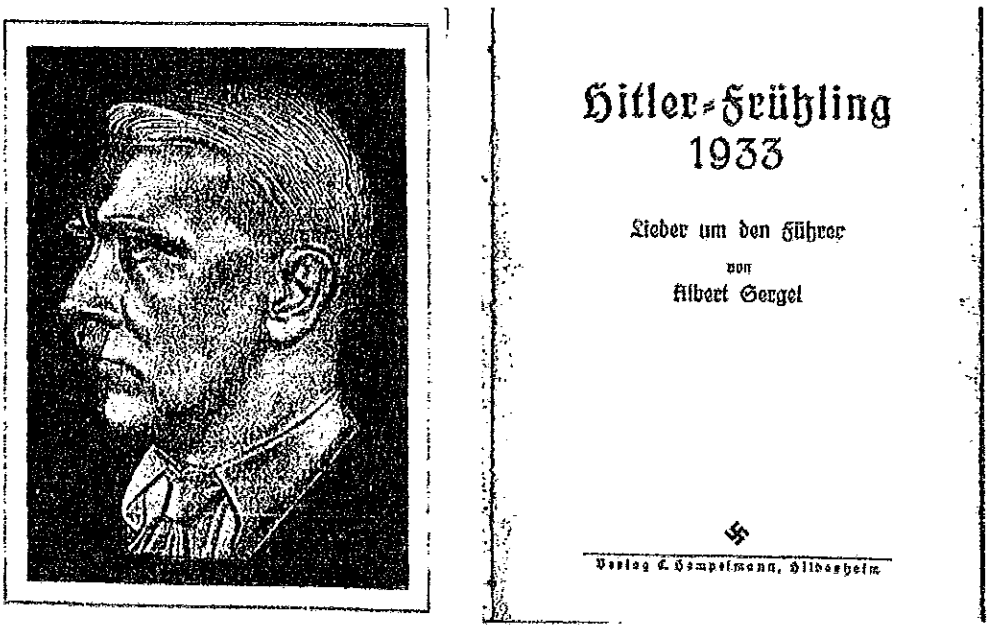
Although there is far less information available concerning Albert Sergel, there is, nonetheless, enough information to be quite incriminating. Like Kilpinen, he would have been compelled to operate under the watchful eye of the *Reichskulturkammer*. The most telling piece of evidence regarding his political affiliation is his collection of poetry written to commemorate Hitler's rise to power. Figure 1 shows the title page of *Hitler-Frühling: 1933* and the inside of the front cover. A sketch of Hitler in profile is featured opposite the title page and the characteristic Nazi Swastika is placed prominently with the publishing house, indicating that the collection was published by or at the very least sanctioned by the *Reichskulturkammer* and its corresponding chamber for literature.

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[59] *Taurula,* 237.

[60] Kater, *The Twisted Muse*, 71.

Figure 1 Title page and inside cover of *Hitler-Frühling, 1933*



Kilpinen is not the only composer to have set the poems of Sergel. Richard Trunk, a composer virtually unknown today, set ten children's poems by Sergel.[61] Trunk's songs were heavily influenced by those of Richard Strauss and garnered the attention of influential performers such as Lauritz Melchior and Heinrich Schlusnus. His loyalty to the Nazi party secured a commission to compose songs for the *Hitlerjugend* movement set to texts by leader Baldur von Schirach.[62] In addition to his work as a composer, Trunk—known to the Nazi Party faithful as an "old party fighter"—served as director of the *Rheinische Musikschule Köln* (Cologne) from

[61] Erik Levi, "Trunk, Richard," *The New Grove Dictionary of Music and Musicians*, 2nd ed., vol 25.

[62] Ibid.

1925 to 1934, and then as president of the *Akademie der Tonkunst* in Münich.[63] It is interesting to note that Gerhard Hüsch performed Germany's first all-Kilpinen recital in 1930 at Cologne's *Verband Deutscher Tonkünstler*, with Kilpinen himself accompanying.[64] Although no documentation exists, it seems logical that Kilpinen and Trunk could have met at that recital.

In the years that followed World War II, many German composers and performers associated with Hitler's *Reich* suffered the same musical exile that Jewish composers had endured during the war. Just as composers such as Korngold, Weill, and Schoenberg had been forced to emigrate in order to practice their craft, composers who had been closely associated with the Nazi Party or its various organizations now faced intense scrutiny both personally and professionally. It seems likely that Yrjö Kilpinen and Albert Sergel were swept away in the tide of denazification and anti-German sentiment that followed World War II.

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[63] Kater, *The Twisted Muse,* 153.

[64] Marvia, 23.

CHAPTER TWO

ANALYTICAL STUDY OF *SPIELMANNSLIEDER,* OPUS 77

General Style Characteristics of Kilpinen's *Lieder*

While large musical forms such as the symphony, opera, and concerto strengthened their claim to the artistic spotlight, Kilpinen focused on the intimacy of the *Lied*, resulting in the fusion of music and text into a single, inseparable unit, a symbiotic relationship in which each element draws life and meaning from the other. Renowned *Lied* interpreter Lotte Lehmann describes the artistic process this way:

> First, there was the poem. That gave the inspiration for the song. Like a frame, music encloses the word picture—and now comes your interpretation, breathing life into this work of art, welding words and music with equal feeling into one whole, so that the poet sings and the composer becomes poet and two arts are born anew as one.[65]

Lehmann's statement could have easily been made by Kilpinen. His obsession with setting the highest quality poetry has been noted by more than one scholar. Sergius Kagen states, "Kilpinen's choice of poetic material as well as his treatment of it seems to be well-nigh impeccable."[66] Antero Karttunen explains Kilpinen's use of non-Finnish poets:

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[65] Lotte Lehmann, *Eighteen Song Cycles: Studies In Their Interpretation* (New York: Praeger Publishers, 1972), 4.

[66] Kagen, 616.

> Kilpinen tried above all to write songs with Finnish words, but he was by no means always able to find works of his own artistic standard among those of his native poets. Driven by his literary instincts, he thus sought to overcome the linguistic barrier surrounding him by branching out into other languages, which finally provided the substance for his splendid achievements.[67]

Quality rather than nationality seems to have been Kilpinen's primary concern when selecting a text. The lengths to which Kilpinen went to select an appropriate text surely resulted in the extraordinary care with which he set each text. Kilpinen, like Wolf, set large numbers of works by a single poet. Just as Wolf absorbed the works of Goethe, Möricke, and Eichendorf, Kilpinen immersed himself in the works of Morgenstern and Sergel, as well as the poetry of the *Kanteletar*.

Kilpinen's approach to text setting was simple: "Speech transformed into song is so that it becomes not hazier but sharper."[68] For him, the text was preeminent. There was no point in setting a text if doing so obscured the meaning or hindered the understanding of the poem. As a result of his commitment to the text, he most often wrote in a declamatory style. Unlike Strauss and Mahler, Kilpinen avoided melismatic passages, allowing the natural word stress to determine the rhythm of the melody line. In this way, his songs more closely resemble those of Schubert, Schumann, and Wolf.

Kilpinen's attention to the meaning of the text and his adherence to the natural word stresses result in a naturally varied rhythmic and melodic palette. There is no

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[67] Karttunen, 11.

[68] Ibid.

sense of contrived rhythmic diversity in his songs, only that which results from the ebb and flow of the text. The melodies rarely extend beyond a tenth and are frequently built around the intervals of the perfect fourth and fifth. They are generally fluid and expressive, often serving to highlight specific moods or effects. Einari Marvia eloquently describes Kilpinen's melodies, saying that they "seem to flow spontaneously from the singer: they are always composed with due regard to the technical limitations of the voice. They are in the truest sense 'singable.'"[69]

Kilpinen approached harmony cautiously, selectively employing harmonic trends of the day while remaining rooted in the tradition of Schubert, Schumann, and Wolf. He confined himself primarily to diatonic and pentatonic scales, judiciously exploring chromaticism. He occasionally used the ecclesiastical modes and what is known as the Finnish pentachord, a variation on a pentatonic scale with similarities to the church modes.[70] This pentachord, frequently used in Finnish folk music, is comprised of D E F G A, occasionally extending upward to include B and C. The pentachord also has no presumed final pitch, as in the church modes.

Kilpinen frequently chose to omit or avoid the third scale degree from his harmonies. Some studies have indicated that this is the dominant feature of his songs; however he often chromatically altered the third or borrowed from other modes. The result of his fascination with the third is the tonal and modal ambiguity so often

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[69] Marvia, 27.

[70] James Hepokoski, s.v. "Sibelius, Jean," *The New Grove Dictionary of Music and Musicians*, 2nd ed.

present in his songs. He contributed to the tonal vagueness by avoiding or delaying the identification of a tonic pitch, passing through multiple key areas prior to any resolution.[71]

Kilpinen used harmony as an expressive tool with great effectiveness. Unexpected modulations support changes in textual character and contribute to the sense of tonal instability. His modulations are often abrupt, involving stepwise root movement, root relationships of a third, and even distant root relationships. Dissonance is not overly common in Kilpinen's songs, except in later opus numbers, and is often a by-product of the interaction between the vocal line and the accompaniment.[72]

Kilpinen's accompaniments vary greatly in character and content. Marvia states, "The piano parts are always very pianistic: often they are simple and easy to play, but equally often they make severe technical demands on the accompanist."[73] Unlike Strauss and Mahler, whose accompaniments were often full of dense chords and thick sonorities, Kilpinen conceived his accompaniments in a spacious, linear fashion. The linear motion of the piano is quite often more noticeable than the vertical elements that may be present in the accompaniment. The open chords so

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[71] Laurel Karen Hagerman, "A Study of the Stylistic Elements in Representative Songs of Yrjö Kilpinen" (D.M.A. dissertation, Indiana University, 1985), 15.

[72] Cowden, 4.

[73] Marvia, 27.

prevalent in his songs provide a transparent backdrop allowing other elements, such as his frequent use of pedal tones and *ostinati,* to step to the forefront. The *ostinati* often serve as unifying elements throughout a song or cycle. Also common in Kilpinen's songs is the use of parallel fourths, fifths, and octaves. They often accentuate the linear conception of work and frequently function as *ostinati*, non-harmonic tones, and motives. The sparse nature of Kilpinen's accompaniments should not be mistaken for elementary writing but rather a deliberate approach to harmony and musical effect.

Above all, Kilpinen was a communicator. His songs capture surrounding, mood, atmosphere, and emotion, providing the listener with striking musical vignettes.[74] He never allowed the text to take a back seat to the music, but married the two in order to communicate the text as effectively as possible. He viewed the voice and piano as equal partners in the communicative process much like Schumann, writing with a focused passion which resulted in songs of unique character and style. According to Hagerman, "Kilpinen always strove to reduce his music to the bare essentials, believing that unnecessary notes were a grave fault and weakened his music."[75] His tendency was to distill his musical ideas in order to reveal their very

[74] Kimball, 397.

[75] Hagerman, 13.

essence and to develop new ideas from the musical result.[76] All of these stylistic tendencies can be found in the songs of *Spielmannslieder, Op. 77.*

Introduction to *Spielmannslieder*

The compositional techniques employed in *Spielmannslieder, Op. 77* provide a clear representation of Kilpinen's overall style. The songs within the cycle feature many of the style characteristics previously mentioned including, but not limited to, sparse accompaniments, bold modulations, *ostinati,* and pedal tones. Because of the intimate nature of the song cycle and the increased use of large orchestral forms during the mid-twentieth century, one might be tempted to treat *Spielmannslieder* as a group of quaint songs from a long forgotten era. This approach will undoubtedly leave performer, pedagogue, and listener wanting. By focusing so intently on this intimate genre, Kilpinen revealed a strikingly individual compositional voice and left behind a wealth of rewarding *Lieder.*

With Kilpinen, many traditional tonal and expressive indicators serve only as hints. The key signature is the first example of this. Although a conventional key signature is used, it often hints at a pitch center rather than a specific mode or key, and many times that pitch center exists only briefly. For example, a key signature of two sharps may only indicate a primary pitch center of D or B, the expected F♯ and C♯

[76] George Buckbee, "Yrjö Kilpinen—The Morgenstern Period," *Finnish Music Quarterly,* no. 3, 1988, 24.

appearing rarely if ever. The omission of diatonic pitches contributes to the sense of modality and occasional tonal ambiguity common in Kilpinen's songs. Secondly, metronomic indications are almost always preceded by *etwa* (approximately). This practice is not surprising when one understands Kilpinen's desire for flexibility in order to suit both the performer and listener. Robert Cowden states that Kilpinen's idea of tempo involves the realization that "Tuesday's tempo is not always the same as Monday's tempo."[77] Other expressive indications, such as *schwermütig* (melancholy, depressed), are frequently more indicative of the character of the piece than the tempo, whereas the Italian indications provided seem to relate more directly to tempo than to the character of the work.

The Poetry of *Spielmannslieder*

Marjorie Boulton, in her book *The Anatomy of Poetry,* encourages the reader to investigate the subtleties of speech and language rather than the mechanics of poetic analysis.[78] Her approach provides the basis for the poetic discussion that follows. It is the intricacies and subtleties of speech and the subsequent effect that are to be the central focus of the discussion. Poetic issues such as meter, rhyme scheme, and structure will be addressed, but only when crucial to an understanding of the poem and the musical interpretation of a particular song. Instead, the meaning of the

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[77] Cowden, 4.

[78] Marjorie Boulton, *The Anatomy of Poetry* (London: Routledge & Kegan Paul Ltd, 1965), 17.

text and its emotional effect, as well as its effect on the musical setting will take center stage.

Kilpinen frequently chose texts that bear significant resemblance to those set in the great cycles by Schubert. This is certainly true of *Spielmannslieder.* Narrative and introspective, these eight poems display a wide variety of intense emotions, all the while maintaining a typical Germanic melancholy. Much like the narrator in Schubert's *Winterreise*, Sergel's *Spielmann* recounts the emotions, memories, hopes, and fears of the minstrel's life.

In the first song of the cycle, "Ihr ewigen Sterne," the minstrel observes the pathways of the stars and laments his ceaseless wanderings. He elaborates on his journey by providing an ominous and occasionally frightening description of the road he is compelled to travel ("Eingeschneite stille Felder"). The minstrel then takes a moment to think about the dance for which he will soon play. He describes the surroundings of a typical dance and prepares to search the audience to find a willing partner for an intimate encounter ("Spiel ich wo zum Tanze auf").

The dance begins ("Tanzlied"), and the young maidens are invited to take the floor to dance the night away. He then becomes introspective as he expresses his desire for true love and happiness ("Spielmannsehnen"). Sadly, he observes lovers around him and longs to experience the same personal connection. "Vor Tau und Tag" details the unfortunate ending of a brief love affair that bloomed at a dance. The tone of this poem is slightly different from that of the preceding songs and calls

into question whether the love affair involves the minstrel directly or strictly as an observer. He shows his sense of humor as he celebrates the women and wine that are readily available to him as a part of his profession ("Wenn der Wein nicht wär"). This humorous and flippant attitude toward women stands in stark contrast to his earlier desire for true love. The cycle concludes as he summarizes the successes and frustrations of his life and contemplates the moment when he is laid in his final resting place ("Ich sang mich durch das deutsche Land").

Performance analysis

No. 1: Ihr ewigen Sterne (You Eternal Stars)

Ihr ewigen Sterne wandert Jahr um Jahre	You eternal stars wander year after year
in ewigen Kreisen, ohne Rast und Ruh.	in eternal orbits, without rest and peace.
So geht mein Wandern einsam durch die Lande–	In this way I wander alone through the lands–
Wohin? Wozu?	Where? For What?[79]

The first song in the cycle supplies a great deal more information than simply an account of the wanderer's celestial surroundings. Sergel immediately displays his knowledge of literary history by employing a four-line structure with a shortened final line: a form that is similar, though not strictly so, to the Greek Sapphic stanza. This ancient Greek form was a four-line verse; the first three lines contained eleven syllables and the last line contained only five.[80]

A brief scanning of the poem reveals its structure and the tension resulting

Figure 2. Scanning of "Ihr ewigen Sterne"

Ĭhr ēwĭgĕn Stērnĕ wāndĕrt Jāhr ŭm Jāhr(ĕ)

ĭn ēwĭgĕn Kreīsĕn, ōhnĕ Rāst ŭnd Rūh(ĕ).

Sŏ gēht meĭn Wāndĕrn eĭnsăm dūrch diĕ Lāndĕ-

Wŏhīn? Wŏzū?

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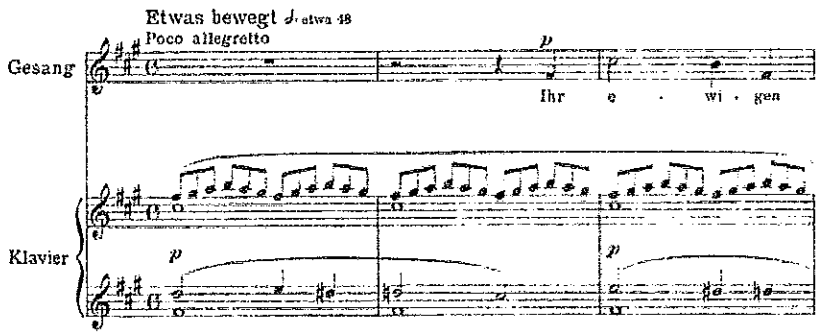
[79] Translated by the author.

[80] *Encyclopædia Britannica Online, Academic Edition,* s.v. "prosody," http://www.search.eb.com/eb/article-50859 (February 24, 2008).

from the catalectic[81] nature of the last line (figure 2). The shortened lines provide the poem with a faintly Sapphic quality. The generally consistent pentameter that exists in the first three lines of this single stanza poem is unexpectedly interrupted in the fourth and final line. This abrupt shift provides us not only with the emotional climax of the poem but also contributes to its Sapphic quality and gives one final indication of the minstrel's state of mind as he travels.

The overall character of the poem can be seen in two ways. First, and perhaps most obviously, there exist the thoughts of one who is resigned to his fate, an aimless life of lonely wanderings. Second, there is a miniscule kernel of hope hidden deep within the hopelessness. The questions "Where?" and "For what?" remain

Figure 3. "Ihr ewigen Sterne," mm. 1-3



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unanswered and as such imply that something more may lie in the minstrel's future.

The song begins with both hands of the piano accompaniment in the treble

[81] *Catalectic* simply refers to a poetic line which has been cut short resulting in an abbreviated metrical foot.

register, introducing the stars as characters, much as Schubert began "Die Forelle" with a musical depiction of a brook (figure 3). Entering in the bass register, the *Spielmann* addresses the stars as if they were intimate companions, evidenced by the use of the familiar pronoun "ihr." The placement of the accompaniment in a much higher register than the voice illustrates the great distance between the stars in the heavens and the minstrel on the earth, making the familiarity with which he speaks to them even more poignant. Sergel's use of the words "wandert" ("wander") and "ewigen" ("eternal") sets the stage for the seemingly aimless life of the *Spielmann*. He employs the word "ewigen" both to describe the very nature of the stars, and to describe the state of the stars within their orbits. The incessant rising and falling of the triplet *ostinato* in the uppermost voice of the accompaniment, a full two octaves above the singer, musically depicts the eternally wandering stars.

This cyclical pattern in the piano was at least partially inspired by Kilpinen's friendship with composer Paul Graener of the *Reichsmusikkammer*. The pattern finds its basis in the song "Das Ringlein brach entzwei. . . ," composed more than twenty years earlier by Graener (figure 4).

Sergel continues to elaborate on the confined environment of the stars. At first glance, the stars, like the minstrel, appear free from restrictions and constraints. However, with the words "Jahr um Jahre" and "ohne Rast und Ruh" the listener is reminded that even the stars are ensnared by the boundaries of time. Year after year

Figure 4. "Das Ringlein brach entzwei..." mm. 10-12



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they repeat the same mundane circuit through the sky. Sergel's use of alliteration with these two phrases draws attention to the boundaries of the stars and foreshadows those of the minstrel. As with the structure of the poem, Sergel draws upon antiquity to frame the concept of celestial motion. The concept of "fixed" and "wandering" stars has been seen in the works of astronomers for centuries: fixed stars referring to actual stars and wandering stars referring to visible planets. Greek astronomers, pre-Socratic through Aristotle observed that, from an earth-centered perspective, stars moved through the sky in a predictable pattern. The patterns vary from star to star but remain constant nonetheless.[82] While the *ostinato* illustrates the movement of the stars, the parallel pedal tones (F♯ and C♯) illustrate the limitations or boundaries of those very same orbits (figure 3).

The vocal line utilizes the same narrow span as the pedal tones and is supported by the *ostinato,* which also has a range of a perfect fourth. Though

[82] D. R. Dicks, *Early Greek Astronomy to Aristotle* (Ithaca, New York: Cornell University Press, 1970), 10-11, 60.

seemingly independent, the stars are bound by the parameters governing each individual circuit. The concept of polarity, or opposing forces, is characteristic of German poetry of the Romantic era, and here Sergel and Kilpinen illustrate it masterfully as we are forced to contend with the idea that freedom is balanced with restriction.[83]

The opening six measures also contain an inner voice concealed between the pedal tones and the *ostinato*. The pitches, D E D♯ D C♯, are introduced and then repeated, each subsequent entrance either offset or overlapping the previous one. This inner voice continues Kilpinen's musical representation of the paths of the stars. Along with the pedal tones, this figure stands in stark contrast to the brisk movement in the uppermost voice, reminding us that each star or planet follows a different path. Some orbits are strictly measured and precise; others are movable and seemingly inconsistent. The combination of the pedal tones, the uppermost voice of the piano, this inner voice, and the repetitive nature of the vocal line paint a picture of multiple orbits in the heavens.

As the second line of the poem comes to a close and the music approaches its first prominent cadence (measure 11), the music becomes slightly unsettled. The text, "in ewigen Kriesen, ohne Rast und Ruh," triggers an extension of the *ostinato* pattern beyond its previous range and the introduction of the leading tone (E♯), whose notable

[83] Ronald Gray, *The German Tradition in Literature: 1871-1945* (Cambridge, England: Cambridge University Press, 1965), 2.

Figure 5. "Ihr ewigen Sterne," mm. 10-13



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absence had given the song a decidedly modal feel (figure 5). The phrase concludes with a half cadence, third omitted, contributing to the sense of unrest. This musical restlessness brings the final words of the line to life, "...without rest and peace."

The third line of the poem signals a shift in focus as the minstrel begins to speak of his own circumstances, revealing that he is wandering as well. His description, hopeless and bleak, possesses a slightly darker tone than the previous lines of the poem. This poetic shift is again echoed by musical developments. Following a slight *ritard*, a *fermata* facilitates a tempo change which, coupled with a metric shift to $\frac{3}{4}$, emphasizes the change in focus in the text. The new time signature and tempo, *Langsam* $\text{♩} = \text{𝅗𝅥}$, contrasts sharply with the initial meter and tempo marking ($\text{𝅗𝅥} = \textit{etwa}$ 48). This shift augments the introspective and morose character of the text. Gone are the pedal tones and triplet *ostinato*; in their place is a plodding accompaniment supporting a slow, angular melody.

The minstrel wanders "alone through the land." These interminable wanderings carry with them a poignant question that the minstrel asks in the last line of the poem: "For what?" Because of the symmetrical nature of the first two lines, one might expect the same in the final lines of the poem. Instead, the Sapphic[84] quality of the poem is revealed and the tension is heightened by a deviation from the expected pentameter.

Kilpinen brings these final questions to the forefront by employing another metric shift at measure 16, resulting in a precisely written *ritard.* Without the change in meter, performers could easily move too quickly through these crucial final words, thus appearing frantic and desperate rather than resigned and questioning. It also provides for relatively precise moments of silence, again strengthening the uncertain nature of the text. The final question hangs in the air, unanswered. The leap from F♯ to B on the text "For what?" leads to a Phrygian cadence on C♯ with the upper voice moving upward by step and the lowest voice moving downward by half-step (figure 6). The absence of the third in the final chord highlights the emotional instability of the text.

Although the work is tonally unsettled, it is not necessarily tonally ambiguous. The work clearly focuses on two tonal areas, F♯ and C♯. The song is clearly in f♯ minor but with a final cadence on the dominant. The range of the melody is limited

[84] See pages 29 and 30 for the initial description.

Figure 6. "Ihr ewigen Sterne," mm. 14-19



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to a perfect fifth which also serves as the primary building block of the melody, providing a sense of tension expected in the tonic-dominant relationship. However, the final interval of a perfect fourth coupled with the natural form of the minor scale gives the work a particularly modal feel. The melody, broad and wavelike, contrasts the rapid motion of the uppermost voice of the piano. This contrast continues throughout the piece but is inverted at the tempo/meter change in measure 12, the roles being reversed as the piano becomes more static and the voice line moves steadily above it. The natural speech rhythms of the text as well as the meaning of the text directly determine the melodic rhythm. This rhythm is associated with the poetic meter but not strictly so, since poetic meter has no direct relationship to the meaning of the text.

Implications for Performance

Kilpinen supplies the indication, *etwas bewegt,* not merely as a standard tempo marking but rather as a crucial piece to the interpretive puzzle, as it provides far more assistance than does the Italian, *poco allegretto*. The translation of the German is a little agitated, stirring, trembling, lively, eventful, or turbulent. The wide variety of meaning provides the performer with many options with regard to interpretation.

Kilpinen allows for flexibility in setting the tempo (𝅗𝅥 = *etwa* 48), but there is a necessity of steadiness in order for all of the "orbits" to be effective individually and collectively. The pianist must play the triplets in the uppermost voice evenly and steadily. Conversely, the vocalist must be rhythmically accurate with regard to the dotted rhythms, avoiding any hint of the triplet figure in the accompaniment. The opposition of the vocal line and accompaniment is central to the concept of multiple luminary trajectories operating simultaneously.

The singer bears primary responsibility for setting the new tempo at measure 12. The *ritard* in the accompaniment at measure 10 hints at the tempo change to come; however, the *fermata* at measure 11 places the burden squarely on the shoulders of the singer. In establishing the new tempo the singer must take particular care not to rush the word "So," which would result in a tempo too fast to provide the requisite change in character and tone (figure 5). The singer also bears the responsibility for maintaining the newly established tempo by executing the triplet

figures, now present in the vocal line, with accuracy. The pianist must strive to maintain the character and tempo from measure 12 through the end of the piece. The *tenuto* markings over the dotted half notes seem to be cautionary, ensuring that the accompanist holds each chord for its full value and does not play too harshly.

The restrained dynamic level of the vocal line should never exceed *mezzo piano*, even in the *crescendi* written into the music. This limitation ensures that the singer does not push the voice in such a way as to distort the meaning of the text. The singer must be able to maneuver through the *primo passaggio* with ease. This should not be overly difficult, as the first leap takes the singer past the transitional point in the voice instead of passing stepwise through the *primo passaggio*. The singer may allow the voice to settle into a head voice dominant position with ample upward space to encourage easy singing. Once this default singing position is established, the singer should be able to operate with relative ease. It is important to keep in mind that if one intends to perform the entire cycle, this song is of crucial importance, as it sets the stage vocally for the entire work. The singer is provided with the opportunity to experiment with tone color at measure 11. Here, the third line of the poem takes a slightly darker tone as the minstrel begins to look at his own plight.

The text itself determines the rhythmic structure of the vocal line; the song can very nearly sing itself. The significant words have been skillfully placed to provide the performer with as much assistance as possible. Important words such as

"ewigen" or "ohne" are either placed on down beats or strongly accented off beats in order to draw attention to the word stress. The final word of the song, and perhaps the most important, does require an extra measure of sensitivity. The question, "Wozu?" completes an abbreviated poetic line and is sung on an unexpected pitch. Given the pitch center (F♯), one would expect the final pitch to be either F♯ or C♯; however, the melody finishes with a leap of a fourth to a B. The vocal line never resolves in the mind of the listener, thus truly emphasizing the final question, "For what?" These elements, together with the meter change at measure 16, demand that the singer approach this final word with care. The listener should be left wanting, searching. There should be a sense that the story is incomplete.

No. 2: Eingeschneite stille Felder (Snow-covered, silent fields)

Eingeschneite stille Felder	Snow-covered, silent fields
dehnen sich um meinen Weg.	stretch from my path.
Unter meinen Nägelschuhen	Under my spiked shoes
knirscht der eisbezogene Steg.	the ice covered trail crunches.
Winterblanke Sterne stehen	Bright winter stars stand
stumm in ihrer kalten Höh,	silently in their cold heights,
brummt der Wind mir in die Ohren:	the wind growls in my ears:
Winterkälte, Winterweh.	winter's cold, winter's pain.
Droben starren dunkle Wälder,	Dark forests tower above,
in der Luft ein Rabenschrei.	in the air a raven's shriek.
Und ich wander wegverloren,	And I wander lost,
heimatlos und vogelfrei...	homeless and shunned...

"Eingeschneite stille Felder" continues the pessimistic outlook set forth by the final words of "Ihr ewigen Sterne". The two songs utilize the same key signature, the second taking the C♯ from the final cadence of "Ihr ewigen Sterne" as its initial tonal center. This tonal relationship reinforces the textual, emotional connection. The link is further strengthened by the absence of an introduction, along with Kilpinen's choice to begin the song with octave C♯s in the voice and the accompaniment. The initial presentation, with both hands of the piano in bass register, stands in stark contrast to the higher, heavenly placement of the previous song (figure 7).

The tone of "Eingeschneite stille Felder" takes a bleaker, more ominous turn due, in part, to an added element in the poem. The previous poem contains visual and

emotional elements, offering a physical description of the minstrel's surroundings in such a way as to create a picture in the mind of the listener while commenting on the minstrel's state of mind; "Eingeschneite stille Felder" adds an aural element that reiterates the desolate outlook of the minstrel. Each of the three stanzas contains a "sound image" depicted by the use of onomatopoetic language. Kilpinen allowed this poetic device to direct his compositional process resulting in remarkable textual clarity.

Figure 7. "Eingeschneite stille Felder," mm. 1-4



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The first stanza redirects the minstrel's gaze, pulling it from the sky and focusing it on the frozen wasteland that lies before him. The listener and performers are immediately drawn back to earth with the minstrel by the slow, static, stepwise motion of the accompaniment as well as the shift to the register of the piano. Kilpinen uses the stepwise motion to build a series of chords and clusters which propel the harmony from downbeat to downbeat. The descending motion results in a

series of descending thirds on the downbeat of each measure, C♯ A F♯ (figure 7). The fourth measure, however, avoids the expected D chord, replacing it with a half-diminished B chord (D omitted), preparing the work for a new tonal center.

The cadence at measure 4, like the harmonic progression of the first four measures, utilizes a third relationship culminating in an E7 chord, a minor third above the initial tonal center of C♯. The use of a complete E7 chord seems to tonicize A; however, Kilpinen delays its resolution, eventually reaching a tonal center of E in measure 9.

Sergel's poem describes the snowy, barren landscape before introducing the first of three sound images. The word "knirscht" appears in measure 7 in combination with a brief meter change from $\frac{6}{4}$ to $\frac{9}{4}$. Kilpinen effectively illustrates the crunching of the icy path with the use of syncopation, emphasizing the onomatopoetic nature of the word "knirscht."

The second stanza begins using the newly established tonal center of E. The melodic contour is more angular than that of the first stanza, reflecting the minstrel's increased agitation. Another brief meter change coincides with the climactic moment: measures 11 and 12 shift from $\frac{6}{4}$ to $\frac{9}{4}$ and back as the melody line ascends to the word "Höh." The ascension, with a corresponding crescendo, is followed by Sergel's second use of onomatopoeia (figure 8). The word "brummt" is emphasized not only by the use of syncopation but also by an abrupt dynamic shift from *forte* to

Figure 8

Onomatopoetic Language

Stanza 1	knirscht	crunches
Stanza 2	brummt der Wind	The wind growls
Stanza 3	ein Rabenschrei	a raven's shriek

mezzo piano. Kilpinen also sets the word "brummt" a perfect fourth below the previous "Höh," and with it begins a five measure ascension that seems to imitate the winter wind as it assails the minstrel.

The tension that accompanies this five measure passage (mm. 13-17) is fueled by multiple events in the accompaniment, the first of which is the introduction of a brief non-harmonic element. In measure 12, octave pedal tones, on F♯ and then F ♮, appear in the left hand and remain for four measures. This abrupt cessation of motion in the left hand increases the intensity of the song, coinciding with denser chords in the right hand and a sudden rhythmic change at measures 15 and 16. The slow-moving accompaniment temporarily gives way to faster, ascending thirds followed by a triplet passage ascending chromatically. In addition, the right hand ventures into the treble clef for the first time at measure 15 culminating in a furious *accelerando* in measure 17 (figure 9). As the musical elements converge, a poignant cry is expressed by the minstrel; the words "Winterkälte, Winterweh" offer the first glimpse of any physical affliction suffered by the minstrel.

Figure 9. "Eingeschneite stille Felder," mm. 13-19



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A brief *ritard* at the end of measure 16 amplifies the unrelenting intensity of the text and propels the minstrel toward an otherworldly encounter. As if in a poem by Edgar Allen Poe, the shriek of a raven tears through the dark forest. There is something both terrifying and liberating about the climax at "Rabenschrei"; a sense of flight occurs as a result of the leap from C♯ to F♯ and the accompanying crescendo. Kilpinen's stirring setting clearly evokes the cry of the raven.

The raven evokes numerous images, very few of them positive. This omnivorous creature is most often seen as a scavenger, a foreboding figure inexorably linked with death. Historically, the raven has been closely linked to wolves, feeding

off of the carnage that accompanies them. In addition, Germanic folk-lore describes crows and ravens as the familiars of witches. Each year, on April 30 (*Walpurgisnacht*) witches would transform into these birds and fly to their gathering place for the great witches' sabbath.[85]

The minstrel is brought back to his senses in measure 23 as octave C♯s in the bass clef, made more noticeable by the brief stay of the left hand in the treble clef in measure 22, recall the opening statement of the song in which the voice and piano enter simultaneously on octave C♯s. This provides the minstrel with an emotional connection to the raven as the poem concludes. The final word of the poem, "vogelfrei" is rhymed with the aforementioned "Rabenschrei." Though literally translated "free as a bird," the accepted translation of "vogelfrei" is "shunned." Though the minstrel, like the raven, is free to go wherever he desires, he is condemned to a life of loneliness and sorrow, surrounded by death and other scavengers of society.

"Eingeschneite stille Felder" possesses several unifying elements that create musical and psychological links with other songs in the cycle as well as the cycle as a whole. The rhythmic figure ♩. ♪ ♩ and the stepwise motion associated with it provide a sense of motivic continuity, appearing first in the vocal line in measure 4 and recurring in measures 7, 11, and 14. These first four appearances of the figure are

[85] Sara Morgan Black, "The Raven," http//:www.druidry.org/obod/lore/animal/raven.html (accessed January 5, 2007).

coupled with ascending, stepwise motion. Measures 15 and 16 utilize the same rhythmic pattern but with descending, stepwise motion, and, beginning at measure 18, the rhythmic motive makes several more appearances with an increasingly disjunct melodic contour. Though exact recurrences of the figure are rare in the remainder of the cycle, similar rhythmic figures occur in the third, fourth, sixth, and eighth songs of the cycle.

Another unifying element is the rhythmic figure 𝅗𝅥 ♩ 𝅗𝅥 ♩ introduced by the voice in the first measure. The figure establishes and then reinforces the hopeless outlook of the minstrel, serving as the cornerstone upon which measures 1 through 14 are built. After a brief departure from the figure at measure 15, it returns in measure 18 in the piano part, again playing a foundational role. The figure does finally disappear at measure 25, but not before it has led the piano part back to its original plodding rhythm.

One final motive, the deliberate rhythmic acceleration occuring in measures 15 through 17, serves as a unifying element, this time for the cycle as a whole. This rhythmic *crescendo* culminates in an ascending triplet figure in measure 17. Rhythmically, the triplet figure is reminiscent of the dominant rhythmic figure of "Ihr ewigen Sterne"; this same triplet figure is used frequently throughout the cycle and serves as a brief reminder, psychologically pulling the listener through the cycle.

As with "Ihr ewigen Sterne," the tempo and expressive indications provide

much more than mere tempo suggestions. The initial *Gehend, schwermütig* indicates a walking tempo with a melancholy frame of mind. A more precise concept of the tempo, as much as that is possible in Kilpinen's works, is provided by ♩ = *etwa* 84. One might argue that Kilpinen was more precise with his emotional instruction than he was with his musical instruction.

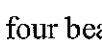
Implications for Performance

One significant challenge for performers of this song is the necessity of balancing vocal color and vocal "carry," or the ability to cut through the accompaniment and be heard during performance; this is particularly evident on the initial entrance. The ominous text along with the expressive markings would indicate a slightly dark vocal color. The performers must be aware of the challenge this poses with regard to balance since the piano is playing in the same octave as the singer.

Another challenge is the temptation to sing the half-quarter rhythm as either a march or waltz. Although no phrase markings are given in the vocal line, it would seem that either approach is too energetic given the gloomy nature of the text. In addition, overemphasizing the half-quarter rhythm diminishes the effectiveness of the syncopated entrance on the word "knirscht" or "crunch." The syncopated entrance, the onomatopoetic nature of the word, and the subsequent dotted rhythm provide a brief bit of word painting. Dynamic contrast is not so much a challenge as a necessity throughout the piece. Kilpinen provides specific dynamic directions and adherence to

his wishes is sure to reward all involved. This is not to say that the performers have no freedom with regard to dynamic development, but they should operate within the dynamic framework provided by Kilpinen.

Although the next poetic stanza is marked by rising intensity, the text should still be delivered in a *legato* manner, allowing the disjunct nature of the melody to guide the rising tension. As the *tessitura* shifts upward, the performer is forced to effectively guide the voice through the *primo passaggio*. The ascending pitches in mm. 11 and 12 ("in ihrer kalten Höh") are likely to contribute to a more open "œ" on the word "Höh" rather than the closed vowel "ø." This will be more or less challenging, depending on the voice, as the pitch on "Höh"(D) sits just below or very near the *secondo passaggio*. If performed by a bass-baritone or bass, the pitch may even be positioned squarely in the middle of the *passaggio*.

One last note regarding the word "Höh": the duration of the note is written as four beats (). The performer must take note that Kilpinen has indicated a *tenuto* on the quarter note to ensure that the duration of the note is observed exactly. By observing the proper length of the word "Höh," the performer emphasizes the rest and syncopated rhythm on the word "brummt"("growl"). The singer can further demonstrate the onomatopoetic nature of the word "brummt" by emphasizing the rolled "r." "Brummt" begins a five-measure ascending passage which is accompanied by a steady but rapid *crescendo* and an accelerating tempo. This

passage could easily be sung less *legato* and with a more agitated attitude. Again, responsibility lies with the singer to bring out the text on the words "Winterkälte, Winterweh." The idea of the piercing cold and pain of winter is critical to the understanding of this poem. The performer must take special care to continue the *crescendo* through the word "Winterweh" as the pitch descends from F to D. The accompanist calls attention to the wind, cold, and pain of winter with the ascending triplet pattern that begins with an *accelerando* and ends with a *ritard*, returning the piece to its original tempo.

Even so, the final stanza maintains a more agitated character as indicated by the expressive marking (*agitato)*. The performer could infer that Kilpinen intended a slightly accented delivery. Although this is certainly possible, an overly detached production could make it difficult to maintain the dynamic level Kilpinen demands. The performer should also not neglect facial expression and shifts in vocal color as ways to accomplish an agitated state of mind.

Managing dynamic level continues to be crucial at this point in the piece. Beginning with the word "droben," Kilpinen requires dynamic levels ranging from forte to fortissimo (mm. 18-23). The singer must manage subtle register changes in the midst of a *crescendo* which culminates on the word "Rabenschrei." This is yet another example of the effectiveness of onomatopoeia and Kilpinen's sensitivity to it. The raven's shriek is sung on the highest pitch of the song, thus creating a natural

climax. The performer can provide an exclamation point by rolling the initial "r" as well as the "r" that occurs later in the word. The final phrase (mm. 24-29) stands in stark contrast to the previous phrase. The dynamic level is reduced considerably; however, the challenge of managing the register shifts remains. Multiple octave leaps as well as leaps of fourths and fifths challenge the performer to maintain a steady dynamic landscape. The final few words "heimatlos und vogelfrei" should be delivered with a pang of despair, hollow and hopeless. The forlorn emotional state of the minstrel could be easily and effectively communicated with the judicious use of straight-tone singing. Although there is some disagreement by pedagogues on the use of straight-tone singing, it has long been a useful and effective communicative tool particularly in *Lied* singing.

No. 3: Spiel ich wo zum Tanze auf (When I Play for a Dance)

Spiel ich wo zum Tanze auf,	When I play for a dance
laß ich meine Blikke schweifen,	I let my eyes roam,
wenn die Hände weich in Moll	while my hands softly play
flüsternde Akkorde greifen.	whispering chords in minor.
Manches Dirnlein wird verzagt,	Many a young girl despairs,
schlägt verschämt die Augen nieder,	and looks away bashfully,
und das junge Herzchen klopft	while her young heart beats
schneller unterm rotten Mieder.	more quickly under her red bodice.
Ladet dann der Sternenglanz	Then the glistening stars invite
nächtlich zu verschwieg'nem Kosen,	to nightly, hushed caresses
ist die schönste Dirne mein	the prettiest girl is mine
hinter Dorn und Hekkenrosen.	behind thorn and rose bushes.

"Spiel ich wo zum Tanze auf" provides a glimpse of the minstrel's public persona and gives insight into his thoughts as he performs. With a character strikingly different from that of the previous songs, the minstrel displays a sense of confidence, whether genuine or artificial, heretofore unseen. The text possesses a slightly predatory quality as the minstrel searches the audience for a willing partner. Gone is the melancholy wanderer, leaving behind an egocentric personality eager for an encounter with the opposite sex. Sergel's vivid descriptions of both the setting and the minstrel's change in mood are unmistakably illustrated by Kilpinen's music.

Two musical elements dominate "Spiel ich wo zum Tanze auf." The first is its lack of tonal stability. Kilpinen firmly establishes the initial key of B minor; however, the song is most often transitory in nature, passing through multiple keys

before returning to B. The second dominant element is the constant sense of rhythm. Kilpinen grounds the work with a rhythmic *ostinato* that serves as a foundation for the song. The rhythmic figure, introduced in the first measure by the piano, also

Figure 10 "Spiel ich wo zum Tanze auf," mm. 1-3



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serves as the primary rhythm of the vocal part (figure 10). The dotted rhythm, forceful and confident, provides information about both the setting and the minstrel; it announces the minstrel as one in control of his own destiny and establishes a reckless character that indicates that the place where he is performing is not the most refined.

Kilpinen establishes the key of B minor with the immediate introduction of A♯ (leading tone) and a clear cadence in B minor at measure 6. However, the key center of B minor is fleeting as the music takes a cue from the remaining lines of the stanza. D major is briefly established in measure 7 but becomes tonally unstable following the text "flüsternde Akkorde greifen" (measure 11).

The modal destabilization is caused by the alternation of major and minor triads; first D major followed by D minor, then F major and F minor, A♭ major and A♭ minor, and finally E♭ major and E♭ minor (figure 11). With the first two pairs of

Figure 11 "Spiel ich wo zum Tanze auf," mm. 8-14



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chords, each major and minor triad is held through the entire measure. The harmonic rhythm shifts at measure 14, however, as the A♭ major chord is sounded on beat one and the A♭ minor chord is played immediately on beats two and three. The same harmonic rhythm is repeated in measure 15 this time with E♭ as the root of the chords. The alternation of modes illustrates the young girl's eyes, shifting uneasily to avoid the gaze of the minstrel. Kilpinen's compression of the harmonic rhythm in measures

14 and 15 anticipates the maiden's quickening heartbeat. Following the modal manipulation, the piece briefly establishes B♭ as a key center (measure 19) before becoming transient once again.

The text of the second stanza presents two possible interpretations. The word "Dirnlein" ("Dirne" later in the poem) once simply referred to a girl, perhaps a farm girl; however, as the meaning of the word evolved, it took on the meaning of wench, hussy, and eventually prostitute by Sergel's time. Sergel's intent may very well have been a more modest interpretation; however, given the word's meaning during Sergel's life, an additional interpretation is possible.[86]

The range in the treble clef of the piano part extends rapidly at measure 16. As the text refers to the young girl's quickening heartbeat, "und das junge Herzchen klopft schneller unterm roten Mieder," the pitches in the piano ascend while maintaining the rhythmic *ostinato* (figure 12). These two measures are repeated exactly as the minstrel draws attention to the girl's red bodice. Initially, the ascension extends upward to G6 but eventually reaches G♯6 at measure 20 following the end of the stanza. Although the extended range appears to occur rapidly, it is actually the culmination of an ascension that begins at the beginning of the song and gradually reaches its peak at measure 20 before retreating again in preparation for ascension.

[86] The evolution of the word "Dirne" was traced chronologically by looking the word up in various dictionaries spanning over one hundred years. *Heath's New German and English Dictionary* (1936, 1939) and *Deutsches Wörterbuch von Jacob Grimm und Wilhelm Grimm* (1978) were particularly helpful.

Figure 12 "Spiel ich wo zum Tanze auf," mm. 15-17



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The extended range seems to be linked directly to the excitement or apprehension of the young girl as well as to the anticipation of the minstrel.

The final stanza begins with the romantic imagery of a starlit night. There is a certain attitude of conquest on the part of the minstrel as he proclaims "ist die schönste Dirne mein." This triumphant moment in the mind of the minstrel is emphasized by rhythmic changes in the vocal line. The persistent dotted rhythm, present in the vocal line since the beginning of the song, gives way to quarter notes at measure 26. The quarter notes begin a period in which Kilpinen displaces and manipulates the strong beats of each measure, first by anticipating the downbeat of measure 28, then by delaying the arrival of the downbeat of measure 31 (figure 13). The voice part remains unsettled through measure 34; with the longer note values rising and falling in opposition to the *ostinato* in the piano part. The dotted rhythm of the piano and the expansive rhythm of the vocal part seem to represent the

anticipation of the coming rendezvous from different perspectives: both the minstrel and the maiden.

Figure 13 "Spiel ich wo zum Tanze auf," mm. 25-31

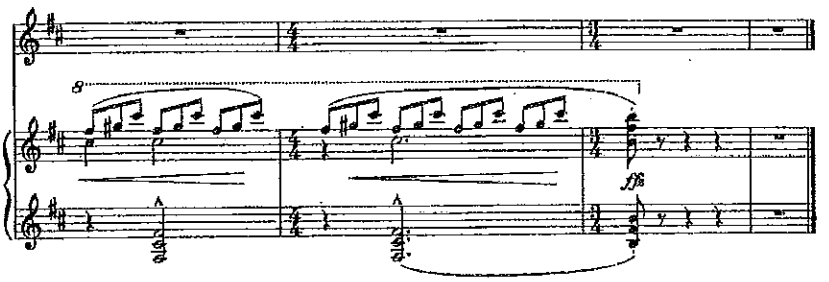


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The coming encounter seems somewhat less than respectable. If this encounter were truly romantic, one would expect the pair to retire to a comfortable spot beneath a linden tree rather than hiding behind roses and thorns. Although he has found an object of either affection or conquest, the affair must be conducted in an uncomfortable setting. In addition, Kilpinen sets the words "Dorn" and "Hekken" on high E and high F♯ successively drawing attention to the location of the impending tryst.

The unsettled sensation of the vocal line caused by the manipulated stressed beats continues until measure 35 where a dotted half note is held by the voice for the duration of the measure. This held note in conjunction with the same rhythm in measure 36 creates a strong sense of completion. Following these final notes in the voice part, the rhythmic *ostinato* ceases in measure 38, as though the minstrel's chase has now come to a close. Though the figure essentially stops in the vocal line at measure 25, it has persists throughout the piano part. The third beat of measure 38 brings a return of the familiar triplet rhythm used in the first two songs. Here they provide momentum, driving to the end of the song, where the careful notation of five beats of rest create a sense of incompletion and compel the performers to continue to the next song (figure 14).

Figure 14. "Spiel ich wo zum Tanze auf," mm. 39-42



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Implications for Performance

Rhythmic accuracy is of crucial importance in this song. The shift between dotted rhythms and triplets should be clearly heard throughout and the rhythmic intensity maintained without rushing. Perhaps the most pressing need for rhythmic accuracy is in measures 41 and 42 (figure 14). The final rests of the song should be precisely observed, creating a link to the following song by maintaining the rhythmic pulse.

Kilpinen's dynamic markings require great sensitivity by both performers. The initial dynamic markings for both pianist and vocalist are *mezzo piano*, as if the minstrel is addressing an individual or group yet does not want to be overheard, much like an operatic aside. Kilpinen frequently allows the text and melodic contour to guide the dynamic level; however, because of the frequent leaps of a fifth or more, maintaining dynamic integrity is sometimes difficult. These large leaps, seen primarily in the first two stanzas, require the singer to use great care and control while shifting registers. The large leaps are less prevalent in the final stanza, allowing for louder dynamic levels which are more easily controlled.

Although the range of "Spiel ich wo zum Tanze auf" (a ninth, E♭ to F♯) is relatively wide, the tessitura is such that the vocalist should be able to establish the voice in a high stable position making the high E and high F♯ easily accessible. These climactic pitches will, of course, be approached somewhat differently depending on the voice. For the first F♯ ("schönste," measure 27), a heavier voice may very well

require modification of the vowel to a more open œ, whereas a tenor or light lyric baritone my find it much easier to sing the more closed vowel (ø). The critical ingredient to execution of the E that follows ("Dorn," m. 30) is a freely formed "open o" mouth position and relaxed tongue. A tense tongue will be likely to anticipate the "r" in the word thus closing the space prematurely. Anticipation of the consonant can be avoided altogether by simply omitting the letter and singing "Do(r)n." The final F♯ ("Hekken," m. 33) is held for three beats and requires ample space in the oropharynx to achieve the required dynamic level. It may be possible for tenors and lighter baritones to close the vowel slightly in order to manage the *passaggio* as long as doing so does not prevent a full *fortissimo*.

No. 4: Tanzlied (Danze Song)

Nun wind um deine Stirne	Now wind around your brow
den vollen Rosenkranz!	a full garland of roses!
Nun schürz dich, blanke Dirne,	Now tuck up your apron, fair girl,
und komm mit mir zum Tanz!	and come with me to dance!
Der Mond grüßt durch die Zweige,	The moon greets (us) through the branches,
die Linde schauert sacht;	the linden tree shudders softly;
da singt und klingt die Geige	then sings and sounds the fiddle
hell jauchzend durch die Nacht.	brightly rejoicing through the night.
Da springen wir den Reihen	We dance the round dance
in lustigtollem Schritt:	with mad, happy steps:
es hüpft vor Lust uns zweien	we jump for joy, both of us
das Herz im Takte mit.	our hearts beat in time with the music.

Lively and celebratory, "Tanzlied" shows the minstrel joyfully participating in the revelry surrounding him. A touch of irony characterizes the first verse as the minstrel invites a young girl to dance. He bids the maiden to crown herself with a garland of roses, briefly calling to mind the secluded location of his planned encounter, as described in the last line of the previous song ("the prettiest girl is mine behind thorn and rose bushes"). The minstrel then invites the girl to secure her apron and join the dancing. The second stanza provides a picturesque and romantic image of a moonlit night spent beneath the branches of a Linden tree and the auditory image of a fiddle being joyfully played. The third stanza evokes the two lovers as they dance with the other patrons, reveling in their passion for one another.

The stanzaic form of the poem is similar to the second and third songs of the cycle and clearly influenced Kilpinen's sectional, through-composed form. Variations in poetic meter and rhythm guide Kilpinen's musical choices as well, compelling him to utilize rhythms and variable phrase lengths to accommodate the poem. This variation draws attention to the particularly vivid images in the text.

Figure 15. "Tanzlied," mm. 1-5



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The tempo indication, *Ländlich* (rural, rustic), hints at the dance that served as Kilpinen's inspiration and contributes to its carefree character. The *Ländler*, or simply "Tanz" as it is known in some regions, was a popular dance throughout Germanic lands before dance forms such as the Waltz and Mazurka gained in popularity.[87] The title of the song, "Tanzlied," clearly refers to the dance whose festive mood is reinforced by Kilpinen's varied articulation in the piano part and the dotted rhythms of the melody.

[87] Mosco Carner, s.v. "Ländler," *The New Grove Dictionary of Music and Musicians*, 2nd ed.

Kilpinen immediately establishes the jovial, free-spirited character of the dance with specific articulatory markings in the piano part and an energetic melodic line. From measure 1 to measure 10, the first beat of each measure is to be played marcato; the second, accented; and the third, staccato. One can quickly visualize a tavern full of patrons, beer mugs raised, subliminally compelled to sway in time to the music.

The first section, clearly in B♭ major, details the minstrel's invitation to dance. The piano part begins in a low register with the right hand repeatedly venturing into the treble, arriving there decisively in measure 11. The minstrel invites the young maiden to secure her apron and join the celebration, "Nun schürz dich, blanke Dirne, und komm mit mir zum Tanz!" prompting an intriguing word analysis that provides insight into the minstrel's motives. The word "schürz," the imperative form of the verb *schürzen*, means to tie up; the noun *Schürz* means apron. In this instance the word seems to carry both meanings. Also related to the word "schürz," the word *Schürzenjäger*, literally apron hunter, describes the well-known skirt chaser. The invitation concludes with a mild compliment, as the minstrel addresses the girl as "blanke Dirne," a textual reference to the third song, here prompting a key change at measure 11.

Kilpinen moves away from B♭ major as the second section begins (figure 16, m. 11), as the minstrel's focus is drawn to the moonlit night and the waiting linden

Figure 16. "Tanzlied," mm. 11-14



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tree, a particularly poignant poetic choice given the hidden rendezvous suggested in the previous song. Skillfully utilizing secondary dominants, a chromatically altered mediant, and finally an enharmonic respelling of a dominant chord, he eventually settles in B major at measure 15. The tempo quickens (*etwas bewegter, leicht*) in the middle section; the heavily accented quarter-note chords of the first section are replaced by lightly articulated eighth notes traveling in seconds and thirds, suggesting the lightly shuddering branches of the linden. The text is sensual, as if the linden itself expectantly awaits the tender caress of a lover. The character of the vocal line becomes more intense, although restrained, as a result of the new tempo and articulation. Coupled with the new, softer dynamic level, this provides a sense of anticipation and excitement.

With the key of B major firmly established (measure 15), the middle section grows broader at the mention of the violin. The light articulation and the parallel thirds of the previous measures cease, although the eighth-note motion continues.

Taking on a proud quality, the vocal line seems to indicate that it might be the minstrel himself playing the violin. The section ends with a moment reminiscent of the *Lieder* of Robert Schumann: as the singer sustains the word "Nacht," the piano takes over, completing the musical thought and leading to the next vocal entrance for the last section of the song (figure 17). Though the texture and character of the songs are different, the effect is not unlike that achieved by Schumann in "Im wunderschönen Monat Mai" from his *Dichterliebe*, Opus 48 in which each stanza is completed by the piano before leading to the next vocal entrance.

Figure 17. "Tanzlied," mm. 19-22



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The final section begins with a key change; mirroring measures 11 through 14, the passage briefly moves through C major before returning to B♭ major for the final section at "Da springen wir den Reihen" (figure 18, mm. 26-27). The rustic quality of the first section returns thanks, in part, to the slightly lower registration of the piano (in comparison to the previous section) and the detached rhythms of the left hand.

Figure 18. "Tanzlied," mm. 23-32



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Kilpinen subtly illustrates the last two lines of the poem with an upward leap of a perfect fourth in measure 27, resulting in an auditory hop or jump that accompanies the text, "We jump for joy." He also clearly depicts the text, "our hearts beat in time with the music" with an auditory image of the lovers' beating hearts, supplied by the return of the *Ländler* pattern of the first 10 measures. This rhythm, reinforced by the return of Tempo I, gradually changes to eighth notes in anticipation of the coming rendezvous (figure 18). The return of the initial tempo struggles with the excitement of the two lovers seemingly holding them back from their appointed destination.

Implications for Performance

Two of the immediate considerations for the singer are vocal registration and its effect on the dynamic requirements of the song. The range of the song (F4 to F♯5), similar to the previous song, requires the singer to plan for vocal adjustments straight away. Kilpinen quickly challenges the singer in measures 3 and 5 (figure 15, p. 61), where any tendency to swallow or overly darken the sound will result in difficulty with the *crescendo* in measure 5. The voice must resonate in relatively speech-like position in order to maintain the *decrescendo* as the pitches descend. This principle becomes increasingly important when the melodic line becomes broader and more graceful, ascending to F♯5 on the word "jauchzend" (figure 19, m. 18). The vocal approach chosen by the singer on the previous word, "hell," and the "j" in "jauchzend" will likely contribute greatly to the success or failure of the F♯. As with the consonant "r," American singers may struggle with the proper placement of "l" at the end the word "hell." Since they are not accustomed to using dental consonants in

Figure 19. "Tanzlied," mm. 15-18



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everyday speech, there may be a tendency to allow the "l" to be produced well above the alveolar ridge, even arching the tongue in the middle or back of the mouth. This will result in restricted breath flow and excessive tension of the tongue, slowing the adjustment to the next consonant, "j," and impairing the necessary register shift on the word "jauchzend." In much the same way, allowing the tongue to be overly active while forming the "j" will likely restrict air flow and result in significant registration difficulties. Vowel modification on the F♯ is not a given but is certainly possible depending on the vocal characteristics of the individual singer.

Tempo adjustments also play a crucial part in this song. The tempo of the previous song is very near to this one and therefore helps an effective tempo. For the most part, pianist and singer share responsibility in setting, maintaining, and changing the tempo; however, that responsibility is not always equal shared. The initial tempo, as well as the new tempo in the middle section, rest largely on the pianist's shoulders, a result of the exposed nature of the brief introduction and the moving eighth notes of the middle section. Cautionary *tenuto* markings in the piano part at measures 5 and 9 anticipate the possibility of a slightly rushed tempo and guard against it.

The singer assumes a substantial portion of the responsibility for the return to Tempo I in measure 27 and for maintaining that tempo through the end of the song. Since very little rhythmic difference exists between the two performers at measure 27, both must assume responsibility for re-establishing Tempo I. Kilpinen, however,

gives the singer the responsibility of maintaining the tempo in response to the text. As the singer sustains the word "Herz" on the highest pitch of the phrase, Kilpinen places a *tenuto* marking over the last eighth note, ensuring that it will be sustained for its full value (figure 18). The final words of the song, "im Takte mit" ("in beat with"), together with the articulation indicate that this line should be sung in strict tempo.

Both pianist and singer are responsible for characterization and color changes. The piano establishes the "rustic," dance-like character indicated by the accents and articulation at beginning of the song. The singer adds to the carefree atmosphere, entering in measure 2 with an exhuberant, tavern-like melody. Both performers establish the more buoyant character of the middle section through lighter articulation; the singer also adopts a slightly darker or brighter tone quality.

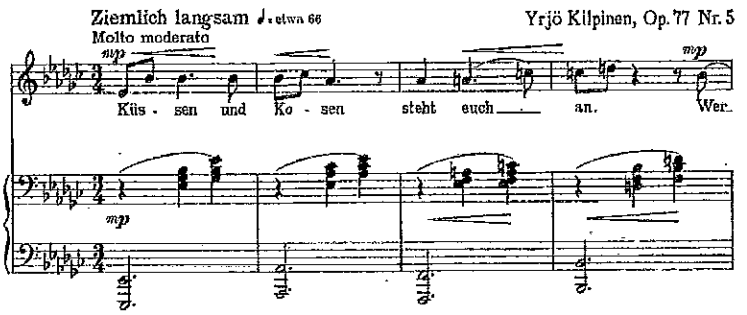
Because of Kilpinen's commitment to the integrity of the text, the singer has the opportunity to place special emphasis on particularly descriptive words. For example, by lightly leaning into the words "Linde" and "schauert," the singer can emphasize the seductive nature of the second stanza. By gently lingering on the initial consonant (l) the singer can help to bring a sensual quality to the text, and extra time taken on the consonant cluster on "schauert" ("shudders") will highlight the onomatopoeic nature of the word. Attention to such subtle details will result in a rewarding and meaningful performance.

No. 5: Spielmannssehnen (Minstrel's Longing)

Küssen und Kosen steht euch an.	Kisses and caresses are for you.
Wer nähme ernst den Fiedelmann!	Who would take the fiddler seriously?
Und ist mir doch so bitterweh,	It is such bitter pain to me
wenn ich zwei Liebesleute seh	when I see two lovers sitting
verschwiegen unter Linden...	secluded under a linden tree...
Ach Glück und Liebe, wie fern,	Ah, happiness and love, how far, how far!
wie fern!	
Und möchte doch so bittergern	And yet I so bitterly wish
eine treue Seele finden...	to find a faithful soul...

From the beginning of "Spielmannssehnen" the blustering confidence of the previous two songs gives way to a painful inner dialogue. The text is rife with self-pity and an agonizing sense of longing, as if the minstrel were mourning the death of a loved one. The change in tone is so striking that one wonders whether the previous two songs were merely dreams and this pain-ridden song is, in fact, reality. The minstrel has resumed his position on the fringe of society and is no longer participating in the revelry.

Figure 20. *Spielmannssehnen,* mm. 1-4

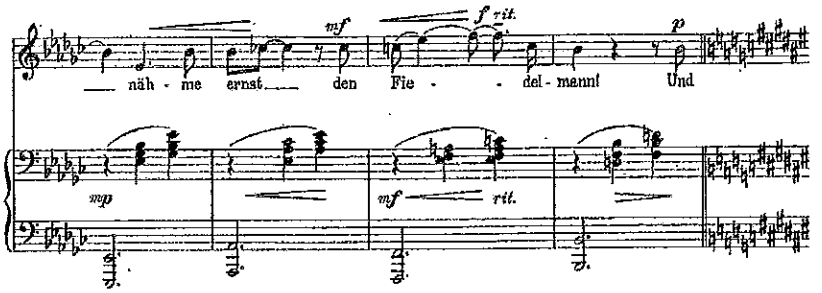


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Despite the change in tone, Kilpinen links "Spielmannssehnen" to the previous song in several ways. The lack of an introduction creates a sense of continuation from the previous song which is strengthened by their shared meter ($\frac{3}{4}$) and dominant-tonic relationship (B♭ to e♭ minor). The two songs also share similar textures, registration, and rhythm.

Although "Spielmannssehnen" is made up of only twenty-eight measures, it contains four emotional sections. The first section (eight measures) consists of the first two lines of the poem and establishes the underlying sense of self-pity and self-deprecation with the text, "Who would take the fiddler seriously?" Gloomy and piteous, the text is supported by the minor mode and a somber accompaniment with both hands in the lower registers of the piano. The wave-like contour of the voice part and its partnership with the piano produce a mournful character, a gentle groaning that illuminates the text. Kilpinen uses a simple harmonic progression in the minor mode (i iv V/V V i), with brief non-harmonic pitches on strong beats in measures 2, 4, and 6, to highlight the emotional distress of the minstrel. For example, Kilpinen emphasizes the word "seriously" by assigning the dissonant pitch (B♭) to the voice on the downbeat of measure 6 then quickly resolving upward to C♭ (figure 21). Similarly, he demonstrates the minstrel's emotional frustration by anticipating the downbeat of measure 5, urgently posing the question "Who would take the fiddler seriously?"

Figure 21. *Spielmannssehnen,* mm. 5-8



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As the next section begins (measure 9), Kilpinen highlights the slight emotional shift of the text with a modulation to F♯ major, the enharmonic equivalent of the relative major (G♭). The major mode quickly dissipates with a subtle shift to a minor mode, as the minstrel witnesses two lovers meeting beneath the branches of a linden tree. His pain is accentuated by several rhythmic devices. Despite the *dolce* indication, the rhythm of the voice part is slightly more agitated, with dotted rhythms in measures 10, 12, and 14. At the same time, the accompaniment slows to half-note motion, which is out of sync with the vocal part and which ultimately leads to an added beat in measure 12 (figure 22). The momentary divergence of the piano and voice produces an effect similar to that of a hemiola. The metric manipulation in the piano part, coupled with the *allargando* (measure 13), slowly brings the source of the minstrel's pain into focus, as if a fog has suddenly lifted, revealing the hurtful rendezvous. The minstrel's angst is heightened here by the catalectic and momentarily un-rhymed line "verschwiegen unter Linden."

Figure 22. *Spielmannssehnen,* mm. 9-13

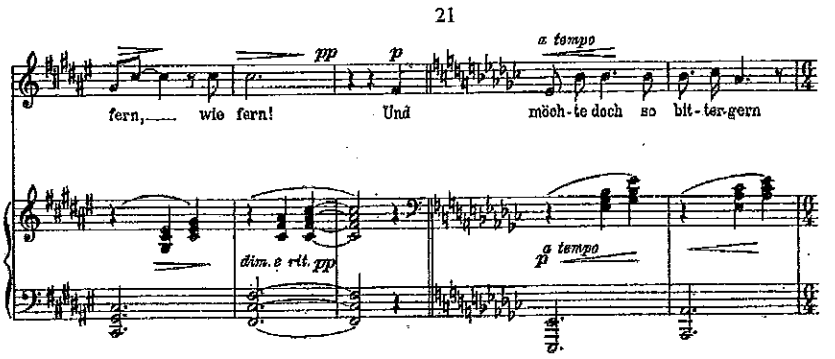


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The next few measures (line six of the poem) essentially stand alone, serving as a musical and emotional bridge. The minstrel tears his attention from the lovers with a private, anguished cry for love and happiness, "Ach Glück und Liebe, wie fern, wie fern!" Kilpinen draws attention to love's illusiveness by assigning the longest note of the song and a *decrescendo* to *pianissimo* to the final "fern." As he comes to his senses, the music comes to a stop in F♯ major (mm. 19-20).

The final section returns to the original key of e♭ minor by means of a subtle enharmonic modulation in measure 21 that possesses an organic quality very similar to the key change in measure 9; the new key emerges from the previous key like the bud of a flower (figure 23). The return of e♭ minor brings with it an approximate return of the initial melodic idea that lasts only four measures. The result is a type of musical abbreviation, a distilling of musical material into a concentrated entity that brings about a brief but potent conclusion.

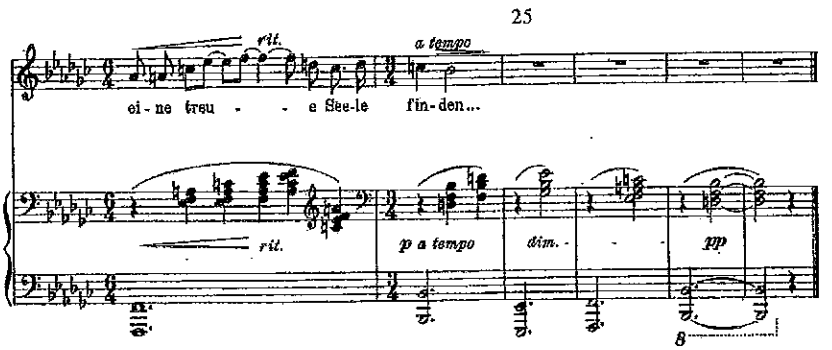
Figure 23. *Spielmannssehnen,* mm. 18-22



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The song reaches its climax in the final line (measure 23) with the text "eine treue Seele finden" ("a true soul to find"). Drawing on the emotion of the text, Kilpinen joins a brief meter change with an ascending melodic line and a series of tied notes. The tied notes unsettle the rhythmic pulse and prolong the word "treue," resulting in a vague hemiola which reinforces the uncertainty of the minstrel's existence (figure 24). As the melody rises to its climax in measure 23, the piano plays a series of F7 chords in varying inversions, preparing for the arrival of the final

Figure 24. *Spielmannssehnen,* mm. 23-28



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key, B♭ major. The rhythmic pulse wavers and the final words are sung; the previously unrhymed line of the poem, "verschwiegen unter Linden," finds its mate, linking the minstrel's desire for true love with the symbol of love, the linden tree.

Implications for Performance

This song calls for a harnessed intensity. The vocal line reaches *forte* only once, on the word "Fiedelmann" in measure 7, where the minstrel seems to be calling out for an acknowledgement of his plight. Receiving no such recognition, he quickly softens for the remainder of the song. The pianist faces a special challenge not to overpower the voice, since the voice and piano operate in the same octave for most of the song.

Because of the restrained dynamic palette, shadings of dark and light in the voice are extremely important. Particularly descriptive words, such as "bitterweh" and "bittergern" obviously require special care, since they so vividly describe the thoughts of the minstrel. Lingering slightly on the initial consonants as well as the double consonants will bring out the painful qualities of the words. Other phrases like "verschwiegen unter Linden" require great tenderness and subtlety to evoke affective images.

No. 6: Vor Tau und Tag (Before Dew and Day)

Der Frost in letzter Nacht	Last night's frost
hat alle Blüten umgebracht	killed all the flowers
vor Tau und Tag...	before dew and day...
Das war ein helles Glühn	There was a bright glowing,
und war ein blumenstilles Blühn	a blooming as silent as a flower's,
in einem Mädchenherzen.	in a young girl's heart.
Er sprach ein Wort in Scherzen.	He spoke a word jokingly,
das klang so kalt, ihr Herz erfror...	the sound was so cold, her heart froze...
Und keiner weiß, was sie verlor	And no one knows what she lost
vor Tau und Tag...	before dew and day.

"Vor Tau und Tag" deals with the wide-ranging emotions of love obtained and lost. The minstrel continues to narrate the encounter of the two lovers from the previous song, detailing the ups and downs of their romantic rendezvous, presumably under the protective branches of the linden tree. The poem begins by implying the the death of love, resulting in a deserved skepticism when the minstrel subsequently details the blossoming relationship. Ultimately, the happiness of the young lovers is quashed as quickly as it began because of a jest, callously spoken by the young man.

The text and music of this song are inextricably linked. Kilpinen adopts the cadence of the iambic foot as the rhythmic basis for the vocal line (figure 25). Other ways in which he unites text and music include variable phrase lengths (accounting for subtle metric variations of the poem), key selection, and rhythmic variation.

Although the poem consists of only one stanza, the song has three distinct sections relating directly to the emotional emphasis of the text. The outer sections,

textually foreboding, are strongly modal, while the happier middle section is more conventionally tonal.

Figure 25. "Vor Tau und Tag," mm. 1-9



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The first section of the song displays two particularly interesting musical characteristics, the first of which is a static accompaniment that is both ominous and compelling. The compound meter provides the foundation for a sustained chordal accompaniment that establishes the tone of the poem before the words are even sung. The slow, subtle chord changes carry the song forward with a restrained intensity. The subtlety of these chord changes is due to Kilpinen's use of F♯ pedal tones in the treble clef which remain constant for the first seven and a half measures, as the other

voices in the accompaniment pivot around them in step-wise motion (figure 25).

The second prominent musical characteristic is a harmonic and melodic structure based on the Finnish Pentachord. The most important pitches of the first eight measures (F♯ G♯ A B C♯), though occasionally altered, correspond to the pitches of the original Pentachord. Kilpinen's commitment to the Pentachord led him to forsake his tendency to delay the introduction of the third scale degree (A), which is introduced on the second beat of the first measure as a part of a diminished triad based on the song's pitch center (F♯), solidifying the modal sensation of the song. Another factor supporting the use of the Pentachord is Kilpinen's avoidance of the two pitches that occasionally extend the Pentachord (D♯ and E). He extends the Pentachord only at measure 7 as he begins to transition to the clearly tonal second section of the work.

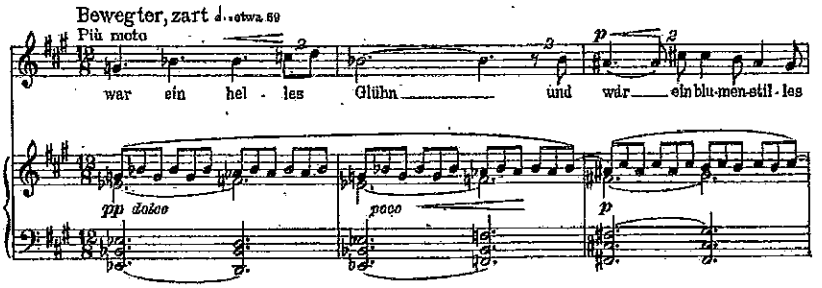
With the Pentachord and the dirge-like accompaniment as foundational elements, the first section begins with the death of a blooming flower, a familiar metaphorical comparison to new love. In measures 3 through 8, Kilpinen uses C♯ dominant and half-diminished seventh chords against F♯ pedal tones. These chord patterns suggest that Kilpinen was attempting to maintain some sense of functionality within the framework of the Finnish Pentachord.

The melody, reminiscent of the first song, presents the morose text while drifting above the uneasy accompaniment. By withholding the third scale degree,

Kilpinen creates a haunting musical character that echoes the emotionally vacant text. The arrival of the third in the voice (measure 6), along with the lowered second pitch of the Pentachord (G♮), immediately draws the listener's attention to the word "umgebracht" and the precise moment of the flower's demise (figure 25). The listener then realizes the gravity of the situation, pondering the death of love. The G♯ returns in measure 7 as the text reminds the listener that the death of this new love took place "before dew and day." This pronouncement is followed immediately by a two measure ascending modulation to the middle section of the work in E♭ (mm. 8 and 9).

The middle section is marked by several musical changes. In contrast to the modal structure of the first section, Kilpinen mirrors the new hopeful outlook of the text with clearly tonal writing. The key quickly shifts to F♯ major (measure 12), the enharmonic respelling of the mediant (G♭). Kilpinen also uses changes of meter, rhythm, and texture to reinforce the section's hopeful character. The new compound meter sets the stage for a buoyant, eighth-note pattern in the highest voice of the piano (figure 26). Here Kilpinen highlights the interval of a third by placing the adjacent voice of the piano a third below. The two voices then pivot up and down in synchronous motion.

Figure 26. "Vor Tau und Tag," mm. 10-12



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The musical changes of the second section are a direct result of the optimistic quality of the text which stands in stark contrast to the dark, oppressive outlook of the first section. The fluid eighth notes, symbolizing love in bloom, gradually ascend and cause the music to sparkle as the voice sings, "There was a bright glowing, a blooming as silent as a flower's in a young girl's heart." The shimmering quality of the undulating eighth notes also calls to mind an image from "Tanzlied" where the moonlight shines through the branches of the linden tree. A disquieting silence follows the pattern's abrupt end in measure 16, after which the voice part completes the ascension begun by the piano (figure 27). The uneasy quiet of the rest heightens the tension of both text and music in preparation for the pivotal moment in the lovers' relationship. Kilpinen's use of duplet rhythms on the words "helles," "und," and "ein," set against triplets in the piano, encourages proper word stress.

Figure 27. "Vor Tau und Tag," mm. 16-20



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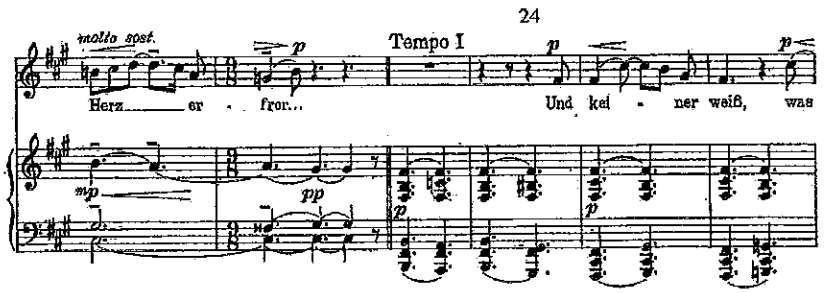
The statement "He spoke a word in jest that sounded so cold, her heart froze" provides the emotional foundation upon which the entire poem rests. Kilpinen illustrates the word "jest" with a new dotted rhythm (♩♫), implying a bit of laughter on the male lover's part. As the minstrel sings in measure 17, the piano travels primarily in thirds with the voice part, a duet in which the piano finishes the musical thought begun by the voice (figure 27).

The hope of new love gives way to the pain of betrayal as the song reaches its emotional climax. The text "das klang so kalt" offers two possible meanings depending on which definition of "klang" is used. The infinitive *klingen* has two definitions that could apply in this instance, "to sound" or "to clang," as if on metal. The former offers little in the way of interpretive information; however, given the maiden's visceral reaction to her lover's joke, the latter illuminates the maiden's emotional state. As her heart freezes, a result of the clanging of the untimely jest, the listener is left to question what the male lover said that could have elicited such a

painful response. The seriousness of the situation is reinforced by the hollow quality of the harmony and Kilpinen's use of the tri-tone in the melody.

Kilpinen concludes the section by illustrating the gentle sobbing of the maiden with the same dotted rhythm (♩♫) used in measure 17 (figure 28). The section feels

Figure 28. "Vor Tau und Tag," mm. 21-26



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incomplete as the final word is sung; the gentle, upward movement of a major third as the word "erfror" is released prevents the listener from determining a pitch center for the end of the section. This momentary instability prepares the way for the return of the modality of the first section.

The final section begins in measure 23 with an obvious return of material from the beginning. The much faster tempo of the middle section surrenders to the slow, ominous one of the beginning. The harmonic vocabulary of the first section returns as well, with the Pentachord, once again based on F♯, serving as the modal foundation. The harmonic progression of the first section, although no longer transitory, makes a partial return along with a partial return of the melody. This

melodic material, repeated three times in the last ten measures, seems to have frozen the narrator of the story in a somber cycle, suspended in thought and time. Evidence of this can be seen as the final line of text is sung: "And no one knows what she lost before dew and daybreak. . . ." The phrase ends with an ellipsis, indicating that the thought is not yet complete. The way in which the story seems to come full circle and is then fixed in a cyclical pattern, both musically and emotionally, is similar to "Das verlassene Mägdlein" from Hugo Wolf's *Mörike Lieder*. Each poem seems to exist outside of time, as if the world has momentarily stopped for the telling of the story. Both poems have a similar setting—sometime in the night, before the break of day. Though the stories are told from different perspectives, both seem to progress from a place of sorrow to the telling of the pivotal event, followed by a return to the original attitude of the work. The final statement of "Vor Tau und Tag" compels the listener to ponder what was lost—virginity, innocence, self-respect, honor, love—all stolen by the reckless words of her lover.

"Vor Tau und Tag" has emotional and musical links to the first and second songs of the cycle. Numerous links exist with "Ihr ewigen Sterne," including similarities of key signature, melodic content and contour, and texture; however, two instances display the clearest connections. The final notes of the eighth note ascension in measure 16 allude to the final notes of a similar ascension in measures 10 and 11 of "Ihr ewigen Sterne." Also, in measures 18 through 20 as Kilpinen

quotes, with a slight alteration to the final pitch, the vocal line of measures 15 through 17 of "Ihr ewigen Sterne." The quotation is so exposed, due to the sparse chord supporting it in the piano, that the reference is immediately identifiable.

Links, though less obvious, also exist between "Vor Tau und Tag" and the second song in the cycle, "Eigeschneite stille Felder." Both songs share a compound meter and nearly identical tempos. In addition, each is written using essentially the same rhythmic structure; a slow, plodding piano accompaniment supporting a waltz-like rhythm in the voice part.

Implications for Performance

Like other songs in the cycle, "Vor Tau und Tag" is characterized by a restrained intensity on the part of both pianist and singer, as if together they are narrating a story while trying not to disturb its subject. Tender yet matter-of-fact singing is necessary in the beginning; an appearance of objectivity on the part of the singer will allow for a wider range of emotions, particularly when the "jest" is revealed. The singer needs to maintain a clear sense of linear motion; the wave-like shape of the melody may lend itself to unwanted surges in the voice, obscuring more subtle dynamic shadings.

Kilpinen again uses the natural stresses of the words to guide the dynamic contour of the phrases; in this respect, the pianist must also be aware of the exact meaning of the text in order to partner effectively with the singer. The *crescendo* and

decrescendo in measures 5 and 6 should be viewed less as an instruction to sing or play louder, then softer, and more as an opportunity to illustrate the brief blooming and sorrowful death of a flower in the night. With this in mind, the *decrescendi* at measures 6 and 7 can be played and sung as gentle releases into the following measures.

The singer can use a slightly brighter tone quality and a broader concept of the melody in the middle section. The subtlety of the meter and tempo change can potentially lull both singer and pianist into rhythmic laziness. The clarity and evenness of the moving eighth notes in the piano is essential, while the singer must pay particular attention to the duplets, ensuring that they are precisely and sensitively sung, without being overemphasized.

A lengthy, restrained *crescendo* by both the piano and voice begins at measure 10 and leads to the climactic moment of the song. The challenge here is to pace the *crescendo* so that the dynamic peak is not reached too soon, sounding more angry than poignant. The dynamic peak is reached at measures 17 and 18 in conjunction with the mention of the "jest." The singer must remain in tempo at measure 16, since adequate silence is needed to create the necessary emotional tension. In addition, the marking, *poco agitato*, should be interpreted as an emotional delivery, not necessarily angry. The singer should maintain a jovial tone on the word "Scherzen" and sing it with a bit of a laugh. It is not until measure 18 that the piano informs the listener of

the gravity of the situation.

A change in vocal color is called for at measure 19. The dynamic level remains comfortably loud, yet still restrained, as the text "das klang so kalt" is sung. Gently emphasizing the words "klang" and "kalt" provides a distressing sensation to the listener followed by the final result of the male lover's insensitivity. The singer should allow the contour of the melody in measure 21 to direct the slight *crescendo*; perhaps even more important is the observance of the *molto sostenuto* marking along with the *tenuto* markings in both the piano and voice parts. These markings allow the performers to linger slightly, emphasizing the injured emotions of the maiden and providing the listener an opportunity to absorb the event.

The word "erfror" provides the singer with an opportunity to display exceptional artistry. The slight stress on the quarter, coupled with a gentle lift on the eighth note, will allow the word to hang in the air as if frozen. As the original material returns, so does the matter-of-fact presentation of the voice: objective, emotionless, uncaring.

"Vor Tau und Tag" challenges the singers by bringing the *primo passaggio* into play for most basses, bass-baritones, and dramatic baritones. The solution lies in the coordinated management of space and breath. Higher baritones must be careful at measure 14 to maintain a relaxed jaw and comfortable mouth opening to ensure ease of production. A constant, focused breath stream is required for ease of execution.

Although basses and bass-baritones should be able to effectively manage the range of the song, they will be challenged throughout by the persistent appearance of critical pitches in their area of adjustment. The frequent Cs and C♯s in the work will present the same challenges as for higher voices. The solutions are therefore the same: coordinated management of space and breath.

No. 7: Wenn der Wein nicht wär... (If it weren't for wine)

Wenn der Wein nicht wär und die Mädel dazu,	If it weren't for wine and girls,
und zu Hause der dumpfe Frieden,	and at home the dull tranquility,
und der Rost an den Nägeln der Wanderschuh,	and the rust on the spikes of my boots,
und der Schwalbenflug nach Süden:	and the swallows' migration south:
dann heiße ich längst Herr Pfarrvikar,	then I'd already be the parish vicar,
fern von Sorgen und Sünde,	far from worries and sin,
stäche den Leuten den Seelenstar	I'd save peoples' souls
und hätte die fetteste Pfründe.	and would have the fattest purse.

The satirical tone of this brief poem reveals the minstrel's sense of humor. He draws a parallel between his life and that of a parish vicar; seemingly opposite in the eyes of the community, both exist on the periphery of society. Neither enjoys the intimacy of romantic love, and both are held at arms' length by the people with whom they come in contact. The minstrel reminds us that he is destined to wander and insinuates less than honorable motives on the part of the vicar.

The single stanza displays more variety than many of the other poems of the cycle. Sergel uses approximate rhymes and freely substitutes a variety of rhythmic feet for the predominant anapest, resulting in a more relaxed quality that borders on rhymed prose. He seems to have been influenced by the more relaxed poetic structures of his contemporaries, and, though not as free as the poetry of Stefan

George, the influence of the early work of such poets as Rainer Maria Rilke seems probable.[88]

Figure 29. "Wenn der Wein nicht wär...," mm. 1-5



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The music of "Wenn der Wein nicht wär..." is a study in polarity. Highlighting the satirical nature of the text, the music is both boisterous yet melancholy. The tempo indications (very lively, defiant) are supported by the repetitive, forceful figure in the piano part. B is clearly the pitch center, but the lowered leading tone gives the song a decidedly modal feel. Kilpinen uses the B minor scale together with the mixolydian mode to illuminate the parallels between the lives of the vicar and the minstrel (figure 29). The juxtaposed scales feature prominently at other moments in the song.

The lively tempo and driven eighth notes that carry the opening melodic material give way to sudden tempo and meter changes at measure 8. Drastically

[88] Brigitte Peuker. *Lyric Descent in the German Romantic Tradition* (New Haven, Connecticut: Yale University Press, 1987); S.S. Prawer. *German Lyric Poetry: A Critical Analysis of Selected Poems from Klopstock to Rilke* (New York: Barnes & Noble, Inc., 1965).

slower, the sustained chords accompany the text "and the dull tranquility at home." The final word of the phrase, "tranquility," is set over a pair of open fifths (F♯ and C♯) in the piano part. The subdued music illustrates the minstrel's boredom at the thought of a sedate life at home and contrasts with the sweeping scales at the beginning of the song which represent the minstrel's desire to wander.

In measure 11, the opening material returns, initially a whole step higher, then gradually moving to toward F♯ major (figure 30). During the key change, Kilpinen

Figure 30. "Wenn der Wein nicht wär...," mm. 11-15



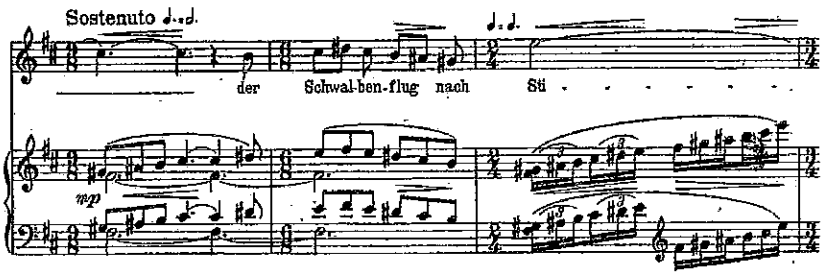
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provides a subtle reference to the opening pattern of the first song of the cycle. He obscures the reference, condensing the figure by overlapping two pitches on the downbeat of measure 13 (figure 30). The *allargando* and subsequent *ritardando* prepare the way for a much slower tempo as the right hand of the piano pulls away from the quoted material and ascends chromatically. This and the meter changes that follow indicate that the minstrel is recalling his wandering ways.

The other prominent use of the mixolydian scale, this time built on F♯, occurs

in measures 16 through 18, coinciding with the new tempo and meter (figure 31). The slower tempo aids the listener in recognizing the modal feel, which is reinforced

Figure 31. "Wenn der Wein nicht wär...," mm. 16-18

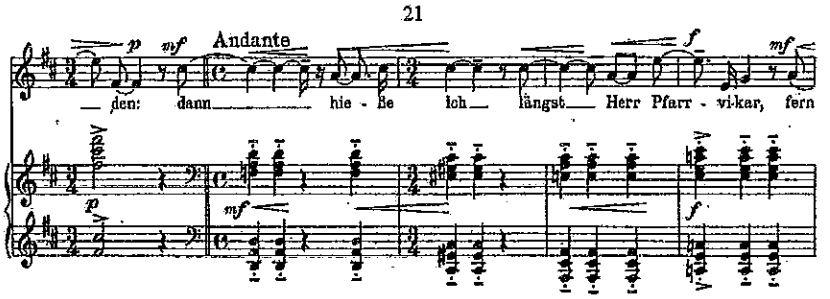


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by the prominence of the lowered seventh in measure 18. This mixolydian scale is the backdrop for a reference to the minstrel's freedom. Here he associates himself with the freedom of the swallows' travels, using a series of meter changes and an ascending triplet scale to illustrate the flight of the bird.

The minstrel turns his attention to the parish vicar in measure 20, revealing the reason for the audacious nature of the first 15 measures. Kilpinen again signals the change in textual focus with changes in meter, tempo, rhythm, register (both hands in the bass clef), and texture, as well as a transitional tonality. The new meter (𝄵) and slightly faster tempo are accompanied by accented chords in the bass of the piano (figure 32). The chordal accompaniment and the change in registers give the song a denser quality, supporting the haughty character of the text. Falsely regal, the voice eagerly anticipates the downbeat of measure 20 and is immediately in conflict with

Figure 32. "Wenn der Wein nicht wär...," mm. 19-23



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the chord in the piano. The C♯ in the voice, however, appears to be consonant, while the chord (d7 resolving to C♯) functions as the dissonant entity. Kilpinen strengthens the minstrel's skewed view of the vicar by using these measures as tonally transitional material.

The satire continues in measure 24 with the text "far from worries and sin, I'd save people's souls." Kilpinen sets the religious reference over an eerie accompaniment full of chromatic movement. The plodding chords that follow subtly reference the bi-modality of the opening measures and cause the listener to think about the vicar in the same suspicious light as the minstrel. The harmonic instability of the previous eight measures allows Kilpinen to emphasize the most sardonic statement in the song; humorously set using conventional harmonies reminiscent of a Lutheran chorale, the minstrel proclaims that the result of life as a vicar is to "have the fattest purse." This triumphant proclamation is immediately followed by a

musical exclamation point; a rowdy figure drawn from the opening measures of the song gives voice to the minstrel's defiant laugh (figure 33).

Figure 33. "Wenn der Wein nicht wär...," mm. 19-23



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Implications for Performance

The most difficult musical challenge for an artistic performance of "Wenn der Wein nicht wär..." is the extremely fast tempo (𝅗𝅥. = *etwa* 69); at just over one measure per second, pronunciation in the first 6 measures is extremely difficult. As Kilpinen's primary aim was the communication of the text, it will likely be necessary for the pianist to establish an initial tempo, as close as possible to the tempo marking, that allows the words to be sung clearly. The remaining tempi are in relation to the initial tempo, so keeping them in context is a necessity.

Kilpinen requires four clear changes of character in the song, the first of which occurs at the pick-up to measure 16 at the mention of the swallows' southward migration. Here, the music and text imply a reminiscent, thoughtful minstrel. The

next character change occurs at the mention of the vicar. Care must be taken on the part of the pianist to separate the chordal accompaniment but to not do so excessively. A somewhat regal presentation will allow the singer to emphasize the minstrel's slanted concept of the vicar. The third change occurs in measures 26 and 27 as Kilpinen asks for a soft, sustained delivery of the text "I'd save peoples' souls." The character change here is inferred from the poetry and the quiet dynamic level. Whether the singer wishes to deliver the text tenderly, sarcastically, or otherwise is his choice. The final change occurs at measure 28 as the minstrel cuttingly delivers his final insult, which is punctuated by the pianist in the original, furious tempo.

No. 8: Ich sang mich durch das deutsche Land
(I sang throughout the German lands)

Ich sang mich durch das deutsche Land	I sang throughout the German lands
vom Belt bis zu den Donauquellen,	from the Baelt to the Danube headwaters,
und manch Dukatlein steckte man	and many a gold coin was placed
ins Wams dem lustigen Gesellen.	in the purse of this entertaining fellow.
Und war ein Leben hier wie dort:	And life was here as it was there:
bei Weibervolk und kühlem Wein,	with women and cool wine,
da mußte all das blanke Gold	all the bright shining gold
in einer Nacht verschlemmet sein.	had to be squandered in one night.
So laß ich nichts auf dieser Welt	Thus I leave nothing on this earth
als eine Handvoll roter Lieder;	but a handful of dirty songs:
die streut ich in den losen Wind	I scattered them in the wind
und fand sie auf den Gassen wieder.	and found them again on the streets.
Und lieg ich einst im Heidegrund,	And when I finally lie under the heath,
dann pfeift noch über meinem Grabe	a boy wanders over my grave
ein Wanderbursch die Melodie,	and whistles that tune
die ich einmal gesungen habe.	which I once sang.

Neither happy nor sad, the final poem of the cycle serves as an autobiographical summation of the minstrels' life; he recounts his life and travels matter-of-factly before recognizing his mortality. Sergel's approach to mortality is similar to Rilke's "personal death" in which death is a "fitting, natural culmination of a particular life."[89] The minstrel's concept of death includes an acceptance of the natural result of his life, that without a wife and children he leaves only his music behind. The tone of the poem does not appear to be one of regret because, in true Germanic fashion, the minstrel's music offers him a measure of immortality.

[89] Brigitte Peuker. *Lyric Descent in the German Romantic Tradition.* (New Haven, Connecticut: Yale University Press, 1987), 120.

The matter-of-fact tone of the poem is echoed in its structure. Consisting of four stanzas, it is predominantly iambic, containing some substitute feet. The generally consistent rhyme scheme utilizes approximate rhymes on the first and third lines of each stanza with the notable exception of the final stanza, in which the first and third lines are unrhymed.

Figure 34. "Ich sang mich durch das deutsche Land," mm. 1-5



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As the minstrel ponders a fitting end to his life, Kilpinen brings the cycle to a final place of rest with "Ich sang mich durch das deutsche Land." The piano introduces the melody which is quickly taken up by the voice in measure 3 and which serves as the foundation for most of the song. The accompanying rhythm ♩.♪♩♩ remains seminal to the songs' cohesiveness (figure 34). Though absent from the piano part for much of the song, it is almost always present in some form in the vocal line.

Much like the cyclical pattern in the first song of the cycle, the upward and downward motion of the piano and voice in measures 1 through 6 depicts the travels

of the minstrel from the Great Baelt of Denmark to the headwaters of the Danube. Kilpinen illustrates the northern reaches of the minstrel's travels with an upward leap of a perfect fourth on the word "Belt" and the headwaters of the Danube with undulating chords in the piano and a change in the rhythm of the voice part. The first six measures are grounded by octave E♭s in the bass. The migration of key centers begins in earnest in measure 7 with a brief key change to G♭ major. With an enharmonic respelling a G♭ chord (F♯) in measure 10, Kilpinen changes keys to E major at the beginning of the second stanza (measure 11, figure 35).

Figure 35. "Ich sang mich durch das deutsche Land," mm. 10-17



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Marked by tonal fluidity and drastic tempo acceleration, the second stanza begins with a quicker tempo and a rhythmic alteration of the prominent thirds. The rhythm becomes more urgent as the minstrel discusses his life of women, wine, and

wasted wealth (figure 35). The thirds, begun by the left hand of the piano, are played in steady quarter notes while the right hand echoes the pitches an octave higher on the off-beats, resulting in a sensation of steady eighth notes. The rhythm is subdivided and accelerated at measure 17, heightening the excitement as both hands of the piano ascend from the bass clef into the treble clef. The new key (E major), established in measure 11, lasts only two measures before moving to F major (measure 13) and then C major (measure 15). The rapid changes in the second stanza illustrate the minstrel's excitement at the thought of these worldly pleasures.

The first two stanzas are driven forward, first by the initial dotted rhythm, then by the accelerating accompaniment. The shocking cessation of momentum at the beginning of the third stanza (measure 20) momentarily cleanses the palate and refocuses the listener on the more contemplative text to come. Supported by slower tempo, the minstrel turns his attention toward his own mortality. The key (A♭) remains stable only briefly before moving on to G♭ in measure 24. The heavily accented chords and the increasingly sustained vocal line help to accentuate the weighty matter of mortality. As the last two lines of the stanza begin (measure 26), Kilpinen accelerates the rate of key changes in conjunction with the return of the traveling thirds from the second stanza (figure 36). Speaking more figuratively than literally, the minstrel ponders his music as if it has been cast to the wind and found

later in the street. Increasingly intense, the music accelerates and passes quickly through D, E, and F, before a cadence in B♭ (measure 31).

Figure 36. "Ich sang mich durch das deutsche Land," mm. 21-32



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Following the boisterous conclusion of the third stanza, the rhythmic momentum again comes to an abrupt halt. Both piano and voice remain silent for four beats before the voice enters alone. The combination of the persistent momentum of the first two stanzas and the large pauses in the final two stanzas make

the song sound simultaneously through-composed and modified strophic. Kilpinen's subtle alteration of melody and harmony contribute to this sensation and his use of the persistent dotted rhythm in the voice and travelling thirds in the piano part unify the song.

The unrestrained depiction of the wind in the previous stanza contrasts significantly with the subdued melancholy of the final stanza (measure 33). Restful and calm, the minstrel considers what will happen after his death. Here, the thirds seem to have the opposite effect than in previous stanzas, moving at a much slower pace, and in a lower register, thus soothing rather than exciting minstrel. Their gentle ascent in measures 33 and 34 discreetly introduces an unseen character to the song.

The minstrel imagines his own grave and takes on a nostalgic air as he contemplates his songs being whistled by a boy wandering past. The octave E♭ pedal tones from the beginning of the piece return, followed by slow moving, widely spaced chords, to represent the minstrel's grave. Using a technique common in the songs of Schubert, Kilpinen depicts the whistling lad through the use of a countermelody in the uppermost voice of the piano from measure 35 to measure 42 (figure 37). The countermelody alternates between legato and staccato articulation. Curiously, the staccato figure at measure 36 is a transposed retrograde-inversion of an inner voice in the first measure of the song (figure 38).

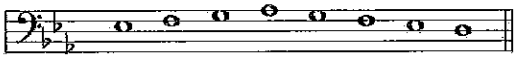
Figure 37. "Ich sang mich durch das deutsche Land," mm. 33-35



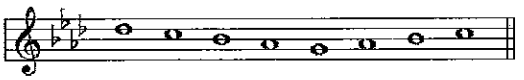
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Figure 38.
"Ich sang mich durch das deutsche Land," pitch content comparison

a. original figure, measures 1-2.



b. Retrograde inversion, measure 36.



The final stanza is tonally stable in A♭ major with a constant E♭ pedal point; the traditional, functional harmony stands in stark contrast to the fluidity of the previous stanzas. As the song concludes, the piano expresses the resolution of the minstrel's internal struggle with a diminished-seventh harmony over a tonic pedal point before the final cadence (mm. 44 and 45). The stability of the final stanza allows Kilpinen to bring the entire cycle to a restful end.

Implications for Performance

The song is one of the most dynamically varied in the cycle, encompassing both extremes of the dynamic spectrum and requiring minute adjustments throughout. The dynamic level often poses a challenge with regard to balance. Most often, the responsibility for maintaining effective balance falls on the pianist. The frequent tempo changes also demand acute awareness for accurate execution. The range is similar to other songs in the cycle; however, there are three pitches that may require special attention. Measures 16, 21, and 30 all contain relatively high pitches set on words that begin with problematic consonants or consonant clusters. The words ("blanke, nichts, Wieder") begin with voiced consonants that may tend toward excessive pressure of either the tongue or the lips. The remedy for each word is to relieve the pressure on the initial consonants by treating it with Italianate frontal pronunciation.

The most significant challenge relates to the characterization of the minstrel. His focus and attitude change numerous times throughout the song, requiring exceptional sensitivity on the part of the. The subtlety of some of the character shifts is particularly problematic for an inexperienced artist.

CHAPTER THREE

CONCLUSIONS

For Yrjö Kilpinen, there seems to have been no greater goal than to reveal the soul of a poem by whatever musical means necessary. The songs of *Spielmanns-lieder,* Op. 77 show his obsessive desire to establish and maintain the preeminence of the text. The cycle also provides new insights about Kilpinen's general style characteristics that differ from previous research.

The most apparent way in which *Spielmannslieder* differs from general expectations is its use of thirds. Other studies have implied that Kilpinen's love of tonal ambiguity frequently leads him to omit the third scale degree from his harmonies or at least limit its appearance. Although he does utilize this technique frequently in the cycle he regularly obscures tonality by chromatically altering the third scale degree, thus creating a sense of completeness within the chord together with modal instability. His willingness to draw upon multiple tonal systems as source material provides a seemingly infinite supply of pitch alterations.

Kilpinen occasionally eschews his tendency toward tonal ambiguity in favor of traditional functional harmony, as in the final stanza of the last song of the cycle. More often, he approaches tonality in much the same way he treats the borrowing of

scale degrees. He frequently borrows chords from other modes, using them in non-functional progressions to establish a loose pitch center while avoiding a specific tonality.

The character of each song in the cycle is a product of Kilpinen's vivid imagination, suggesting images that seem to physically materialize, like the stars and ice-covered path of the first two songs. Like a painter, he characterizes the minstrel's life by revealing the details in the shadows. Even the moments of bliss are tinged with a hint of the melancholy true to Germanic tradition.

Kilpinen reveals his commitment to the integrity of the German language in the way that he sets text. The great majority of rhythms used in the voice part, and occasionally in the piano, are directly derived from the natural speech rhythms and syllabic stresses of the German language. In addition, he frequently alters phrase lengths and changes meter to accommodate variations in the poetic meter, as in the third stanza of "Spielmannssehnen."

Kilpinen's mastery of the German language isn't surprising given his close involvement with the Nazi arts establishment. Whether he was sympathetic to the Nazi cause or merely an opportunistic composer eager to see his music fully appreciated, his popularity during the rise of Nazi party and the years leading up to World War II undoubtedly hindered his acceptance in the years immediately following the war. Given the fact that Finland fell under the political control of

Russia after the war, it is not surprising that his music has also been largely ignored in Eastern Europe. Perhaps now the world can set aside political suspicions and once again recognize Kilpinen's music on its artistic merit.

One cannot argue against Kilpinen's compositional prowess, especially with regard to his *Lieder*. With composers such as Schubert, Schumann, and Wolf serving as his touchstones, he clearly establishes a strikingly individual style as a composer. The sheer number of his songs gives cause for their examination. His obsessive desire for artistic excellence places extreme demands on the performers of his songs, requiring not only great sensitivity and finesse but also tremendous power and overt characterization. With great demands, however, come immense rewards for listeners and performers.

One wonders if Kilpinen would still be the overlooked composer he is today had he chosen to compose large-scale works like symphonies and operas. Noted composer and teacher Nadia Boulanger describes greatness in this way: "Great art likes chains. The greater artists have created art within bounds. Or else they created their own chains."[90] The world is indeed fortunate that Kilpinen chose to establish for himself such a musical boundary as the *Lied*.

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[90] Joseph Machlis and Kristine Forney, *The Enjoyment of Music: An Introduction to Perceptive Listening*, 9th ed. (New York: W.W. Norton & Company, Inc.), 183.

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APPENDIX 1

LIST OF PUBLISHED WORKS (by genre)

Piano

Piano Sonata no. 1, Op. 81
Pastoral-Suite, Op. 82
Piano Sonata no. 2, Op. 83
Totentanz-Suite, Op. 84
Piano Sonata no. 3, Op. 85
Piano Sonata no. 4, Op. 86
Piano Sonata no. 5, Op. 88
Piano Sonata no. 6, Op. 89

Chamber Works

Viola Sonata, Op. 87
Sonata for Cello and Piano, Op. 90
Suite for Cello (or Viol da Gamba) and Piano, Op. 91

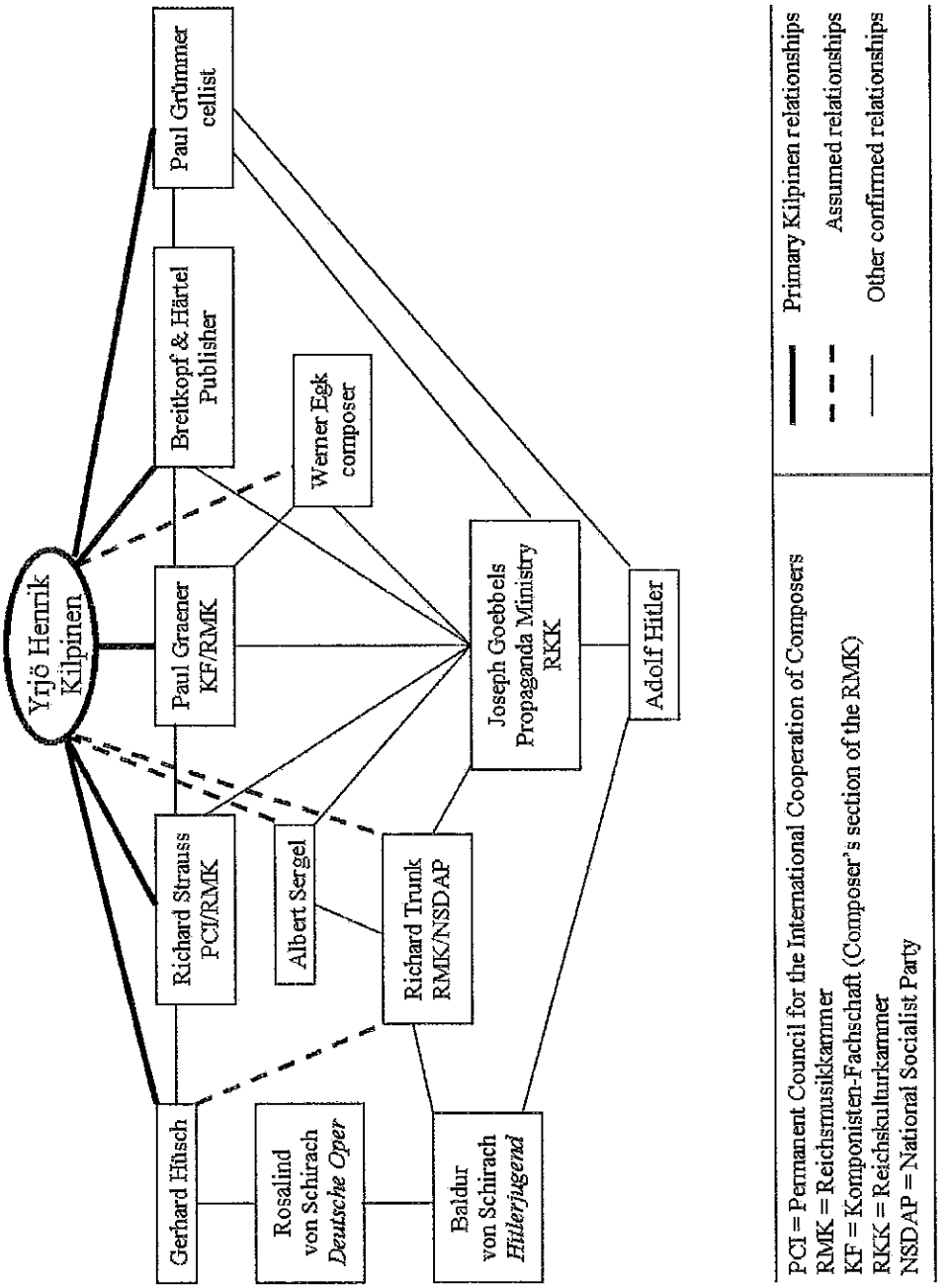
Songs for Solo Voice

Lieder nach Gedichten von Nikolaus Lenau und Friedrich von Schiller, Op. 2
    3 songs
Kantelar Songs, Op. 3
    3 songs
Fantasi och verklighet, Op. 27-29 (Josephson)
    15 songs
Reflexer, Op. 33-34 (Lagerkvist)
    15 songs
20 sånger till dikter av Anders Österling, Op. 39-41
    20 songs
6 sånger till dikter av Gustav Ullman, Op. 42
    6 songs
Visor och melodier, Op.43-46 (Cnattingius)
    16 songs
27 sänger till dikter av Erik Blomberg, Op. 48-51
    27 songs
Tunturilauluja, Op. 52-54 (Törmänen)
    12 songs

Sechs Lieder, Op. 59 (Morgenstern)
6 songs
Lieder der Liebe I, Op 60 (Morgenstern)
5 songs
Lieder der Liebe II, Op. 61 (Morgenstern)
5 songs
Lieder um den Tod, Op. 62 (Morgenstern)
6 songs
Sommersegen, Op. 75 (Sergel)
6 songs
Spielmannslieder, Op. 77 (Sergel)
8 songs
Sieben Lieder, Op. 79 (von Zwehl)
7 songs
Grabstein, Op. 80 (von Zwehl)
4 songs
Lieder um eine kleine Stadt, Op. 95 (Huber)
15 songs
Liederfolge nach Gedichten von Herman Hesse, Op. 97
7 songs
Herbst, Op. 98 (Hesse)
8 songs
Hochgebirgswinter, Op. 99 (Hesse)
4 songs
Kanteletar Lieder, Op. 100
64 songs

APPENDIX 2

NAZI CONNECTION CHART



APPENDIX 3

COMPLETE REPRODUCTION OF *SPIELMANNSLIEDER*

Meinem lieben Freunde Gerhard Hüsch gewidmet

SPIELMANNSLIEDER

Ihr ewigen Sterne

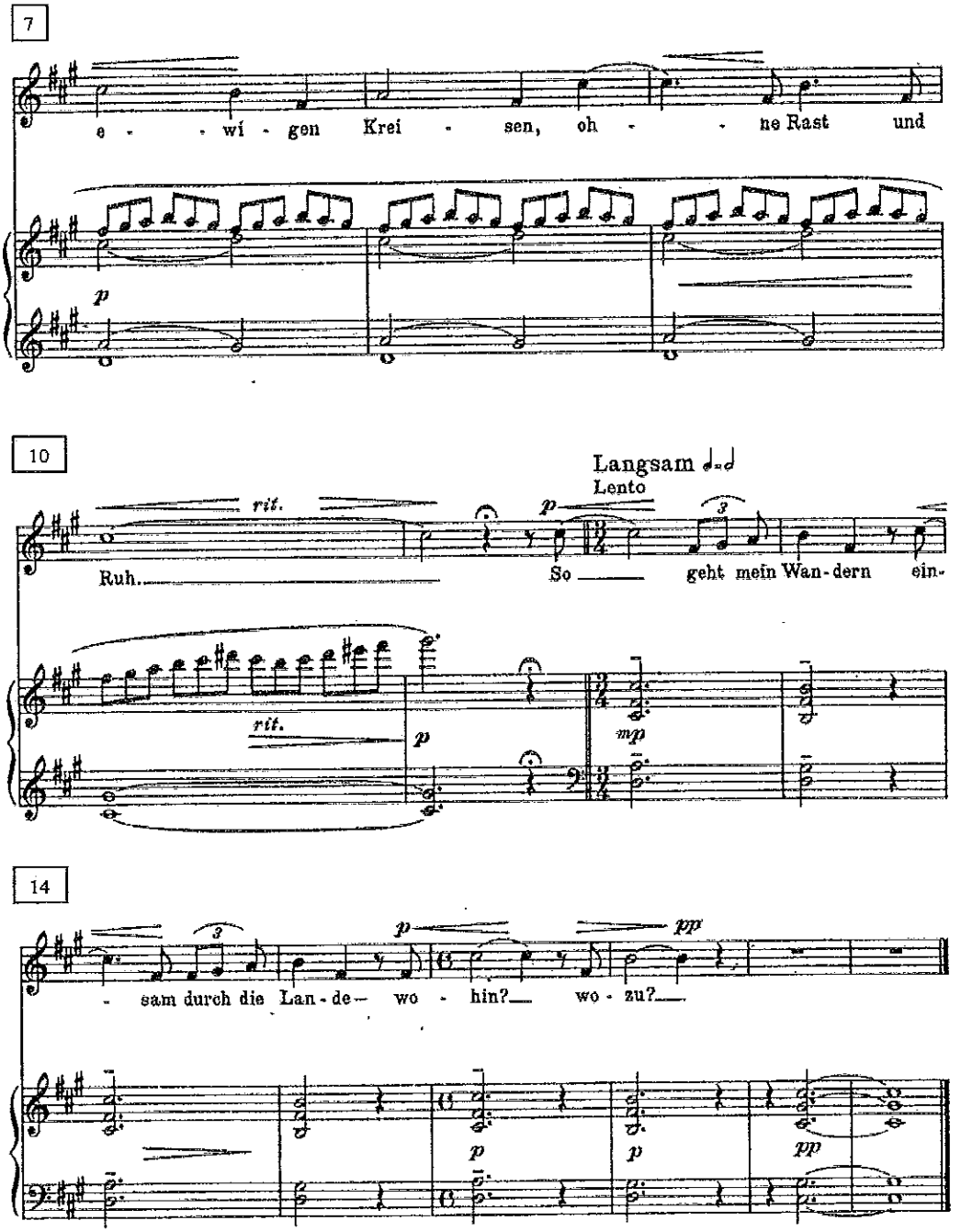
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Eingeschneite stille Felder

(Albert Sergel)



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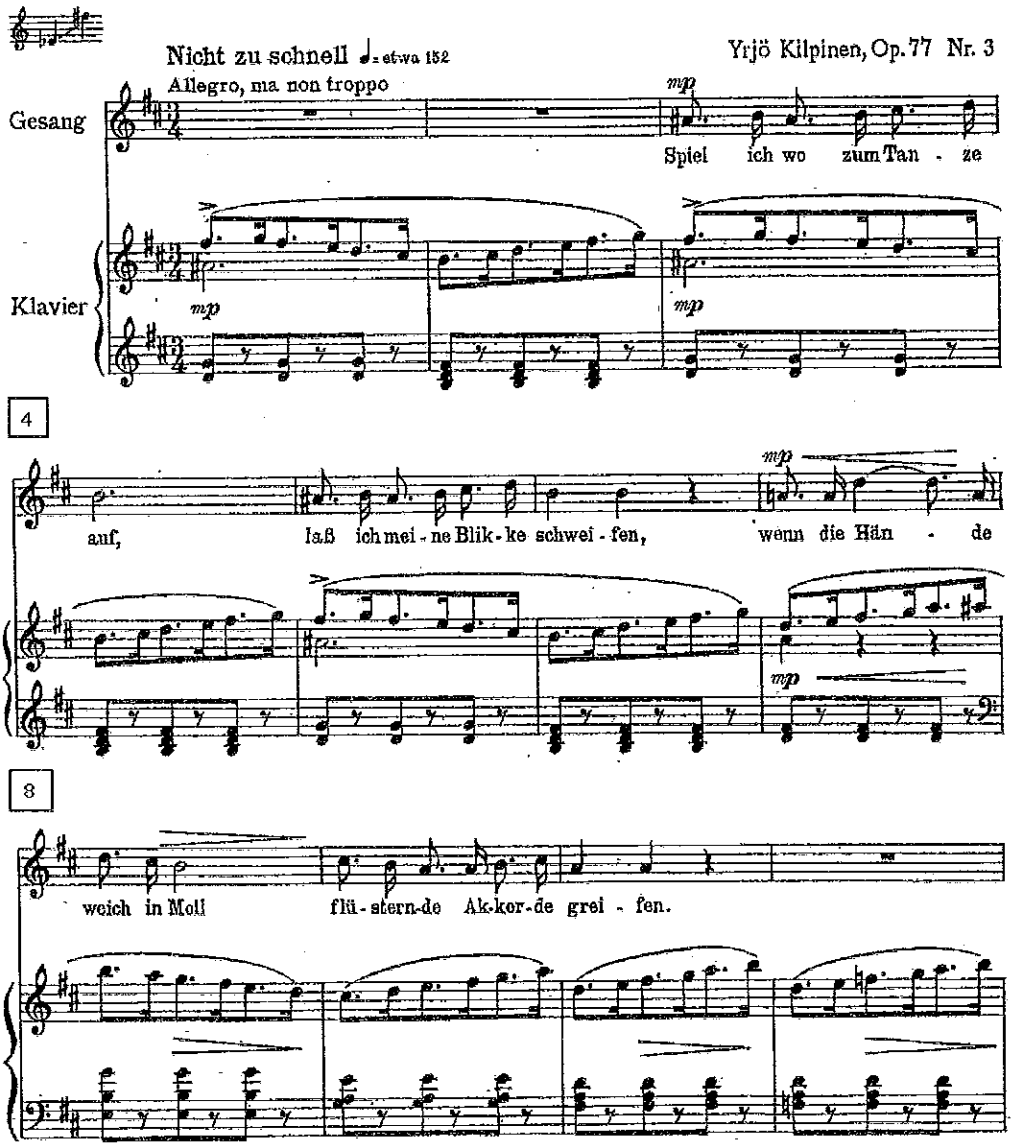
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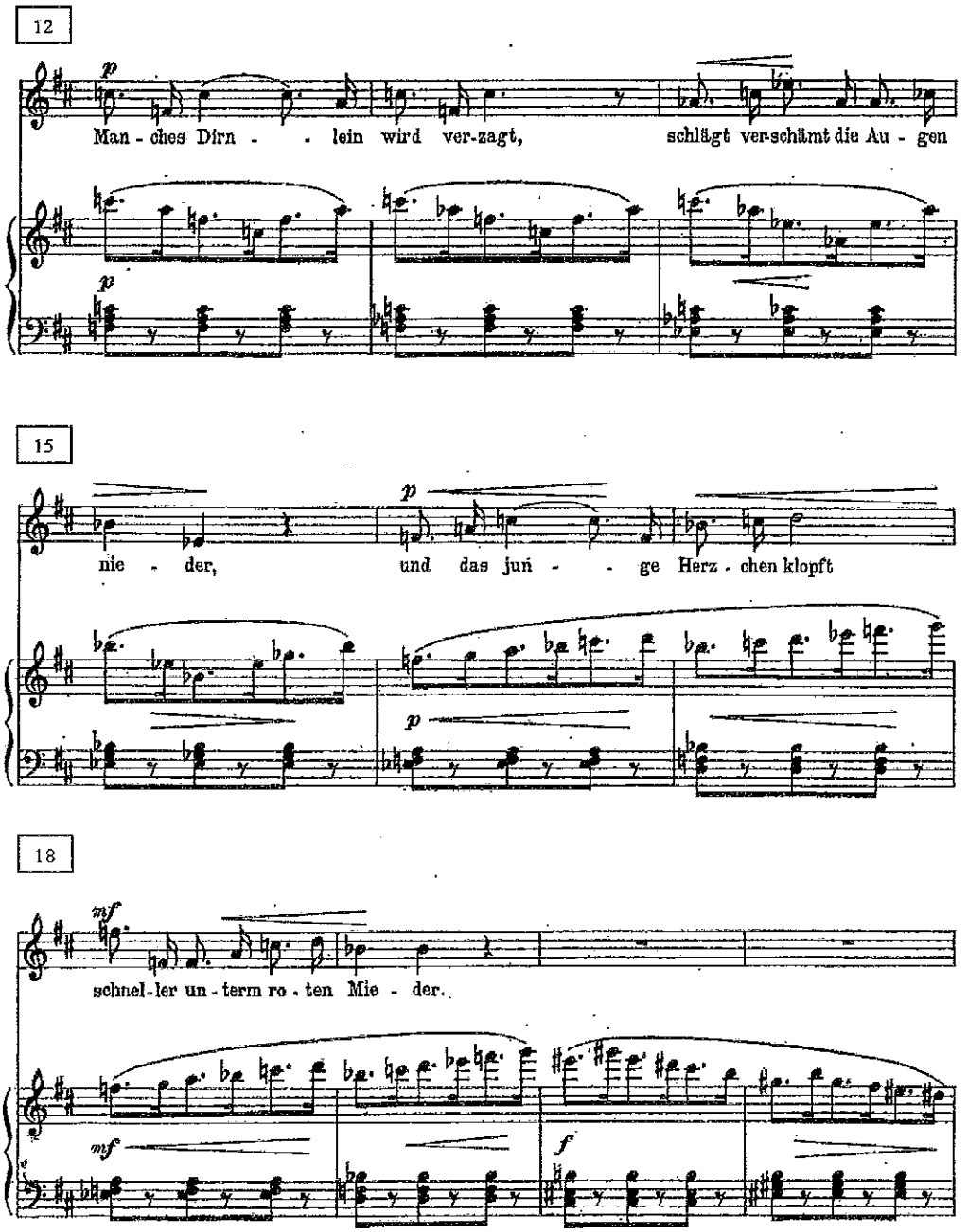
Spiel ich wo zum Tanze auf

(Albert Sergel)

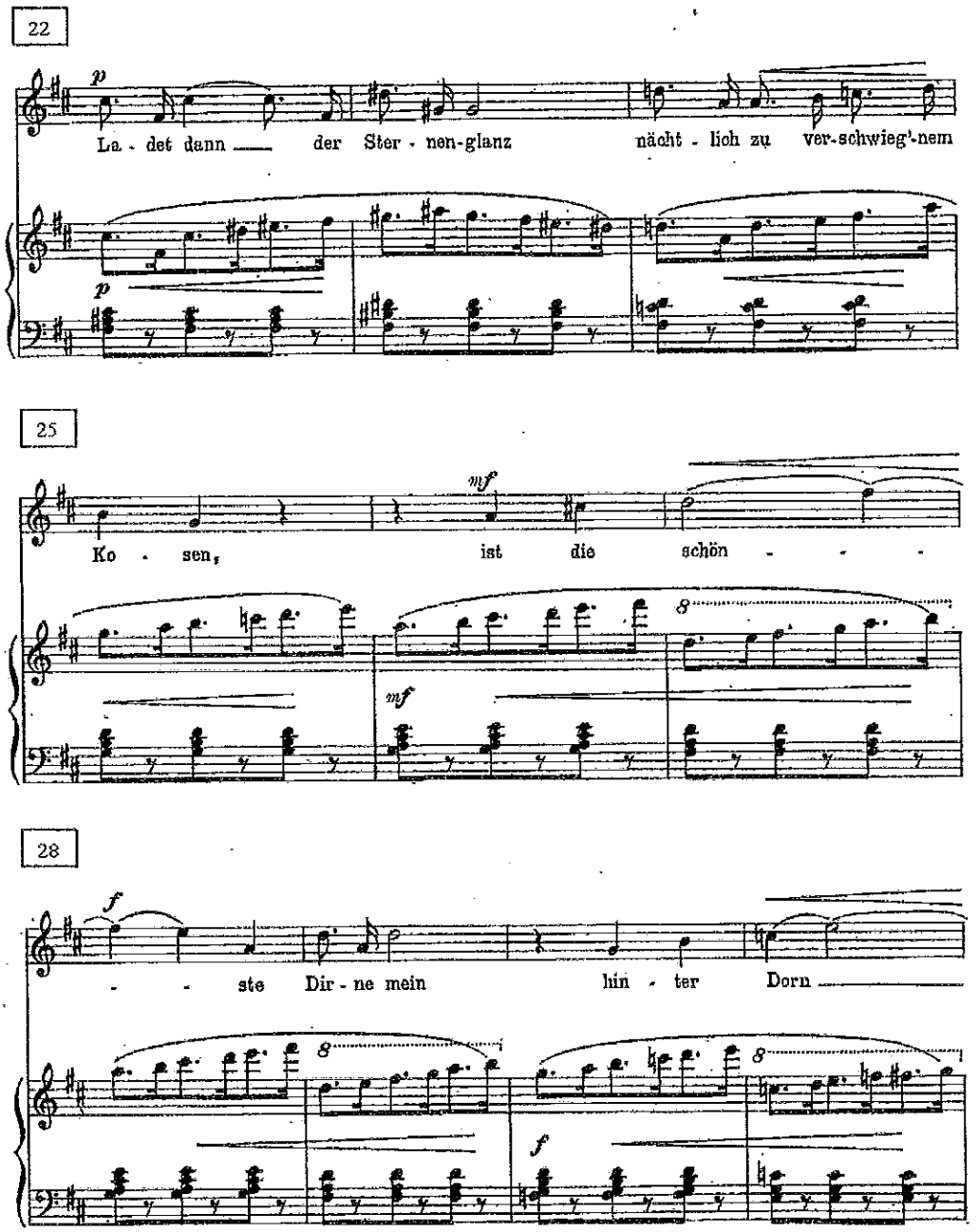


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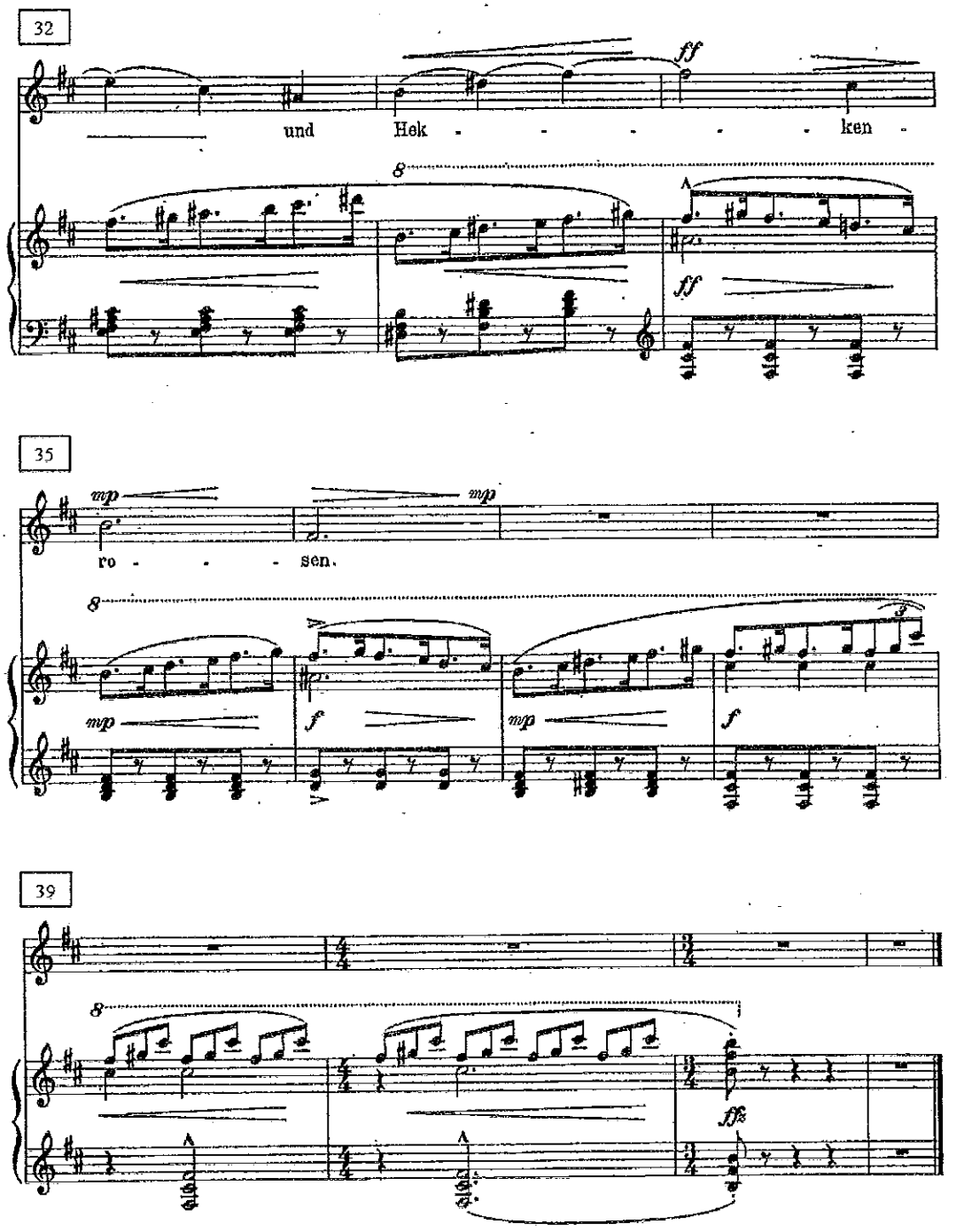
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Tanzlied

(Albert Sergel)

Yrjö Kilpinen, Op. 77 Nr. 4

Ländlich ♩. = etwa 46

Rustico

Gesang

Klavier

mf

Nun wind um dei-ne Stir - ne den vol - len Ro-sen-

6

kranz! Nun schürz dich, blan-ke Dir - ne, und komm mit mir zum Tanz! — Der

p

11

etwas bewegter, leicht

pochissimo più moto

mp

Mond grüßt durch die Zwei - ge, die Lin - de schau-ert sacht; da

p subito

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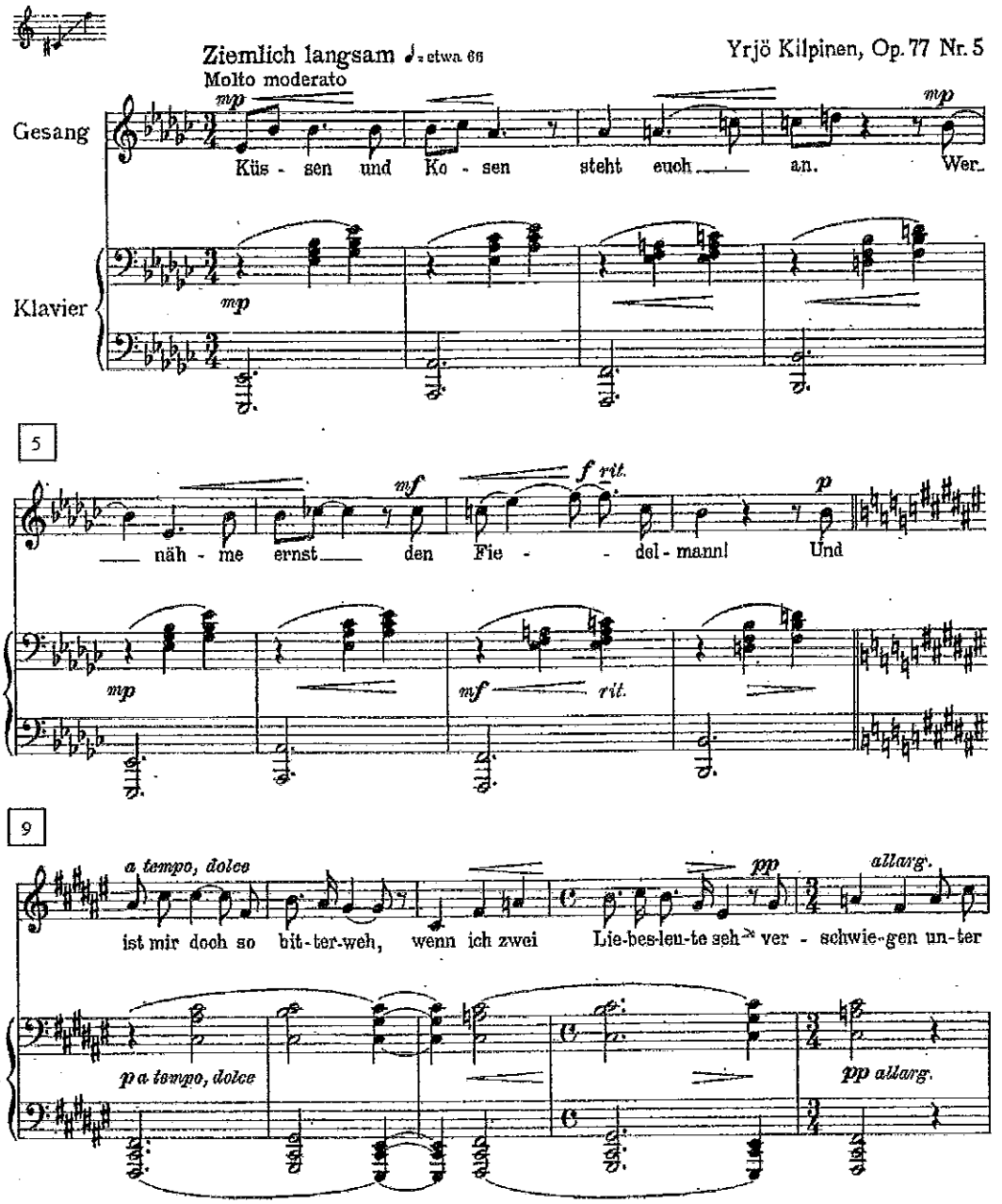
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Spielmannssehnen

(Albert Sergel)



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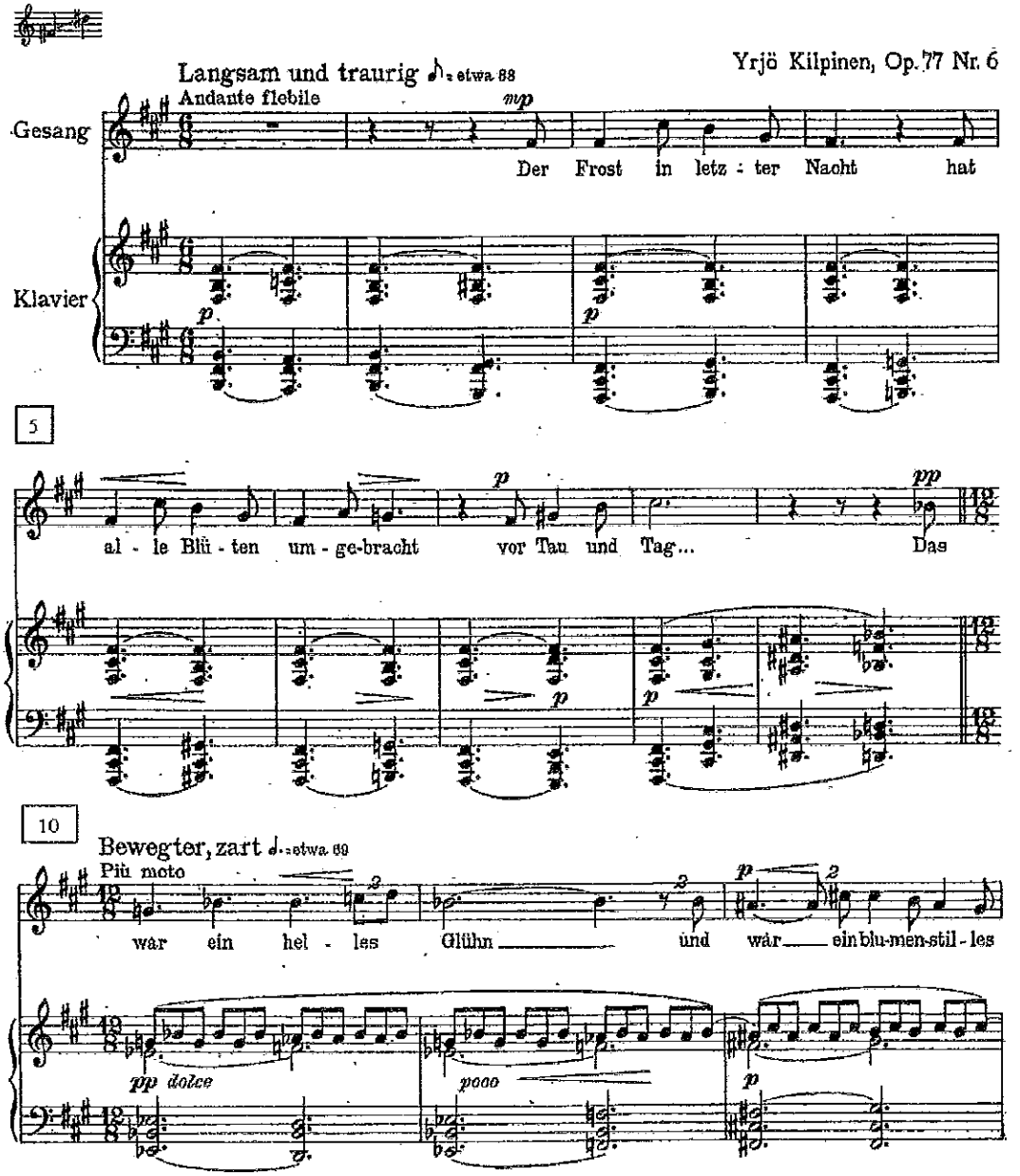


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Vor Tau und Tag

(Albert Sergel)

Yrjö Kilpinen, Op. 77 Nr. 6



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Wenn der Wein nicht wär...

(Albert Sergel)



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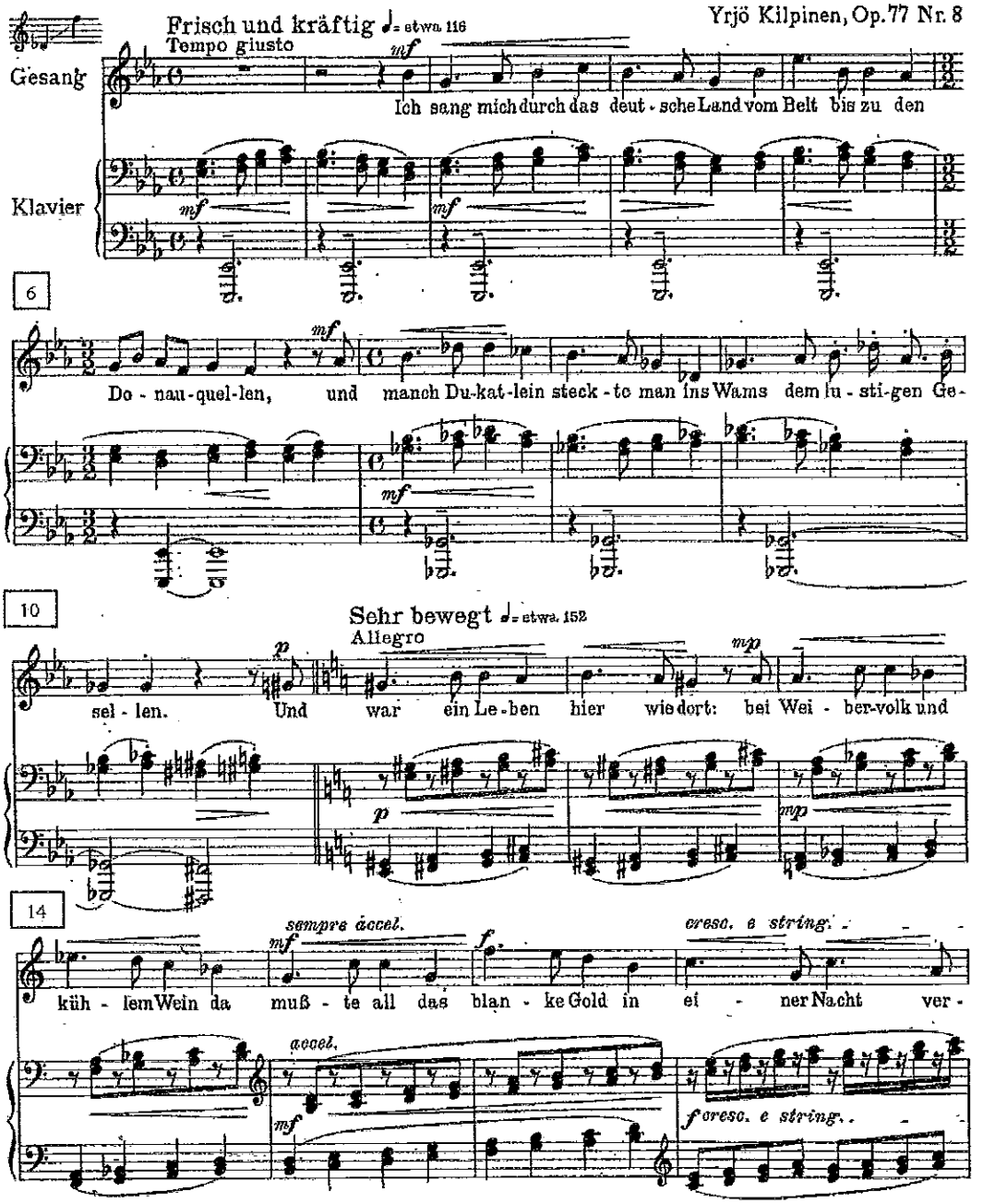


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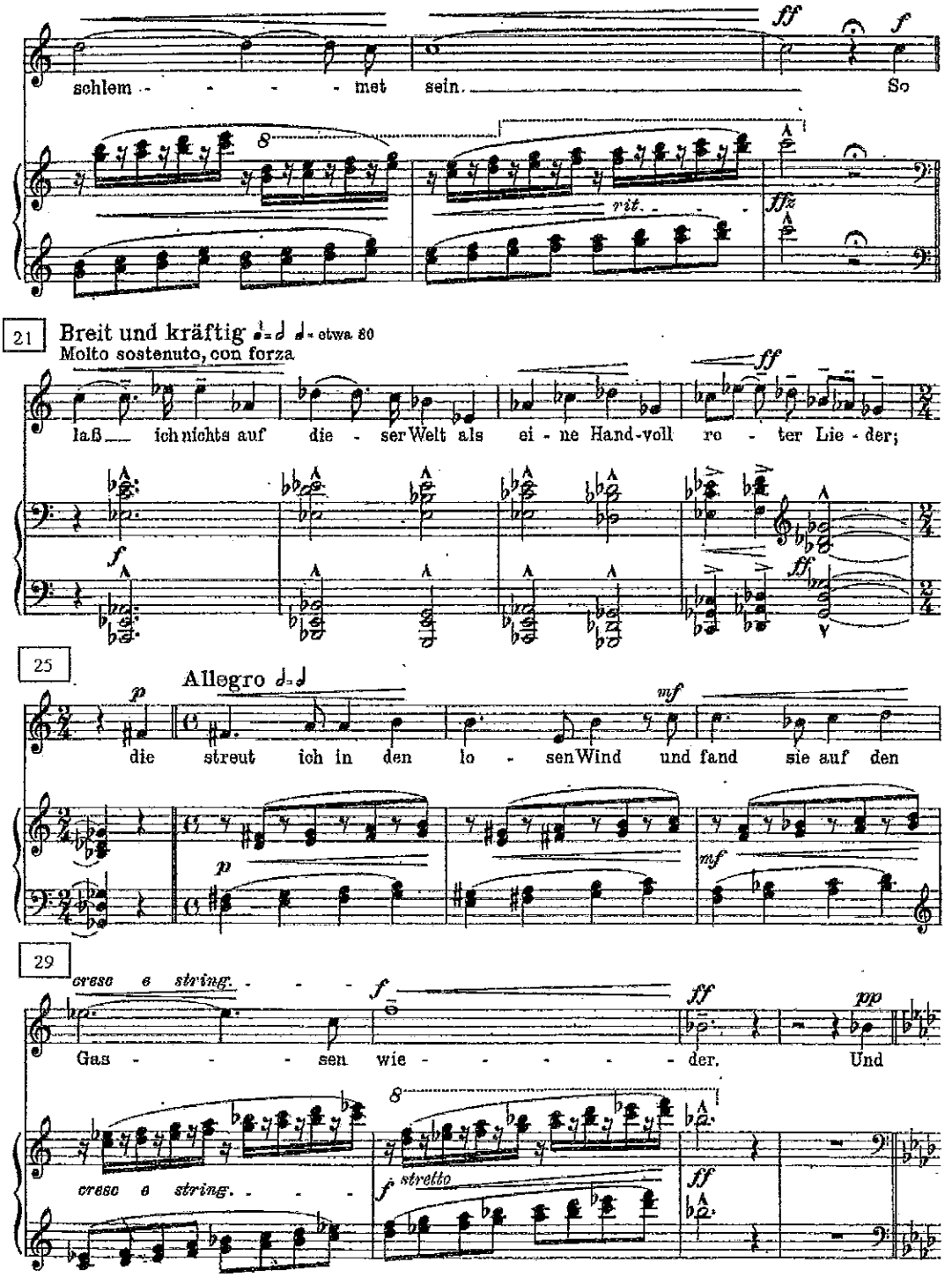
18

Ich sang mich durch das deutsche Land

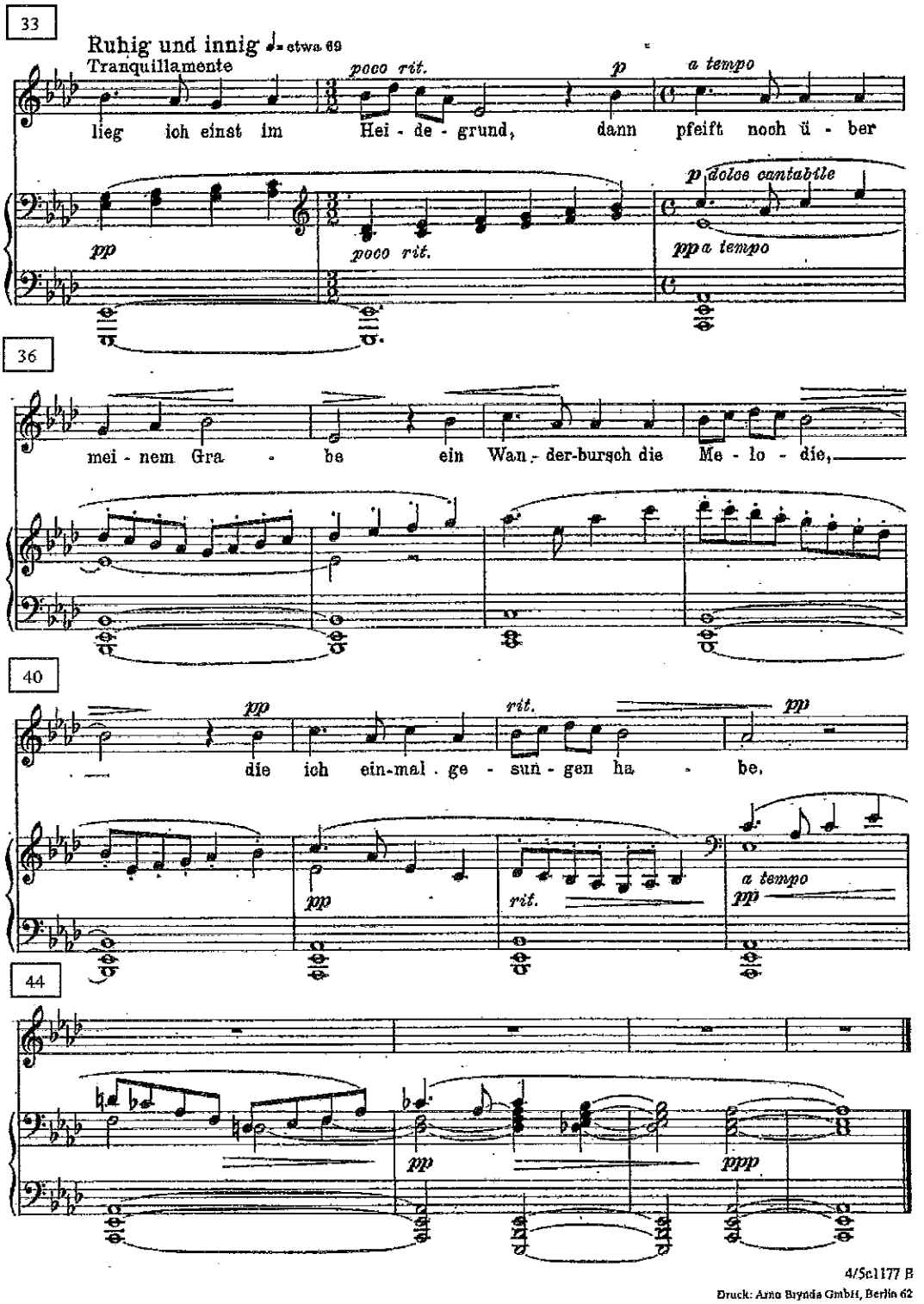
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APPENDIX 4

TIMELINE OF THE LIFE OF YRJÖ HENRIK KILPINEN

1892	Born February 4 in Helsinki
1908	Entered Helsinki Music Institute studied with Erik Furuhjelm
1910-1911	Studied with Richard Heuberger and Josef Hoffman in Vienna
1911	Returned to Helsinki
1913-1914	Studied with Otto Taubman and Paul Juon in Berlin
1915	Returned to Helsinki Music Institute Presented a recital at Helsinki Music Institute and performed with the Helsinki Philharmonic
1918	Married Margaret Alfthan Became a critic for the newspaper *Uusi Suomi*
1918-1921	Worked as a piano teacher and accompanist in addition to his work as a critic Song composition focused on Finnish poetry
1920	Alma Kuula gave the first German performance of several of his songs.
1923	Alma Kuula presented the first all-Kilpinen concert at Helsinki University. Kilpinen began exploring German poetry with settings of Rilke.
1925	He was awarded a state pension which allowed him to focus on composing
1928	He met Gerhard Hüsch and began a period of prolonged focus on the German *Lied.*

1930	Gerhard Hüsch presented the first all-Kilpinen concert in Germany (Köln).
1934	Composed and published *Spielmannslieder*
1935	Kilpinen Society of London was founded Gerhard Hüsch recorded songs in London with Walter Legge producing. He was awarded a lifetime state pension.
1948	Elected to Finnish Academy
1955	Instrumental in establishing the Savonlinna Festival.
1969	Died March 2 in Helsinki