

# **Discovering Dallapiccola's Suleika in the *Goethe Lieder***

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Thesis submitted to the  
Faculty of Graduate and Postdoctoral Studies  
In partial fulfillment of the requirements  
For the M.A. degree in  
Music Theory

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## **Abstract**

This thesis explores text-music relationships in Dallapiccola's *Goethe Lieder*. Though the cycle is based on Goethe's *West-östlicher divan*, it was Mann's novel *Joseph und seine Brüder* that spurred its inception. This seven-song cycle revolves around Suleika, a character from the biblical love story of Joseph and Potiphar's Wife. Dallapiccola set this text upon reading Mann's novel, which stems from the same story; however, Mann portrayed the character of Suleika as a sympathetic lover rather than the traditional evil seductress. By conducting a thorough pitch structure analysis of each song, focusing in particular on motives, symmetry and aggregates, this thesis examines text-music relationships to demonstrate how Mann's Suleika is musically represented. This thesis illustrates that Dallapiccola's setting is a musical composite of both Goethe and Mann's Suleikas and thus sheds new analytical and hermeneutic light on an important work by one of the twentieth-century's most prominent serial composers.

**Keywords:** Dallapiccola, Goethe, Mann, serial analysis, text-music relationships

## **Acknowledgements**

This project was made possible through the generous financial support of the Ontario Graduate Scholarship. First and foremost I would like to thank my advisor, Professor Julie Pedneault-Deslauriers; without her guidance and encouragement this project would have never come to fruition. As well, I am grateful to the many professors who I have encountered during my years at the University of Ottawa. Finally, I would like to thank the friends, family and cats who gave me the love and support needed to complete this work.

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## Introduction

This thesis investigates text-music relationships in Luigi Dallapiccola's seven-song cycle *Goethe Lieder*, written in 1953. Based on selected poems from Johann Wolfgang von Goethe's larger work *West-östlicher Divan*,<sup>1</sup> the cycle tells of the short but intriguing biblical love story of Joseph and Potiphar's Wife (Book of Genesis), or, as they are named in Goethe's poetry, Suleika and Hatem. Though Dallapiccola had long been familiar with these Goethe poems, it was not until reading Thomas Mann's tetralogy *Joseph und seine Brüder* (1933-43),<sup>2</sup> which stems from the same biblical story, that he was inspired (as he himself admitted) to set Goethe's poetry. The *Goethe Lieder* is one of Dallapiccola's best known and most performed compositions, and whereas it has long been acknowledged that it was in fact Mann's novel and not Goethe's poems that ultimately served as the decisive impetus for this setting, no research has been conducted to examine the extent of Mann's influence on the cycle. Mann portrayed the character of Suleika (whom he calls Mut-Em-Enet in his novel) strikingly differently from traditional accounts, creating a more developed and empathetic Suleika than the shallow, uni-dimensional woman found in previous versions.

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<sup>1</sup> Johann Wolfgang Von Goethe, *West-östlicher divan* (Berlin: Deutscher Klassiker Verlag, 1994).

<sup>2</sup> Thomas Mann, *Joseph and His Brothers*, trans. by H.T. Lowe-Porter (London: Sphere Books, 1968).

## Review of Literature

The pertinent literature for this research project can be divided into two strands of scholarship: sources that study the music of Luigi Dallapiccola on the one hand, and sources that interpret the character of Suleika on the other.

### **a) Analytical Literature on Dallapiccola's music**

The first important publication on the composer's life and works, titled *Luigi Dallapiccola*,<sup>3</sup> was written by Roman Vlad in 1957. Since it was published before the composer's death, it does not mention Dallapiccola's mature works. However short, this volume remains an important part of Dallapiccola scholarship as it marks one of the first major forays into the study and analysis of his music.

Two particularly important volumes have built upon this short study: Brian Alegant's *The Twelve Tone Music of Luigi Dallapiccola*<sup>4</sup> and Raymond Fearn's *The Music of Luigi Dallapiccola*.<sup>5</sup> Both Fearn and Alegant's books provide an overview of the life and music of Dallapiccola. Fearn offers a brief description of the *Goethe Lieder*, placing the work into the context of Dallapiccola's life, identifies the row forms and describes the textures for each song. Fearn mentions Dallapiccola's careful attention to text setting, but presents the reader with but a few examples. Alegant, since his book focuses solely on Dallapiccola's twelve-tone works, is able to provide a slightly more detailed analysis, relating the Goethe songs to both Webern's and Schoenberg's compositional techniques, two composers who exerted a profound influence on Dallapiccola. Dallapiccola's use of palindromes and axial symmetry in canons, in particular, may

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<sup>3</sup> Roman Vlad, *Luigi Dallapiccola*, trans. by Cynthia Jolly (Michigan: Scholarly Press, 1997).

<sup>4</sup> Brian Alegant, *The Twelve Tone Music of Luigi Dallapiccola* (Rochester: University of Rochester Press, 2010).

<sup>5</sup> Raymond Fearn, *The Music of Luigi Dallapiccola* (Rochester: University of Rochester Press, 2003).

be traced to Webern, while Schoenberg inspired his irregular row partitioning and appeal to hexachordal combinatoriality. Neither Fearn nor Alegant, nevertheless, develops much insight into text-music relationships, and neither provides an analysis specifically with Mann's influence in mind. My project attempts to fill these lacunas and illuminate how Dallapiccola creates poetic images through musical processes.

Michael Eckert's article "Text and Form in Dallapiccola's *Goethe Lieder*"<sup>6</sup> had addressed in 1979 some of these overlooked topics as it delved into the intricate relations of poetry and music in the in *Goethe Lieder*. Eckert focuses on how Dallapiccola manipulates rows to create musical symbols that, though they may not be readily audible, represent different poetic ideas or images. He also discusses the form of each song, particularly in reference to palindromic and symmetrical features. Drawing on primary source materials, Eckert speculates on Dallapiccola's expressive intentions in writing the *Goethe Lieder*. Though he indeed mentions the songs' relation to Mann's *Joseph und seine Brüder*, he does not explore the ways in which Dallapiccola's idiosyncratic Suleika is musically represented.

Other articles, such as Thomas DeLio's "A Proliferation of Canons: Luigi Dallapiccola's '*Goethe Lieder* No. 2,'"<sup>7</sup> represent an important strand of scholarship that is concerned with Dallapiccola's canonic techniques. DeLio's article, which discusses only the second of this seven-song cycle, offers insight into the composer's Webern-inspired canonic techniques, with an emphasis on inversions relationships. This article provides an excellent model to analyze Dallapiccola's music; as is the case with most studies on the Goethe songs, few relations between text and music are discussed in any kind of detail.

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<sup>6</sup> Michael Eckert, "Text and Form in Dallapiccola's Goethe-Lieder," *Perspectives of New Music* 17(1) (1979): 98-111.

<sup>7</sup> Thomas DeLio, "A Proliferation of Canons: Luigi Dallapiccola's '*Goethe Lieder* no. 2'." *Perspectives of New Music* 23(2) (1985) 187-95.

## b) Literature on Suleika

In addition to extending on the analytical works of Vlad, Alegant, Fearn, Eckert and DeLio, it was necessary to consult literature regarding the character of Suleika in the Bible, the Qu'ran, Goethe's poetry and Mann's novel in order to build an accurate picture of Suleika as Dallapiccola set her to music. Suleika's story as it appears in the Bible and the Qu'ran serves as a point of departure in my study. John Kaltner's *Inquiring of Joseph: Getting to Know a Biblical Character through the Qur'an*<sup>8</sup> proved especially useful as it analyses and compares the character Suleika found in both the Christian and the Islamic traditions. Kaltner compares the Bible and the Qur'an respective versions of the Joseph-Suleika story by dividing the latter into two sections, "A Prelude to a Kiss" (beginning when Joseph began working in Potiphar's house, including Suleika's increasing attraction to him) and "She Said, He Said" (Suleika's accusation and its ensuing consequences). The comparison of these two stories gives great insight into Mann's understanding of Mut-em-enet since both the Qu'ranic and Biblical accounts of Joseph and Suleika inspired Mann's novels.

To further my interpretation of how nineteenth-century critics understood the Biblical Suleika, I drew upon essays by Mary Cornwallis, Elizabeth Cady Stanton, and Lillie Devereux Blake in *Let Her Speak For Herself: Nineteenth-Century Women Writing on Women in Genesis*.<sup>9</sup> Editors Marion Ann Taylor and Heather E. Weir devote an entire section of the book to Potiphar's Wife, including nineteenth-century essays that remark upon Potiphar's Wife. The first section establishes that Suleika was traditionally perceived as pure evil, illuminating how both Mann and Dallapiccola would first have been introduced to this character: indeed, at the turn of

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<sup>8</sup> John Kaltner, *Inquiring of Joseph: Getting to Know a Biblical Character through the Qur'an*, ed. by Barbara Green (Minnesota: Liturgical Press, 2003).

<sup>9</sup> Marion Ann Taylor and Heather E. Weir, *Let Her Speak For Herself: Nineteenth-Century Women Writing on Women in Genesis* (Waco: Baylor University Press, 2006), 436.

the twentieth century, the story of Suleika was still often used as a cautionary tale against licentious women.

Finally, to understand the initial inspiration for Dallapiccola's setting, I turned to literature on Thomas Mann's *Joseph in Egypt*, the third volume of *Joseph and His Brothers*. Wolf-Daniel Hartwich's "Religion and Culture, *Joseph and His Brothers*"<sup>10</sup> and Peter Pütz's "*Joseph and His Brothers*"<sup>11</sup> both provide the basic thematic ideas and plot outlines of Mann's stories, though they do not offer an in-depth character analysis of Suleika. Therefore, I also draw upon George Bridges' *Thomas Mann's Joseph und seine Brüder and the Phallic Theology of the Old Testament*,<sup>12</sup> which gives great insights into Mann's sympathetic portrayal of Suleika, devoting an entire chapter to this character's development throughout the novel. Bridges examines Suleika's strengths and weaknesses. The former include her wealth and powerful position in Egyptian society; however, in an inherently patriarchal world, her position is also powerless: Suleika lives a loveless marriage with her eunuch husband, yet cannot leave him. Her love for Joseph is also both a strength and a weakness: strong in its passion, weak in her ultimate failure to seduce him. Bridges' analysis of Mann's Suleika provides the reader with a detailed understanding of her motives for loving and accusing Joseph.

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<sup>10</sup> Wolf-Daniel Hartwich, "Religion and Culture, *Joseph and His Brothers*," in *The Cambridge Companion to Thomas Mann*, ed. by Ritchie Robertson (Cambridge: Cambridge University Press, 2002) 151-167.

<sup>11</sup> Peter Pütz, "Joseph and His Brothers," in *A Companion to the Works of Thomas Mann*, ed. by Herbert Lehnert and Eva Wessell (New York: Camden House, 2004), 158-180.

<sup>12</sup> George Bridges, *Thomas Mann's Joseph und Seine Brüder and the Phallic Theology of the Old Testament* (Germany: Peter Lang, 1995).

## Methodology

Since the publication of Allen Forte's *The Structure of Atonal Music*,<sup>13</sup> pitch class set theory has become a mainstream analytical model for examining post-tonal music. Using set class theory as my basic analytical vocabulary, I draw upon the work of other analysts including Fearn, Eckert, DeLio, and Anne Shreffler to interpret my musical findings in relationship to the text. In particular, I examine motives and aggregates to demonstrate how local events take on broader significance, and I discuss musical and poetic form to understand how the poetry is expressed through music.

### **a) Motives, Aggregates and Symmetry**

Throughout the *Goethe Lieder*, Dallapiccola uses a small three-note motive with prime form (012), created from the first three notes of a prime row (see Example 1.1, and Appendix B for the full matrix). Fearn calls this cell the “question motive” as it often accompanies a question in the vocal line.<sup>14</sup> Drawing on Shreffler's work on motives in Anton Webern's *Trakl Lieder* Op. 14,<sup>15</sup> I trace the recurrences of the “question motive” throughout all seven songs to examine how Dallapiccola manipulates it to create new meaning. Interpreting the transformations of motives in a strict serial work can be challenging, as the interval-class content of each motive remains unchanged. Indeed, in the *Goethe Lieder*, the (012) is never altered through devices such as cross-partitioning nor by being disrupted or penetrated by elements belonging to other rows. Accordingly, I must rely on other criteria, such as the prevalence or absence of a motive or its relation to the text that it accompanies, in order to derive its poetic meaning. In the first song, for

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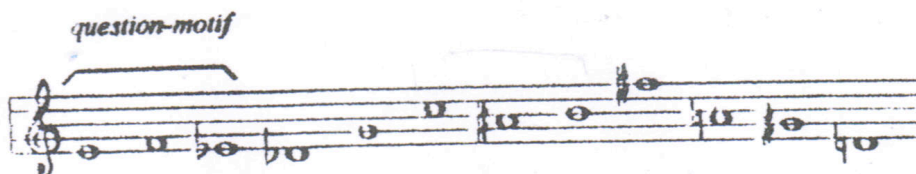
<sup>13</sup> Allen Forte, *The Structure of Atonal Music* (New Haven and London: Yale University Press, 1979).

<sup>14</sup> Fearn, *The Music of Luigi Dallapiccola*, 172.

<sup>15</sup> Anne Shreffler, *Webern and the Lyric Impulse: Songs and Fragments on Poems of George Trakl* (Gloucester: Clarendon Press, 1995).

example, the question motive is used to create aggregates in the instrumental accompaniment; and though it does not accompany a literal question in the voice, it can be understood to represent the “thousand forms” in which the poet’s love conceals himself. (The complete verse reads “In a thousand different forms you may hide yourself / But all the same, my best beloved, I will recognize you.”) In the second song, however, the motive no longer represents hidden or multiple forms but instead accompanies a single, direct question in the vocal line and occurs in both the voice and clarinet on the final word and question of the movement “How?”. Already this short motive has been used in two distinct ways, i.e. to represent two different forms of a question, the first obscure, and the second direct. It is my argument that this transformation hints at a deeper, more extensive transformation that Suleika undergoes throughout the seven poems. While she begins her song cycle with confidence and love, these feelings slowly disintegrate into thoughts of doubt and impossibility (see Appendix A for the full texts and translations). Other scholars have not yet explored this narrative of increasing doubt, and I will examine how the three-note question motive participates in delineating Suleika’s changing emotions. Motivic transformations can include transpositions, registral differences, and the reordering of pitches. Each of these processes, in turn, may represent changes and development in the character of Suleika (and, by ricochet but to a lesser extent, of Hatem) throughout the work.

**Example 1.1** *Goethe Lieder*, row



In addition to studying motives, I examine how aggregates function within the seven songs. In this cycle, Dallapiccola makes frequent use of aggregates, which are all but once

comprised of four statements of a (012) subset and often employed as accompaniment to a complete row statement in the vocal line. Such (012)-based aggregates prove to be so structural that they entirely sustain the sixth song. Building upon on the basic analyses of Raymond Fearn<sup>16</sup> and Michael Eckert,<sup>17</sup> I examine the essential role of these aggregates, whose prominence increases throughout the cycle, in furthering the elements of increasing doubt.

Finally, symmetry importantly features in these seven songs. Analysts have already identified many large-scale symmetries in the cycle, such as the palindromic textures of the songs (see Example 1.2), but smaller-scale symmetries prove just as revealing, as will be discovered in the ensuing analyses.

### Example 1.2

Large-scale textural symmetry

<b>Movement</b>	1	2	3	4	5	6	7
<b># of Instruments</b>	4	2	3	4	3	2	4

The Suleika cycle features many reflexive themes, such as the mirror in which Suleika ponders her beauty in the fifth song, the twin imagery of sun and moon in the second, or the idea that everything begins and ends “from Suleika to Suleika” in the climactic fourth song. I discuss how Dallapiccola emphasizes these reflections by using techniques such as inversions and retrogrades. DeLio’s article “A Proliferation of Canon: Luigi Dallapiccola’s ‘*Goethe Lieder no. 2*’”<sup>18</sup> provided me with an excellent example of how to interpret these reflections in relation to the poetry.

<sup>16</sup> Fearn, *The Music of Luigi Dallapiccola*.

<sup>17</sup> Eckert, “Text and Form in Dallapiccola’s *Goethe Lieder*.”

<sup>18</sup> DeLio, “A Proliferation of Canons: Luigi Dallapiccola’s ‘*Goethe Lieder no. 2*.’”

## b) Poetic and Musical Form

My thesis also explores the various ways in which Dallapiccola expresses formal boundaries in his *Goethe Lieder*. Throughout his career, Dallapiccola wrote principally for the voice, and the composer's utmost respect and love for poetry is evident in this song cycle. To begin with, he generally uses only one row for each sung line of poetry, separated with either a breath mark or rests, allowing the listener to better hear the poetry in its original form.

Dallapiccola also employs more covert techniques in order to project form. In some canonic movements, for instance, he changes the axis of symmetry to articulate formal sections. The third song provides such an example where two separate axes of symmetry create a division between the first and second halves of the four-lined poem.

Texture, too, may indicate formal sections, for Dallapiccola may change the texture through the addition or removal of a musical line in order to create audible divisions. For example, in the second song, at the poem's mid-point, a clarinet enters to accompany what had been an *a cappella* voice. As well, the entry of the clarinet marks the line of symmetry in the vocal part, as the opening P and I forms are now expressed in mirrored retrograde as an RI and R.

Finally, I examine musical structure in relation to poetic structure, in a similar fashion to Raymond Fearn in *The Music of Luigi Dallapiccola*.<sup>19</sup> Here Fearn demonstrates how Dallapiccola responds to the poem's rhyming schemes by repeating subsets of the row in order to effectively create a sort of musical rhyme. This technique is employed to great effect in the third song, where Dallapiccola reiterates the subset (016) to echo the poet's rhyming of the words "mund" and grund" (see Example 1.3). Also in the third song, Dallapiccola uses row forms to

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<sup>19</sup> Fearn, *The Music of Luigi Dallapiccola*.

express Goethe's *abab* rhyming scheme: for each *a* line of poetry, Dallapiccola employs a prime form in the voice and for each *b* line, a retrograde.

### Example 1.3

#### Musical Rhyming in Song#1

The image displays two musical excerpts from a song. The left excerpt, titled "Mund" III, m. 5 (016), features three staves: Canto (voice), Clarinet in Sib (Clar. (Sib)), and Clarinet in Bass Sib (Clar. Basso (Sib)). The Canto staff shows a melodic line with a slur over the notes and the text "-mund" below. The Clarinet in Sib staff is mostly empty, and the Clarinet in Bass Sib staff has a few notes with the marking *molto p*. The right excerpt, titled "Grund" III, m. 15 (016), shows a single Canto staff with a melodic line and the text "Grund," below it.

In what follows, I will discuss Suleika's literary and visual portrayal in a variety of sources from the Bible to Mann's novel (Chapter 1, "The Picture of Suleika"). Chapter 2, "A Confident Suleika" will provide an analysis of Song #1, which establishes our initial psychological perception of Suleika and introduces the auditors to the main musical materials of the cycle. Chapter 3, "Suleika's Blissful Naivete" examines lieder 2 and 3, which depict a Suleika confident in herself and in her love, though Dallapiccola gives listeners reason to doubt the sincerity of her lover's feelings. "Hatem Speaks," the fourth chapter of this work, focuses on the central song of the cycle, which acts as a pivotal moment in Suleika's personal narrative, and also marks the only moment in the cycle where Suleika is not the speaker. I discuss songs #5 and #6 in Chapter 5, "The Beginnings of Doubt," and demonstrate how Suleika is beginning to doubt both herself and her relationship. Elements of questioning and uncertainty begin to permeate the cycle. Finally, Chapter 6, "An Impossible Love" analyzes the final lied of the cycle to demonstrate the impossibility of this relationship, despite the verity of Suleika's love for Hatem.

# **CHAPTER 1**

## **The Picture of Suleika**

Suleika, known only as Potiphar's Wife in the Bible, makes a brief appearance in the Old Testament, and her effect on the story of Joseph is the main plot focus of Genesis, chapter 39. Though her story lasts only 23 verses, she captivated the imagination of musicians, poets, and painters throughout the centuries. Her narrative, found in full below, tells of her misguided love for the handsome young Joseph, her subsequent attempted seduction and, finally, her betrayal.

### **Genesis Chapter 39**

#### **Joseph and Potiphar's Wife**

1 And Joseph was brought down to Egypt; and Potiphar, an officer of Pharaoh, captain of the guard, an Egyptian, bought him of the hands of the Ishmeelites, which had brought him down thither. 2 And the LORD was with Joseph, and he was a prosperous man; and he was in the house of his master the Egyptian. 3 And his master saw that the LORD was with him, and that the LORD made all that he did to prosper in his hand. 4 And Joseph found grace in his sight, and he served him: and he made him overseer over his house, and all that he had he put into his hand. 5 And it came to pass from the time that he had made him overseer in his house, and over all that he had, that the LORD blessed the Egyptian's house for Joseph's sake; and the blessing of the LORD was upon all that he had in the house, and in the field. 6 And he left all that he had in Joseph's hand; and he knew not ought he had, save the bread which he did eat. And Joseph was a goodly person, and well favoured. 7 And it came to pass after these things, that his master's wife cast her eyes upon Joseph; and she said, Lie with me. 8 But he refused, and said unto his master's wife, Behold, my master wotteth not what is with me in the house, and he hath committed all that he hath to my hand; 9 There is none greater in this house than I; neither hath he kept back any thing from me but thee, because thou art his wife: how then can I do this great wickedness, and sin against God? 10 And it came to pass, as she spake to Joseph day by day, that he hearkened not unto her, to lie by her, or to be with her. 11 And it came to pass about this time, that Joseph went into the house to do his business; and there was none of the men of the house there within. 12 And she caught him by his garment, saying, Lie with me: and he left his garment in her hand, and fled, and got him out.

#### **Joseph Falsely Imprisoned**

13 And it came to pass, when she saw that he had left his garment in her hand, and was fled forth, 14 That she called unto the men of her house, and spake unto them, saying, See, he hath brought in an Hebrew unto us to mock us; he came in unto me to lie with me, and I cried with a loud voice: 15 And it came to pass, when he heard that I lifted up my voice and cried, that he left his garment with me, and fled, and got him out. 16 And she laid up his garment by her, until his lord came home. 17 And she spake unto him according to these words, saying, The Hebrew servant, which thou hast brought unto us, came in unto me to mock me: 18 And it came to pass, as I lifted up my voice and cried, that he left his garment with me, and fled out.

19 And it came to pass, when his master heard the words of his wife, which she spake unto him, saying, After this manner did thy servant to me; that his wrath was kindled. 20 And Joseph's master took him, and put him into the prison, a place where the king's prisoners were bound: and he was there in the prison. 21 But the LORD was with Joseph, and shewed him mercy, and gave him favour in the sight of the keeper of the prison. 22 And the keeper of the prison committed to Joseph's hand all the prisoners that were in the prison; and whatsoever they did there, he was the doer of it. 23 The keeper of the prison looked not to any thing that was under his hand; because the LORD was with him, and that which he did, the LORD made it to prosper.<sup>20</sup>

Throughout history, many writers and poets have commented on this biblical account.

Typically, Potiphar's Wife was painted as an evil temptress, the epitome of woman's sinfulness.

She was often used as a cautionary tale, whilst Joseph was praised for his chastity and

faithfulness to God. In Dante Alighieri's *The Divine Comedy* (c. 1308), Potiphar's Wife takes

her place in the eighth circle of hell, accompanied by other liars and perjurers. Only the ninth

circle, for sins of treachery and betrayal, is deemed lower than hers. Other poets, including John

Keats (1795-1821), were inspired to include Potiphar's Wife in their artistic output, and they

continued to depict the slanderous, evil woman to whom everyone had become accustomed. For

example, Keats makes a brief mention of Potiphar's Wife in his poem "On Fame," (1804),

calling her "jealous." Even famous twentieth-century musical theatre writer Andrew Lloyd

Webber created a role for Potiphar's Wife in his musical *Joseph and the Amazing Technicolour*

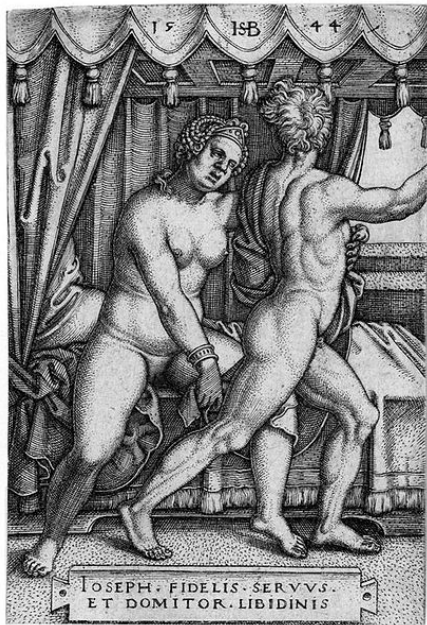
*Dreamcoat*, characterizing her as a libelous, pushy and "beautiful but evil."

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<sup>20</sup> *The Holy Bible*, King James Version. New York: American Bible Society: 1999, 39:1-20.

Not only were writers attracted to the story of Potiphar's Wife, but she was also a common subject of paintings and other fine artworks. Hans Sebald Beham (1500-1550) was a German engraver who was known to often include erotic elements in his work. His woodcutting *Joseph und Potiphars Weib* (1544) (see Example 1.4) depicts these two characters in front of a richly canopied bed; Joseph is clearly trying to escape his assailant's advances as she, herself unclothed, attempts to remove his tunic to keep him from fleeing. While Joseph's face is hidden, Potiphar's Wife gazes upon him with a somewhat deranged look. The woodcutting is inscribed at the bottom with *Joseph fidelis servus et domitor libidinis* ("Joseph the faithful servant and subduer of lust").

#### Example 1.4



Sebald Beham *Joseph und Potiphars Weib*, 1544

Giovanni Francesco Barbieri (better known as Guercino) (1591-1666), an Italian Baroque painter, also used this story of failed seduction as inspiration for one of his own works (Example 1.5). This painting again depicts Potiphar's Wife and Joseph, though here Joseph is clothed.

Potiphar's Wife is in her bed, looking longingly at Joseph as one hand reaches lovingly towards his face, while the other pulls on his robe. Joseph is clearly distraught by her advances, as he attempts to push her hand away from his face. His other arm is outstretched, palm facing outwards as though saying "stop." His face is contorted, twisted into an expression of both panic and disgust.

### Example 1.5

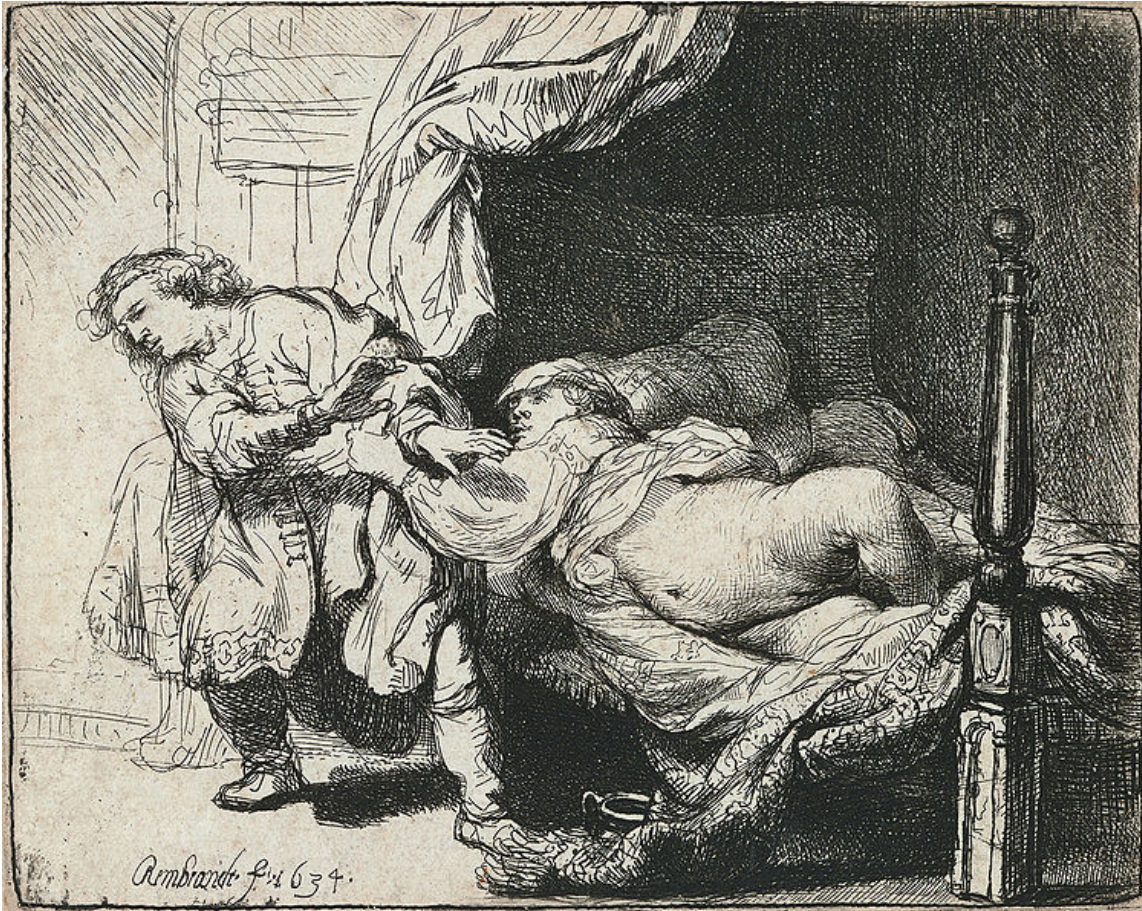


Guercino, *Joseph and Potiphar's Wife*, 1649, now located in the National Gallery of Art in Washington DC

Perhaps most famous, however, is the etching by Dutch artist Rembrandt Harmenszoon van Rijn (1606-1669). Completed in 1634, this work depicts the dramatic moment when Potiphar's Wife reaches out to the fleeing Joseph and takes hold of his garment (Example 1.6). Like in Guercino's work, Potiphar's Wife is lying in bed as Joseph attempts to escape her

chambers. Joseph has turned away with an expression of disgust; his eyes averted from her nude lower half. There is no mistaking the stark contrast of light against dark in the two sides of this etching: Joseph is brightly illuminated, representing godliness and chastity, whereas Potiphar's Wife is enrobed in darkness, thus representing her sinfulness and wickedness.

**Example 1.6**



Rembrandt, *Joseph and Potiphar's Wife*, 1634. Now located in Rijksmuseum in Amsterdam.

It was not only artists who were drawn to this character, but also critics and religious leaders discussed Potiphar's faults and Joseph's virtues. Mary Cornwallis (1758-1836), wife of Anglican minister Rev. William Cornwallis, explores the story of Potiphar's Wife in her four-volume commentary on the Bible, *Observations, Critical, Explanatory, and Practical on the*

*Canonical Scriptures* (1817).<sup>21</sup> Representative of society's view, Cornwallis vilifies Potiphar's Wife while praising Joseph's chastity and commitment to the Lord<sup>22</sup>. Cornwallis refers to Potiphar's Wife as an "object of disgust," as "selfish, cruel, and treacherous".<sup>23</sup> Her commentary is to be read as a warning against lewd behaviour (as "sensuality debases the character")<sup>24</sup>, encouraging readers to emulate the pure and noble Joseph.

Even less "traditional" women, such as Elizabeth Cady Stanton (1815-1902), suffragist and advocate for women's rights, viewed Potiphar's wife as the ultimate sinner. Stanton, in her publication *The Women's Bible*, wrote that "Potiphar's wife surpasses all the women yet mentioned in perfidy and dishonour".<sup>25</sup>

With these and countless other accounts of Potiphar's Wife as an evil, sinful seductress, it is somewhat perplexing that Goethe chose to write a book of love poetry based on this character in his *West-östlicher divan*. As the work's title suggests—*Divan* is a Persian word meaning collection of poems—this poetry is modeled after an Eastern writing tradition, with the specific influence of Persian poet Hafez. *West-östlicher* (West-Eastern) is meant to represent the combination of Western (Occidental) and Eastern (Oriental) influences on this poetry. The eighth book of this work, *Buch Suleika Nameh* (Book of Suleika), is composed of poems written between Suleika and her lover, Hatem. Though Potiphar's Wife is unnamed in both the Bible and the Qu'ran, the name Suleika comes from many Islamic and Jewish traditions: *Sefer HaYashar*, a commentary on the Torah, names Potiphar's Wife as Zuleikha, as does Persian poet Jami, in his work *Yusuf and Zulaikha* (from *Haft Awrang*). Undoubtedly, Goethe chose the name Suleika to further emulate Persian traditions.

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<sup>21</sup> Taylor and Weir, *Let Her Speak For Herself: Nineteenth-Century Women Writing on Women in Genesis*, 436.

<sup>22</sup> *Ibid.*, 436.

<sup>23</sup> *Ibid.*, 437.

<sup>24</sup> *Ibid.*

<sup>25</sup> *Ibid.*, 439.

Due to the poetry's Eastern influences, it is important to examine the Qu'ran's account of Joseph and Suleika in order to truly understand Goethe's portrayal of Suleika. Below is the full text from the Qu'ran 12:21-35, where Suleika's story unfolds. Though similar in premise to the Biblical account, there are many distinct differences that affect the characterization of Suleika.

21 And the one from Egypt who bought him said to his wife, "Make his residence comfortable. Perhaps he will benefit us, or we will adopt him as a son." And thus, We established Joseph in the land that We might teach him the interpretation of events. And Allah is predominant over His affair, but most of the people do not know.

22 And when Joseph reached maturity, We gave him judgment and knowledge. And thus We reward the doers of good.

23 And she, in whose house he was, sought to seduce him. She closed the doors and said, "Come, you." He said, "[I seek] the refuge of Allah. Indeed, he is my master, who has made good my residence. Indeed, wrongdoers will not succeed."

24 And she certainly determined [to seduce] him, and he would have inclined to her had he not seen the proof of his Lord. And thus [it was] that We should avert from him evil and immorality. Indeed, he was of Our chosen servants.

25 And they both raced to the door, and she tore his shirt from the back, and they found her husband at the door. She said, "What is the recompense of one who intended evil for your wife but that he be imprisoned or a painful punishment?"

26 [Joseph] said, "It was she who sought to seduce me." And a witness from her family testified. "If his shirt is torn from the front, then she has told the truth, and he is of the liars.

27 But if his shirt is torn from the back, then she has lied, and he is of the truthful."

28 So when her husband saw his shirt torn from the back, he said, "Indeed, it is of the women's plan. Indeed, your plan is great.

29 Joseph, ignore this. And, [my wife], ask forgiveness for your sin. Indeed, you were of the sinful."

30 And women in the city said, "The wife of al-'Azeez is seeking to seduce her slave boy; he has impassioned her with love. Indeed, we see her [to be] in clear error."

31 So when she heard of their scheming, she sent for them and prepared for them a banquet and gave each one of them a knife and said [to Joseph], "Come out before them." And when they saw him, they greatly admired him and cut their hands and said, "Perfect is Allah ! This is not a man; this is none but a noble angel."

32 She said, "That is the one about whom you blamed me. And I certainly sought to seduce him, but he firmly refused; and if he will not do what I order him, he will surely be imprisoned and will be of those debased."

33 He said, "My Lord, prison is more to my liking than that to which they invite me. And if You do not avert from me their plan, I might incline toward them and [thus] be of the ignorant."

34 So his Lord responded to him and averted from him their plan. Indeed, He is the Hearing, the Knowing.

35 Then it appeared to them after they had seen the signs that al-'Azeez should surely imprison him for a time.<sup>26</sup>

One of the first important differences between these two accounts is that in the Bible, Potiphar's wife attempts to seduce Joseph "day after day" (39:10) in contrast to the Qu'ran where she attempts seduction (to our knowledge) only once. This suggests that she was caught up in the heat of the moment, no longer able to resist the temptation, whereas the Biblical account proposes a more premeditated scenario. In the Qu'ran, it is interesting to note that she locks the door of the room she and Joseph are in. Whether this was to keep Joseph from fleeing or because she presumed she would be successful in her seduction is unclear,<sup>27</sup> but this could effect the reader's interpretation of her character.

These and other subtle differences create a different character than the biblical Suleika. Potiphar's Wife is manipulative and spiteful, incessant in her advances upon young Joseph. When Joseph refuses her advances, she seizes upon an opportunity (Joseph leaving his tunic behind) to seek revenge and punish Joseph for his refusal.<sup>28</sup> In the Qu'ran, Suleika, though she was also lustful, and she too lied to her husband, did so for different reasons. Suleika was in a sense a victim of circumstance—she was caught red handed after foolishly, however momentarily, giving in to her desires, and in an attempt to save herself (albeit at the expense of Joseph), she quickly fabricated a story. It is clear that Suleika would suffer much ridicule and loss of prestige if the truth were told, as proven a few verses later, so she instead accused Joseph.<sup>29</sup> Upon discovering the truth, Suleika is reprimanded and called a sinner by her husband, and further mocked by her friends and neighbours. This invites some degree of empathy from the

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<sup>26</sup> *The Holy Qur'an* trans. By Saheeh International (Saudi Arabia: Dar Abul Qasum Publishing House, 1997), 12:21-35.

<sup>27</sup> Kaltner, *Inquiring of Joseph*, 25.

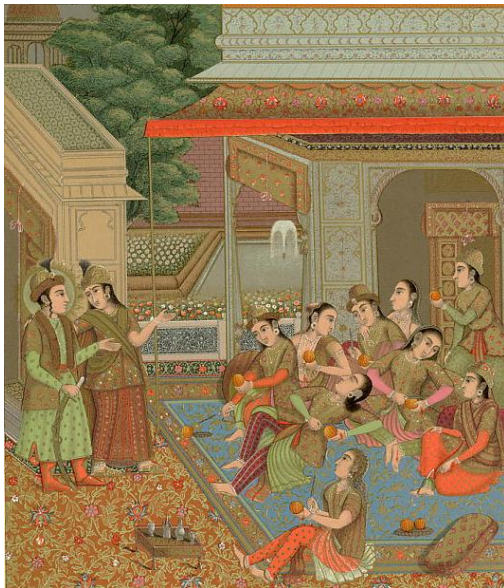
<sup>28</sup> *Ibid.*, 39.

<sup>29</sup> *Ibid.*, 40.

reader, however wrong her initial actions were. Furthermore, there is an unparalleled episode in the Qu’ran, when Suleika invites the women who mock her to a meal. While they prepare the meal, Joseph enters the room and the women, so distracted by his beauty, all cut themselves. This shows that not just Suleika, but all women, were greatly affected by Joseph—explaining, if not excusing, Suleika’s intense attraction to the young man.<sup>30</sup>

Whilst Western culture condemned Potiphar’s Wife, Eastern culture presented a different portrayal of Suleika. As in the Western World, however, the story was a common subject of poetry and art. In contrast to most depictions and retellings of Potiphar’s Wife, which portray the same moment (the moment of attempted seduction), Eastern art does not solely focus on that instant of the story. Example 1.7 shows a miniature Mughal painting that depicts the moment discussed above when the women preparing food, distracted by Joseph’s beauty, all cut their finger. This moment of the story does not portray Suleika negatively.

### Example 1.7



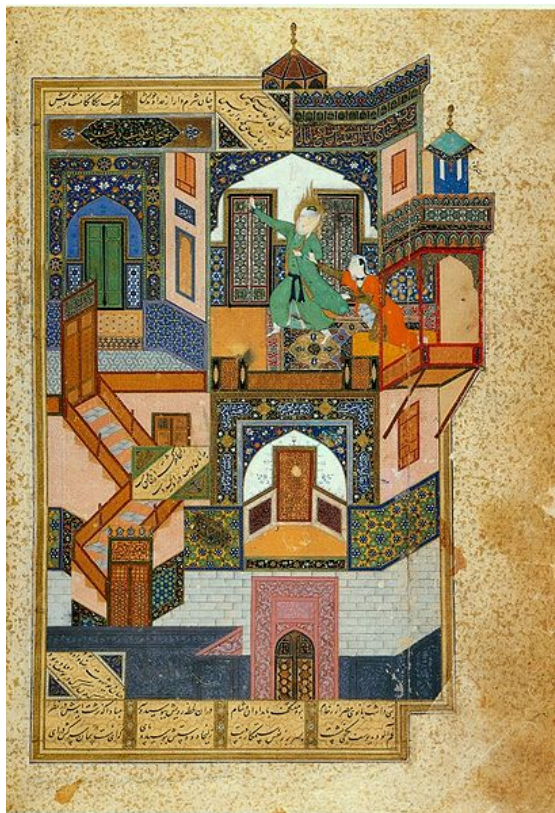
*The story of Yusuf and Zulaikha*, Racinet (1876 ed.), Now located in the private collection of M. Ambroise Firmin-Dido

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<sup>30</sup> Ibid., 42.

There are still many paintings that do portray the same moment so famous in the Western world, such as the miniature painting by Behzad in Example 1.8. This painting shows Suleika chasing Yusef as he runs from her chambers. In addition to artwork, there are many famous stories and poems based on this story, most notably the Punjabi story by Kashmiri and the Persian poem *Yusef and Zalikha* by Abul-Mansur Qasim. As well, Shah Muhammada Sagir's version of Yousef and Zuleika is considered to be one the greatest literary works from medieval time Bangladesh.

### Example 1.8



Kamāl ud-Dīn Behzād. *Yusef vlucht voor Zuleykha (Jozef en de vrouw van Potifar)*, 1488, Now located in the Cairo National Library.

Some of these stories interpret Suleika's lust for Joseph as "the soul's longing for God"—certainly portraying her in a kinder light. One of the most famous retellings is the Persian story *Yusuf and Zulaykah* (1468-1485) by Jami, which perpetuates this concept.

Suleika's portrayal in the Qu'ran, though similar in many respects to the Biblical account, creates a very different character. Thus, though Eastern and Western traditions may share a parallel story, the character of Suleika has been conveyed very differently in the art and literature of these separate traditions. With these differences in mind, it is much easier to understand Goethe's decision to devote a book of poetry to Suleika and her love. As he wrote this *diwan* in the tradition of Eastern poets, his characters can be understood through the Qu'ran, and one can assume that he intended his characters to emulate these traditions.

Unbeknownst to many, Goethe's *Buch die Suleika* was in fact inspired by the poet's relationship to Marianne von Willemer. As both Goethe and Willemer were married, their love was left unfulfilled; however, the two corresponded for several years. The *Buch die Suleika* was Goethe's literary tribute to Willemer. In fact, some of the poems were written by Willemer herself, then edited by Goethe. It can therefore be safely inferred that Suleika is meant to represent Willemer, and Goethe, Hatem. However, this knowledge was not made public until several decades after the poet's death, and it is doubtful that Dallapiccola ever knew the true symbolism behind these names.

Without any foreknowledge of Suleika's ties to Islamic religious and poetic traditions, Goethe's characterization of Suleika can be somewhat perplexing. It is likely for this reason that Dallapiccola, though he had been long familiar with these poems, never felt inclined to set them to music—that is, until reading Thomas Mann's reinvention of Suleika in *Joseph und seine Brüder*.

There are many marked differences between Mann's elaborated story and the traditional Biblical account. To begin with, this villainous seductress is not even given a name in either the Biblical or Qu'ran accounts (Suleika is a name adopted by many Eastern writers and poets, but does not derive from the Qu'ran). Thus, simply by renaming this character, Mann already gives her a new dimension unmatched by any preceding Western writer. Mut-em-enet, as she is called in Mann's novel, makes her first appearance soon after Joseph's arrival to her husband Potiphar's house. Mann takes great care to describe her beauty and elegance, as well as her distinguishing facial features. In particular, Mann focuses on Mut's face, here and throughout the novel, discussing the contradiction between her "strict gaze" and "seductive mouth."<sup>31</sup> This stark contrast represents the battle that she herself will endure over the coming years between her "strict" obligation to her duties and husband and her desire of and attraction to Joseph.<sup>32</sup> Mann's careful attention to detail in her character suggests to the reader that she will be of great importance to Joseph's story, and indeed Mann finishes his initial description of Mut-em-enet by calling her "fateful."

At first, this great lady does not even notice the lowly slave kneeling before her. Indeed, seven long years pass before her infamous seduction takes place. During this time, Joseph has risen in status, and the two characters have many encounters. Over time, despite her better judgment, Mut falls in love with Joseph: "With the coming of the second year something gave way in Mut-em-net's soul, so that she began to let Joseph see her love. She could no longer help it; she loved him too much."<sup>33</sup>

Mann takes great care to ensure that the reader knows that not only is Mut truly falling in love with Joseph, but also that her position as Potiphar's Wife is a position held in name only.

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<sup>31</sup> Peter Pütz, "Joseph and His Brothers," 173.

<sup>32</sup> Ibid.

<sup>33</sup> Thomas Mann, *Joseph in Egypt*, trans. by H.T. Lowe-Porter (New York: Alfred A. Knopf, 1938), 490.

Potiphar, being a servant to the Pharaoh, had long been castrated so that his mind and body may serve the Pharaoh alone. Mut's position as his wife, then, is only a status.

Furthermore, Mann paints Joseph in an entirely novel light. While Western tradition understands Joseph to have overcome great temptation to serve his God and portrays him as a consummate role model for Christians everywhere, Mann creates a narcissistic and self-serving character.<sup>34</sup> Joseph uses Potiphar's insecurities about his manhood as a tool to gain his good graces. It is clear that Joseph is more than capable of playing on others' emotions so that he may succeed in his own endeavours. This is entirely evident in his treatment of Mut, for he is aware of her feelings, and despite his ultimate refusal, he certainly allows her to believe that a relationship between the two may be possible. If her affections are not altogether returned, then Joseph is at the very least infatuated with the idea of her infatuation.<sup>35</sup> Mann assures readers that Joseph "was no blunderer in affairs of the heart...His famous chastity was so far from being due to inexperience."<sup>36</sup> Joseph, therefore, becomes the less likeable character of the pair, as readers begin to sympathize with a humanized Mut-Em-Enet. It is this version of Suleika that Dallapiccola felt he could finally understand, and upon reading Mann's *Joseph in Egypt*, he finally resolved to set Goethe's poetry to music.

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<sup>34</sup> Hartwich, "Religion and Culture, *Joseph and His Brothers*," 151-167.

<sup>35</sup> Bridges, *Women and the Phallic Theology of the Old Testament*, 98.

<sup>36</sup> Mann, *Joseph in Egypt*, 510.

## CHAPTER 2

### A Confident Suleika

#### **Song #1**

*In tausend Formen magst du dich verstecken*

**Table 2.1**

In tausend Formen magst du dich verstecken, Doch, Allerliebste, gleich erkenn ich dich; Du magst mit Zauberschleiern dich bedecken, Allgegenwärtge, gleich erkenn ich dich.	In a thousand different forms you may hide yourself, but all the same, my best-beloved, I will recognize you; you may shroud yourself with magic veils but all the same, my ubiquitous one, I will recognize you. <sup>37</sup>  Translation copyright © by Emily Ezust
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Though the above text appears as one of the final poems in Goethe's *Book die Suleika*, Dallapiccola elected to set it as the lyrics for the first song in *Goethe Lieder*. In the original German, this poem employs an ABAB rhyme scheme, with both B lines sharing a very similar syntax. As the *Buch die Suleika* indicates, Suleika herself narrates this poem, which is presumably addressed to Hatem. Suleika speaks in an assured manner, certain not only of her ability to recognize her lover, but also of her love for Hatem and his for her.

In *The Music of Luigi Dallapiccola*, Raymond Fearn proposes that the “thousand forms” referenced in this poem symbolize the many forms of Allah,<sup>38</sup> a plausible hypothesis since Goethe intended for these poems to engage Eastern religious traditions. Here, Fearn takes for granted that the speaker is male, suggesting that someone other than Suleika (presumably Hatem) is speaking. Fearn, however, appears inattentive to the fact that Goethe explicitly specified that this poem emanates from Suleika. He goes on to make the interesting observation that “In

<sup>37</sup> Translation by Emily Ezust, from *The Lied, Art Song, and Choral Texts Archive*: <http://www.lieder.net/>.

<sup>38</sup> Fearn, *The Music of Luigi Dallapiccola*, 172.

Tausend Formen” blends elements of both the religious and the erotic.<sup>39</sup> Indeed, while the “thousand forms” and “magic veils” may well represent Allah, they are also somewhat sexually suggestive. This fusion of eroticism and religion very much resembles Mann’s Mut-Em-Enet, who herself compared Joseph to God (thinking him “more than half a god”<sup>40</sup>) and is also reminiscent of the Sufist belief that Suleika’s longing for Joseph is like the soul’s longing for God. Suleika’s love in this strophe is not entirely lustful, it is also somewhat reverent. This parallel between Goethe’s Suleika and Mann’s Mut-Em-Enet may be one of the many qualities that initially attracted Dallapiccola to this poem, and is perhaps one of the reasons he began his cycle with it, for it represents a blending of these two characters.

Suleika’s certainty suggests an assertive woman, perhaps not unlike the Biblical character. However, her confidence is in her love, not necessarily in herself, which differs from the typical self-involved representation of Potiphar’s Wife. The strength and conviction of her feelings, as well as the reverence with which she approaches them, surely demonstrates a love more profound than such critics as Mary Cornwallis and Elizabeth Cady Stanton believed her to be capable of.

The song begins not with words, but with a brief instrumental introduction. This section, which lasts only three measures, consists of a P3 statement of the row shared amongst all three clarinets (see Example 2.1. Note that the instrumental parts in the examples are notated at concert pitch; the bass clarinet sounds an octave lower). This is the only time in the entire cycle that the row is not presented clearly by a single voice and it is interesting that Dallapiccola chooses to open the cycle with such a fractured row statement. Here the row is divided unevenly amongst all three clarinets, with a few repeated notes (as is typical of Dallapiccola’s twelve-tone

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<sup>39</sup> Ibid., 172.

<sup>40</sup> Mann, *Joseph in Egypt*, 487.

writing). This may serve to represent the hidden nature of the poet’s lover (who hides behind the “magic veils”). In a broader sense, however, it may also alert the listener to how this entire cycle is somewhat of a puzzle, concealing, then revealing the true character of Suleika.

### Example 2.1

“Hidden” row form in Song#1, m. 1-3

The musical score for Example 2.1 consists of four staves. The top staff is for Canto, which is mostly empty. The second staff is for Clarinet piccolo (Mi♭), the third for Clarinet (Si♭), and the fourth for Clarinet Basso (Si♭). The tempo is marked **Lento** (♩ = 69). The key signature has one flat (B♭). The time signature is 3/4. The woodwind parts are dense and feature various articulations and dynamics. Red numbers 1 through 11 are placed above or below notes to indicate specific intervals. Performance markings include *sost.*, *p; espress.*, *(pochiss.)*, *n: sost.*, and *(poco espress.)*.

Texturally, the introduction is very dense, especially when compared to the sparse texture of the other six songs. This results in several different vertical harmonies; in particular, the collections (012), (016) and (026) appear most prominently (highlighted in Example 2.2). These collections all consist exclusively of interval classes 1, 2 and 6 (hereafter ic-1s, etc.). Note that the tritone and/or the semitone present in all three collections, two intervals that will remain of continual importance throughout the cycle. In setting them up vertically, Dallapiccola in a sense prepares the listener for the sonority of the row, with a special emphasis on these two important intervals.

### Example 2.2

Selected vertical sonorities in m. 1-3

The image shows a musical score for three measures. The top staff is labeled 'Canto' and 'Lento (♩ = 69)'. Below it are three clarinet parts: 'Clar. picc. (Mi♭)', 'Clar. (Si♭)', and 'Clar. Basso (Si♭)'. The tempo is 'Lento (♩ = 69)'. Red boxes highlight vertical sonorities in measures 1, 2, and 3. Labels above the boxes are 012, 026, 012, 026, and 016. Performance markings include 'p; espress.', '(pochiss.)', and '(poco espress.)'.

After this brief introduction, the voice enters and the clarinets fade to the background.

The remainder of this song can be divided into two principal sections, A and B, each of seven measures and followed by a postlude of three measures. Each contains two lines of poetry, with all but the third line represented by a single row form in the voice. In Section A, the clarinets highlight the interval of the semitone while the voice successively completes an R7 and an RI2 statement, one for each line of text. These rows are stated with virtually no internal repetitions of pitch classes, the only exception occurring at m. 8-9 where the <E♭-D♭> dyad is repeated once before continuing on to D. As Table 2.2 shows, R7 and RI2 contain many invariant dyads and trichords, which give this section a strong sense of cohesion.

**Table 2.2**

Invariance in R7 and RI2

<b>R7</b>	F	B	C	A	D	D♭	E♭	B♭	F♭	G♭	A♭	G
<b>RI2</b>	E	B♭	A	C	G	A♭	G♭	C♭	F	E♭	D♭	D

The clarinets offer a sparse accompaniment, forming two aggregates underneath the vocal line. These aggregates are partitioned amongst the clarinets to highlight semitones, which frequently appear in dyads (see Example 2.3) and are marked with slurs or ligatures. These two-note gestures aurally imply a gentle rocking motion.

### Example 2.3

Semitone movement in mm. 5-7

The image shows a musical score for three clarinets: Clar. picc. (Mi b), Clar. (Si b), and Clar. Basso (Si b). The score is in 3/4 time and features semitone movement in measures 5-7. The piccolo clarinet and soprano clarinet parts have slurred dyads of semitones. The bass clarinet part has a slur over a semitone interval. Dynamic markings include 'p; espress.' and 'p; sost.'

Though the clarinets sound mostly full or partial statements of the (012) collection, they also produce some tritones, for example in m. 9 (piccolo clarinet) and m. 5 (bass clarinet; see Example 2.4), denoting again the importance of both the tritone and the semitone to this cycle, as well as relating section A to its introduction.

### Example 2.4

Tritones in mm. 5-9

The image shows two musical excerpts. The first is for the Bass Clarinet (Si b) in measure 5, showing a slur over a tritone interval. The second is for the Piccolo Clarinet (Mi b) in measures 8-9, showing a slur over a tritone interval. Dynamic markings include 'ppp'.

The expressive and dynamic markings all indicate *dolce* and *piano* (or various forms of the two) that, along with the clarinets' rocking motion, creates a peaceful, calm mood. This sense of tenderness and love implies not the lustful love of Potiphar's wife, but a gentle solicitous,

caring love, perhaps even suggestive of the love of a mother. Indeed, the idea of Suleika as mother or as a woman whose motherhood could never find a legitimate channel is introduced in both the Qu'ran's and Mann's versions of the story—even though Suleika, whose husband is a eunuch, could not herself bear a legitimate child. At the beginning of the Qu'ran story, Potiphar declares to his wife: “And the one from Egypt who bought [Joseph] said to his wife, ‘Make his residence comfortable. Perhaps he will benefit us, or we will adopt him as a son.’”<sup>41</sup> In Mann's version, the idea of parenthood is also introduced, for it is likely that Mann created the name “Mut-Em-Enet” in reference to *Mut*, the ancient Egyptian word for Mother (which is also quite similar to the German *Mutter*). These first two lines, “In a thousand different forms you may hide yourself, but all the same, my best-beloved, I will recognize you,” could indeed be spoken by a mother to her child. In fact, the erotic elements perceived by Fearn in Goethe's poem do not surface until the second half (“you may shroud yourself in magic veils”). Dallapiccola, with subtle musical markers, sets the beginning of his Suleika story, as both the Qu'ran and Mann do, with the idea of a mother and child. This begins revealing a new dimension of Suleika, and demonstrates that she is capable of love other than a lustful passion.

Section B begins at m. 10, and is indicated by a change in tempo and in texture. This section also spans seven measures, but, unlike Section A, can be easily divided into two subsections. The first subsection (a, m. 10-14) uses only aggregates and non-row forms, while the second (b, m. 14-20) contains inversional canons. Subsections a and b are nevertheless related by the use of canonic material. The accompaniment of section a is comprised entirely of canonic statements of the collection (012), as is the vocal part. Each voice plays three separate (012) motives to form three vertical aggregates. These (012)s will, for the remainder of the cycle, signify a “question” motive (a topic to which we will return in the subsequent chapters), but here

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<sup>41</sup> *The Holy Qu'ran*, 12:21.

they do not pose any sort of question nor introduce elements of uncertainty. Instead, Fearn suggests that they represent the “magic veils” behind which Suleika (or Hatem, as I believe) is hiding.<sup>42</sup> In this first song, the (012) motive implies mystery and hiding. It allows Suleika to proclaim that despite the enigmatic nature of Hatem, she can and will always find him, her true love, and is used to express Suleika’s ability to recognize her lover. There are not yet elements of questioning or doubt in this first song; rather, it is filled with themes of certainty, positivity, and love.

In Section A, a degree of ambiguity is present as to where each (012) motive begins, for each collection shares one pitch in common with the previous (012) statement (see Example 2.5). Such overlap creates a level of inner cohesion, and the ambiguity also furthers the theme of “hiding” or “shroud”.

### Example 2.5

(012) motives in voice with common pitches indicated in boldface

<b>Voice</b> (mm. 10-13): (C# D <b>E<sub>b</sub></b> ) ( <b>E<sub>b</sub></b> E <b>F</b> ) ( <b>F</b> F# G)
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Section A builds up to m. 14, the song’s climactic center, with a crescendo and *appassionato* marking. This is the moment where the singer undoubtedly “recognizes” her lover, who had been musically hidden up to that point: here, for the first time, Dallapiccola states the row in its prime form. Prior to this moment, as we will recall, the song’s only prime form was aurally unrecognizable, split between the clarinets in the introduction. Measure 14 thus expresses a moment of clarity and recognition. Furthermore, this strongly suggests that the prime form represents the character of Hatem. The prime row form, like Hatem, is effectively concealed in this song until Suleika’s explicit recognition at m. 14. The impassioned crescendo and *fortissimo*

<sup>42</sup> Fearn, *The Music of Luigi Dallapiccola*, 173.

dynamic marking show the singer’s excitement and ecstasy in discerning her lover. As we will see, using a row form to represent a character is a technique that Dallapiccola will continue to be employed throughout the cycle.

Other musical elements, namely the (012) and (016) collections, also participate in creating this moment of recognition and clarity. Just as Dallapiccola first presented the prime row form in an obscure fashion, these two collections first appear as fleeting verticalities in the introduction. The clarinet accompaniment then highlights the semitone and tritone before the voice’s row statements clearly sounds them. The music is in effect clarifying itself as Suleika peels away the “thousand veils” to uncover her lover.

The climax at m. 14 also marks the beginning of the canon that accompanies the fourth and final line of text (subsection b). The rhythms across the texture create a connection between all four voices, though each employs a separate row form—the only time in the cycle that Dallapiccola employs four separate row forms simultaneously. Table 2.3 details the row forms in this section.

**Table 2.3**

<b>Pe</b>	B	C	B <sub>b</sub>	A <sub>b</sub>	D	<b>G</b>	<b>F</b>	<b>F#</b>	C#	E	E <sub>b</sub>	A
<b>I8</b>	A <sub>b</sub>	G	A	B	F	C	D	D <sub>b</sub>	G <sub>b</sub>	E <sub>b</sub>	E	B <sub>b</sub>
<b>P9</b>	A	B <sub>b</sub>	A <sub>b</sub>	G <sub>b</sub>	C	F	D#	E	B	D	D <sub>b</sub>	G
<b>I1</b>	D <sub>b</sub>	C	D	E	B <sub>b</sub>	<b>F</b>	<b>G</b>	<b>F#</b>	B	G#	A	E <sub>b</sub>

The voice (Pe) and bass clarinet (I1) exhibit a close relationship due to their similar (in fact, almost exact) rhythms and strict axis of symmetry (the rows are I0-related, with a registral axis of symmetry on middle C). The only point where Dallapiccola alters the axis of symmetry is at m. 16: the voice should leap up a fifth from F#4 to C#5 rather than descend a fourth as it does. Dallapiccola does this possibly to avoid registral extremes in the bass clarinet, but it also serves to highlight the (012) immediately preceding collection (see Example 2.6).

### Example 2.6

(012) motive at m. 16



Canto

*p subito*

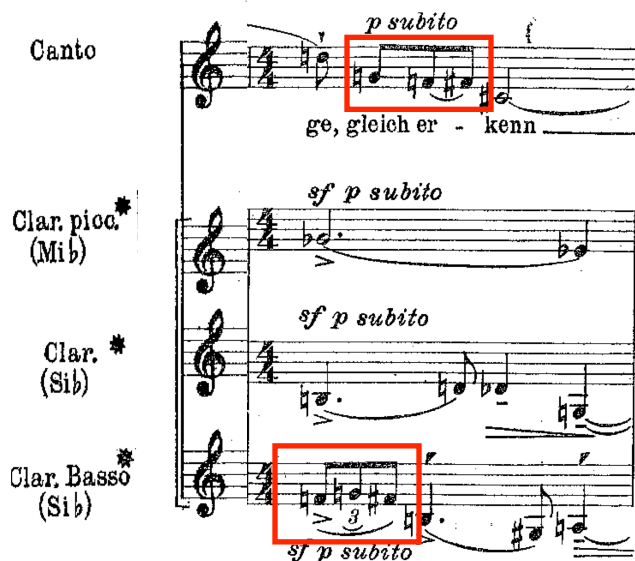
ge, gleich er - kenn

The image shows a musical score for the Canto part. It is in 4/4 time. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note F#4, and a quarter note G4. These three notes are circled in red. The lyrics "ge, gleich er - kenn" are written below the staff.

The same (012) collection (F F# G) occurs in the same order position in Pe and I1, and Dallapiccola ensures that these pitch classes occur simultaneously at the words “gleich” (all the same) (see Example 2.7). The closeness in symmetry, contour and rhythm is perhaps meant to mirror the closeness between a pair of lovers, namely, Suleika and Hatem. If a prime row form represents Hatem, then Suleika is the inversion, the mirror image of her lover. This closeness also appears in the final tritone of each row, which in both cases consists of <A-E $\flat$ >.

### Example 2.7

Simultaneous (012) at m. 15



Canto

*p subito*

ge, gleich er - kenn

Clar. picc.\* (Mi $\flat$ )

*sf p subito*

Clar.\* (Si $\flat$ )

*sf p subito*

Clar. Basso\* (Si $\flat$ )

*sf p subito*

The image shows a musical score for Canto and three Clarinet parts. The Canto part is in 4/4 time and has the lyrics "ge, gleich er - kenn". The Clarinet parts are also in 4/4 time. The Canto part has a circled (012) motive (F, F#, G) highlighted in red. The Clarinet parts have circled (012) motives (F, F#, G) highlighted in red. The Canto part has a circled (012) motive (F, F#, G) highlighted in red.

The B $\flat$  clarinet and piccolo clarinet also participate in the canon, with a P9- and an I8-form respectively. The B $\flat$  clarinet is in double augmentation of the piccolo clarinet, and they share a similar contour. All four voices, once their row statement is completed, oscillate between their final two pitches, in each case a tritone. These oscillations form vertical (0137) collections (see Example 2.8).

### Example 2.8

Vertical (0137) collections in mm. 18-20

These (0137) are reminiscent of the introduction since both this collection and the (026)/(012) found in the beginning contain a semitone, a whole tone and a tritone. Beginning and ending the song with similar collections provides the piece with a sense of closure and completion.

In this first song, Dallapiccola has given us many clues to his rendering of Suleika's character. Once we ascertain that the speaking voice is in fact Suleika's, we can see that she exhibits a depth of character that was certainly not present in Biblical versions. By speaking of her lover in both reverent and erotic terms, Mann's rendering of Mut-Em-Enet comes to mind: a complex character whose love for Joseph is compared to a love for a god. As well, the tenderness that the expressive and dynamic markings indicate is not unlike the tenderness of a mother, perhaps referencing the etymology of Mut's name. This song's careful organization highlights

symmetrical relationships and a few important collections, namely, (012), (016) and (026). Their inclusion at the beginning and ending of the song brings the piece to a balanced, symmetrical closure. The (012) motive, as we will see, is of recurring importance throughout the cycle, and here this collection musically expresses the singer's certainty in her love and her ability to recognize her lover. This self-confidence can be found in all four versions of Suleika (the Bible, the Qu'ran, Goethe, and Mann), though perhaps only Mann's characterization helps us to understand *why* Suleika was so confident that Joseph reciprocated her love. The opening song of the *Goethe Lieder* has shown us a confident, caring Suleika, who does love, and is clearly capable of loving, her Hatem.

## CHAPTER 3

### Suleika's Blissful Naiveté

#### Song #2

*Die Sonne kommt!*

**Table 3.1**

Die Sonne kommt! Ein Prachterscheinen! Der Sichelmond umklammert sie. Wer konnte solch ein Paar vereinen? Dies Rätsel, wie erklärt sich's? Wie?	The sun arrives! A splendid figure! The sickle-moon embraces him. Who could have brought such a pair together? How can one explain this puzzle? How? <sup>43</sup>  Translation copyright 2010 © by Allen Shearer
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The second of the *Goethe Lieder* consists of a unison canon for voice and piccolo clarinet (see table 3.1). This brief song, whose seventeen measures last approximately ninety seconds, uses only two row forms, P8 and I9, and their respective retrogrades (see example 3.1).

#### Example 3.1

Rows forms used in this song

<b>P8</b>	G#	A	G	F	B	E	D	E <sub>b</sub>	B <sub>b</sub>	D <sub>b</sub>	C	F#
<b>I9</b>	A	G#	B <sub>b</sub>	C	G <sub>b</sub>	D <sub>b</sub>	E <sub>b</sub>	D	G	E	F	B

The textural change that occurs at the midpoint of the song (m. 8) most perceptually marks its bipartite division: the first half is sung by solo voice, which is joined by the piccolo clarinet in the second half. This division is further emphasized by the song's only tempo change, from *Sostenuto; declamado* (♩=58) (m. 1) to *poco rall...più tranquillo* (♩=54) (m. 8-10).<sup>44</sup> Both

<sup>43</sup> Translation by Allen Shearer, from *The Lied, Art Song, and Choral Texts Archive*: <http://www.lieder.net/>.

<sup>44</sup> DeLio, "A Proliferation of Canons: Luigi Dallapiccola's 'Goethe Lieder no. 2,'" 187.

sections contain two lines of poetry, each represented by a single row form; thus the voice completes four row statements, i.e., P8, I9, RI9, and R8. These row designations conspicuously indicate that in section B, the voice completes an exact retrograde of itself—and this applies not only to pitch but also to rhythm. The clarinet, which enters at m. 8, sounds an exact repetition of the voice’s P8 and I9 statements, and therefore creates a true canon.

### Example 3.2

Voice m. 1-17

The image shows three staves of musical notation for voice, measures 1-17. The first staff is labeled 'P8' and contains four trichords (1, 2, 3, 4) and a hexachord (1). The second staff is labeled 'RI9' and contains four trichords (2, 3, 4, 1) and a hexachord (1). The third staff is labeled 'R8' and contains four trichords (1, 2, 3, 4). Blue annotations show trichord groupings and breath marks.

All row forms used within this song are prominently partitioned into hexachords and trichords. Example 3.2, which reproduces the opening of P8 and I9, shows that all trichords, with the exception of the third and fourth trichords of P8, are clearly separated by rests, or, as in trichords 2 and 3 of I9, by a breath mark. While Dallapiccola's partitioning of the row into trichords is relatively straightforward, the hexachord groupings are slightly more abstract. DeLio points out that each hexachord contains a single dynamic gesture, such as the “*cres.-sf-dim.*” arch of the opening hexachord, or the diminuendo gesture of the second.<sup>45</sup>

Dallapiccola employs no less than four fermatas in this short song, marked *lunga*, *corta*, *corta*, and *brevissimo* respectively. Of the two fermatas in each section, the second is always

<sup>45</sup> Ibid., 189.

briefly than the first. Dallapiccola also projects this scheme on a larger scale, as the fermatas of the second section are collectively shorter than those of the first (see Table 3.2).<sup>46</sup> Due to the slight tempo change in m.10, the *corta* pause of the second half is in fact shorter than the *corta* fermata of the first half.)

**Table 3.2**

Fermatas employed in Song#2

<i>Sostenuto; declamato</i> (♩=58)		<i>poco rall...più tranquillo</i> (♩=54)	
<i>lunga</i> ◡	<i>corta</i> ◡	<i>corta</i> ◡	<i>brevissimo</i> ◡
(m. 1-8)		(m. 10-17)	

The poem that Dallapiccola chose for this song is a single stanza of 4 lines (see Table 3.1 for the full text and translation). Although Goethe did not explicitly indicate formal markers such as stanzas, this poem suggests a bipartite structure, with the first two lines making statements (“The sun arrives! A splendid figure! / The sickle-moon embraces him.”) and the final two asking awe-filled questions (“Who could have brought such a pair together? / How can one explain this puzzle? How?”) Dallapiccola represents this difference in mood with dynamic markings: the first half, filled with certainty, mostly exhibits *f* and *mf*, while the questioning second half is entirely *piano*.

Goethe’s poem uses the sun and moon as metaphors for his story’s two characters, Suleika and Hatem. The poem describes the time between day and night when the sun is setting and the moon rising, and both appear simultaneously in opposite ends of the sky. Suleika and Hatem, like the sun and moon, make an unlikely couple, and the speaker expresses her wonder at

<sup>46</sup> Ibid., 188.

their improbable, yet real, union. The sun and moon occupy different orbits and are not meant to share the sky, just as the characters from Mann's story, Mut-em-net, a prosperous Egyptian woman, and Joseph, a lowly Hebrew slave, belong to different social classes and were not predestined to share their love.

In the literary and religious traditions, the sun has been gendered as masculine and the moon as feminine (this reaches back to Greek mythology, where the sun god, Helios, is male and the moon goddess, Selene, female). We can therefore surmise that in this poem, the sun (evoked in the first verse) represents Hatem and the moon (evoked in the second verse), Suleika. Dallapiccola chose to set the first line of text with a prime row form, and the following line with an inversional row form. Therefore, in this song, a prime row form represents Hatem, and an inversional row form means Suleika, as was the case in "*In Tausend Formen*." Though these row forms appear successively in the first half of the song when the texture consists of solo voice, two rows sound simultaneously once the clarinet enters. Interestingly, each prime (or retrograde) form is heard simultaneously with an inversional (or retrograde inversional) row form, another eloquent way to musically represent the two lovers' embrace. By musically entwining two row forms that suggest the two lovers, Dallapiccola also represents a physical entwinement.

Dallapiccola graphically traces the sun's orbit on the page in the voice, with the entire vocal line creating an arch from its lowest to its highest point, and back to its lowest. This shape is readily visible on the page (see Example 3.3) and also aurally salient, given the song's brevity:<sup>47</sup> the lowest pitch of this song, A3, occurs as the second note of the song, and the highest, B5, sounds exactly in the middle and functions as both the last note of I9 and the first note of RI9. Because of the vocal line's perfect symmetry, the lowest note returns as the penultimate note of the song. Since the clarinet directly repeats the voice's line, it too creates an

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<sup>47</sup>Fearn, *The Music of Luigi Dallapiccola*, 175.

arch; however, since it is only present for half the length of the voice, it does not descend again once it reaches its zenith at m. 16.

### Example 3.3

#### Arch of Vocal Line



Though a perfectly symmetrical design would dictate that the clarinet enter at m. 10 (the beginning of the second half), it enters in fact slightly early at m. 8 while the voice is still completing its second row statement. This early entrance creates a degree of ambiguity regarding the beginning of part two. The tempo change, which emphasizes the beginning of section B, also reinforces this ambiguity since m. 8 begins with a *rallentando* that stretches until reaching the slightly slower tempo *più tranquillo* at m.10. Measures 8-10, therefore, a full measure and a half, represent a moment of transition and belong to both the first and second halves. Poetically, these mesmerizing seconds symbolize the fleeting moment when the moon and sun simultaneously shine in the sky—Goethe’s improbable “Rätsel.” The clarinet/moon begins to rise just as the voice/sun begins to fall, the moon mimicking the sun’s sunrise exactly (P8 and I9) from its lowest point of A3 to its highest, B5. An important consequence of the “early” entrance of the clarinet is that its lowest note, A3 (which occurs at order number 2 of P8), sounds exactly at the same time as the voice’s highest pitch, B5 (order number 12 of I9; see Example 3.4). Conversely, at the song’s close, the clarinet’s highest note (B5) is heard at the same moment as the voice’s return to A3. This contrast of highest and lowest points played simultaneously represents the

improbability of the lovers' union: while it may seem unlikely that these extremes be placed together, they nevertheless exist simultaneously. Suleika and Hatem, though an unlikely couple themselves, are too paired.

### Example 3.4

Registral extremes at m. 9

The image shows a musical score for two staves. The top staff is labeled 'Canto' and the bottom staff is labeled 'Clar. picc.\* (Mib)'. Both staves are in 2/4 time. The Canto staff has lyrics 'sie. Wer' and a large oval highlighting the extreme range of the vocal line. The Clar. picc. staff has a large oval highlighting the extreme range of the clarinet line.

Suleika reacts to this improbability with awe, clearly aware that only a miracle could bring such opposites together. Like in “In Tausend Formen,” she is confident in her love and certain that it is required. Although she acknowledges this relationship’s implausibility, she is thankful and enthralled that it exists against all odds. Dallapiccola’s introduction to the notion of improbability, however, may in fact foreshadow the lovers’ impending failure. Indeed, Dallapiccola musically suggests that Suleika’s relationship is bound to deteriorate, though the self-assured character of “Die Sonne kommt” is not yet aware of that fact. Although Suleika is still optimistic about her relationship, Dallapiccola knowingly depicts that union as one in which distance and difference are inseparable from complementarity and intimacy.

In addition to representing the sun and moon’s concurrent presence in the sky, the clarinet’s early entrance also highlights the many instances of invariance between the pairs of juxtaposed rows (P8 and RI9, I9 and R8). As Table 3.5 shows, almost every trichord in the

clarinet is immediately repeated in the vocal part, though ordering is not preserved.<sup>48</sup> Hence, not only does the clarinet part “answer” the opening vocal line by offering a direct repetition, it also indirectly answers the vocal part of the second half by offering reordered echoes of it.

**Table 3.3**

Echoed trichords

<b>Voice RI9</b>		B F E	G D E <sup>b</sup>	D <sup>b</sup> G <sup>b</sup> C	G <sup>#</sup> A B <sup>b</sup>
<b>Clarinet P8</b>	G <sup>#</sup> A G	F B E	D E <sup>b</sup> B <sup>b</sup>	D <sup>b</sup> C F <sup>#</sup>	

This trichordal invariance results in a strong sense of cohesion between the two voices, musically representing the embrace of the poem’s second line (“The sickle moon embraces him”). It also creates a high level of intimacy between the two voices, signifying the closeness of Suleika and her lover, for it is not simply a physical embrace that the two share: their union goes much deeper than that. The shared musical content implies that the two characters are echoing each other’s innermost thoughts and feelings. This creates a sense of intimacy that goes beyond physical attraction and certainly demonstrates that Suleika is capable of profound love. While most Western accounts concerning Potiphar’s wife vilify her purely superficial attraction to Joseph, this musical account differs, entwining as it does the lovers on more than a physical level.

While their love will ultimately not last, the Suleika in “Die Sonne kommt” displays confidence in her love as she wonders at this miracle. The question motive, which plays an important role throughout this cycle, is interestingly not isolated from the row in this song. Unlike Song 1, which featured an (012) aggregate section, this second song does not extricate the

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<sup>48</sup> Delio, “A Proliferation of Canons: Luigi Dallapiccola’s ‘Goethe Lieder no. 2,’” 191.

(012) motive from the row; it always appears within row statements. All the same, it clearly represents an interrogation: even when part of the row, the motive often accompanies a question, such as the final “Wie?” in mm. 16-17 (see Example 3.5).

### Example 3.5

(012) in voice at mm. 16-17



Here the (012) motive underscores a question, but it does not yet represent the protagonist’s doubt. Instead, her question expresses wonder (“How can one explain this puzzle? How?”). Dallapiccola’s decision not to extract the (012) motive from the row in this second song serves to musically characterize Suleika’s confident outlook.

In sum, the Suleika depicted in this song is an optimistic one as she revels in her love. Using the metaphor of the sun and moon coexisting in the sky, Goethe demonstrates that their union is an unlikely one, and Dallapiccola further develops this idea by juxtaposing high and low pitches with one another. Suleika believes that the unlikelihood of the couple she forms with Hatem makes them a miracle and seems confident that their love will last. Dallapiccola, however, foreshadows the couple’s impending failure in relating their union with distance and difference. Although the pair’s affection may go beyond a superficial attraction, as does Mut’s attraction to Joseph, their attraction will not be lasting.

### Song #3

*Laß deinen süßen Rubinenmund*

**Table 3.4**

Laß deinen süßen Rubinenmund Zudringlichkeiten nicht verfluchen: Was hat Liebesschmerz andern Grund, Als seine Heilung zu suchen?	Let not your sweet ruby mouth Chide me for being importunate: What purpose has the pain of love But to seek its own cure? <sup>49</sup>  Translation copyright 2010 © by Allen Shearer
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Dallapiccola chose to set the poem “Lass dein süßen Rubinenmund” (shown in Table 3.4) as a three-voice canon featuring the voice, piccolo clarinet and B $\flat$  clarinet. As this section will discuss, the canonic form of this movement represents Suleika’s persistence in her repeated flirtations with Joseph. The poem also foregrounds her continual advances, as her lover reproaches her for being “importunate.” The poem, in demonstrating a relationship between the two characters, already differentiates Goethe’s Suleika from the more traditional Biblical version, in which Joseph refuses to engage at all with her, and Dallapiccola exemplifies this relationship by musically representing Suleika with a retrograde row, and Hatem with a prime form. Finally, this section discusses the function of the (012) motive in this song, and how its purposeful absence establishes Suleika’s confident outlook on her future with Hatem.

The canons employed in this lieder are quite strict, with almost exact rhythmic and registral relationships. The *a cappella* voice begins the song, and the B $\flat$  clarinet follows at m. 5 in exact double augmentation. To highlight the relationship between the two voices, Dallapiccola superimposes two different time signatures: the voice is in  $\frac{3}{4}$  and the B $\flat$  clarinet, in  $\frac{3}{2}$  (see Example 3.6). On account of these differing time signatures, the measure numbers are not

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<sup>49</sup> Translation by Allen Shearer, from The Lied, Art Song, and Choral Texts Archive: <http://www.lieder.net/>.

identical in all parts (see Example 3.6). For the purposes of this analysis, however, all measure numbers are taken from the soprano line.

### Example 3.6

Dallapiccola chose a brief four-line text from the *Buch die Suleika* for this third song (the full text and translation are found in Table 3.4). Here, Suleika is imploring her lover for forgiveness after having been chastised for her persistence. Although it is indeed an importunate Suleika whom the Genesis portrays, the Suleika depicted here is not characterized in the same way. In the Bible, Joseph would not be chiding Suleika simply for being insistent; surely he would be reproving her sexual advances and ostracizing her for her unfaithfulness to her husband. Goethe’s poem seems to narrate a relationship where, though there are feelings of love and lust on both sides, Suleika’s lover feels that their relationship is inappropriate—perhaps on account of Suleika’s married status. This conversation seems best fitted to the relationship that Mann created between Yusef and Mut-em-enet, for although Yusef ultimately refused Mut, he did initially appear to return her flirtations. The woman Goethe’s poem depicts is not an evil seductress, but rather love-struck and imploring.

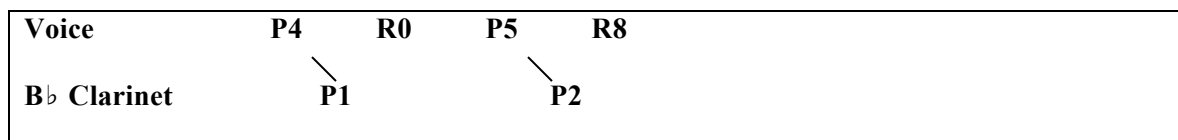
Fearn suggests that Dallapiccola’s canonic setting implies “the closeness of a pair of lovers.”<sup>50</sup> However, the couple’s relationship as described above does not express “closeness”; rather, there seems to be a lack of connection between Suleika’s and her lover’s respective

<sup>50</sup> Fearn, *The Music of Luigi Dallapiccola*, 176.

feelings about the relationship. Instead, I believe that the repetition and imitation inherent in a canon represent Suleika’s own constant reiterations and insistence, as evidenced in the poem chosen by Dallapiccola.

Over the course of the song, the voice completes four row statements (P4, R0, P5 and R8) and the B $\flat$  clarinet, in the same amount of time, completes two statements (P1 and P2). The B $\flat$  clarinet responds only to the prime row forms in the voice, and does not correspond in any way to the retrograde forms (see Example 3.7).<sup>51</sup> Omitting a response to the retrograde rows in the canon musically shows that some of Suleika’s feelings are not being reciprocated in this relationship, as they are not reflected by her lover. As well, the prevalence of the prime row form, which represented Hatem in the previous two songs, may signify Hatem/Yusef’s infatuation with himself. This recalls Mann’s version of Yusef, who, as discussed in Chapter 1, was somewhat self-absorbed and narcissistic.

**Example 3.7**



The piccolo clarinet, which enters at m. 10, evolves in contrary motion with the voice, completing an I9 statement. While Dallapiccola does not partition each row form into regular subsets, he divides the rows themselves within the voice part by assigning one line of poetry for each row statement. Lines are further differentiated with a rest, breath mark and/or new dynamic marking. There are no formal divisions in this through-composed song; it seems meant instead to be sung in one broad gesture.

<sup>51</sup> Eckert, “Text and Form in Dallapiccola’s Goethe-Lieder” 176.

The canon that occurs between the prime row statements of the voice and clarinet is quite strict; in fact, the only alteration that Dallapiccola makes in pitch or rhythm touches final note of the B $\flat$  clarinet line. That note “should” indeed leap up a tritone, as the voice did in m. 15 (see Example 3.8); however, it descends instead from G $\flat$ 4 to C4. This all avoids a cross over between voice and clarinet the song’s closing measure (see Example 3.9).

**Example 3.8**

Example 3.8 consists of two staves of music. The top staff is labeled 'Canto' and is in treble clef with a key signature of one flat and a 2/4 time signature. It shows the vocal line for the word 'Grund,' with a circled section of notes. To the right of this staff is the text 'Voice, m. 15'. The bottom staff is labeled 'Clar. (Sib)' and is in bass clef with a key signature of one flat and a 2/4 time signature. It shows the clarinet line with a circled section of notes. To the right of this staff is the text 'B $\flat$  Clarinet, m. 18-19'. The clarinet part includes the dynamic marking 'ppp'.

Conversely, there is also an instant where the voice and B $\flat$  clarinet briefly converge to great musical effect. In the song’s penultimate measure, the B $\flat$  clarinet completes its P2 row with order numbers 10-12, that is, G, G $\flat$ , and C. Simultaneously, the voice finishes its R8 statement with its final (012) motive, G, A and A $\flat$ . The pitch G, however is conspicuously absent from the vocal line, and instead appears solely in the B $\flat$  clarinet (see example 3.9)

**Example 3.9**

Example 3.9 consists of three staves of music. The top staff is labeled 'Canto' and is in treble clef with a key signature of one flat and a 2/4 time signature. It shows the vocal line with lyrics 'su' and 'chen?'. Above the staff, the numbers '9', '11', and '12' are written, with lines pointing to specific notes. The middle staff is labeled 'Clar. picc.\* (Mi $\flat$ )' and is in treble clef with a key signature of one flat and a 2/4 time signature. It shows the piccolo clarinet line with the dynamic marking 'ppp' and the word 'Vola' above it. The bottom staff is labeled 'Clar. (Sib)' and is in bass clef with a key signature of one flat and a 2/4 time signature. It shows the clarinet line with the dynamic marking 'ppp' and the word 'lunga' above it. At the bottom of the staff, the text '80 secondi' is written.

Removing the G from the vocal line in effect removes the (012) motive from the end of this song, a very significant gesture. The question motive in this song conveys Suleika’s uncertainty

in her relationship, and Dallapiccola's choice to omit it from the vocal line—from Suleika's voice—demonstrates that Suleika, at this point in the cycle, does not feel any uncertainty in her relationship with Hatem. The tone of this song, though its text may suggest that there is a lack of reciprocity in the relationship, is still confident, even coy.

The final two lines of the poem (“What purpose has the pain of love/But to seek its own cure”) strongly hint that Suleika is feeling, or at least believes she is feeling, true love, and not solely lust. These lines depict a flirtatious Suleika, as she cajolingly attempts to win her lover's forgiveness. She infers that she is helpless in the throes of love and that the only way to cure her pain is to have that love returned by her partner. These are words surely spoken by a woman confident in both herself and in her ability to win Hatem's complete love. This confidence resonates with all the characterizations of Suleika we have discussed (the Qu'ran's, the Bible's, and Mann's) and is present in the two preceding songs. Here, however, although her confidence is unwavering, the text suggests that there is reason for doubt, as her affections are perhaps not entirely welcome. Though the reader may find reason to doubt the sincerity of this relationship, this does not mean that Suleika herself is demonstrating any evidence of insecurity, as shown by the lack of (012) question motives in the song and by Dallapiccola's purposeful omission of the final (012) in the singer's closing R8.

While the canonic techniques and poetic themes of this song are very telling of Suleika's character and of her relationship with her lover, it is the purposeful omission of the (012) motive—suggesting Suleika's optimistic outlook—that is perhaps the most interesting detail of this song. In the ensuing four movements, the (012) motive will gain increasing prominence and will begin to take on darker meanings as Suleika begins to lose faith in her relationship and in her love.

## CHAPTER 4

### Hatem Speaks

#### Song #4

*Möge Wasser springend, wallend*

This text, which occupies the central point of Dallapiccola's cycle, is an excerpt of a longer poem spoken by both Suleika and Hatem. Table 4.1 contains Goethe's full text and translation, with the stanza Dallapiccola selected highlighted in bold.

**Table 4.1**

<p>Suleika: An des lustgen Brunnens Rand, Der in Wasserfäden spielt, Wußt ich nicht, was fest mich hielt; Doch da war von deiner Hand Meine Chiffer leis gezogen, Niederblickt ich, dir gewogen.</p> <p>Hier, am Ende des Kanals Der gereihten Hauptallee, Blick ich wieder in die Höh, Und da seh ich abermals Meine Lettern fein gezogen: Bleibe! bleibe mir gewogen!</p> <p>Hatem: <b>Möge Wasser springend, wallend Die Zypressen dir gestehn: Von Suleika zu Suleika Ist mein Kommen und mein Gehn.</b></p>	<p>Suleika: By the edge of the merry fountain where filaments of water play, I did not know what was holding me there; but there, by your hand, my name had been tenderly written; I gazed down, thinking of you with fondness.</p> <p>Here, at the end of the canal, on the main avenue, lined with trees, I look up into the heights and there I see once again my letters finely traced. Stay, stay fond of me!</p> <p>Hatem: <b>May the waters leap and seethe, and the cypresses avow to you: From Suleika to Suleika is my coming and my going.</b><sup>52</sup></p> <p>Translation copyright © by Emily Ezust</p>
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Although Dallapiccola chose to set only the final four lines of this poem, it is still useful to examine the latter in its entirety to understand how eloquently it captures Suleika's and Hatem's respective characters as well as their relationship.

<sup>52</sup> Translation by Emily Ezust, from The Lied, Art Song, and Choral Texts Archive: <http://www.lieder.net/>.

The professions of love found in these three verses ascertain that the relationship between Suleika and Hatem was requited. Suleika's final line ("Stay, stay fond of me"), however, could imply that she is concerned that Hatem's love may be wavering. This crystallizes an element of Suleika's personality at which Dallapiccola had hinted in the previous movement, i.e., doubt, and which he will truly begin to exploit in the final three songs.

Hatem responds to Suleika by reassuring her of his everlasting love. While there are other poems in which Hatem professes his love for Suleika, Dallapiccola perhaps chose this particular verse because Hatem calls her by name ("From Suleika to Suleika"). Including Suleika's name in the text allows listeners to ascertain that this love poem is being spoken *to* and not *by* Suleika, the only song to do so.

This movement is also particularly distinctive on account of its abruptly *forte* dynamic qualities and central location. Palindromes are of recurring importance throughout the cycle, and the song's position as the fourth in a group of seven isolates it as the only one with no musical counterpart. Preceded by a *ppp* marking and a long pause at the close of the third song, this movement bursts into being with the cycle's first *ff* marking since Song 1, one of only two *fortissimo* moments in the entire cycle. In fact, while most other songs are predominantly *piano*, "Möge Wasser springend, wallend" is almost entirely *forte*, or variations of *forte*. This has the effect of contrasting Suleika's voice with Hatem's, as Dallapiccola presumably felt that a male voice would need more power. This movement features all three clarinets as well as the voice. Dallapiccola employs this full instrumentation only three times in this cycle, in Songs 1, 4 and 7; here, this magnifies the effect of the *forte* dynamics.

Interestingly, for the only time in the cycle, Dallapiccola reorders the original row; at no other time does he consistently alter his original row form. In each row statement, the composer repeatedly reverses pitches 10, 11 and 12 (see example 4.1).

**Example 4.1**

Altered row form in Song #4

<b>R0</b>	B $\flat$	E	F	D	G	F $\sharp$	A $\flat$	E $\flat$	A	<b>C</b>	<b>C<math>\sharp</math></b>	<b>B</b>
Normal order numbers	1	2	3	4	5	6	7	8	9	<b>12</b>	<b>11</b>	<b>10</b>

Since this song uses only retrograde and retrograde inversion forms, the final three pitches of every row statement invariably form a (012) collection. Dallapiccola himself admitted that:

...If in the interest of *bellaza*...the anticipation of a tone in the row gave me a better result at a certain point than the row as I had written it, I would not hesitate at all to change the order of any of its tones...[In this song] I became aware that the original order of the tones did not satisfy me.<sup>53</sup>

It is clear then that the decision to alter the row came from a desire to preserve “beauty.” For the sake of consistency, I have identified the modified rows in this song according to their normative form (i.e., as they would be labeled without a reordered final trichord).

Dallapiccola set this song as an inversionsal canon involving the three clarinets and the voice. This canon is divided into two basic sections of approximately ten measures each, with a brief introduction, interlude, and postlude. Due to the staggered entrances inherent to canons, the precise moments of formal division are never made clear, allowing for seamless transitions between sections.

This song begins with a brief four-measure instrumental introduction. In this cycle, only this and the first and final movements feature an introduction. However, unlike Song 1, where the opening measures concealed a row form, the clarinets here form an aggregate, composed entirely of (012) statements. This introduction gives instrumental texture to Suleika’s worried

<sup>53</sup> Eckert, “Text and Form in Dallapiccola’s Goethe-Lieder,” 100.

exclamation “Stay! Stay fond of me!” that immediately precedes the text chosen for this song. The (012) collections represent her sense of apprehension and foreboding. Though her exhortation is not included in the song, Dallapiccola nonetheless includes a musical representation of Suleika’s frame of mind.

The bass clarinet enters with its first row statement, R0, at m. 3, before the other clarinets have completed their introductory aggregate (see Example 4.2). This entrance creates an elision between the introduction and the first section, blurring the formal division between the two sections. However, since the voice does not enter until m. 6, the bass clarinet’s premature entrance does not interrupt the instrumental nature of the opening.

### Example 4.2

Introductory (012) aggregate, m. 1-4

**Impetuoso; appassionato** (*d* = 69) **(012)**

Clar. picc. (Mi b) *ff* **(012)** *mf* **(012)**

Clar. (Si b) *ff* **(012)**

Clar. Basso (Si b) *ff* **(012)** *f; in rilievo* *sf*

The bass clarinet is joined two measures later by the piccolo clarinet with an RI7 statement at m. 5. As Example 4.3 demonstrates, there are a number of invariant dyads and trichords between these R0 and RI7 (namely the dyads <B-Eb>, <F-D>, and <A-Eb>, and the trichords <C-C#-B> and <F#-G-G#>), creating a strong sense of cohesion between the two voices. The clarinets participate in an inversionsal canon exact in both pitch and rhythm.

Dallapiccola groups these voices into irregular subsets of two or three, which serve to emphasize the rows' invariant qualities in dyads and trichords (see Example 4.4).

### Example 4.3

Invariance

<b>R0 (Bass Clarinet)</b>	B $\flat$	E	F	D	G	F $\sharp$	A $\flat$	E $\flat$	A	C	C $\sharp$	B
<b>RI7 (Piccolo Clarinet)</b>	A	E $\flat$	D	F	C	C $\sharp$	B	<b>E</b>	<b>B<math>\flat</math></b>	<b>G</b>	<b>F<math>\sharp</math></b>	<b>G<math>\sharp</math></b>
<b>R7 (Voice)</b>	F	B	C	A	D	D $\flat$	E $\flat$	<b>B<math>\flat</math></b>	<b>E</b>	<b>G</b>	<b>G<math>\sharp</math></b>	<b>F<math>\sharp</math></b>

### Example 4.4

Row partitioning to emphasize invariance in mm. 1-9

Impetuoso; appassionato ( $\text{♩} = 69$ )

Canto

Clar. picco. (Mi  $\flat$ )

Clar. (Si  $\flat$ )

Clar. Basso (Si  $\flat$ )

**R**

**RI7**

*ff*, *mf*, *sf*, *f; in rilievo*, *più f; in rilievo*

Mö - ge Was - ser, springend, wallend, Die .Cy - pres - sen dir - ge - -stehn:

The voice enters with an R7 at m. 6 in an exact diminution of both clarinets' rhythm. The voice's contour parallels the bass clarinet exactly, and thus the voice is also an exact inversion of the piccolo clarinet. Although Dallapiccola typically assigns one row statement per line of poetic text, here he presents both the first and second lines of poetry with a single row form. The first line of text contains eight syllables, and the second, seven. These poetic lines contain seven and five different pitches respectively. Some repetition in the vocal part is therefore unavoidable, even though Dallapiccola only repeats single pitches, and not dyads or trichords as he had done in other movements. The decision to elide the first and second lines is doubtlessly intended to show that they together form a single statement uniting the elements Hatem invokes ("May the waters leap and seethe/and the cypresses avow to you") and are accordingly best expressed as a single gesture. While the partitioning of R7 bears no special resemblance to that of R0, there is a marked similarity between the voice's R7 and the piccolo clarinet's RI7 as both rows share their final pentachord (see Example 4.3). This last pentachord is of particularly importance in the vocal part since it represents the entire second line of text ("and the cypresses avow to you"). The voice enters a full measure and a half after the piccolo clarinet, while the singer reaches its final pentachord before the piccolo clarinet reaches its last five notes (see Example 4.5) on account of its faster rhythm. This results in the piccolo clarinet's E5 immediately echoing the voice's, further highlighting the importance of this pentachord and the close relationship between voice and clarinet.

### Example 4.5

E5 in voice and piccolo clarinet, m. 8-9

The musical score for Example 4.5 consists of two staves. The top staff is for the voice, and the bottom staff is for the piccolo clarinet. The key signature has one flat (B-flat), and the time signature is 4/4. The voice part begins with a quarter rest, followed by a series of eighth and sixteenth notes. The lyrics are "Die .Cy - pres - sen dir... ge -". The piccolo clarinet part starts with a quarter rest, followed by a series of eighth and sixteenth notes, with a slur over the final two notes. A line connects the final note of the voice part to the final note of the piccolo clarinet part.

The rhythmic differences between the voice and the piccolo clarinet allow for another interesting moment: at mm. 7-8, both instruments express order numbers 4-6 of their particular rows, which Dallapiccola set in a dramatically disjunct fashion. The kinetic energy of Dallapiccola's word painting expressively captures the "leaping" and "seething" ("springend, wallend") of the waters in these measures (see Example 4.6).

### Example 4.6

Disjunct motion in m. 7-8

The musical score for Example 4.6 consists of two staves. The top staff is for the voice, and the bottom staff is for the piccolo clarinet. The key signature has one flat (B-flat), and the time signature is 4/4. The voice part begins with a quarter rest, followed by a series of eighth and sixteenth notes. The lyrics are "Was - ser, springend, wallend,". The piccolo clarinet part starts with a quarter rest, followed by a series of eighth and sixteenth notes, with a slur over the final two notes. A line connects the final note of the voice part to the final note of the piccolo clarinet part.

Just as the division between the introduction and the first section was not clear, neither is the division between the first section and the interlude. The voice completes its first statement at the first beat of m. 10, while the piccolo clarinet carries through to the first beat of m. 12. Beneath these two voices, however, the bass clarinet and the newly re-entered B $\flat$  clarinet create another (012) aggregate from mm. 9-12. Though the RI7 statement of the piccolo clarinet spills into the interlude, this brief section still stands out as separate from the first section because it, like the introduction, is completely instrumental.

The lack of clear-cut formal division is in itself an expression of the abovementioned flowing waters. Example 4.5 demonstrated how Dallapiccola employed word painting on a smaller scale, and the same technique is employed in this song with broader meaning: the sections flow into one another with no definitive end or beginning, just as the flowing waters described in Goethe's poem spring forth into one another, with no clear beginning or ending.

Although exact lines of formal division are unclear, the second section definitively begins with the voice's entry at m. 12 with an RI1. The bass clarinet, however, enters prematurely like in the beginning of this movement, but here with an R6 at m. 11. This creates yet another elision between sections. This second section is very similar to the first: both are inversional canons that feature the same relations and invariance between rows. This results from the fact that the rows used in the second half, though distributed differently amongst the voices, are in fact all T6 transpositions of rows used in the first section (see Example 4.7).

**Example 4.7**

T6 transposition between Sections 1 and 2

First Section		Second Section	
Voice	R7	RI1	Voice
Piccolo Clarinet	RI7	R6	Piccolo Clarinet
B $\flat$ Clarinet	n/a	R1	B $\flat$ Clarinet
Bass Clarinet	R0	R6	Bass Clarinet

The second section does include an additional voice (the B $\flat$  clarinet), but since the piccolo clarinet in this section merely repeats the bass clarinet's R6, there are still only three voices featuring original material. There are nevertheless some distinct differences between the first and second sections. In addition to the change in instrumentation, the rhythms of all the rows are an inexact diminution of the first section's rows. As a result, this section is shorter than the first.

On the whole, the inversional nature of this song represents the poem's third line ("From Suleika to Suleika") and highlights the reflexive nature of this statement. The latter, the central moment of the central movement, forms the climactic point of the entire cycle, as the dramatic *fortissimo* dynamics indicate. Also, these two lines provide the only moment in the entire cycle where Suleika is mentioned by name ("From Suleika to Suleika/Is my coming and my going"), and this is of course the only poem spoken by Hatem. Since "Möge Wasser springend, wallend" forms the central movement of the cycle, it is the only lieder without a musical counterpart: it stands alone. This reveals Suleika's fate, for alone is how she will ultimately be. This climactic line "From Suleika to Suleika" expresses this definitive solitude, for it does not concern Suleika and Hatem; everything begins and ends with her...alone.

The song concludes with a short postlude, which, much like the introduction and the interlude, creates another (012) aggregate. However, unlike the previous two aggregates, the postlude includes the voice as well as the clarinets; consequently, each part contributes only a single (012) motive. The song ends with each voice sustaining its final pitch, creating a vertical (0269) collection, the sonority of a dominant 7<sup>th</sup> chord in traditional harmony. The latter is representative of Dallapiccola's tendency to mimic tonal, consonant sonorities. It is interesting that Dallapiccola frames each section of this movement with a (012) motive. While the first aggregate surely represents Suleika's doubt ("Stay! Stay fond of me!"), the meaning of the next two aggregates, however, is not as clear. They could perhaps sound again Suleika's uncertainty as she listens to Hatem's proclamation; I believe, however, that they rather cast doubt upon Hatem's exuberant love for Suleika. In Mann's story, Yusef at times leads Suleika to believe that there are mutual feelings between them; in the end, though, he does not return her advances.

Here, Hatem may be proclaiming his love for Suleika, but while her love for him is real, his love for Suleika may not be as sincere or enduring.

In sum, this song features various types of symmetry and reflections through the use of inversionsal canons, exact repetition (such as that between the R6 of the bass and piccolo clarinets in the second half), exact melodic contour and rhythmic relations between voices, as well as less obvious reflections through the use of invariance, retrogrades and pairs of I related rows. These reflections represent the cyclical nature of the song, as well as illuminate aspects of Hatem's feelings for Suleika.

## CHAPTER 5

### The Beginnings of Doubt

#### Song #5

*Spiegel sagt mir: ich bin schön!*

The fifth song of the *Goethe lieder* is a canon for voice, clarinet and bass clarinet. Its text is spoken by Suleika and tells of the beauty that she sees in her mirror (see Table 5.1). While she knows her beauty will not last forever she is also aware that all things before God are changeless, and that for someone to love God in her would therefore make that moment, and thus her beauty, infinite.

**Table 5.1**

Der Spiegel sagt mir: ich bin schön! Ihr sagt: zu altern sei auch mein Geschick. Vor Gott muss alles ewig stehn, In mir liebt ihn für diesen Augenblick.	The mirror tells me: I am fair! You all say: to age is also my fate. Before God everything must stand forever, Love him in me for this moment. <sup>54</sup>  Translation copyright © by Emily Ezust
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Dallapiccola chose a canonic setting for this text in order to represent the mirrors and reflections present in the poetry itself. Goethe's poem spans 4 lines and has an ABCB rhyming scheme. Although there are no formal divisions in the poem, a similar beginning (“Der Spiegel sagt” and “Ihr sagt”) unites the first two lines. Dallapiccola expresses this connection by grouping the first two poetic lines as a single musical section and by parsing the final two lines as two smaller sections, thus dividing the piece into 10+5+5 measures.<sup>55</sup> These sections are clearly delineated by their texture: the first, 10-measure section sounds a two-voice canon

<sup>54</sup> Translation by Emily Ezust, from *The Lied, Art Song, and Choral Texts Archive*: <http://www.lieder.net/>.

<sup>55</sup> Eckert, “Text and Form in Dallapiccola’s *Goethe-Lieder*,” 105.

between voice and clarinet. The following 5 measures feature aggregate collections in the voice and clarinet, which the bass clarinet accompanies with a single P8 row form. The closing section features another canon that harkens back to the song's opening. The bass clarinet, however, now participates in the music's imitative texture that swells to a 3-voice canon, thus differentiating it from the first.

Section A, which contains the text "The mirror tells me: I am fair/You all say: to age is also my fate," presents an inversionsal canon between voice and clarinet. Dallapiccola's use of this device appears clearly intended to sound the poetic imagery of a mirror, the voice representing Suleika and the clarinet, her reflection. Though quasi-exact in terms of the registral symmetry (as we will shortly see), this canon does not follow the same rigor in regards to rhythm, in part on account of the fluctuating time signatures. Eckert suggests that Dallapiccola juxtaposes "long" and "short" rhythms against one another, so that although there are no precise rhythmic repetitions, in any given measure one voice is sounding long tones while the other is playing shorter note values.<sup>56</sup>

The rhythmic inexactitude also has greater poetic significance, for this inaccurate reflection reveals how Suleika veritably sees herself. The text "The mirror tells me I am fair" certainly speaks of self-assurance, yet Dallapiccola's "reflection" in the clarinet part does not truly mirror Suleika. This inaccuracy betrays an element of doubt, for what Suleika is seeing in the mirror is not a true reflection; she is uncertain of her true image. While Dallapiccola's Suleika understands that she is beautiful, she seems to doubt that the mirror is telling her the truth. Typical portrayals of Suleika do not include any elements of apprehension or incertitude; rather, they portray a vain and self-possessed villain. The inexactitude of this canonic reflection therefore introduces a theme of doubt and questioning that is unusual for a Suleika character, and

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<sup>56</sup> Ibid.

yet, as we will observe in the remainder of the cycle, of increasing importance in Dallapiccola's musical rendering.

In the canonic sections of the song the *dux* and *comes* are I6-related, with a registral axis of symmetry on A4. Dallapiccola maintains a very strict line of registral symmetry throughout, with only one pitch out of place: the clarinet's G# in m. 9. Here, the clarinet part "should" be G#4 to mirror the corresponding B $\flat$ 4 in the voice, but Dallapiccola uses a G#5 instead, likely to highlight a very fleeting moment of unison with the voice (see Example 5.1).

### Example 5.1

G#5 in voice and clarinet in m. 9

The image shows a musical score for three staves: voice (top), clarinet (middle), and piano (bottom). The key signature has one sharp (F#) and the time signature is 3/4. The tempo/mood is marked 'tranquillo //'. The lyrics 'auch mein Geschick.' are written under the voice staff. In measure 9, the voice and clarinet parts have a circled unison on G#5. The piano part has a circled G#5 in the same measure. The piano part is marked 'mf; sost.' and has a '3' above it, indicating a triplet. The clarinet part also has a '3' above it, indicating a triplet. The voice part has a '3' above it, indicating a triplet. The tempo/mood is marked 'tranquillo' at the end of the passage.

This brief meeting of the voices demonstrates an interesting union of Suleika with her reflection. The text at this moment discusses the transient qualities of beauty ("to age is my fate"). The voices' unison at this point not only emphasizes this text, but also represents Suleika coming to accept her unavoidable reality of old age.

In most of the *Goethe Lieder*, Dallapiccola attributes one line of text to one row form in the melody. In this opening, however, Dallapiccola elides the first two poetic lines by beginning his second row form before the first line of text is completed. This elision occurs on the final word of the first line, "schön" (beautiful) (Example 5.2).

### Example 5.2

Melisma in mm. 4- 7

Canto

(012) schön!

I0 (012)

This florid melisma, spanning 9 notes (6 from Pe and 3 from I0), vividly expresses the beauty that Suleika sees in the mirror. By including the first three notes of I0 in this melisma, Dallapiccola completes as well as begins this poetic line with a (012) question motive, both of which are related by a T9 transposition (see Example 5.3). Dallapiccola therefore again injects an element of insecurity into Suleika's seemingly confident words by framing this opening thought with two question motives.

### Example 5.3

Canto

Pe (012) *p dolce*

Der Spiegel sagt mir: *pp* 3

(012) *p*

ich bin schön!

5

I0 (012) *p*

Ihr sagt: zu al - tern

The opening section features the dyad <A-E $\flat$ > in a prominent way, not only as an axis of symmetry but also as an invariant dyad at order numbers 11 and 12 (see Table 5.2). Its use as a strong concluding gesture for both P9 and I7 rows indicates that it will play a prominent role in this first section, particularly in framing rows or lines of text. All pairs of canonic rows in this song are I6 related; therefore, the rows I0 and P6 that follow also use A and E $\flat$  as their axis of symmetry.

**Table 5.2**

<b>Pe</b>	B	C	A#	G#	D	G	F	F#	C#	E	<b>D#</b>	<b>A</b>
<b>I7</b>	G	F#	G#	A#	E	B	C#	C	F	D	<b>D#</b>	<b>A</b>

**Table 5.3**

<b>I0</b>	C	B	C#	<b>D#</b>	<b>A</b>	E	F#	F	A#	G	G#	D
<b>P6</b>	F#	G	F	<b>D#</b>	<b>A</b>	D	C	C#	G#	B	A#	E

Once again, these pitches are featured as an invariant dyad, here at order numbers 4 and 5 (see Table 5.3). While order numbers 4 and 5 may not seem as important in terms of formal framing as did order numbers 11 and 12, they take on increased significance when one recalls that Dallapiccola begins this second line of text with pitch 4 of I0 rather than with the beginning of the row (Example 5.3): the dyad <E<sup>b</sup>-A> is used again as a formal frame.

Dyads in general are of less significance in the song's B section (mm. 10-14), for here Dallapiccola mainly employs trichord-based aggregates. In this 5-measure section, an entire row statement in the bass clarinet underlays two aggregates in the upper voices (see Example 5.4). The first aggregate can be partitioned into two inversionally related hexachords, one stated by the voice and the other by the B<sup>b</sup> clarinet. Dividing the hexachords into smaller trichords shows that this aggregate is made up of four (016) statements, the motive that ends any given prime row form.

## Example 5.4

(016) and (012) in upper voices of mm. 10-14

The musical score for Example 5.4 consists of two systems. The first system covers measures 10-14. The vocal line (Canto) is in 3/4 time and features the lyrics "Vor Gott muss al-les e-wig". The instrumental parts include Clarinet (Sib) and Bass Clarinet (Sib). The bass clarinet part is marked *mf sost.* and includes a prime row (P8) starting at measure 10. Circled motifs (016) and (012) are highlighted in the vocal and clarinet parts. The second system covers measures 12-14. The vocal line is marked *(poco)* and features the lyrics "stehn, In mir liebt". The instrumental parts include Clarinet (Sib) and Bass Clarinet (Sib). The bass clarinet part is marked *mp*. Circled motifs (016) and (012) are highlighted in the vocal and clarinet parts.

The second aggregate, beginning at m. 12, also contains two inversionally related hexachords that can be further spliced into a total of four trichords. Here, however, the repeated motive is the (012) question motive—the beginning of any prime row form. We can therefore argue that these two aggregates in effect “sum up” the prime row form by stating both its beginning and its ending. By juxtaposing the latter two, Dallapiccola creates the timelessness and infiniteness of God’s love that the third line of text represents (“Before God everything must stand forever”).

Beneath these aggregates a prime row (P8) unfurls in the bass clarinet in an augmented and transposed version of the opening vocal line. This transposition and rhythmic augmentation remains exact until the sixth note, where it is altered and no longer resembles the opening vocal line. This alteration allows the bass clarinet to merge with the upper voices. Indeed, order

numbers 6, 7 and 8 of a prime row form contain another (012) motive, and the bass clarinet's (012) motive for a moment becomes part of the above aggregate (Example 5.3).

This third musical voice, which does not appear until the third line of poetry, represents the introduction of a God-like entity. The first two lines evoke only the character of Suleika and an anonymous "you all." As I suggested above, the vocal line may be understood to represent Suleika's voice, and the clarinet, the voice of the others ("Ihr sagt"), or perhaps Suleika's reflection as interpreted by others. The third line introduces a new character, God, and a new instrumental part, the bass clarinet. The latter, then, can be related to God's everlasting presence. Its augmented rhythms reinforce this idea as they imply a "larger" presence than that of Suleika and the "others."

As discussed above, the bass clarinet alters the position and rhythm of its row beginning at order number 6 in order to participate in the aggregate in m. 12. Upon understanding the poetic significance of each voice (as Suleika, "Ihr," and God), this merging acquires new and greater meaning: it represents Suleika joining together with God in her love for Hatem, creating a greater and everlasting love.

The final section of this song is a very close repetition of the opening five measures. A third voice, however, has been added to the canon, as the bass clarinet states a Pe row. This additional voice clearly differentiates the first and final sections as well as creates a climactic ending. Although the repetition between the first and final sections is close, it is not exact. The vocal and clarinet lines both change the octave of their second pitch, creating a small step of a semitone rather than a large leap of a major seventh (Example 5.5). This induces a feeling of closure, as the lines are more "at rest."

### Example 5.5

Alteration of pitch class, m. 1 and m. 14

The image shows two musical staves for the vocal line. The first staff is for the vocal line, marked *p; dolce*, with the lyrics "Der Spiegel". The second staff is for the vocal line, marked *p*, with the lyrics "In mir liebt". Both staves are in 3/4 time and show a melisma on the word "Augenblick".

Since the final section is largely a repetition of the first, the same ornate melisma that appeared at “schön” now sounds on the word “Augenblick” (moment), though the ending differs slightly. This second melisma is shorter and subsequently the vocal line closes with the last two notes of Pe, a tritone between D#4 and A4, cementing this dyad’s important structural role of framing in this song. Importantly, Dallapiccola omits the final pitch of the B $\flat$  clarinet (A), and the final two pitches of the bass clarinet (E $\flat$  and A; see Example 5.6). Although these two notes are present in the vocal line, this lack of finality in the other two voices, as the song dies away into nothingness, creates a suspension in time. This replicates the poetic idea that to love God in Suleika would be to make that moment infinite.

### Example 5.6

Omission of E $\flat$  and A in Bass Clarinet

The image shows three musical staves. The top staff is for the vocal line, marked *p*, with the lyrics "gen - - blek.". The middle staff is for the Clarinet (Sib), marked *ppp*, with the lyrics "Est". The bottom staff is for the Clarinet Basso (Sib), marked *ppp*. The time signature is 3/4. A box labeled "20" is placed above the vocal staff at the end of the phrase. The text "1 min. 10 secondi" is written at the bottom right of the staves.

While the clarinet and voice repeat the first section’s canon, the addition of the bass clarinet in this final section adds a new poetic dimension. This row is an exact transposition of the vocal melody until m. 17, when the bass clarinet leaps up an octave to join the voice at

pitch—and there it remains until the end of the song. As in the aggregate section, the joining of these voices represents an important union between Suleika and God and shows that Suleika is attempting to emulate God’s perfect love, not simply a short-lived passion.

Suleika, having historically been understood as a feminine villain, any sort of unity with a deity departs drastically from her traditional representations. Goethe’s poem suggests a new depth of character for our Suleika: she is no longer a godless entity, but rather a woman who seeks to entwine her own love with God’s. Dallapiccola exploits and develops this dimension of her character. Song 1 has already shown a Suleika capable of motherly love, and other songs, as we will continue to see, show that she is capable of returning Hatem’s sentiments. In “*Das Spiegel*,” Dallapiccola reveals how Suleika is capable of yet another kind of love, the unconditional and perfect love of God.

## Song #6

*Kaum daß ich dich wieder habe*

**Table 5.4**

Kaum daß ich dich wieder habe, Dich mit Kuß und Liedern labe, Bist du still in dich gekehret; Was beengt und drückt und störet?	No sooner do I have you again And ply you with freshening songs and kisses Than you silently retreat into yourself. What is it that confines and presses and disturbs? <sup>57</sup>  Translation copyright 2010 © by Allen Shearer
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Of the seven lieder in this cycle, the penultimate song is the only one with no row forms whatsoever; instead it is composed entirely of (012)-based aggregates. The accumulation of question motives reflects the inquisitive nature of the text, which culminates in its final line with “What is it that confines and presses and disturbs?” The first three lines, while they do not ask direct questions, also imply doubt and hesitancy. As the cycle nears its end and that the progression of doubt that Suleika is experiencing moves towards its apex, it is no surprise that Dallapiccola chose to set “*Kaum daß ich dich wieder habe*” entirely with (012) motives. This brief song (only 13 measures, the briefest of all seven songs) employs the voice and bass clarinet and contains four aggregates, which line up almost exactly with each of the four lines of text. Each aggregate is comprised of four (012) motives, the pitch classes of which remain identical throughout the song, though their ordering may change. Table 5.5 illustrates these four (012) motives:

**Table 5.5**  
(012) motives

<b>W</b>	B	C	C#
<b>X</b>	D	E $\flat$	E
<b>Y</b>	F	F#	G
<b>Z</b>	A $\flat$	A	B $\flat$

<sup>57</sup> Translation by Allen Shearer, from The Lied, Art Song, and Choral Texts Archive: <http://www.lieder.net/>.

To differentiate between these subsets, I will refer to them as W, X, Y and Z. It is important to note that though each subset's ordering may vary, the subsets themselves remain the same. Dallapiccola clearly divides each aggregate into W, X, Y, and Z through the use of voicing, rhythmic groupings, and rests (see Example 5.7).

**Example 5.7**

W, X, Y, Z motives in m. 1-3

The image shows a musical score for two parts: Canto and Clar. Basso (Sib). The Canto part is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "Kaum dass ich dich wie - der ha be,". The music is marked *pp dolciss; quasi parlato*. A circled group of notes in the first measure is labeled "Z". The Clar. Basso part is in bass clef with the same key signature and time signature. It is marked *pp, oscuro* and *ppp (con)*. Three circled groups of notes in measures 2, 3, and 4 are labeled "W", "Y", and "X" respectively.

Throughout the lied, Dallapiccola consistently attributes one aggregate to each line of poetry, with the exception of the second aggregate. The text of line 3 begins “early,” that is, before the second aggregate has completed (see Example 5.8). As a result, only half an aggregate accompanies the second line of text while more than one aggregate accompanies the third line. As a general rule, however, a single aggregate group represents one line of text.

### Example 5.8

Overlap in of Second Aggregate into third line of text

m. 6-8

The image shows a musical score for two parts: Canto and Clar. Basso (Sib). The Canto staff is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "la - be, Bist du still in dich ge -". There are markings for "espress." and "Third Line". The Clar. Basso staff is in bass clef with a key signature of one flat and a 4/4 time signature. There are markings for "Z" and "X". Above the staves, two horizontal arrows indicate the "Second Aggregate" (measures 6-8) and the "Third Aggregate" (measures 7-9). Trichord labels "X" and "Z" are placed above and below the staves respectively.

“Kaum daß ich dich wieder habe” always distributes three subsets in one voice and one subset in the other, and Dallapiccola consistently alternates which voice has the larger subset grouping. Table 5.6 demonstrates this distribution:

**Table 5.6**

<b>Measures:</b>	1	4	8	10
<b>Voice:</b>	Z	WYX	Z	XZY
<b>Clarinet:</b>	WYX	Z	XYW	W

Measure 10 ambiguously partakes in both the third and fourth aggregate since the “W” trichord in the bass clarinet belongs to both aggregate groups (see Example 5.9).

## Example 5.9

Ambiguous “W” motive, m. 8-13

The image shows a musical score for two parts: Canto and Clar. Basso (Sib). The Canto part is in treble clef, and the Clar. Basso part is in bass clef. The score is divided into two systems. The first system shows the vocal line with a "Z" trichord annotation above it and the clarinet line with "X" and "Y" trichord annotations below it. The lyrics are "still in dich ge - keh - ret; —". The second system starts at measure 10 and includes the lyrics "Was be - engt und drückt und stö - ret?". It features a "W" trichord annotation below the clarinet line and a "Y" trichord annotation above the vocal line. Dynamics include *pp*, *ppp*, and *ppp(eco)*. Performance instructions include *(interrogando; ma non drammatico)*, *rit.*, and *rall.*. A note at the bottom right indicates "50 secondi breve pausa". A footnote at the bottom left states: "\* La parte del Clar. Basso è scritta in suoni reali."

Goethe's original poem features an AABB formal scheme (see Table 5.4). To show that the first two lines of text are connected, Dallapiccola uses the same subset groupings: a “Z” trichord superimposed with a “WYX” grouping (see Table 5.5). The third aggregate also isolates a “Z” trichord in one voice while the other three subsets are reordered (“XYW”). Although the partitioning scheme does not exactly replicate that of the preceding two aggregates, the similarity is nonetheless striking. The three lines of text here, “No sooner do I have you again/And ply you with freshening songs and kisses/Than you silently retreat into yourself,” together form a complete thought. In thematically connecting the first three aggregates, Dallapiccola musically represents the continuity of this statement. The fourth line, “What is it that confines and presses and disturbs?” stands alone grammatically, and Dallapiccola foregrounds this by changing the subset groupings: here, he sounds a “W” trichord against a “XZY” grouping.

As noted above, the third aggregate is similar to the first two, but changes the ordering of

its subsets. The first two aggregates use a “WYX” groupings, and the third reverses the subsets into an “XYW” group. This echoes the reflexive nature of the text (“retreat into yourself”) as well as slightly differentiates this line from the first two.

This sixth song is one that most clearly portrays a doubtful Suleika. The poem suggests a subdued, perhaps even a depressed Suleika as she struggles to understand her lover’s retreat. Dallapiccola has powerfully expressed this uncertainty by creating a musical background that quasi-exclusively expresses doubt. Almost at the end of the cycle, Suleika is no longer the confident, exuberant woman found in the opening movements. She has progressed into an anxious and dejected character—one that, much as the reader empathizes with Mann’s Mutt, the listener feels compassion for.

## Chapter 6

### An Impossible Love

#### Song #7

*Ist's möglich, daß ich, Liebchen, dich kose*

The text of this final song (see Table 6.1) comes from an earlier poem in Goethe's *Buch die Suleika* and was the very first that Dallapiccola set to music. As is typical of Dallapiccola's style, a single row form in the voice represents each poetic line. Dallapiccola divides this lieder into two halves and, like Songs 1 and 4, "*Ist's möglich, dass ich, Liebchen, dich kose,*" features brief introductory and conclusive sections. The (012) motive plays an important role in "*Ist's möglich,*" a song that portrays the most insecure Suleika we have yet encountered. Yet, although the lieder reveals a doubtful Suleika, there are still elements in both text and music that present the many qualities—often opposing in nature—that characterize Dallapiccola's Suleika. These will be discussed in more detail below.

**Table 6.1**

Ist's möglich, daß ich, Liebchen, dich kose, Vernehme der göttlichen Stimme Schall! <b>(Ist's möglich?)*</b> Unmöglich scheint immer die Rose, Unbegreiflich die Nachtigall. <b>(Ist's möglich? Ist's möglich?)*</b>	Is it possible that I caress you, beloved, Hearing heavenly voices! <b>(Is it possible?)*</b> The rose always seems impossible, The nightingale inconceivable. <b>(Is it possible? Is it possible?)<sup>58</sup></b>  Translation copyright 2010 © by Allen Shearer
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\*Added by Dallapiccola

In addition to being the only three songs featuring an introduction and conclusion, songs 1, 4 and 7 are also the only three that contain a full instrumentation. The introduction in "*Ist's möglich?*" is two measures long and employs all three clarinets, each one stating a single (012)

<sup>58</sup> Translation by Allen Shearer, from The Lied, Art Song, and Choral Texts Archive: <http://www.lieder.net/>.

motive. When combined with the voice's first three notes (which are part of a P4 row), they in fact create an aggregate (see Example 6.1).

### Example 6.1

Introductory (012) aggregate, m. 1-3

Beginning the song with a (012)-based aggregate immediately frames it with elements of questioning, which of course plays a major role in the lied. The underlying question continues into the first section (mm. 3-8) as the clarinets accompany the voice's P4 and R1 statements entirely with (012) aggregates.

Unique to this song is a brief interlude (m. 8) where Dallapiccola interpolates the poem's opening question "Ist's möglich." This is the only time in the whole cycle that Dallapiccola alters Goethe's poetry. This impromptu question is sung on a (012) motive, which, as in the introduction, creates an aggregate in conjunction with the (012)s of the three clarinets. The appearance of (012) motives with this isolated interrogation reaffirms their expressive power as a representation of Suleika's uncertainty.

The second section follows the interlude and, unlike the first one, contains a canon between the voice and the B $\flat$  clarinet. The voice completes an R9 and a P0 row and, in an almost exact palindrome in pitch and rhythm, the B $\flat$  clarinet follows with R0 and P9 respectively.

Throughout the cycle, canonic devices have represented Suleika and Hatem and this canon is no

exception. Although Suleika and Hatem are physically together, as the canon's entwining voices suggests, the incessant (012) motives in the E $\flat$  and bass clarinet imbue this union with darker meaning—for the lovers' proximity is, as Suleika herself mournfully realizes in this song, "impossible" and "ungraspable." These sentiments are best represented in m. 11, where all four voices create yet another aggregate. The latter is particularly significant since two of the contributing voices (the voice and B $\flat$  clarinet) simultaneously complete row statements (see Example 6.2). If we understand the canonic voices to sound Suleika's and Hatem's voices, we now hear both characters simultaneously professing mistrust in their relationship, thus representing its impossibility.

### Example 6.2

(012) aggregate in m. 10-11

The image shows a musical score for four parts: Canto, Clar. picc. (Mib), Clar. (Sib), and Clar. Basso (Sib). The score is in 18/8 time and starts at measure 10. The Canto part has lyrics: "im - mer, im - mer die Ro - se,". The score is annotated with circled (012) motives in measures 10 and 11. The Canto part has a circled (012) motive in measure 11, labeled "(012) from R9". The Clar. picc. (Mib) part has a circled (012) motive in measure 11, labeled "(012)". The Clar. (Sib) part has a circled (012) motive in measure 11, labeled "(012) from R0". The Clar. Basso (Sib) part has a circled (012) motive in measure 11, labeled "(012)". The Clar. Basso (Sib) part has a performance marking "pp; sost." in measure 11.

The precise point at which the conclusion begins is somewhat ambiguous: the B $\flat$  clarinet and E $\flat$  clarinet state their conclusive ideas at m. 14, before the voice has completed its second section.

By m. 15, however, the conclusion has definitively begun. For the first time in the cycle, we find a conclusive section that includes text and once again, Dallapiccola interjects the question "Ist's möglich?" The voice, E $\flat$  clarinet, and bass clarinet all repeat (012) motives, growing

progressively softer until the final *pppp* marking. The B $\flat$  clarinet is the only voice that does not close with a (012) motive; instead it fluctuates between C $\sharp$  and G, a (06) dyad (see Example 6.3). This alternation recalls the fluttering of the nightingale, which features in the final line of the poem.<sup>59</sup> Since any row in this cycle is framed by (012) and (06) motives, Dallapiccola closes the cycle with a summation of the row upon which the entire work was created.

### Example 6.3

(06) “nightingale” of m. 16-18



As I have demonstrated in the six preceding song analyses, Dallapiccola employs the (012) motive to demonstrate an ever-growing element of doubt in Suleika’s personality, a doubt represents that creeps into and slowly undermines her certainty in both herself and her love. In this final song, her insecurities are at their peak, as Dallapiccola definitively demonstrates by punctuating every single line of text with an instrumental (012) motive (Example 6.4 shows one such punctuation).

<sup>59</sup> Eckert, “Text and Form in Dallapiccola’s Goethe-Lieder,” 180.

### Example 6.4

(012) punctuation at mm. 5-6

Musical score for Example 6.4, showing vocal and instrumental parts. The score is in 3/4 time and features a key signature of one flat (B-flat). The vocal line (Canto) is marked *leg.* and includes the lyrics "ko - se, Ver - neh-me." The instrumental parts include Clarinet piccolo (Mib), Clarinet (Sib), and Clarinet Basso (Sib). A circled (012) motive is highlighted in the Clarinet piccolo part, and a circled (012) motive is also highlighted in the Clarinet Basso part. A box with the number 5 is placed above the vocal line and the Clarinet piccolo line.

This creates an extremely effective musical depiction of doubt.<sup>60</sup> Furthermore, the voice completes row statements and these statements are accompanied by additional (012) motives in the clarinets (see Example 6.5).

### Example 6.5

Instrumental (012) motives in mm. 2-3

Musical score for Example 6.5, showing vocal and instrumental parts. The score is in 3/4 time and features a key signature of one flat (B-flat). The vocal line (Canto) is marked *p; espress.* and *(dolciss.)* and includes the lyrics "Ist's mö - glich, dass ich". The instrumental parts include Clarinet piccolo (Mib), Clarinet (Sib), and Clarinet Basso (Sib). Circled (012) motives are highlighted in the Clarinet piccolo, Clarinet Basso, and Clarinet (Sib) parts. The Clarinet piccolo part is marked *pp; espress.* and the Clarinet Basso part is marked *piu pp (eco)*. A box with the number 3 is placed above the vocal line and the Clarinet piccolo line.

To further solidify the questioning nature of the (012) motive, the three clarinets accompany an actual question: "Ist's möglich?" We have already mentioned that Dallapiccola inserts this question at various points in the lied. As a result, though it appears only once in Goethe's poetry,

<sup>60</sup> Fearn, *The Music of Luigi Dallapiccola*, 175.

the question rings no less than four times in this movement: in the first line (mm. 2-3), between the second and third lines of poetry (mm. 7-9), and in the conclusion (mm. 15-18). To clearly show that it does not “belong” there, Dallapiccola encloses the text within parentheses on the score (see Example 6.6). All four times this brief question is set to a (012) motive. Since nowhere else in the cycle does Dallapiccola alter Goethe’s verse, it confirms that the utmost importance of this question and musical motive.

### Example 6.6

Inserted text, mm. 7-9

Canto

*sf (non dim.)*

*pp*

Schall! *sf*

(Ist's mö - glich?)

In addition to the theme of doubt, the idea of duality also pervades the lieder through many contrasting elements. In this movement alone Dallapiccola juxtaposes possibility and impossibility, awe and doubt, and registral and dynamic extremes. Within the text, a strong division separates the song in two parts: it is an awe-filled Suleika who speaks the first two lines, while the last two imply a more pessimistic mood. This is especially evident in the use of the words “möglich” and “un möglich” (possible/impossible).

It is also noteworthy that this is the only song in the cycle in which Suleika and her lover are physically together, as revealed by her caress in line 1. A great emotional distance, however, separates them, another example of contrast within this movement. We may also note the juxtaposition of sacred and secular elements: as Suleika is caressing her lover she is hearing “heavenly voices.” Musically, the most striking moment of contrast occurs at mm. 7-8, where both register and dynamic extremes are employed almost simultaneously. As Example 6.7 shows, a sudden *ff* is immediately followed by *pp* and *mormorando* markings. In the same



## **Conclusion**

In conclusion, this thesis has demonstrated how Dallapiccola's compositional choices work to illuminate poetic aspects of Goethe's text and embody elements of Mann's Suleika. Through a thorough pitch-class structure analysis of each song, with a particular emphasis on motives and aggregates, as well as an analysis of each poem, I have explored the multivalent relationships between text and music in an attempt to demonstrate how Dallapiccola created a musical composite of both Mann and Goethe's Suleikas. More importantly, this project has enabled me to shed light on the ways that Dallapiccola developed the character of Suleika beyond traditional Western accounts and thus shaped an empathetic individual with depth and a story—a story which expresses a narrative of doubt. By purposefully reordering Goethe's poems and musically underscoring significant textual nuances, Dallapiccola created the story of an individual whose initial self-possession is slowly undermined by an increasing sense of doubt, and his compositional choices, particularly with regards to the (012) motive, reflect that narrative. What follows is a brief summation of Suleika's story as presented in the preceding chapters.

### **The Narrative of Doubt**

Our story begins with a confident Suleika, a woman confident in both her ability to love and in her ability to be loved, and ends with an uncertain character who doubts her lover, doubts herself and is doubted by those around her. Just as Mann gave breadth to Mut-Em-Enet, Dallapiccola is creating a storyline for Suleika and giving her a depth of character that was not present in any traditional Western telling.

Mann's rendering of Mut-Em-Enet is immediately suggested in Dallapiccola's cycle, the composer's selection of poetry of the first song blends erotic and religious elements. This

Suleika is loving and caring. She is, in fact, so certain of her love that here the (012) motive does not even represent doubt—instead it is the veil behind which her lover is hiding. Even in such circumstances, Suleika is all the same confident in her ability to recognize him.

Suleika continues to grow throughout the song cycle, and the next two lieder depict an optimistic character. Dallapiccola elects not to extract the (012) motive in either of these songs in order to demonstrate Suleika's absence of misgivings at this point in the cycle. Nevertheless, Dallapiccola chose texts that elicit suspicions of doubt to the listener, even though Suleika herself is still unaware of her relationship's impending troubles.

Hatem, not Suleika, speaks in the central movement. Dallapiccola specifically appears in this song to illuminate aspects of Hatem's character and to cast doubt upon the sincerity of his love for Suleika. Just as readers of Mann began to empathize with Mut, so are listeners of the *Goethe Lieder* drawn to the character of Suleika, as we become more captivated by her than the “godly” Joseph/Hatem.

As the cycle draws to a close, we begin to see a vastly different Suleika. The fifth song shows Suleika still loving Hatem unconditionally, even though her love is not being entirely requited. The sixth song, the only to be comprised exclusively of (012) aggregates, most clearly and decisively shows her apprehension, perhaps even her despair, as she realizes that her love is no longer being returned.

Finally, in the culminating movement of the *Goethe Lieder*, we witness a Suleika grappling with many conflicting emotions as she struggles with the apparent impossibility of her relationship with Hatem. The prevalence of the (012) motive in this song, as well as the frequency with which it accompanies a question, imbue the lieder with a definite aura of doubt and provides a vivid musical depiction of Suleika's own feelings at this final point in the cycle.

## Final Words

Fearn, in his analysis and categorization of Dallapiccola's oeuvre, considers the *Goethe Lieder* to be one of the final works of the composer's "learning" phase in his approach to serial writing.<sup>61</sup> How truly remarkable it was, then, that even in such an early work, Dallapiccola demonstrated an impressive and highly personal mastery of dodecaphonic techniques. The Suleika presented in the *Goethe Lieder* is a character full of life, one who shows great depth of character, who expresses herself passionately through a variety of sophisticated musical devices, and who elicits both compassion and interest from listeners. Hers, in sum, is a voice that commands to be heard for the refined character it unveils through a rich musical imagery.

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<sup>61</sup> Fearn, *The Music of Luigi Dallapiccola*, 178.

# **Appendix A**

## **Text and Translations**<sup>62</sup>

### **Song 1**

In tausend Formen magst du dich verstecken,  
Doch, Allerliebste, gleich erkenn ich dich;  
Du magst mit Zauberschleiern dich bedecken,  
Allgegenwärtge, gleich erkenn ich dich.

In a thousand different forms you may hide yourself,  
but all the same, my best-beloved, I will recognize you;  
you may shroud yourself with magic veils  
but all the same, my ubiquitous one, I will recognize you.

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### **Song 2**

Die Sonne kommt! Ein Prachterscheinen!  
Der Sichelmond umklammert sie.  
Wer konnte solch ein Paar vereinen?  
Dies Rätsel, wie erklärt sich's? Wie?

The sun arrives! A splendid figure!  
The sickle-moon embraces him.  
Who could have brought such a pair together?  
How can one explain this puzzle? How?

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### **Song 3**

Laß deinen süßen Rubinenmund  
Zudringlichkeiten nicht verfluchen:  
Was hat Liebesschmerz andern Grund,  
Als seine Heilung zu suchen?

Let not your sweet ruby mouth  
Chide me for being importunate:  
What purpose has the pain of love  
But to seek its own cure?

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<sup>62</sup> All translations found on: "Luigi Dallapiccola: Goethe-Lieder," The Lied, Art Song, and Choral Texts Archive, accessed September 11, 2014, <http://www.lieder.net/>.

#### **Song 4**

Möge Wasser springend, wallend  
Die Zypressen dir gestehn:  
Von Suleika zu Suleika  
Ist mein Kommen und mein Gehn.

May the waters leap and seethe,  
and the cypresses avow to you:  
From Suleika to Suleika  
is my coming and my going.

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#### **Song 5**

Der Spiegel sagt mir: ich bin schön!  
Ihr sagt: zu altern sei auch mein Geschick.  
Vor Gott muss alles ewig stehn,  
In mir liebt ihn für diesen Augenblick.

The mirror tells me: I am fair!  
You all say: to age is also my fate.  
Before God everything must stand forever,  
Love him in me for this moment.

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#### **Song 6**

Kaum daß ich dich wieder habe,  
Dich mit Kuß und Liedern labe,  
Bist du still in dich gekehret;  
Was beengt und drückt und störet?

No sooner do I have you again  
And ply you with freshening songs and kisses  
Than you silently retreat into yourself.  
What is it that confines and presses and disturbs?

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**Song 7**

Ist's möglich, daß ich, Liebchen, dich kose,  
Vernehme der göttlichen Stimme Schall!  
Unmöglich scheint immer die Rose,  
Unbegreiflich die Nachtigall.

Is it possible that I caress you, beloved,  
Hearing heavenly voices!  
The rose always seems impossible,  
The nightingale inconceivable.

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## Appendix B

### The Matrix

	<b>I4</b>	<b>I5</b>	<b>I3</b>	<b>I1</b>	<b>I7</b>	<b>I0</b>	<b>It</b>	<b>Ie</b>	<b>I6</b>	<b>I9</b>	<b>I8</b>	<b>I2</b>	
<b>P4</b>	E	F	D#	C#	G	C	A#	B	F#	A	G#	D	<b>R4</b>
<b>P3</b>	D#	E	D	C	F#	B	A	A#	F	G#	G	C#	<b>R3</b>
<b>P5</b>	F	F#	E	D	G#	C#	B	C	G	A#	A	D#	<b>R5</b>
<b>P7</b>	G	G#	F#	E	A#	D#	C#	D	A	C	B	F	<b>R7</b>
<b>P1</b>	C#	D	C	A#	E	A	G	G#	D#	F#	F	B	<b>R1</b>
<b>P8</b>	G#	A	G	F	B	E	D	D#	A#	C#	C	F#	<b>R8</b>
<b>Pt</b>	A#	B	A	G	C#	F#	E	F	C	D#	D	G#	<b>Rt</b>
<b>P9</b>	A	A#	G#	F#	C	F	D#	E	B	D	C#	G	<b>R9</b>
<b>P2</b>	D	D#	C#	B	F	A#	G#	A	E	G	F#	C	<b>R2</b>
<b>Pe</b>	B	C	A#	G#	D	G	F	F#	C#	E	D#	A	<b>Re</b>
<b>P0</b>	C	C#	B	A	D#	G#	F#	G	D	F	E	A#	<b>R0</b>
<b>P6</b>	F#	G	F	D#	A	D	C	C#	G#	B	A#	E	<b>R6</b>
	<b>RI0</b>	<b>RI1</b>	<b>RI11</b>	<b>RI9</b>	<b>RI3</b>	<b>RI8</b>	<b>RI6</b>	<b>RI7</b>	<b>RI2</b>	<b>RI5</b>	<b>RI4</b>	<b>RI10</b>	

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