

The Songs of Gustav Jenner

By

David Richardson

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The following members of the Final Oral Committee approve the dissertation:

David Crook, Professor of Musicology

Martha Fischer, Professor of Piano and Collaborative Piano

Mimmi Fulmer, Professor of Voice and Opera

Parry Karp, Artist in Residence, Professor of Cello

James Smith, Professor of Instrumental Conducting, Director of Orchestras, Conductor of  
University Opera (retired)

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## **Abstract**

Gustav Jenner, a North German composer who lived from 1865–1920, is a composer whose works have been mostly neglected over the course of the last hundred years. During his lifetime Jenner produced a small but respectable collection of ten opus numbers and a handful of other miscellaneous works. Among these are five opus numbers dedicated to Lieder, a genre to which Jenner dedicated most of his compositional energy. The five opus numbers, which hold a total of thirty-eight songs, were published within a span of ten years from 1890 to 1900 and are a direct result of his seven years of study with Brahms in Vienna from 1888 to 1895.

This project aims to introduce Jenner’s published Lieder through the eyes of Jenner himself, guided by his personal reflections of time spent with Brahms. Entitled “Johannes Brahms as Man, Teacher, and Artist,” Jenner’s memoir has provided valuable insights into the compositional mind of Brahms, including extensive lessons in composing Lieder. Supported with material gathered from a small but significant collection of existing Jenner scholarship, this project will introduce this beautiful collection of songs bearing witness to the direct lineage of Brahms’s instruction as seen through the lens of Jenner’s memoirs and as witnessed in Jenner’s published songs.

In the mid-1980’s, Jenner scholar Horst Heussner, in collaboration with Schott Music Publishers, undertook a new publication of Jenner’s works. Their efforts helped publish many of Jenner’s compositions which had never been published before, including chamber music and a large collection of choral works. As a result, Jenner’s music began to see a small revival with the growth of a small discography. This collection, however, did not include any of his Lieder for voice and piano, and to this day, only two of his five sets of Lieder have been recorded. Therefore, this project includes a complete recording of Jenner’s published lieder

(<https://youtu.be/pCL67j7rYkg>) in the hopes that Jenner's mastery as a composer of Lieder will be given the recognition it deserves.

## **Personal Statement**

This journey of research into the songs of Gustav Jenner began two years ago, when at the time I was a student in Paul Rowe's Vocal Literature class at the University of Wisconsin-Madison. During a classmate's presentation, I was briefly introduced to Jenner and treated to a performance of one of his songs. The song "Regen," the second of Jenner's Op. 6 *Kinderlieder*, immediately caught my attention for its simple beauty, ultimately spawning a desire to find out more about Jenner's life and music. My exploration into Jenner's songs has garnered for me a near obsession and it is my hope that this project will help create a better understanding and appreciation of Jenner's contributions to Lieder by shedding light on these neglected gems.

**Figures**

- Figure 1      Gustav Jenner from his Viennese Period. Painting by Marie Fellingner. From Horst Heussner, *Gustav Jenner (1865–1920): Universitätsmusikdirektor in Marburg*, *Marburger Stadtschriften zur Geschichte und Kultur* 17 (Marburg: Magistrat der Stadt Marburg, 1985), 5.
- Figure 2      Johannes Brahms from his Viennese Period. Painting by Marie Fellingner. From Heussner, 21.
- Figure 3      Gustav Jenner. Picture taken for the 1917 *Schleswig-Holsteinischer Kunstkalender*, 67.

## **Introduction**

First published in 1886 and augmented further with supplemental volumes every two years until 1914, Ernst Challier's enormous compilation of published Lieder from German publishing houses prominently points to the prolific outpouring of Lieder being composed during the years before and after the fin-de-siècle.<sup>1</sup> The increase witnessed in published Lieder is indicative of the success that the genre had cultivated and enjoyed throughout the nineteenth century, rooted especially in the pioneering efforts of Franz Schubert, whose prolific song writing inspired "a deluge of song publications in the following decades."<sup>2</sup> As a result, the Lied became "a kind of sounding manifestation of cultural hegemony," in both home and concert hall up until "the eve of World War I, at the peak of the genre's popularity."<sup>3</sup>

Among those composers listed by Challier, the household names of Brahms, Wolf, Mahler, and Strauss stand out as composers whose works have stood the test of time. Yet the majority of the composers who fill this comprehensive list have suffered the fate of almost complete obscurity; their once published music is now long out of print and their names are now long forgotten. One such composer, whose name is to be found in Challier's catalogue, is the North German composer Gustav Jenner.

Known mostly for his connection to Brahms during his studies with the master in Vienna, Gustav Jenner (1865–1920) composed works for voice, choir, organ, piano, and chamber ensembles. Although he composed a serenade for orchestra, the piece is considered an anomaly in conjunction with the span of his oeuvre, for as Jenner scholar Werner Kohleick writes, "most

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<sup>1</sup> In addition to his collection of Lieder from this time period, Ernst Challier also published other catalogues which listed works for vocal duets and trios as well as choral music.

<sup>2</sup> Jürgen Thym, "Crosscurrents in Song: Five Distinctive Voices," in *German Lieder in The Nineteenth Century*, ed. Rufus Hallmark (New York, Schirmer Books, 1996), 153–4.

<sup>3</sup> James Parsons, "Introduction: why the Lied?" in *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge, UK: Cambridge University Press, 2004), 4.

of his compositions are written for the intimacy of the home circle, where their full effect can only be realized; many of Jenner's compositions would lose their effect in a large concert hall."<sup>4</sup>

During his lifetime Jenner had a small but respectable collection of music published by various music publishers with the majority being composed during his formative years in Vienna. These published works, which include ten opus numbers, along with a handful of works without opus numbers, account for only a small sample of Jenner's complete oeuvre. In recent years the German music publisher Schott, under the supervision of Jenner scholar Horst Heussner, published a large catalogue of Jenner's works, most of which had never been published before. Within this collection, only three of Jenner's originally published works (Op. 3 - *12 Trios for women's voices*, Op. 5 - *Sonata in G Major for Piano and Clarinet in A*, and Op. 8 - *Sonata for Piano and Violin in a minor*) are included. The opus numbers published in Jenner's lifetime, which were not republished by Schott, remain out of print. Among these are five opus numbers containing a total of thirty-eight songs making up Jenner's complete published Lieder for solo voice and piano.

Falling within a ten-year span from 1890 to 1900, Jenner's published Lieder were all a direct result of his time in Vienna studying with Brahms during the years 1888 and 1895. On the subject of Jenner's songs during his Viennese period, Swiss scholar Johannes Behr writes: "With no other form did Jenner preoccupy himself to such an extent that between February 1888 and the beginning of 1895, no fewer than 86 individual pieces were created. Accordingly, in his

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<sup>4</sup> Werner Kohleick, *Gustav Jenner: 1865–1920. Ein Beitrag zur Brahmsfolge*. Musik und Schriftum: Schriftenreihe des Musikwissenschaftlichen Seminars der Universität Marburg, ed. Hermann Stephani (Würzburg: Konrad Triltsch, 1943), 78. I thank James Doing, Jr. for the translation of this passage.

lessons with Brahms, discussions of Lieder took up more and more time, for it must be assumed that Jenner submitted all of his compositions during the Vienna years to his teacher.”<sup>5</sup>

In 1905, Jenner published a remembrance of his famous teacher that remains a fundamental source of information regarding Brahms’s compositional mind.<sup>6</sup> The memoir details three main subjects which Brahms addressed in Jenner’s lessons: songs, variations, and sonata form. Guided by Jenner’s memoir, in particular the lengthy discussion on song writing, one can come to appreciate Jenner’s rich, yet neglected collection of songs. Heussner writes: “Jenner’s connection with his great teacher was a decisive influence on him, in respect both of his impeccable compositional technique and of the corresponding musical quality of his works; and it was a vital factor in the evolution of his distinctive, highly sensitive voice as a composer.”<sup>7</sup>

Although Jenner’s music has seen a small revival, brought on in part by the recent Schott publications, the continued neglect of his wonderful collection of songs is an issue that this current project aims to reverse. Considered a mere footnote in music history, Jenner’s works as a composer should be justly recognized, for as Jan Brachmann writes: “...anyone who has gone to the trouble of exploring some of these ‘footnotes’ himself will realize just what is often lost by their neglect: not only do they help us understand the music of the ‘giants’, but they can also enrich our own musical experiences.”<sup>8</sup>

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<sup>5</sup> Johannes Behr, “Johannes Brahms – Vom Ratgeber zum Kompositionslehrer: Eine Untersuchung in Fallstudien,” in *Schweizer Beiträge zur Musikforschung*, Band 6, eds. Anselm Gerhard et al. (Kassel: Bärenreiter, 2007), 288. I thank James Doing, Jr. for the translation of this passage.

<sup>6</sup> Gustav Jenner, *Johannes Brahms als Mensch, Lehrer und Künstler: Studien und Erlebnisse* (Marburg: N.G. Elwert, 1905). English translation in Gustav Jenner, “Johannes Brahms as Man, Teacher, and Artist,” trans. Susan Gillespie and Elisabeth Kaestner, in *Brahms and His World*, ed. Walter Frisch and Kevin C. Karnes, 381–423 (Princeton: Princeton University Press, 2009).

<sup>7</sup> Horst Heussner, ed. Preface to *Sonate in G-Dur für Klavier und Klarinette in A*, by Gustav Jenner (Mainz: Schott, 1987).

<sup>8</sup> Jan Brachmann, liner notes to *Gustav Uwe Jenner: The Violin Sonatas*, Saiko Sasaki, Rainer Schmidt, DRS, CDX-29806, Naxos, 2001: 12.

### **Jenner's Path to Vienna and Brahms**

Jenner's musical path from his North German roots to Vienna and his consequent studies with Brahms were a direct result of the close friendship between Brahms and Jenner's childhood mentor, the German poet Klaus Groth (1819–99). Celebrated in his day for writing and promoting poetry in Plattdeutsch (Low German), Groth had a profound impact on Jenner's life, having known of Jenner through his two boys who were high school classmates of Jenner. Groth writes: "At the time, his skills left much to be desired, but nevertheless one could already hear that inside the boy there was a musician."<sup>9</sup>

Groth's friendship, considered to be "the one life-long friendship of Brahms which lasted untroubled until his death,"<sup>10</sup> was deeply rooted in the experiences of the two men's very similar North German childhoods. It was Brahms's fourteen settings of Groth's poetry, including "Dein blaues Auge" (Op. 59, No. 8), "O wüßt' ich doch den Weg zurück" (Op. 63, No. 8), "Regenlied" (Op. 59, No. 3, a melody used by Brahms in his Sonata for Piano and Violin in G Major), and "Wie Melodien zieht es mir" (Op. 105, No. 1), that helped further promote the poet's name during and after his lifetime, and whose works owe their "survival today only to Brahms and a handful of lesser composers."<sup>11</sup>

According to Behr, Jenner composed mostly songs during his school years while living in Kiel. Behr writes: "Thus, 53 compositions are known to have been produced between 1881 and December 1887. By far the largest group, 46 of them are Lieder for voice and piano."<sup>12</sup> Of these

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<sup>9</sup> Behr, 222. Translation by James Doing, Jr.

<sup>10</sup> Peter Russell, *Johannes Brahms and Klaus Groth: The Biography of a Friendship* (Aldershot: Ashgate Publishing, 2006), 145.

<sup>11</sup> *Ibid.*, 1.

<sup>12</sup> Behr, 226 Translation by James Doing, Jr.

forty-six songs, only fourteen have survived, and of those, only four songs included in his Op. 7 were ever published.<sup>13</sup>

Owing to Groth's mentorship along with the encouragement of Jenner's composition teacher in Hamburg, Arnold Krug (1849–1904), a collection of songs was gathered and sent to Brahms's publisher Fritz Simrock in Berlin before the summer of 1887 with the hope that he would share them with Brahms and possibly consider having them published. Jenner recalls:

On the advice of one of my teachers I had sent several of my songs to Simrock in Berlin to inquire whether he might be inclined to publish them. But Simrock wrote back that he was just on the point of leaving for the summer vacation and therefore would not be able to give me an answer until nearly fall. Then one day I got a call from Klaus Groth, who was very fond of me and a loyal advisor in every respect. I can still see him standing at the gate of his garden waving his arms as I came into sight: "Come quickly," he called, "I have good news for you!" And, beaming with pleasure, he handed me a letter from which I learned that on his summer vacation in Thun, Simrock had paid a visit to Brahms and showed him my song manuscripts. It seemed that these had piqued his interest, but he had advised Simrock not to print them. Now he wished to learn more about me and to meet me whenever the opportunity should arise. With this, far more was accomplished than the publication of the songs, which didn't matter much to me in the first place. My long-cherished secret wish to become personally acquainted with Brahms was about to come true.<sup>14</sup>

Relayed in a message from Simrock to Groth, Brahms criticized the songs, telling Simrock:

"There is talent there, but it is all so unfinished, so childish and immature, that it would only hurt him to publish it. What he needs most now is to study diligently. If he were here, I could show him what needs to be changed and how it is done."<sup>15</sup> In a letter sent directly to his friend Groth,

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<sup>13</sup> Published in 1900, the four songs of Op. 7 composed during Jenner's Kieler period include: "Nur wer die Sehnsucht kennt" (1885), "Abends" (1887), "Die Nachtigall" (1887), and "Stille Sicherheit" (1885).

<sup>14</sup> Gustav Jenner, "Johannes Brahms as Man, Teacher, and Artist," trans. Susan Gillespie and Elisabeth Kaestner, in *Brahms and His World*, ed. Walter Frisch and Kevin C. Karnes, 381–423 (Princeton: Princeton University Press, 2009), 382.

<sup>15</sup> Behr, 229. Translation by James Doing, Jr.

Brahms expressed interest in helping Jenner: “I would be glad to see your protégé, and after a few more congenial meetings, I might also have hopes of being useful to him.”<sup>16</sup>

Undeterred by Brahms’s criticism and Simrock’s decision not to have his songs published, Jenner saw a silver lining and found motivation to compose, as Behr writes: “It was likely not by accident that Jenner wrote a conspicuous number of Lieder in August 1887, probably immediately after receiving the Simrock letter with the between-the-lines invitation from Brahms. He was attempting to prepare himself for a personal meeting, especially since Groth was continuing to intervene in order to set up an encounter.”<sup>17</sup> Such a meeting was eventually organized with the help of Groth and Hermine Spies, a German opera singer and mutual friend of Brahms and Groth.<sup>18</sup> Brahms agreed on the meeting in which Jenner was to travel from Kiel to Leipzig in December of 1887 to meet with Brahms, who was visiting Leipzig for concerts over the holiday season.

Upon arriving at the Hotel Hauffe in the early morning, Jenner recalls: “I will never forget the feeling that came over me as I saw on the guest list the name ‘Johannes Brahms, Vienna.’ He had already gone to bed. Through an odd coincidence I was given a room directly adjacent to his, and, as I entered, the sound of hearty snoring announced the presence of the great man.”<sup>19</sup>

Brahms received Jenner with “a pleasant and direct friendliness,”<sup>20</sup> making sure that the young composer was included among the many social gatherings. During these gatherings Jenner

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<sup>16</sup> Styra Avins, *Johannes Brahms: Life and Letters*, trans. Josef Eisinger and Styra Avins (Oxford, England: Oxford University Press, 1997), 651–2.

<sup>17</sup> Behr, 231. Translation by James Doing, Jr.

<sup>18</sup> Hermine Spies (1857–1893) was a German opera singer considered to be a love interest of Brahms and who also frequently performed his songs. A friend of Klaus Groth as well, Spies had been introduced to Jenner on several occasions and even performed some of his songs.

<sup>19</sup> Jenner, 384.

<sup>20</sup> *Ibid.*

recalls that Brahms “had said quite often, in the presence of others, that I had talent...”<sup>21</sup> but after all the many social events, Jenner was waiting patiently to have an hour alone with Brahms to discuss his compositions. Such a time was finally granted as Jenner writes: “It was after three in the morning when we arrived at the Hotel Hauffe that night. How overjoyed – and at the same time amazed – I was, when, at that hour, as he was saying good night, he announced that he would be waiting for me at seven in the morning in his room, to talk with me about my compositions.”<sup>22</sup>

For his meeting with Brahms, Jenner offered several pieces including a piano trio, a choral work with orchestral accompaniment, and an a cappella work for women’s chorus. Of the two choral pieces Brahms said simply, “Too bad about the pretty little poem [Groth]” and in reference to the women’s pieces, “This kind of thing is very hard to do”. In observing the scherzo of his trio Brahms said, “Of course, you will promise me not to write anything like this again.”<sup>23</sup>

Of the songs, Jenner describes that he “got off a bit more easily. It is true that here, too, to my great discomfiture, several were immediately laid aside without even being considered: these were the great, powerfully expressive ones, for which I had such high expectations. But then, on the other hand, some of the small ones were looked at closely. Now a few words of recognition were spoken, for example: ‘That is something you don’t forget, once you have seen it’; or: ‘That could have turned into a good song.’”<sup>24</sup>

Jenner recalled, following his meeting with Brahms:

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<sup>21</sup> Ibid.

<sup>22</sup> Ibid., 385.

<sup>23</sup> Ibid., 385–6.

<sup>24</sup> Ibid., 388.

After all that, I felt like someone who after a long journey on the wrong road believes that he is nearing his destination, only to become suddenly aware of his error and see the goals recede behind the faraway horizon, unreachable for his failing powers... But the high vantage point from which he made his judgments, which I could only intuit but not comprehend, actually gave me courage. For beyond my eyes a new world was dawning. I saw the correct road to the land of true art, clear and palpable in front of me, even if that realm itself was still lost in fog.<sup>25</sup>

By chance, Jenner made the acquaintance of the Russian composer Peter Tchaikovsky (1840–1893), who was also in Leipzig at the time and who offered to also look at Jenner's music. In showing Tchaikovsky the same works that he had just shown Brahms Jenner writes: "He talked much more than Brahms, but in expressions that were much vaguer. There was much talk about pleasant moods and more general things, all of them addressing more the character of the piece of music at hand. Brahms by comparison, attacked the structure of the piece, and with a confident glance, exposed the weaknesses of the musical structure."<sup>26</sup>

Tchaikovsky took an interest in Jenner's music and invited Jenner to study with him in St. Petersburg. Upon Tchaikovsky's invitation, Jenner reflected on both Brahms and Tchaikovsky and made a decision on the path he wanted to pursue. He writes:

The kindly noblesse of his charming and extremely sensitive nature attracted me; except the calm and thoughtful assurance and definiteness of Brahms's nature were too much on my mind, I had felt too a glimpse of the clarity of his spirit to even consider this thought seriously, although, then, as already mentioned, it was far from certain what the near future would have in store for me. Brahms had hardly spoken a word from which I could not derive immediate benefits; he had done me a nearly invaluable service by strengthening inevitably my own conviction of the worthlessness of my work, Tchaikovsky did everything to make this conviction waver, in this regard, completely unfruitful and useless; I could not learn anything from it.<sup>27</sup>

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<sup>25</sup> Ibid.

<sup>26</sup> Ibid., 389.

<sup>27</sup> Ibid.

Upon returning from his trip to Leipzig, Jenner sent a passionate letter to Brahms setting the wheels in motion for Jenner's eventual journey to Vienna. He writes: "I wrote a letter to Brahms in which I poured my heart out confidingly and finally asked him to make an exception and take me on as his student."<sup>28</sup> Brahms responded:

Honored and dear sir:

I must overcome a certain shyness – but finally I have no other advice for you than to come here and study with Mr. Eusebius Mandyczewski. Mr. M is a young, very able man who will certainly be agreeable to you in every way. Whatever you might wish to have from me is at your service in full measure. I would hope that you might be able to come to a decision quickly so that you could make use of the rest of the winter! The summer will probably mean a long pause.

In great haste and with warm greetings for you and Klaus Groth,

Your devoted  
Joh. Brahms<sup>29</sup>

The exception Jenner speaks of in his passionate letter to Brahms was the understanding that Brahms was not inclined to take on students. Groth and Jenner were both well aware of this in arranging the meeting with Brahms in Leipzig, making sure that it was only for advice, knowing full well "that Brahms lived as a private gentleman in Vienna and did not teach."<sup>30</sup>

Helped once again through the effort of Groth, Jenner was given the necessary financial support needed to make the move to Vienna. In a letter from Groth to Brahms announcing Jenner's arrival in Vienna, Groth writes:

My friends have brought together enough money for our protégé to spend two years near you. Two friends are giving 250 marks a year, others 100 or 50; I'll get a few more as well. The money is being paid out to him monthly, he himself only has an approximate idea where it is coming from. When you go away in spring, I want him to come back

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<sup>28</sup> Ibid., 390.

<sup>29</sup> Ibid., 391.

<sup>30</sup> Ibid., 388.

here. Use your influence in this, unless you are, or become, definitely of a different opinion. Warn him against frivolous spending: he is good, but inexperienced.<sup>31</sup>

Thus, Jenner's pathway to Vienna and Brahms was paved in front of him. Recalling Brahms's New Year's Eve toast in Leipzig in which he said: "We waited for the New Year, now it comes; and with it a good spirit.", Jenner writes: "I felt that these words had a special meaning for me; I knew that for me it really was the beginning of a new year, a new time, a new epoch in my life, even though I could not yet imagine, at that time, to what extent this would be true."<sup>32</sup> Jenner arrived in the city of Vienna on February 13, 1888, upon which, as Jenner writes: "...coming straight from the station, I walked into Brahms's room."<sup>33</sup>

Upon arriving in Vienna, Jenner was introduced by Brahms to Eusebius Mandyczewski (1857–1929), whom Brahms had recommended to Jenner as a counterpoint teacher. With the commencement of counterpoint lessons Jenner writes: "With him [Mandyczewski] I limited my work to strict counterpoint, bringing my free compositions to Brahms, not necessarily at any agreed-upon time; rather, whenever I had finished a piece, I gave it to him, and a few days later it would be discussed in the morning between ten and twelve."<sup>34</sup> Thus, in March, Jenner had his first lesson with Brahms in which he was asked to bring the songs previously discussed in Leipzig. As Jenner remembers, the lesson "was bitter."<sup>35</sup>

Expecting only a positive response to his songs since Brahms appeared lenient with them in Leipzig, Jenner was shocked at the master's ruthless criticism. He writes:

Since Brahms had judged the songs relatively leniently in Leipzig, I hoped to hear good things. But now he suddenly changed his tune. He took up one song after the other,

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<sup>31</sup> Russell, 138–9.

<sup>32</sup> Jenner, 384.

<sup>33</sup> *Ibid.*, 391.

<sup>34</sup> *Ibid.*, 392.

<sup>35</sup> *Ibid.*, 393.

demonstrated mercilessly, expressing himself forcefully, but always appealing only to my faculty of understanding, how poor these songs were. He criticized my poor, pampered dears so roundly that there wasn't a good beat left in them and the tears leapt to my eyes. And yet that was only the introduction; I was about to feel his pedagogical rod even more sharply.<sup>36</sup>

Recalling a similar encounter, Richard Heuberger (1850–1914), who was considered a close friend of Brahms writes: “Thin-skinned one must not be, for he [Brahms] gave his suggestions wrapped in the form of a razor-sharp joke...I left the well-meaning Master almost in tears.”<sup>37</sup> In Jenner’s case, his first lesson indicated that it was going to be a long and arduous road ahead in order to meet Brahms’s strict standards, if ever that was possible. As his first lesson was near its end Jenner writes: “Then, as if the cup of humiliation were not full, he handed me back the badly ruffled and wilted bouquet of my songs and dismissed me with the ironic words: ‘So, young man, continue to amuse yourself in this way,’ an expression to which Brahms was very partial and which I would have to swallow many times more.”<sup>38</sup> After months of similar meetings, Brahms told Jenner: “You will never hear a word of praise from me; if you can’t stand that, then whatever is inside you only deserves to go to waste.”<sup>39</sup>

As previously mentioned Brahms was not known to admit that he taught anyone. Chris Walton writes that for “a man who famously claimed that ‘I’ve never given composition lessons,’” the term “teacher”, in the case of Brahms, “is a very broad church.”<sup>40</sup> Brahms would often advise those who would ask for his opinion, including those within his close circle of Viennese friends such as Julius Stockhausen, Heinrich von Herzogenberg, Richard Heuberger,

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<sup>36</sup> Ibid.

<sup>37</sup> Richard Heuberger, “My Early Acquaintance with Brahms,” trans. Styra Avins, in *Brahms and His World*, eds. Walter Frisch and Kevin Karnes (Princeton: Princeton University Press, 2009), 343.

<sup>38</sup> Jenner, 394.

<sup>39</sup> Ibid.

<sup>40</sup> Chris Walton, Review of *Johannes Brahms: Vom Ratgeber zum Kompositionslehrer* by Johannes Behr, in *Fontes Artis Musicae* 55, no. 3 (July-September 2008): 563.

and Robert Fuchs. Therefore, the fact that Brahms had extended an invitation to Jenner, even a reserved one, shows Brahms's interests and willingness to make an exception for the young Jenner, perhaps due to his friendship with Groth. The often-made claim of Jenner being the only composition student can be supported by the fact that Brahms had never made any known invitations to others to come to Vienna. Behr writes: "If Jenner was occasionally called the 'only composition student' of Brahms, this was indeed not an unjustified statement. No other young composer was invited to Vienna by Brahms himself in order to receive critical advice on his creations for such a long period of time."<sup>41</sup>

Brahms's reluctance to be regarded as a teacher was based on two factors: his image and his pedagogical opposition to formalized teaching. The celebrated Brahms was a magnet for people coming to him for advice and to claim association with him. Walton writes: "One cannot but feel sorry for the man at the number of people who wanted his verdict on their music (for most implicitly wanted praise, not a 'verdict')." <sup>42</sup> Heuberger writes that Brahms "absolutely could not bear anyone making a cult of his person."<sup>43</sup>

Pedagogically, Michael Musgrave writes: "Brahms's reserve in offering himself as a teacher was based not just on a temperamental disinclination to teach the basics nor on the time commitments for someone so heavily involved in creative work and performance. It also was based on an apparent aversion to the formalized theory that was such a strong part of it: that is, theory conceived of as the systematic elaboration of a method or as a speculative concept. He seemingly opposed the formulation of systems, preferring to acquire good models, especially those from the past."<sup>44</sup> The influence of past models is not only quite evident in Brahms's music,

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<sup>41</sup> Behr, 217. Translation by James Doing, Jr.

<sup>42</sup> Walton, 563.

<sup>43</sup> Heuberger, 340.

<sup>44</sup> Michael Musgrave, *A Brahms Reader* (New Haven: Yale University Press, 2000), 80.

but as a teacher, Brahms insisted that Jenner too gain insight and knowledge from the past. Brahms once said to Jenner: “There is not a song by Schubert from which one cannot learn something.”<sup>45</sup>

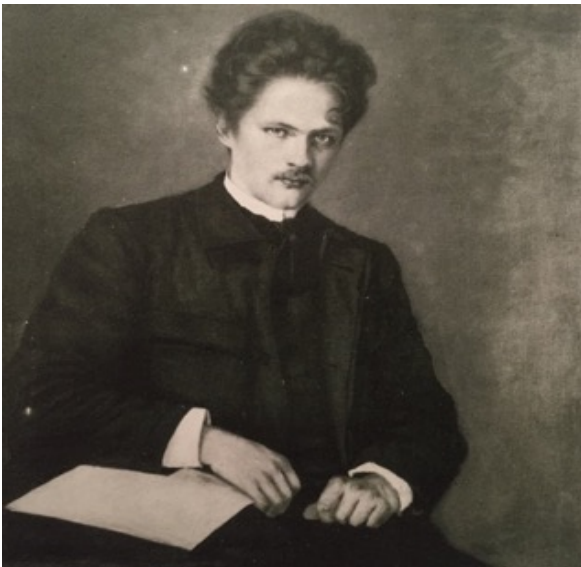


Figure 1: Gustav Jenner in his Viennese Period (1888–1895). Painting by Maria Fellingner.

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<sup>45</sup> Jenner, 398.

### Jenner's Memoir:

Following his years in Vienna, Jenner published a memoir of his time with Brahms entitled *Johannes Brahms as Man, Teacher, and Artist*. This valuable resource has given Brahms scholars incredible insight into the master's personal ideas on composition and it is with this same memoir that Jenner's own songs can be understood. Kohleick writes: "The Lied compositions primarily reveal Jenner's strict loyalty to Brahms, not only in the formal structure and style, but also in the similar text selection and treatment."<sup>46</sup> Thus, with Jenner's memoir as a guide, an analysis of Jenner's songs through Brahms's teaching of seven different topics on the subject of song writing can be made to better understand Jenner's rich collection of songs. In addition to the published songs, manuscripts of Jenner's Op. 1 set of four songs, provided in Behr's book *Johannes Brahms – Vom Ratgeber zum Kompositionslehrer: Eine Untersuchung in Fallstudien*, will be used in the discussion.

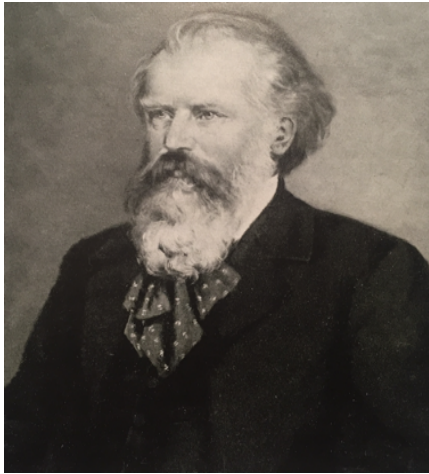


Figure 2: Johannes Brahms in his Viennese Period. Painting by Maria Fellingner.

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<sup>46</sup> Kohleick, 42. Translation by James Doing, Jr.

The first topic that Brahms impressed upon Jenner was the importance of form, of which Jenner writes: “Brahms demanded from a composer, first of all, that he should know his text precisely. He also meant by this, of course, that the construction and meter of the poem should be thoroughly clear to him.”<sup>47</sup> Recalling Brahms’s advice on this topic, Heuberger writes: “Then he took a blank sheet of music paper, and in the empty measures delineated only by vertical strokes, he began to write out the text I had composed so that each word stood there rhythmically correct. He thought that was a very good system for a beginner. One must always keep an exact account so that the rhythm of the word and music coincide.”<sup>48</sup>

Jenner’s approach to form was thus very similar to that of Brahms. In finding a new poem, Kohleick writes: “Jenner was at first exclusively a listener, fully passive in his attitude. Only after the ethos of the poetry had made their effect on the sympathetic aspects of his nature did the musical power of his creativity awaken, guiding his personal activity with the ultimate result of the musical Lied as a collaborative effort between the composer and the poet.”<sup>49</sup>

Of the many forms available to a composer, it was the strophic form which was preferred by Brahms. Jenner writes: “I have always retained the impression that, of all the song forms, Brahms valued strophic songs the most.” During a lesson Jenner even recalled Brahms saying: “My little songs are more appealing to me than my big ones.”<sup>50</sup>

Strophic songs can either be strict, in which each verse is set in exactly the same way, or varied, in which the composer can adapt to changes in the text by altering the accompaniment while maintaining the same melody. It is this freer varied form that Brahms utilized the most and the one that Jenner also emulated. Of this form Jenner writes: “. . .at times, the composer changes

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<sup>47</sup> Jenner, 400.

<sup>48</sup> Heuberger, 344.

<sup>49</sup> Kohleick, 43. Translation by James Doing, Jr.

<sup>50</sup> Jenner, 398.

the accompaniment in subsequent verses while strictly keeping the same melody, as Brahms has done in his folk songs; or he changes the tempo, or maybe introduces a free ending, or offers variants or even variations of the first strophe...or only the beginning of the strophic melody returns but is developed further in totally new ways; one could call such form a transitory form to the freely through-composed lied in which the stanza of the text is completely dissolved.”<sup>51</sup>

In his song “Vergebliches Ständchen” (Ex.1) Brahms creates four different accompaniments by use of variation to depict the four different verses of the poem. The first verse (Ex. 1a) depicts the boy as he speaks to the girl proclaiming his love to her and asking for her to open the door. The second verse introduces the girl speaking, as she informs the boy that her door is locked, on the advice from her protective mother. Although using the same melody, Brahms’s use of varying articulations can be seen for the boy (Ex. 1a, mm. 7–9) and the girl (Ex. 1b, mm. 26–29).

In the third verse (Ex. 1c), Brahms utilizes another variation with the use of the minor key to portray the boy’s rather over-dramatic and pathetic attempt to sway the girl into letting him inside or else he might freeze to death and their love would thus be extinguished. Brahms sets the fourth verse (Ex. 1d) with a change in tempo (*Lebhafter*) as the accompaniment now characterizes the girl in a very confident and playful manner dismissing the boy, telling him that if their love would be extinguished, then let it be extinguished; imploring him to go home and sleep.

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<sup>51</sup> Ibid., 400.

Example 1: “Vergebliches Ständchen”<sup>52</sup>

a) First verse mm. 1–10.

Lebhaft und gut gelaunt

Singstimme

(Er) Gu. ten A. bend, mein Schatz, gu. ten

Pianoforte

5

b) Second verse mm. 21–31.

(Sie) Mein Tür ist ver. schlos. sen, ich laß dich nicht ein,

21

ich laß dich nicht ein, Mut. ter die

26

c) Third verse mm. 42–51.

(Er) So. kalt ist die Nacht, so ei. sig der Wind,

42

so ei. sig der Wind, daß mir das

47

d) Fourth verse mm. 62–72.

(Sie) Lö. schet dein Lieb, laß sie lö. schen nur,

62

laß sie lö. schen nur! Lö. schet sie im. mer. zu,

68

<sup>52</sup> Johannes Brahms, *Sämtliche Werke* Band 25, ed. Eusebius Mandyczewski (Leipzig: Breitkopf & Härtel, 1926–7), 81–99, accessed January 25, 2018 at IMSLP.org.

Jenner's song "Nachts" (Ex. 2) shows a similar approach in adapting a different accompaniment to corroborate with the text. Although much simpler than "Vergebliches Ständchen," Jenner's song sets two verses with varying accompaniments. The first verse (Ex. 2a) speaks of a very calm scene in which the west-wind blows, causing the blossoms from the trees to fall while the evening bells are heard over the lake. The accompaniment, a consistent pattern of soft, steady eighth notes, helps to create a serene background, even including a resemblance of the evening bells (Ex. 2a, mm. 8–12) as they at first are present but soon fade into the distance.

Example 2: "Nachts"<sup>53</sup>

a) First verse mm. 1–12.

Nº 1. Nachts.  
(in C-moll)

G. Jenner, Op. 1.

Langsam.

Singstimme.  
Der West-wind strei- chelt die Lo- eken schau- ernder  
Hü- me, wie Schnee- fel- len die Hü- ten- Flo- cken,  
Kün- ge- der A- bend- glo- cken  
zit- tern, zit- tern ii- ber den

Pianoforte.

b) Second verse mm. 13–28.

See- O- ben im Wol- ken- lo- sen krei- set der  
Ster- ne Lauf- doch in- ter Kis- sen und Ko- sen  
ge- hen hier un- ten Ro- sen, Ro- sen und Lie- der auf,  
Ro- sen, Ro- sen und Lie- der auf.

<sup>53</sup> Gustav Jenner, *Vier Lieder* Op. 1, no. 1 (Berlin: Simrock, 1890), 3–4, accessed January 25, 2018 at IMSLP.org.

The second verse (Ex. 2b) now introduces the stars above, orbiting in a high, cloudless sky. In tune with the change of scenery from earth to sky, Jenner captures the change in text with a beautiful ascending sixteenth note figure (Ex. 2b, m. 13) in imitation. As the text speaks of the earthly pleasures of kisses, caresses, roses, and songs down below, Jenner returns the accompaniment ever so gently back to earth. Jenner's use of variation between verses in this song, as Behr writes, "fulfills Brahms's demand for consistency between musical form and text."<sup>54</sup>

In addition to the varied strophic form, Jenner was also very fond of the cyclical ternary form, or as Kohleick calls it, the "contrast Lied."<sup>55</sup> Jenner's use of this form can be found in his beautiful setting of Groth's "Der Frühling, der sich neu belaubt," in which the ABA form is utilized to show the contrasting moods of the poet's outward and inner narrative. The first two verses share the poet's joy in seeing the unfolding beauties of springtime and how he only sees his beloved's beautiful features instead (Ex. 3, mm. 1–17).

Turning inward in his intimate thoughts, the poet expresses a prayer in which he only thinks of her, even at night when he closes his eyes. Jenner sets this contemplative verse stunningly with a change in tempo to *Poco meno mosso* (Ex. 3, m. 18) in addition to a change from F Major to the unexpected key of A Major. The character now shifts from the buoyant excitement of spring seen in the first two verses to a sustained broadening in the accompaniment which warmly supports the poet's prayer.

Harkening back to the outward joys of nature, Jenner returns to the opening material with a renewed urgency (*Tempo I e animato*, m. 38) as the song catapults to the last phrase proclaiming that love, like the splendors of springtime, will bloom forever.

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<sup>54</sup> Behr, 277. Translation by James Doing, Jr.

<sup>55</sup> Kohleick, 49.

Example 3: “Der Frühling, der sich neu belaubt”<sup>56</sup>

3.  
„Der Frühling, der sich neu belaubt“  
Allegro.

5  
Der Frühling, der sich neu belaubt, wohl ist er wün - der - bar, doch  
selbst ich nur dein lie - bes Haupt, dein schönes, brau - nes Haar. Die blau - en Veil - chen  
selbst ich nicht, vor dei - nen Au - gen blau, zu Wald und Wie - se geh ich nicht, ich  
geh zur lie - ben Frau; Und was ich be - te,  
bist nur - du, und was ich den - ke, dein.

6  
Und schliess' ich spät die Au - - gen zu, dein  
Bild dringt doch hin - ein, dein Bild - dringt  
doch - hin - ein. Du stellst in al - ler Blu - men Pracht, da  
stehts in Ju - gend - grün, kein Win - ter scha - det, kei - ne Nacht, für im - mer, für  
im - mer wird es blühn.

Tempo I e animato.  
cresc.

9653 9653

Once the form had been determined, Brahms moved on to the second topic, namely that the text be properly read. He stressed that a thorough reading of the text produced an understanding of proper declamation resulting in a successful musical setting of the words. Jenner writes: “Next, he recommended to me that before composing I should carry the poem around with me in my head for a long time and frequently recite it out loud to myself, paying close attention to everything, especially the declamation.”<sup>57</sup> Recalling Brahms’s instruction on the subject, Heuberger writes: “Then he took a fresh sheet of music paper, and in the empty

<sup>56</sup> Gustav Jenner, *Acht Lieder von Klaus Groth* (Berlin: Simrock, 1892), 5–6, accessed January 25, 2018 at IMSLP.org.

<sup>57</sup> Jenner, 400.

measures delineated only by vertical strokes, he began to write out the text I had composed so that each word stood there rhythmically correct. He thought that was a very good system for a beginner. One must always keep an exact account so that the rhythm of the word and music coincide.”<sup>58</sup>

Brahms’s views on declamation were steeped in the traditions set by early composers such as Schubert. Heather Platt writes: “Brahms favored an older style of declamation, and an approach to song that emphasized musical elements and not just poetic meter. When judging text-music relationships, Brahms’s circle of friends considered a wide variety of expressive nuances, including melodic shape and harmonic colorings, as well as declamation.”<sup>59</sup>

Towards the end of the nineteenth-century, however, changes in declamation were being introduced. Heralded by composers such as Hugo Wolf (1860–1903), whose Lieder strived towards a direct modeling of natural speech, “an aesthetic creed to which Brahms did not subscribe,”<sup>60</sup> the changes led to much publicized criticism towards Brahms, in particular from Wolf himself. Yet the criticism, which carried well into the twentieth-century, failed, as Platt writes, in “acknowledging that at the end of the nineteenth century there were two styles of declamation in use.”<sup>61</sup>

Expressing his rather biased opinion on declamation, Wolf biographer Ernest Newman writes: “The whole subject of declamation in music is, indeed, in a state of great confusion. That whatever liberties some of the older composers may have permitted themselves with poetry, a modern composer should be careful not to wed the words to melodies that make nonsense of

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<sup>58</sup> Heuberger, 344.

<sup>59</sup> Heather Platt, “Jenner versus Wolf: The Critical Reception of Brahms’s Songs,” *The Journal of Musicology* 13, no. 3 (Summer, 1995): 384.

<sup>60</sup> *Ibid.*, 380.

<sup>61</sup> *Ibid.*, 381.

verbal accents and quantity – this, I suppose, will hardly be disputed by anyone.”<sup>62</sup> Newman asks: “...Why should Brahms be blamed for adhering to a simple form of melodic line-structure that had already shown its value and its beauty in a thousand works of his predecessors?” To which he responds: “We can look indulgently on Schubert’s wholesale destruction of verbal values in the interests of a four-square melodic line, but we cannot extend the same indulgence to anyone who came after Wagner.”<sup>63</sup>

A prized example used by Newman in his criticism of Brahms’s declamation, Brahms’s song “Wie bist du, meine Königin” (Ex. 4), shows a declamation error in which the word “Königin” is given an improper accent on the final syllable. The proper stress of the word is found on the first syllable, but by setting the final syllable on the downbeat, Brahms created a wrongful accent.<sup>64</sup> Newman does write, however: “hard indeed must be the heart, and dull the hearing, of any pedant who should resist the appeal of the lovely song on account of a momentary infraction of a rule which Brahms elsewhere shows himself most careful to observe.”<sup>65</sup>

Example 4: “Wie bist du, meine Königin”<sup>66</sup>



<sup>62</sup> Ernest Newman, “Brahms and Wolf as Lyricists,” *The Musical Times* 56, no. 873 (November 1, 1915): 649.

<sup>63</sup> Ernest Newman, “Brahms and Wolf as Lyricists,” *The Musical Times* 56, no. 871 (September 1, 1915): 524.

<sup>64</sup> Although Newman’s assessment of this song appears correct, previously held criticism of Brahms’s declamation are currently viewed by scholars as incorrect in light of recent research that highlights Brahms’s use of complex rhythmical devices such as hemiolas to enhance the text-music relationship. See Heather Platt, “New Paths to Understanding Brahms’s Music: Recent Analytic Studies,” *Nineteenth-Century Music Review* 6, no. 2 (2009): 111–123.

<sup>65</sup> Newmann, *The Musical Times* 56, no. 871 (September 1, 1915): 524.

<sup>66</sup> Johannes Brahms, *Sämtliche Werke* Band 23, ed. Eusebius Mandyczewski (Leipzig: Breitkopf & Härtel, 1926–7), 25, accessed January 25, 2018 at IMSLP.org.

It is interesting to note that Newman, whose criticism of a “momentary infraction,” concedes that even Wolf, whom he considered “a model of fidelity to speech-values,” had committed declamatory errors at times in which Wolf “sacrifices the proper proportion of a syllable in order to avoid disturbing the outline of a melodic figure, just as Brahms and hundreds of other composers have done.”<sup>67</sup>

Jenner, following the model prescribed by Brahms, adhered strictly to what he had been taught, and thus “proved himself worthy of his great teacher.”<sup>68</sup> His lieder show us that Jenner viewed both the poem and the musical form as being “equal participants”, where “neither is disadvantaged for the sake of the other.”<sup>69</sup> Although Jenner made occasional changes in the text, they “were necessary for the sake of either better singability or better comprehensibility.”<sup>70</sup>

Although Jenner cannot be, as Kohleick writes, “accused of declamatory errors,”<sup>71</sup> the manuscript version of his song “Nachts” shows us that Jenner was made aware of a declamation error which was later fixed in the final published version. In the manuscript version (Ex. 5a), Jenner sets the word “schauernder” to an eighth, dotted-eighth, and sixteenth note figure, which in six-eight meter, causes an unnecessary secondary stress. In the published version (Ex. 5b), however, Jenner changes the rhythm is changed to a quarter and two sixteenth notes, thus providing length to the stressed syllable.<sup>72</sup>

#### Example 5: “Nachts”

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<sup>67</sup> Newman, “Brahms and Wolf as Lyricists,” *The Musical Times* 56, no. 873 (November 1, 1915): 649.

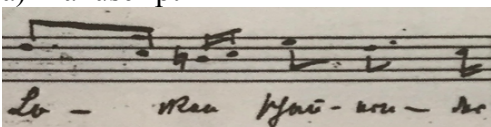
<sup>68</sup> Kohleick, 46.

<sup>69</sup> *Ibid.*, 44. Translation by James Doing, Jr.

<sup>70</sup> *Ibid.* Translation by James Doing, Jr.

<sup>71</sup> *Ibid.* Translation by James Doing, Jr.

<sup>72</sup> There is no information regarding Jenner’s choice to change key from the manuscript (B<sup>b</sup>) to the published (D<sup>b</sup>)

a) Manuscript<sup>73</sup>b) Printed version<sup>74</sup>

The third topic which Brahms addressed to Jenner was the use of musical pauses, an effect that Brahms was very fond of. Jenner writes: “It is particularly pleasurable to observe the way that Brahms knew how to treat these pauses in his songs, how they are often an echo of what precedes them, often a preparation for what follows...how here at times, the rhythm undergoes an artistic development and the accompaniment is raised to a factor that has its own independent influence. He placed great importance on these pauses and their treatment, and they are often, in fact, an unmistakable sign that the composer is an artist who creates with freedom and assurance, not a dilettante groping in the dark, influenced by every chance occurrence.”<sup>75</sup> According to Brahms, these pauses were directly linked with those of declamation. On one occasion in which Jenner had brought a song without pauses, Brahms advised him to “just imagine to yourself Lewinsky<sup>76</sup> reciting this song...here he would certainly stop for a moment.”<sup>77</sup>

Brahms’s musical pauses serve as the connective tissue which creates cohesiveness throughout his song. In the following examples we see Brahms demonstrate two of the types of pauses mentioned by Jenner: the echo and the preparation. In his song “Dein blaues Auge” (Ex. 6a), Brahms inserts a musical echo in the piano part within the stanza between the words “klar”

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<sup>73</sup> Behr, 333.

<sup>74</sup> Jenner, *Vier Lieder*, 3.

<sup>75</sup> Jenner, “Johannes Brahms as Man, Teacher, and Artist,” 400–1.

<sup>76</sup> Josef Lewinsky (1835–1907) was a well-known actor in Vienna whom Brahms was associated with.

<sup>77</sup> *Ibid.*, 400.

and “und”. Equally effective is the inserted pause in the song “Von ewiger Liebe” (Ex. 6b) in which Brahms precedes the new vocal melody by first introducing it in the piano interlude separating the two stanzas.

### Example 6

#### a) “Dein blaues Auge”<sup>78</sup>

Musical score for 'Dein blaues Auge'. The vocal line is on a single staff with lyrics: 'ist wie See so klar und'. The piano accompaniment is on two staves. The music is in G major and 3/4 time. The vocal line has a prominent pause after the word 'klar'.

#### b) “Von ewiger Liebe”<sup>79</sup>

Musical score for 'Von ewiger Liebe'. The vocal line is on a single staff with lyrics: 'Welt. Nir-gend noch'. The piano accompaniment is on two staves. The music is in G major and 3/4 time. The vocal line has a prominent pause after the word 'Welt.'.

There are many passages in Jenner’s songs that demonstrate his skills at inserting musical pauses. One such passage is found in his beautiful setting of Groth’s poem “Mein wundes Herz verlangt nach milder Ruh” (Ex. 7). The pause, found in m. 5, originates from the upper notes of the right-hand figure found in the first measure of the piano introduction. Jenner then transforms this three-note motif into the ending fragment of the vocal line in m. 4 culminating in the effective musical pause in m. 5 serving as an echo.

There is evidence, however, that Jenner may have been learning this topic in the reworking of his manuscript version to the published version found in his song “Noch einmal” (Ex. 8). A comparison of m. 9 (Ex. 8a) in the manuscript version and m. 10 (Ex. 8b) in the

<sup>78</sup> Johannes Brahms, *Sämtliche Werke* Band 24, ed. Eusebius Mandyczewski (Leipzig: Breitkopf & Härtel, 1926–7), 31, accessed January 25, 2018 at IMSLP.org.

<sup>79</sup> *Ibid.*, 1.

published version shows a difference in the approach to the punctuation after the word “Leidenschaft,” which is the final word in the stanza. Without a break, the manuscript continues

Example 7: “Mein wundes Herz verlangt nach milder Ruh’”<sup>80</sup>

7

2. „Mein wundes Herz verlangt nach milder Ruh’.”

Klaus Groth.

G. Jenner, Op. 4. N<sup>o</sup>. 2.

Langsam.

Singstimme. *p* Mein wun - des Herz ver -

Pianoforte. *p*

langt nach mil - - der Ruh', o hau - che sie ihm

into the next stanza beginning with the words “Noch einmal,” whereas the published version inserts a pause, giving the singer a much-needed break and allowing an effective pause that separates the two stanzas.

Example 8: “Noch einmal”

<sup>80</sup> Gustav Jenner, *Elf Lieder* (Berlin: Schlesinger, 1895), 7, accessed January 25, 2018 at <https://www.uni-marburg.de/fb09/hma/jenner/edition/liederopus4.pdf>.

a) Manuscript mm. 5–12.<sup>81</sup>

b) Published, mm. 8–13.<sup>82</sup>

In addition to adding musical pauses which serve as connecting material, Jenner uses another form of a musical pause: the fermata. Such is the case in “Waisenkind” (Ex. 9) in which the manuscript (Ex. 9a) does not have a fermata separating the two distinct musical

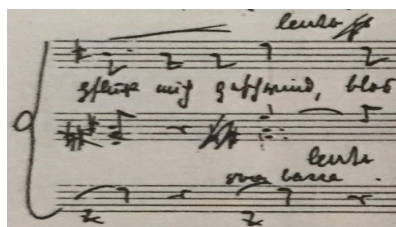
<sup>81</sup> Behr, 337.

<sup>82</sup> Gustav Jenner, *Vier Lieder* Op. 1, no. 2 (Berlin: Simrock, 1890), 5, accessed January 25, 2018 at IMSLP.org.

phrases where the first phrase is marked *Vivace* followed by the next section marked *Lento*. Although Jenner marks *Lento*, there is no indication of a pause. The published version (Ex. 9b) adds a very effective fermata to help separate the phrases.

### Example 9: “Waisenkind”

a) Manuscript<sup>83</sup>



b) Published<sup>84</sup>

The image shows a printed musical score for 'Waisenkind'. It consists of two staves. The top staff has the lyrics 'pflück' mich geschwind, blos' written below it. The bottom staff has the lyrics 'von dem' written below it. The score includes various musical notations such as notes, rests, and dynamic markings like 'molto più' and 'p'.

After considering all the details of form, declamation, and musical pauses, Brahms directed Jenner’s attention to the fourth topic: the integration of musical cadences and punctuation. Involving what Jenner calls the “three great factors in music – rhythm, melody, and harmony,”<sup>85</sup> the integration of musical cadences and punctuation was only possible if all three factors aligned to mirror the text. Jenner writes: “Once the song’s structure had been examined from all these angles, there followed a consideration of its individual parts. At those points where language inserts punctuation, the musical phrase has cadences; and just as the poet, in his purposeful construction, ties his sentences more or less closely together using commas, semicolons, periods, etc., as his external signs, so the musician, similarly, has at his disposal perfect and imperfect cadences in a variety of forms to indicate the greater or lesser degree of coherence of his musical phrases. The importance of the cadences is immediately evident, for it

<sup>83</sup> Behr, 340.

<sup>84</sup> Gustav Jenner, *Vier Lieder* Op. 1, no. 3 (Berlin: Simrock, 1890), 8, accessed January 25, 2018 at IMSLP.org.

<sup>85</sup> *Ibid.*, 401.

is through them that both the construction and the proportion of the various parts are determined.”<sup>86</sup>

The use of half and authentic cadences serves a similar purpose in musical phrases as it does in sentences. A half cadence, much like a comma, provides a temporary arrival point but leaves the listener waiting for a resolution provided only by an authentic cadence, or in the case of a sentence, a period. A simple example can be found in Brahms’s song “Dein blaues Auge” (Ex. 10) in which the half cadence in the music aligns with the comma found at the word “still” in measure seven. The resolution of the sentence is then found at the word “Grund” in measure eight where Brahms provides the period in the text with an authentic perfect cadence in the music.

Example 10: “Dein Blaues Auge” mm. 4–10.<sup>87</sup>

Dein blau - es Au - ge hält so still, ich  
bli - cke bis zum Grund. Du fragst mich, was ich se - hen will? Ich

<sup>86</sup> Ibid.

<sup>87</sup> Brahms, 30.

Jenner, in the song “Noch einmal” (Ex. 11), displays a similar use of musical cadences. The text’s first comma is found in measure six after the word “Schoss” in which Jenner sets the word on a half-cadence, providing, as was seen in the Brahms, a feeling of needed continuation. The final resolution begins at the arrival of the semi-colon after the word “Leidenschaft” but the final cadence is extended due to the aforementioned musical pause delaying the arrival of the authentic cadence until m. 13.

The idea of balance among the three components of rhythm, melody, and harmony with punctuation seems to have been addressed by Brahms in Jenner’s song “Nachts.” Behr suggests that the visible wedge inserted at the comma (Ex. 12a), is a possible mark inserted by Brahms indicating Jenner’s original melody is out of sync with the punctuation. Although they are crossed out and rewritten, the first three notes, originally written (B<sup>b</sup>, A, B<sup>b</sup>), lead the vocal line to the word “Schnee”, therefore ignoring the comma after the word “Bäume”. The rewritten notes (C, B<sup>b</sup>, D) give the sense of arrival on “Bäume” and create a separation between the first notes and the third note allowing for intervallic space of a third before the continuation of the sentence on the words “wie Schnee.” Jenner clearly fixes the mistake, not only in the manuscript, but in the published version (Ex. 12b).

Example 11: “Noch einmal” mm. 1–13.<sup>88</sup>

Mit Leidenschaft.

Noch ein mal fällt in

5 mei nen Schoss, die ro

8 Ro se Lei den schaft,

11 noch ein mal

*sempre* *legato*

Example 12: “Nachts”

a) Manuscript<sup>89</sup>

Bäu-me, wie Schnee

b) Published<sup>90</sup>

Bäu-me, wie Schnee

The fifth topic, one that Brahms considered closely linked to musical cadences, was one’s approach to modulation. Jenner writes: “The location and form of the cadences is linked, in the closest possible manner, to the course of the modulation. Here Brahms called for the tightest

<sup>88</sup> Gustav Jenner, *Vier Lieder* Op. 1, no. 2 (Berlin: Simrock, 1890), 5, accessed January 25, 2018 at IMSLP.org.

<sup>89</sup> Behr, 333.

<sup>90</sup> Gustav Jenner, *Vier Lieder* Op. 1, no. 1 (Berlin: Simrock, 1890), 3, accessed January 25, 2018 at IMSLP.org.

possible re-entries and the most extreme consistency. Even in the case of a very long song whose subsidiary phrases were extended and internally consistent, the principal key always had to be clearly articulated and its dominance over the secondary keys maintained by means of clear relationships, so that, so to speak, the sum of all the keys utilized in the piece combined to create an image of the tonic key in its activity.”<sup>91</sup>

Brahms’s idea of maintaining the strong presence of the tonic key throughout the song can be seen in Jenner’s considerable revisions to his song “Sonntag früh.” Both versions, as shown in example 13, are nearly identical in how they treat the first verse, in which a clear relationship of tonic/dominant relationship is established (Ex. 13a). The expected modulation to the dominant key is also similar in both versions, but it is here where the versions veer in different directions. In ternary form, the anticipated key upon the arrival of the return of A is the tonic, in this case, E major. Jenner writes: “With regard to the overall course of the modulation, with the exception of individual divergences, the guiding principle was: The straight path is the best path.”<sup>92</sup> Thus, Jenner’s manuscript fails to find the straight path because he never finds his way out of B major. Instead, Jenner wanders aimlessly into the third verse with the return of the opening melodic material still in B major, not in the expected key of E major (Ex. 13b). Thus, the tonic key of E major has been lost in the ear of the listener and it is not until the final postlude that the tonic key is reached.

The published version rectifies this error in modulation by returning the B section of B major back to the anticipated key of E major at the start of the third verse (Ex. 13c). Even though Jenner soon departs into the unexpected key of C major (a dramatic harmonic shift expressing the emotional climax of the song at the text “Und so durch’s Herz, von Leiden und Freuden

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<sup>91</sup> Ibid.

<sup>92</sup> Ibid., 402.

schwellend”), Jenner’s brief but effective sojourn into C major resolves to the tonic of E major as the opening melody is recalled, announcing the piano postlude and the end of the song.

Example 13: “Sonntag früh”

a) Published First Verse mm. 1–9.<sup>93</sup>

Andante. Delicatamente. *p*  
Am frü- hen Sonn- tag -  
mor- gen, da geh' ich gern hin - aus, und  
3  
al - le eu - gen Sor - gen  
6  
las- sen' ich im en - gen Haus. Der  
8

b) Manuscript Third Verse mm. 17–18.<sup>94</sup>

und so rings jauch  
he

c) Published Third Verse mm. 19–20<sup>95</sup>

feld.

The establishment of the tonal key is also important at the opening of a song. The manuscript to Jenner’s “Noch einmal” (Ex. 14a) begins with a mere quarter-note rest followed by one chord in the piano announcing the quick vocal entrance on beat three. In the quick tempo,

<sup>93</sup> Gustav Jenner, *Vier Lieder* Op. 1, no. 4 (Berlin: Simrock, 1890), 9, accessed January 25, 2018 at IMSLP.org.

<sup>94</sup> Behr, 343.

<sup>95</sup> Gustav Jenner, *Vier Lieder* Op. 1, no. 4 (Berlin: Simrock, 1890), 10, accessed January 25, 2018 at IMSLP.org.

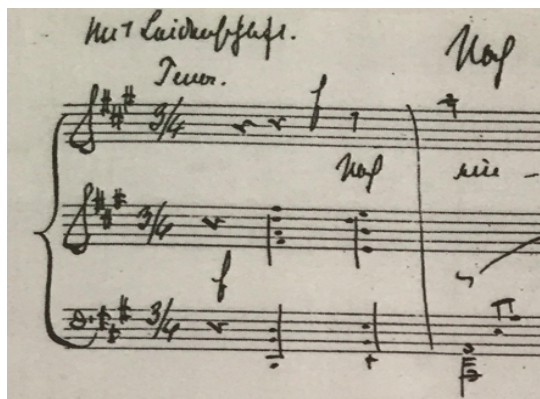
marked *Mit Leidenschaft*, Jenner's manuscript seems a bit abrupt, not allowing the ear ample time to establish the key of the song.

The published version (Ex. 14b) extends the opening by one extra measure, providing the piano time to establish clearly the key of the dominant E major ( $ii^7-V^7$ ). With the addition of the fermata on beat two of measure two, the anticipated arrival on the tonic of A major is very clearly announced. As Behr writes, Jenner's changes result in "a maximum of orientation about the meter and key of the song from the beginning."<sup>96</sup>

For the sixth topic, Brahms shifted Jenner's focus to issues concerning melody and bass line. Jenner writes: "Brahms was not one to be impressed by a few 'interesting' phrases or by complicated and 'atmospheric'

#### Example 14: "Noch einmal"

a) Manuscript<sup>97</sup>



b) Published<sup>98</sup>

<sup>96</sup> Behr, 280.

<sup>97</sup> Behr, 337.

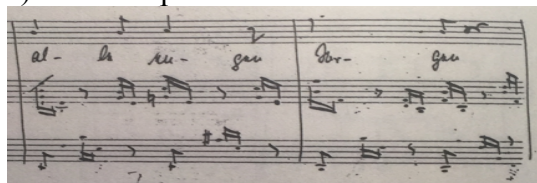
<sup>98</sup> Gustav Jenner, *Vier Lieder* Op. 1, no. 2 (Berlin: Simrock, 1890), 5, accessed January 25, 2018 at IMSLP.org.

accompanimental figures. His eye remained keen.”<sup>99</sup> In one instance, Brahms criticized a passage that Jenner had thought to be a “sumptuous and glittering cloak”, only to have Brahms reveal that what Jenner wrote was in fact a “pitiful, shabby, and undernourished being, which could not possibly show itself naked.”<sup>100</sup> Jenner continues: “Brahms would cover up the upper system of the piano accompaniment with his hand, and, pointing to the vocal line and the bass, he would say, with an expressive smile: ‘I read only this.’”<sup>101</sup>

It is interesting to note that Jenner was not the only one to be given similar advice. Heuberger recalls Brahms telling him: “The bass must be a kind of mirror image of the upper voice.”<sup>102</sup> Likewise, George Henschel (1850–1934) recalls Brahms saying: “In writing songs you must endeavor to invent, simultaneously with the melody, a healthy, powerful bass.”<sup>103</sup> Perhaps Brahms pointed out to Jenner the weak bass line found in the second half of measure two on the second syllable of the word “Sorgen” (Ex. 15a) in which Jenner’s bass line goes from D# to B, instead of D# to G# found in the published version (Ex. 15b). In any case, the change of bass line in the published version creates not only a more attractive bass line but also adds a more convincing harmony (B<sup>6</sup> major to g<sup>#</sup> minor).

#### Example 15: “Sonntag früh”

a) Manuscript<sup>104</sup>



b) Published<sup>105</sup>

<sup>99</sup> Jenner, 402.

<sup>100</sup> Ibid., 403.

<sup>101</sup> Ibid.

<sup>102</sup> Heuberger, 344.

<sup>103</sup> Musgrave, 78.

<sup>104</sup> Behr, 342.

<sup>105</sup> Gustav Jenner, *Vier Lieder* Op. 1, no. 4 (Berlin: Simrock, 1890), 9, accessed January 25, 2018 at IMSLP.org.

Finally, Jenner recalls Brahms focusing on the topic of what Jenner refers to as, Wortausdruck. Jenner writes: “Brahms believed strongly in something that can be briefly characterized as Wortausdruck (word-expression). Often one will find in his songs remarkable melodic turns of phrase that have evidently been brought about by certain individual words in the text.”<sup>106</sup>

Although Brahms did, on occasion, use text painting, a technique where a musical idea was intended for a specific word in the text, Brahms erred more towards atmospheric word painting that encapsulated the entire verse or even song. Platt writes: “This type of word painting, in which one image permeates an entire composition, is evident in a large number of Brahms’s songs.”<sup>107</sup> Jenner further writes:

“It is instructive, in this context, to study which passages of text Brahms handles this way in his songs, while he passes over others that seem to offer the composer an equal opportunity to indulge in such characteristic turns of phrase. One will then find that here, too, his keen eye always separated the essential from the inessential. Nor did he ever compose any so-called mood poems consisting of nothing but an accumulation of this kind of word-painting. When the melodic line followed a particular verbal expression too closely, he would criticize it with the words: ‘Think more of the larger picture!’ And with that, he hit the nail on the head.”<sup>108</sup>

In general, Jenner conformed to Brahms’s idea with the one possible exception found in his song “Katzen” (Ex. 16), in which the vocal line imitates the sound of a cat. According to Kohleick, this clear use of text painting “is an exception in the work of Jenner.”<sup>109</sup>

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<sup>106</sup> Jenner, 403.

<sup>107</sup> Heather Platt, “Text-music relationships in the lieder of Johannes Brahms” (PhD diss., City University of New York, 1992), 88, accessed July 23, 2017, Proquest Dissertations & Theses.

<sup>108</sup> Jenner, 404.

<sup>109</sup> Kohleick, 67.

Example 16: “Katzen”<sup>110</sup>

Mau, mau, miau, mau, mau, miau, mau, mau, miau.

*poco rit.*

*p poco rit.*

D. L.-V. 4752.

Once again, we turn to the manuscript version of the song “Sonntag früh,” where Jenner appears to make an adjustment in the second verse accompaniment. A comparison of the manuscript and published versions in Jenner’s setting of the second verse clearly demonstrates

Ex. 17a: “Sonntag früh,” manuscript, mm. 8–18.<sup>111</sup>

8  
10

14  
16

lep: if in au - gen fests. der Wind in  
Ma - ja gei. des Ha - ar - te uir  
die - zu kau - ar, frant pfeigt in - di Hall, ein  
die  
spruch den's B - ren - feld hat so ränge jung  
die

the Wortausdruck idea. In the manuscript (Ex. 17a), Jenner musically illustrates only the text describing the wind (mm. 10–13) with repeating sixteenth notes, returning to the original accompaniment (m. 14) mid-verse until the end of the second verse arrives (m. 17). Presumably

<sup>110</sup> Gustav Jenner, *Neun Kinderlieder* Op. 6, no. 4 (Leipzig: Breitkopf & Härtel, 1900), 7, accessed January 25, 2018 at IMSLP.org.

<sup>111</sup> Behr, 342–3.

a reflection of the “larger picture,” Jenner’s published version (Ex. 17b) maintains the repeating sixteenth-note figures throughout the verse keeping the musical idea of the wind present until the end of the verse.

Ex. 17b: “Sonntag früh,” published, mm. 10–21.<sup>112</sup>

10

Wind in Klüf - ten kau - ert, traut sich nicht,

10

*cresc.* *dim.* *pp*

13

*pp* traut sich nicht in die Welt, *p* ein We - hen Got - tes

16

schau - ert nur sanft, nur sanft durch's Äh - ren -

19

feld. Und so durch's

0328

<sup>112</sup> Gustav Jenner, Vier Lieder Op. 1, no. 4 (Berlin: Simrock, 1890), 10, accessed January 25, 2018 at IMSLP.org.

## The Poets

The selection of a suitable poem to set to music is a very important decision to be made by a composer. When asked about the nature of song, Lotte Lehmann replied: “First there was the poem. That gave the inspiration for the song. Like a frame, music encloses the word picture – and now comes your inspiration, breathing life into this work of art, welding words and music with equal feeling into one whole, so that the poet sings and the composer becomes poet and two arts are born anew as one.”<sup>113</sup>

There is never any mention of Brahms offering advice to Jenner on choosing texts for his songs. Jenner recalls: “Naturally I chose my texts myself, except that at my request he would lend me collections of poems. In his bedroom there was an armoire that was stuffed full from top to bottom with lyrics.”<sup>114</sup> Much like Brahms, who was known to be extremely well-read, Heussner writes that Jenner “was already surprisingly well-read in his Vienna years.”<sup>115</sup> Although they may not have discussed text selection during composition lessons, the similarities between Brahms and Jenner in choosing texts are quite noticeable.

Often criticized for his settings of second and third-rate poets, Brahms viewed the poems not by their individual merits, but by how they allowed his musical ideas to enhance the poetry. Lucien Stark writes: “Presumably the primary consideration for Brahms, as for any song composer, would be that the poem arouse in him a lyrical response; if the text appealed to his musical imagination, and the wording and construction were of sufficient competence not to inhibit the creation of a song, the relative quality of the poem itself apparently became

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<sup>113</sup> Kenneth Whitton, *Lieder: An Introduction to German Song* (London: Julia MacRae Books, 1984), 4.

<sup>114</sup> Jenner, 400.

<sup>115</sup> Horst Heussner, *Gustav Jenner (1865–1920): Universitätsmusikdirektor in Marburg*, Marburger Stadtschriften zur Geschichte und Kultur 17 (Marburg: Magistrat der Stadt Marburg, 1985), 10.

unimportant. Furthermore, Brahms seems to have believed that truly great poetry was complete in itself, incapable of improvement by musical setting.”<sup>116</sup>

Similarly, Jenner himself often chose poets considered marginal at best. Kohleick writes: “Like Brahms, Jenner paid attention to a few poets who appear only on the margins of literary history, having usually failed to make a great impression but nonetheless producing quite pleasant works, effective in their simplicity. Names such as Reinick, Leuthold, Daumer, Pfau, Graf Hoyos, Reinhold, and others are seen often. Just as frequently appear the names of Goethe, Eichendorff, Geibel, Rückert, Uhland, and Heyse...He worked through countless volumes and books of poetry; the size of his library is evidence of this.”<sup>117</sup> Especially drawn to poets from his North German homeland, Jenner composed twelve of his published songs to the poetry of his mentor Klaus Groth as well as four songs to Theodor Storm. Jenner himself set his own poetry including the song “Sternelein,” the third song in Op. 4.

#### The Poets of Jenner’s Thirty-Eight Published Songs

12 songs	<b>Klaus Groth (1819–1899)</b>	
	Op. 2: <ol style="list-style-type: none"> <li>1. “Die Nacht mit ihrem Frieden”</li> <li>2. “O Sonne, liebe Sonne”</li> <li>3. “Der Frühling, der sich neu belaubt”</li> <li>4. “Ich wandere einsam”</li> <li>5. “Am schönen Ostseeufer”</li> <li>6. “An meiner Seite sassest du”</li> <li>7. “Der Wald ist kahl”</li> <li>8. “Wo dein Fuss gegangen”</li> </ol>	Op. 4 <ol style="list-style-type: none"> <li>2. “Mein wundes Herz verlangt nach milder Ruh”</li> <li>5. “Im Schnee”</li> <li>6. “Verlass mich nicht”</li> <li>7. “Den freien Flug, wer gönnt ihn mir?”</li> </ol>

<sup>116</sup> Lucien Stark, *A Guide to the Solo Songs of Johannes Brahms* (Bloomington: Indiana University Press, 1995), 5.

<sup>117</sup> Kohleick, 42. Translation by James Doing, Jr.

7 songs	<b>Folksongs (anonymous)</b>	
	Op. 6 3. "Siebenschläfer" 4. "Katzen" 5. "Hinter der Donaubrück" 6. "Ru, ru, risch"	7. "Drei Rosen" 8. "Bäh-Lämmchen Bock" 9. "Wiegenlied"
4 songs	<b>Theodor Storm (1817–1888)</b>	
	Op. 1 2. "Noch einmal" 3. "Waisenkind"	Op. 7 4. "Abends" 5. "Die Nachtigall"
3 songs	<b>Christian Reinhold (1813–1856)</b>	
	Op. 1 4. "Sonntag früh"	Op. 4 8. "Erinnerung" 11. "Ob ich manchmal dein gedenke?"
2 songs	<b>Georg Friedrich Daumer (1800–1875)</b>	<b>August Kopisch (1799–1853)</b>
	Op. 7 1. "Es hat mein Liebchen" 3. "Es träumte mir"	Op. 4 1. "Meeresleuchten" 9. "Beim Regen"
1 song	<b>Hoffman von Fallersleben (1798–1874)</b>	<b>Abraham Emanuel Fröhlich (1796–1865)</b>
	Op. 6 2. "Regen"	Op. 6 1. "Regen"
	<b>Johann Wolfgang von Goethe (1749–1832)</b>	<b>Gustav Jenner (1865–1920)</b>
	Op. 7 2. "Nur wer die Sehnsucht kennt"	Op. 4 3. "Sternelein"
	<b>Nikolaus Lenau (1802–1850)</b>	<b>Heinrich Leuthold (1827–1879)</b>
	Op. 7 6. "Stille sicherheit"	Op. 1 1. "Nachts"
	<b>Friedrich Rückert (1788–1866)</b>	<b>Johann Ludwig Tieck (1773–1853)</b>
Op. 4 4. "Ich bin mit meiner Liebe vor Gott gestanden"	Op. 7 10. "Beglückt, wer an der Treuen Brust"	

## The Songs

### Op. 1 Vier Lieder

A few years after Jenner's attempt to get his songs published by Simrock, and having completed his lessons with Brahms, Jenner published his first songs in 1890. His eagerness seems to have caused Brahms to cave in and give his blessing to the four songs found in Op. 1. Brahms's thoughts on these songs, as Behr writes, "indicate that the works did not completely satisfy him in their current form. And yet, he cooperated with Jenner's desire to be published and selected the Lieder that were 'most suitable' for this purpose; they were thus not yet perfect according to Brahms's strict standard but also nothing for a novice to be ashamed of."<sup>118</sup> The songs were dedicate to his close friend, Richard Fellingner, Jr.

#### Op. 1 Vier Lieder

##### 1. Nachts (Leuthold)

Der Westwind streichelt die Locken  
Schauernder Bäume, wie Schnee  
Fallen die Blütenflocken,  
Klänge der Abendglocken  
Zittern über den See.

Oben im Wolkenlosen  
Kreiset der Sterne Lauf,  
Doch unter Küssen und Kosen  
Gehen hier unten Rosen,  
Rosen und Lieder auf.

##### 2. Noch Einmal (Storm)

Noch einmal fällt in meinen Schoß  
Die rote Rose Leidenschaft;  
Noch einmal hab ich schwärmerisch  
In Mädchenaugen mich vergafft;  
Noch einmal legt ein junges Herz  
An meines seinen starken Schlag;

#### Op. 1 Four Lieder (trans. James Doing, Jr.)

##### 1. At night (Leuthold)

The west wind strokes the locks  
of shivering trees, like snowflakes  
do the blossoms fall,  
the tones of the evening bells  
quiver over the lake

High in the cloudless sky,  
the stars make their orbit,  
yet here below, under kisses and caresses,  
it is the roses that rise,  
roses and songs.

##### 2. Once again (Storm)

Once again it falls into my lap,  
the red rose of passion;  
once again I've been smitten,  
infatuated by the eyes of a girl;  
once again the beat of a young heart  
pounds within my own;

<sup>118</sup> Behr, 290. Translation by James Doing, Jr.

Noch einmal weht an meine Stirn  
Ein juniheier Sommertag.

once again a hot June summer day  
caresses my forehead.

### 3. Waisenkind (Storm)

### 3. Orphan child (Storm)

Ich bin eine Rose, pflck mich geschwind!  
Blo liegen die Wrzlein dem Regen und Wind.

I am a rose, pluck me post haste!  
My little roots are exposed to the rain and the wind.

Nein, geh nur vorber und la du mich los!  
Ich bin keine Blume, ich bin keine Ros'.

No, just pass me by and let me go!  
I am not a flower, I am not a rose.

Wohl wehet mein Rcklein, wohl fat mich der Wind;  
Ich bin nur ein vater- und mutterlos Kind.

Indeed, my little skirt flutters, I am swept up in the  
wind; I am just a fatherless and motherless child.

### 4. Sonntag frh (Reinhold)

### 4. Sunday morning (Reinhold)

Am frhen Sonntamorgen,  
Da geh' ich gern hinaus,  
Und alle engen Sorgen  
Lass' ich im engen Haus.

Early on Sunday morning,  
that's when I like to head out,  
and all my cramped up worries  
I leave them in my cramped little house.

Der Wind in Klften kauert,  
Traut sich nicht in die Welt.  
Ein Wehen Gottes schauert  
Nur sanft durch's hrenfeld.

The wind is hiding in the chasms,  
it's afraid to go out in the world,  
only a breath of God flutters  
gently through the ears of the field.

Und so durch's Herz von Leiden  
Und Freuden schwellend, geht  
In lieblichem Bescheiden  
Ein flsterndes Gebet.

And thus arises in the heart,  
swelling in suffering and joy,  
a whispering prayer  
of sweet modesty.

## Op. 2 Acht Lieder after poems of Groth

Two years after Jenner's first published set of songs, Simrock published Jenner's Op. 2 collection of eight songs after poems of Klaus Groth in 1892 (also dedicated to Richard Fellingner, Jr.). The eight poems were from a collection of twenty poems Brahms had received from Klaus's wife, Doris, in 1872. The love poems, written for Doris, were deemed too intimate by Brahms and he thus chose not to set any of them to music. Upon her death in 1878, Brahms held on to the poems until the winter of 1890-1891 when he gave the collection to Jenner.

## Op. 2 Acht Lieder (Groth)

## 1. Die Nacht mit ihrem Frieden

Die Nacht mit ihrem Frieden  
Bedeckt die weite See,  
Der Mond ist aufgegangen  
Und wandelt durch die Höh.

Die Welt ist lauter Stille,  
Nur mein Gedanke wacht  
Und wandelt durch die Ferne  
Zu dir in dunkler Nacht.

## 2. O Sonne, liebe Sonne

O Sonne, liebe Sonne,  
Verdecke deinen Pfad,  
Wer kann den Glanz ermessen,  
Wer kann den Glanz vergessen,  
Wenn nun der Winter naht.

## 3. Der Frühling, der sich neu belaubt

Der Frühling, der sich neu belaubt,  
Wohl ist er wunderbar,  
Doch seh' ich nur dein liebes Haupt,  
Dein schönes, braunes Haar.

Die blauen Veilchen seh' ich nicht,  
Vor deinen Augen blau,  
Zu Wald und Wiese geh' ich nicht,  
Ich geh' zur lieben Frau;

Und was ich bete bist nur du,  
Und was ich denke, dein.  
Und schliess' ich spat die Augen zu,  
Dein Bild dringt doch hinein.

Da steht's in aller Blumen Pracht,  
Da steht's in Jugendgrün,  
Kein Winter schadet, keine Nacht,  
Für immer wird es blüh'n.

## 4. Ich wandere einsam

Ich wandere einsam,  
Dann ahn' ich dich,  
Es rauscht im Baume,  
Dann hör' ich dich.

Ich schliess' die Augen,  
Dann auch im Traume  
Hör' ich dich flüstern,

## Op. 2 Eight Lieder (Groth) (trans. James Doing, Jr.)

## 1. The night with its peace

The night with its peace  
blankets the broad sea,  
the moon has risen  
and wanders through the sky.

The world is utterly silent,  
only my thoughts are awake,  
wandering across the distance  
towards you, in the dark night.

## 2. O Sun, dear Sun

O Sun, dear Sun,  
hide now your path,  
who can measure the brilliance,  
who can forget the brilliance,  
as the winter nears.

## 3. Spring unfolding anew

Spring unfolding anew,  
it is indeed a wondrous thing,  
but all I see is your dear head,  
your lovely brown hair.

I do not see the blue violets  
beyond your blue eyes,  
I do not seek out the forest and meadow,  
for I seek only my beloved woman.

And all that I pray for is you,  
and all that I think about is you.  
And when I close my eyes at night,  
your face comes clearly through.

It is there in all the splendor of the flowers,  
it is there in the youthful green,  
no winter, no night can harm it,  
it will bloom forever.

## 4. I wander alone

I wander alone,  
that is when I feel you,  
there is a rustling in the trees,  
that is when I hear you.

I close my eyes,  
and in my dreams  
I hear you whisper

Wie Laub am Baume.

like the leaves on a tree.

5. Am schönen Ostseeufer

5. On the lovely shore of the Baltic Sea

Am schönen Ostseeufer  
Nun einsam sitz' ich hier,  
Die lieben Welln flüstern,  
Sie flüstern mir von dir;

On the lovely shore of the Baltic Sea,  
I sit here alone now,  
the dear waves are whispering,  
they are whispering to me of you.

Von deiner süßen Stimme,  
Von deinem süßer'n Kuss  
Und aus der Ferne bringen  
Sie mir der Liebe Gruss.

Of your sweet voice,  
of your sweet kisses,  
and from afar they bring me  
the greetings from my love.

Nah', aber drüben, wandelt's  
Wie Stimmen und Gesang,  
Und süßer Schauer wallet  
Den stillen Strand entlang.

Near, but far, it wanders  
like voices and song,  
and sweet thrills flutter  
along the quiet beach.

6. An meiner Seite sassest du

6. You sat at my side

An meiner Seite sassest du,  
Wie eine Blume schön,  
An meiner Seite blühtest du,  
Eine Rose anzuseh'n.

You sat at my side  
like a lovely flower,  
at my side you bloomed,  
it was like looking at a rose.

Ach, was sind Rosen auf dem Feld,  
In aller ihrer Pracht,  
Ach, was ist mir die ganze Welt,  
Wenn dein süßer Mund mir lacht,

O, what do I care for roses on the field  
in all their splendor?  
O, what do I care for the whole world,  
when your sweet mouth smiles at me?

Kein Veilchen wie dein Auge blau,  
Keine Rose wie dein Gesicht,  
Du bist meine liebe, kleine Frau,  
Meine Welt und mein Gedicht.

There is no violet like your blue eyes,  
no rose like your face,  
you are my dear little woman,  
my world and my poem.

7. Der Wald ist kahl

7. The forest is bare

Der Wald ist kahl und öd der Steig,  
Und meine Seele trüb' und schwer.  
Die Blätter modern in dem Teich,  
Es grunt nicht mehr, es blüht nicht mehr.

The forest is bare and dull is the path,  
and my soul is somber and heavy.  
The leaves are rotting in the pond,  
nothing grows, nothing blooms.

Ach schallte mir dein leichter Gang  
Noch durch den Wald, wie Vogeltritt,  
Mir brächt er Blumen und Gesang  
Er brächte mir, den Frühling mit!

Alas, I can still hear your soft steps  
through the forest, like a bird,  
he would bring me flowers and song  
he would bring Spring to me!

Mir brächt er, was so lieblich war,  
Wie Sonnenduft, wie Mondenlicht,  
Er brächte mir dein Augenpaar,  
Dein Angesicht, dein Angesicht!

He would bring that which was so lovely,  
like the haze of the sun, like the moonlight,  
he would bring your eyes,  
your face, your face!

## 8. Wo dein Fuss gegangen

Wo dein Fuß gegangen,  
 Wo gehaucht dein Mund,  
 Wo dein Blick geangen:  
 Da ist heil'ger Grund.

Geh ich jetzt alleine,  
 Wo du je geweilt,  
 Seh ich immer deine  
 Weihende Gestalt.

## 8. Where your feet have tread

Where your feet have tread,  
 where your mouth has breathed,  
 where your gaze has lingered,  
 this is sacred ground.

Now I walk alone  
 where you once lingered,  
 and everywhere I see your  
 sanctifying figure.

**Op. 4 Elf Lieder**

The next group of songs was published in 1895 by the music publisher Schlesinger located in Berlin. The music publishing company was held in the Schlesinger family until 1864, at which point it was sold to Robert Lienau who incidently kept the Schlesinger name. Until recently, the availability of the music score was scarce, with a copy being held at the Staatsbibliothek in Berlin in addition to being located at Musikverlag Zimmerman in Mainz, which holds in archives the Robert Lienau scores.<sup>119</sup> Although these songs were published before the next two opus numbers, they were in fact the last published songs that he composed during his Vienna period.

## Op. 4 Elf Lieder

## 1. Meeresleuchten (Kopisch)

O komm' in mein Schiffchen,  
 Geliebte, daher,  
 Die Nacht ist so still und  
 Es leuchtet das Meer!

Und, wo ich hin rudre,  
 Entbrennet die Flut:  
 Es schaukelt mein Nachen

## Op. 4 Elf Lieder (trans. James Doing, Jr.)

## 1. Sea lights (Kopisch)

O, come aboard my little ship,  
 my love, leaving from here,  
 the night is so still and  
 the sea is glowing!

There where I row  
 the tides are raging:  
 my boat is rocking

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<sup>119</sup> Thanks to Uwe Henkhaus at the Hessisches Musikarchiv in Marburg for uploading Jenner's out-of-print vocal scores to the archive's website, <https://www.uni-marburg.de/de/fb09/musikwissenschaft/hessisches-musikarchiv/bestaende/gustav-jenner/noten/lieder>.

In wallender Glut! -- --

Die Glut ist die Liebe,  
Der Nachen bin ich:  
Ich sink' in den Flammen,  
O rette du mich!

in the seething blaze!

The blaze is love,  
and I am the boat:  
I am sinking in the flames,  
O, save me!

2. Mein wundes Herz verlangt nach milder Ruh (Groth)

Mein wundes Herz verlangt nach milder Ruh',  
O hauche sie ihm ein!  
Es fliegt dir weinend, bange schlagend zu --  
O hülle du es ein!

Wie wenn ein Strahl durch schwere Wolken bricht,  
So winkest du ihm zu:  
O lächle fort mit deinem milden Licht!  
Mein Pol, mein Stern bist du!

2. My injured heart longs for gentle peace (Groth)

My injured heart longs for gentle peace,  
O, breathe it into my heart!  
My heart flies to you, crying and beating in fear --  
O, wrap it in your arms!

Like a ray of light breaking through the thick clouds,  
you beckon to my heart:  
O, keep smiling with your gentle light!  
You are my North Pole and my star!

3. Sternelein (Jenner)

Sternelein,  
Hell und rein,  
Schaust zu mir in's Kämmerlein.  
Wie ein fein  
Äugelein,  
Thust mich freundlich grüssen.  
Sag mir, liebes Sternelein,  
Schaust wohl auch in's Kämmerlein  
Meiner Braut, der süssen.  
Sternelein,  
Hell und rein,  
Lass' sie zärtlich grüssen!

3. Little star (Jenner)

Little star,  
bright and pure,  
looking down at me in my little room.  
Like a fine  
little eye,  
greeting me warmly.  
Tell me, dear little star,  
you must also be looking into the room  
of my bride, my sweet.  
Little star,  
bright and pure,  
send her tender greetings!

4. Ich bin mit meiner Liebe vor Gott gestanden (Rückert)

Ich bin mit meiner Liebe  
Vor Gott gestanden,  
Und stellte diese Triebe  
Zu seinen Händen.

Ich bin von diesen Trieben  
Nun unbetreten:  
Ich kann dich, Liebsster, lieben  
Zugleich und beten.

4. I stood before God with my love (Rückert)

I stood before God  
with my love,  
and placed these desires  
into his hands.

I am now unashamed  
of these desires:  
I can love you, my dear,  
and pray at the same time.

5. Im Schnee (Groth)

Im Schnee von Blütenflocken  
Da spielt der Morgenwind,  
Aus Mai- und Lilienglocken  
Da flüstert's leis und lind.

5. In the snow (Groth)

In the snow of blossom flakes,  
the morning wind is playing,  
from the lilies of the valley  
it whispers softly and gently.

Da duftet's wie mit Schalle,  
Da rauscht es wie in Duft,  
Wenn süß die Nachtigalle  
Ihr Lieb, ihr Liebstes ruft.

It smells like a sound,  
and sounds like a fragrance,  
when the nightingale sweetly  
calls its love, its dearest love.

Im Schnee von Blütenflocken  
Da will ich sitzen gehn,  
Und will der Liebsten Locken  
Im Winde flattern sehn.

In the snow of blossom flakes,  
I want to sit down  
and watch the locks of my true love  
flutter in the wind.

Da will ich hell mit Klingen,  
Mit lieblichem Gesang  
Von Lieb', von Liebe singen  
Wie Nachtigallenklang.

I want to join the bright chorus,  
with delightful song,  
singing of love, of love,  
like the sound of the nightingale.

#### 6. Verlass mich nicht (Groth)

#### 6. Don't leave me (Groth)

Verlaß mich nicht! Du, die mich nun geleitet,  
Wohin mich ferner meine Füße tragen,  
Vom Morgen an, bis mir die Sterne tagen,  
Und durch die Nacht im Traume mich begleitet.

Don't leave me! You, who have accompanied me  
wherever my feet have taken me,  
from the morning until the stars shine overheard,  
and are with me at night in my dreams.

Verlaß mich nicht! Du die mir Ruh bereitet,  
Den Frieden mir nach allem Mühn und Jagen,  
Das Echo meiner Freuden, meiner Klagen,  
Des stillen Seufzers, der der Brust entgleitet.

Don't leave me! You, who give me peace,  
peace after all the struggles and pursuits,  
the echo of my joys, of my sorrows,  
of the quiet sigh that escapes my breast.

Ein Wunder hat dich her zu mir geführt,  
Mein Morgenstern nach langem dunkeln Nachten,  
Mein Abendstern am dunkeln Horizonte.

A wonder led you to me,  
my morning star after the long, dark night,  
my evening star on the dark horizon.

Wie einem Wanderer, nahe dem Verschmachten,  
Ein Licht, ein Hoffnungsstrahl das Auge rühret,  
So kamst du, da ich kaum noch hoffen konnte.

Like a light, a ray of hope, touching  
the eye of a wanderer who is nearly lost,  
you came when I had almost lost hope.

#### 7. Den freien Flug, wer gönnt ihn mir? (Groth)

#### 7. Who will let me fly freely? (Groth)

Den freien Flug -- wer gönnt ihn mir?  
Hinauf in lichte Bläue;  
So flieg ich den zu dir, zu dir  
Du meine Lieb und Treue.

Who will let me fly freely?  
Up into the bright blue skies,  
flying freely up to you, to you,  
to you, my dear and faithful one.

Durch Schnee und Regen eil ich fort,  
Wo ich dich weiß, du Süße,  
Und finde schön den rauhsten Ort,  
Wo ich dich heimlich grüße.

Through snow and rain I hurry on  
to where I know you are, my sweet,  
and even the most rugged place is lovely,  
if that is where we secretly meet.

#### 8. Erinnerung (Reinhold)

#### 8. Memory (Reinhold)

Frühling ist gekommen,  
Wie so lieb und hold!  
Siehst Du auch beklommen,

Spring has come,  
so dear and wondrous!  
Are you also looking anxiously

In sein junges Gold?

Rauschen Dir die Tannen,  
Durch den Traum wohl auch!  
Und Du fragst von wannen  
Kommt der Zauberhauch?

Wachten alte Lieder  
Dir im Herzen auf!  
Goldne Tage wieder  
Steigen sie herauf!

Wandelst im Gedanken,  
Wieder Du am See!  
Siehst den Nachen schwanken,  
Voller Lust und Weh?

Siehst den Dichter fahren  
Und die Sangerin,  
Rosen in den Haaren,  
Fragen nicht wohin?

Trume liebes Madchen!  
Gotter sind zur Hand,  
Und des Traumefadchen  
Wird zum starken Band!

#### 9. Beim Regen (Kopisch)

Voller, dichter tropft um's Dach da,  
Tropfen suer Regengusse;  
Meines Liebchens hold Kusse,  
Mehren sich, je mehr ihr tropfet!  
Tropft ihr, -- darf ich sie umfassen,  
Lat ihr's, -- will sie mich entlassen,  
Himmel, werde nur nicht lichter,  
Tropfen, tropfet immer dichter!

#### 10. Begluckt, wer an der Treuen Brust (from Tieck's Phantasmus, Blaubart)

Begluckt, wer an der Treuen Brust,  
In voller Liebe ruht,  
Kein Kummer naht und stort die Lust,  
Nur heller brennt die Glut.

Kein Wechsel, kein Wanken,  
Zum ruhigen Gluck  
Fliehn alle Gedanken  
Der Ferne zuruck.

Und lieber und banger  
Druckt Mund sich an Mund,  
So inn'ger, so langer:

at its youthful splendor?

Surely the fir trees are also  
rustling through your dreams?  
And surely you are asking  
whence this breath of magic comes?

Old songs have awakened  
in your heart!  
Golden days are dawning  
yet again!

Wander again in your thoughts  
along the lake!  
Do you see the boats rocking,  
full of joy and longing?

Do you see the poet walking  
and the songstress,  
roses in her hair,  
asking not where they are going?

Dream, dear girl!  
The gods are among us,  
and the little thread of a dream  
is becoming a stout cord!

#### 9. In the rain (Kopisch)

Drip more heavily and thickly upon the roof,  
you raindrops of sweet rainshowers;  
the pure kisses of my love  
are accumulating as you drip!  
If you drip on, -- I may embrace her,  
if you stop, -- then she will leave my embrace,  
O, heavens, please do not clear up,  
raindrops, drip on and on!

#### 10. Blessed is he upon the faithful breast (from Tieck's Phantasmus, Blaubart)

Blessed is he who lies in total love  
upon the faithful breast,  
no worries enter to disturb the lust,  
ever hotter does the fire burn.

No change, no hesitation,  
in the calming joy  
All cares fly away  
into the distance.

And ever more tender and anxious  
does mouth press upon mouth,  
ever more fervently, ever longer:

Von Stunde zu Stund.  
Beschränkter und enger  
Der liebliche Bund.

Hour after hour.  
Closer and tighter  
becomes the loving bond.

11. Ob ich manchmal dein gedenke? (Reinhold)

11. Do I somtimes think of you? (Reinhold)

Ob ich manchmal Dein gedenke?  
Wüßtest Du, wie oft ich's thu',  
Dir auch noch die Schatten lenke  
Träumender Gedanken zu!

Do I someties think of you?  
If only you kew how often I do,  
even casting he shadows of my  
dreaming thoughts upon you!

Tag und Nacht, und alle Stunden, --  
O dies Alles sagt es nicht;  
Du, seitdem wir uns gefunden,  
Bist allein, was aus mir spricht.

Day and night, at all hours, --  
O, none of these words can do it justice;  
You, since we found each other,  
are my only constant.

Alles Andre seh' ich schwanken  
Um mich her wie/in Traum und Schein.  
Dein zu denken ist mein Leben,  
Dich zu lieben ist mein Sein.

Everything else spins around me  
as if in a dream or an illusion.  
Thinking about you is my life,  
loving you is my existence.

## Op. 6 Kinderlieder

Jenner's contribution to the late nineteenth-century's interests in the *Kinderlied* is found in his Op. 6 *Kinderlieder*. Considered "an important subcategory of the *Volkslied*,"<sup>120</sup> this type of song was heralded by Engelbert Humperdinck (1854–1921) whose collection of *Kinderlieder*, in addition to his famous opera "Hansel and Gretel," inspired many composers at the turn-of-the-century. Jenner's delightful set of nine children's songs were dedicated to Jenner's future mother-in-law, Elisabeth Hochstetter, whose daughter, Julie Hochstetter, he was to marry in the spring of 1895. The set was published in 1900 by Breitkopf & Härtel but composed in 1893. Other than the first two songs, the remaining seven songs are folksongs whose origins, according to Behr, are from Karl Simrock's 1879 collection called "German Children's Book. Traditional Rhymes, Songs, Stories, Exercises, Riddles, and Jokes for Children."<sup>121</sup> The first two songs, according to

<sup>120</sup> Edward F. Kravitt, *The Lied: Mirror of Late Romanticism* (New Haven: Yale University Press, 1996), 133.

<sup>121</sup> Behr, 330.

Harry Joelson and Emily Ezust, are attributed to Fröhlich and Fallersleben respectively on *lieder.net*<sup>122</sup> but are not mentioned in either listing by Kohleick or Behr.

Op. 6 Kinderlieder

1. Regen (Fröhlich)

Es regnet, es regnet, der Kuckuck wird naß,  
bunt werden die Blumen, und grün wird das Gras.  
Mairegen bringt Segen, und werden wir naß,  
so wachsen wir lustig, wie Blumen und Gras.

2. Regen (Hoffmann von Fallersleben)

Liebe Sonne, scheine wieder,  
Schein' die düstern Wolken nieder!  
Komm mit deinem goldnen Strahl  
Wieder über Berg und Thal!

Trockne ab auf allen Wegen  
Überall den alten Regen!  
Liebe Sonne, laß dich sehn,  
Daß wir können spielen gehn!

3. Siebenschläfer

Es war ein fauler Schäfer,  
Ein rechter Siebenschläfer,  
Den kümmerte kein Schaf.

Da ist der Wolf gekommen,  
Und hat ihm weggenommen  
Die Schaf und auch den Schlaf.

4. Katzen

Ist das nicht ein schöner Scherz  
Wenn der Kater in dem März  
Suchet seine Frau?

Wenn er auf die Dächer springt,  
Und sein lustig Liedel singt:  
Mau, mau, miau.

Op. 6 Children's Lieder (trans. James Doing, Jr.)

1. Rain (Fröhlich)

It's raining, it's raining, the cuckoo bird gets wet,  
the flowers show their colors, and the grass turns green.  
May rain brings blessings, and if we get wet,  
that's how we grow happily, like flowers and grass.

2. Rain (Hoffmann von Fallersleben)

Dear Sun, shine again,  
shine the gloomy clouds away!  
Return with your golden rays  
over the mountains and valleys!

Dry off the roads,  
all the old rain everywhere!  
Dear Sun, let yourself be seen  
so that we can go play!

3. The dormouse

There once was a lazy shepherd,  
a true dormouse  
he paid no attention to the sheep

So, the wolf came  
and took away from him  
the sheep and his sleep.

4. Cats

Isn't it a funny thing  
when the cat in March  
seeks out his wife?

When he jumps on the roofs  
and sings his funny little song:  
Meow, meow, meow.

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<sup>122</sup> LiederNet Archive, a website run by Emily Ezust, is an invaluable resource for texts and translations of art songs and choral works.

## 5. Hinter der Donaubrück'

Hinter der Donaubrück'  
 Steht a schön's Häusele,  
 Sitzt a schön's Mägdle drin,  
 Singt als wie a Zeisle  
 La, la, la, la, la, la.

## 5. Behind the Danube bridge

Behind the Danube bridge,  
 there's a lovely little house,  
 where a lovely little maid sits,  
 singing like a canary:  
 la, la, la, la, la, la.

## 6. Ru, ru, risch

Ru, ru risch,  
 Im Winter ist es frisch;  
 Im Sommer schlägt die Nachtigall  
 Da freuen sich die kleinen Vögel all  
 Ru, ru, risch,  
 Im Winter ist es frisch.

## 6. Ru, ru, risch

Ru, ru, risch,  
 In the winter, it is crisp;  
 in the summer chimes the nightingale,  
 and all the birds rejoice.  
 Ru, ru, risch,  
 in the winter, it is crisp.

## 7. Drei Rosen

Drei Rosen im Garten  
 Drei Lilien im Wald,  
 Im Sommer ist's lustig,  
 Im Winter ist's kalt.

## 7. Three roses

Three roses in the garden,  
 three lilies in the woods,  
 in the summer, it's fun,  
 in the winter, it's cold.

## 8. Bäh-Lämmchen Bock

Bäh-Lämmchen Bock,  
 Geh, gib mir deinen Rock.  
 Soll ich denn meinen Pelz verlieren?  
 Und im kalten Winter frieren?  
 Bäh-Lämmchen Bock!

## 8. Bah-bah lambkin goat

Bah-bah lambkin goat,  
 Go, give me your coat.  
 Am I supposed to lose my pelt?  
 And freeze in the cold winter?  
 Bah-bah lambkin goat!

## 9. Wiegenlied

Schlafe, liebe Kleine,  
 Jetztund schlägt es neune,  
 Jetztund ist die Schlummerzeit  
 Eia popeia, eia popei, eia popeia, eia popei.

## 9. Cradle song

Sleep, little one,  
 The clock strikes nine,  
 it is slumber time for all the children near and far;  
 Eia popeia, eia popei, eia popeia, eia popei.

Dass nichts störe dich im Schlafe,  
 Sing ich dir vom kleinen Schafe,  
 Sing ich dir vom Watschelgänschen,  
 Mit dem Wickelwackelschwänzchen  
 Eia popeia, eia popei, eia popeia, eia popei.

So that nothing will disturb your sleep,  
 I will sing to you of the little sheep,  
 I will sing to you of the waddling little goose  
 with the little wobble-wobble tail.  
 Eia popeia, ea popei, eia popeia, eia popei.

**Op. 7 Sechs Lieder**

The last published set of Jenner's lieder, published along with Op. 6 by Breitkopf & Härtel in 1900, includes four songs composed before his studies with Brahms in Vienna. Of the

four, only one song, “Nur wer die Sehnsucht kennt,” was revised before the 1900 publication, making it possible that three songs—“Stille Sicherheit,” “Abends,” and “Die Nachtigall”—provide a glimpse of Jenner’s talent prior to Brahms. According to Behr, however, the available manuscripts of Jenner, if not destroyed, “have not been reasonably arranged or labeled” in addition to possibly being “in the possession of other public institutions or private citizens.”<sup>123</sup> Therefore, if there are any revised scores of these early songs, Jenner scholars are not aware of them as of yet.

## Op. 7 Sechs Lieder

## 1. Es hat mein Liebchen (from Daumer’s Polydora)

Es hat mein Liebchen,  
Wenn’s lacht, ein Grübchen  
Im Wängelein;  
Ihm eingedrückt  
Mit zartem Finger  
Hat’s ohne Zweifel  
Ein Engelein.

## 2. Nur wer die Sehnsucht kennt (Goethe)

Nur wer die Sehnsucht kennt.  
Weiß, was ich leide!  
Allein und abgetrennt  
Von aller Freude  
Seh ich an’s Firmament  
Nach jener Seite.  
Ach, der mich liebt und kennt,  
Ist in der Weite.  
Es schwindelt mir, es brennt  
Mein Eingeweide.  
Nur wer die Sehnsucht kennt  
Weiß, was ich leide!

## 3. Es träumte mir (from Daumer’s Polydora)

Es träumte mir,  
Ich sei dir teuer;  
Doch zu erwachen

## Op. 7 Six Lieder (trans. James Doing, Jr.)

## 1. My sweetheart has (from Daumer’s Polydora)

My sweetheart has,  
when she laughs, a dimple  
in her little cheek;  
it was, without a doubt,  
a little angel  
who stamped her  
with his dainty finger.

## 2. Only he who knows longing (Goethe)

Only he who knows longing  
knows what I suffer!  
Alone and apart  
from all joy  
I look to the firmament  
seeking the other side.  
Alas, the one who loves and knows me  
is far away.  
I am dizzy, there is a burning  
in my gut.  
Only he who knows longing  
knows what I suffer!

## 3. I had a dream (from Daumer’s Polydora)

I had a dream  
that you cared for me;  
but I needn’t even

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<sup>123</sup> Behr, 218. Translation by James Doing, Jr.

Bedurft' es kaum.  
Denn ach im Traume  
Bereits empfand ich,  
Es sei ein Traum.

wake up.  
For in the dream  
I already knew  
that it was a dream.

#### 4. Abends (Storm)

Warum duften die Levkoiien  
so viel schöner bei der Nacht?  
Warum brennen deine Lippen  
so viel röter bei der Nacht?  
Warum ist in meinem Herzen  
so die Sehnsucht auferwacht,  
Diese brennend roten Lippen zu küssen bei der Nacht?

#### 4. In the evening (Storm)

Why do the matthiola smell  
so much sweeter at night?  
Why do your lips burn  
so much redder at night?  
Why has such a desire  
awoken in my heart  
to kiss these burning red lips at night?

#### 5. Die Nachtigall (Storm)

Das macht, es hat die Nachtigall  
Die ganze Nacht gesungen;  
Da sind von ihrem süßen Schall,  
Da sind in Hall und Widerhall  
Die Rosen aufgesprungen.

#### 5. The nightingale (Storm)

Because the nightingale  
sang the whole night through;  
the roses jumped up  
to meet her sweet tone,  
echoing and reechoing.

Sie war doch sonst ein wildes Blut;  
Nun geht sie tief in Sinnen,  
Trägt in der Hand den Sommerhut  
Und duldet still der Sonne Glut  
Und weiß nicht, was beginnen.

She was always a wild child;  
but now she is deep in reflection,  
carrying her summer hat in hand,  
quietly enduring the sun's heat,  
wandering aimlessly.

Das macht, es hat die Nachtigall  
Die ganze Nacht gesungen;  
Da sind von ihrem süßen Schall,  
Da sind in Hall und Widerhall  
Die Rosen aufgesprungen.

Because the nightingale  
sang the whole night through;  
the roses jumped up  
to meet her sweet tone,  
echoing and reechoing.

#### 6. Stille Sicherheit (Lenau)

Horch, wie still es wird im dunkeln Hain,  
Mädchen, wir sind sicher und allein.

#### 6. Quiet safety (Lenau)

Listen, how quiet it becomes in the dark grove,  
maiden, we are safe and alone.

Still versäuselt hier am Wiesenhang  
Schon der Abendglocke müder Klang.

Softly, the evening bells whisper their tired tone  
here on the slope of the meadow.

Auf den Blumen, die sich dir verneigt,  
Schliefe das letzte Lüftchen ein und schweigt.

On the flower that bends towards you,  
the last little breeze has fallen into quiet slumber.

Sagen darf ich dir, wir sind allein,  
Daß mein Herz ist ewig, ewig dein.

I can tell you, we are alone,  
and my heart is always, always yours.

## **Reasons for Neglect**

It is impossible to pinpoint one specific reason for the neglect of Jenner's music over the course of history, for the decades leading up to the First World War witnessed many changes politically, culturally, and musically which, in combination, certainly played a contributing role. Heussner writes: "The tragedy of the composer Gustav Jenner and his works demands an answer to the question of which circumstances caused all of his works to fall victim to amnesia, so that we may understand the connection between a time and its art, and not just with respect to aesthetic tendencies. A time of fermentation such as the end of the 19<sup>th</sup> century, which did not truly end until the First World War, was filled with conflicts that must have had an effect on artistic events, their internal struggles, and ultimately their fate."<sup>124</sup> It is thus important to the discussion of Jenner's songs to understand the circumstances in which Jenner found himself, helping twenty-first century observers gain a perspective that allows appreciation of his music aside from the reasons that caused his unfortunate neglect.

Kohleick writes: "There is a certain tragedy in being a student of a great man. Jenner did not escape this tragedy; until the end, he lived his creative life in the shadow of the great master and teacher."<sup>125</sup> The magnitude of Brahms's successful career as a composer certainly overshadowed any efforts of Jenner to break through on his own. In a review of Jenner's clarinet sonata, performed in Vienna with Richard Mühlfeld, the reviewer writes that the work is "devoid of originality."<sup>126</sup> The obvious similarities to Brahms certainly fueled the criticism of Jenner's music, especially in light of the trend in towards modernism which tore away from the conservative principles of Brahms.

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<sup>124</sup> Heussner 7–8. Translation by James Doing, Jr.

<sup>125</sup> Kohleick, 78. Translation by James Doing, Jr.

<sup>126</sup> "Saturday Popular Concerts," *The Musical Times and Singing Class Circular* 41, no. 684 (Feb. 1, 1900): 116.

Platt writes that “the similarity with Brahms’s style has contributed to the obscurity of Jenner’s compositions, which have been overshadowed by the works of more innovative composers such as Strauss.”<sup>127</sup> Yet, in light of these changes, Jenner consciously remained loyal to his musical training which was anchored in the traditions of the musical past. Heussner writes: “Jenner, like his teacher Brahms, was a bourgeois artist who watched his contemporaries turn towards the avant-garde, the new movement that was fascinated with progress. In his refusal to follow current trends and his embracing of creative thought as a technical and spiritual process inherited from a culture of craftsmanship stretching over centuries, Jenner remained unimpressed by the revolutionary liberation of artists – their adventure and temptation – that was the sign of the times.”<sup>128</sup>

Jenner’s works, therefore, remained in the realm of smaller genres, avoiding the monumental works produced by composers such as Strauss. Kohleick writes: “Nothing could seduce him to strive for forced originality, which would have over-extended or wasted his skills and capabilities.”<sup>129</sup> His attempt at an orchestral work, the *Serenade in A Major*, turned out, as Heussner describes it, “more like chamber music for a large orchestra (permitting this contradiction) rather than a monumental musical creation... And for those conductors who were in a position to ‘promote’ composers, Jenner’s serenade was not the kind of challenge that would boost their reputation and simultaneously encourage the propagation of the work.”<sup>130</sup>

Jenner had also toyed with the idea of writing an opera, realizing though, as Kohleick writes, “that this area was foreign to him.”<sup>131</sup> He even had the opportunity to become a coach at

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<sup>127</sup> Platt, “Jenner versus Wolf,” 386.

<sup>128</sup> Heussner, 26. Translation by James Doing, Jr.

<sup>129</sup> Kohleick, 80. Translation by James Doing, Jr.

<sup>130</sup> Heussner, 25. Translation by James Doing, Jr..

<sup>131</sup> Kohleick, 37.

the Vienna State Opera in 1891, a position that surely could have led to Jenner becoming a conductor, thus promoting himself and his music in Vienna. But, as Heussner writes, Jenner's decision to decline the offer was "likely in the adequate self-assessment that he lacked that productive ruthlessness he would be required to demonstrate as an eminent conductor."<sup>132</sup>

The performances of Jenner's early works, including his published Lieder, took place in private homes or under the auspices of musical associations to which the composer belonged. Thus, it is possible his works never gained the recognition beyond a relatively small circle of admirers. Heussner writes: "If his works were presented to a broader public, this occurred – to the extent known – through artists in the circle of friends of Klaus Groth and Johannes Brahms, who featured Jenner's songs and piano pieces in their concerts."<sup>133</sup>

Of the three collections published by Breitkopf & Härtel in 1900 (Op. 5-7), Behr writes: "the economic effect of the new published items appears to have been only moderate, such that when Jenner asked in a letter of November 18, 1900, what they thought about publishing the remaining works, he obviously received a negative response."<sup>134</sup> The negative response can thus be possibly attributed to the fact that Jenner failed to reach a larger audience with the performances of his works.

Jenner's move to Marburg, which Heussner describes as "a medium-sized town shaped by university circles,"<sup>135</sup> saw Jenner's compositions focus toward the musical needs of Marburg University. Although he composed songs, the majority of his time was spent writing a considerable amount of choral music for the various groups that he directed. According to Sabine

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<sup>132</sup> Heussner, 25. Translation by James Doing, Jr.

<sup>133</sup> *Ibid.*, 22–3.

<sup>134</sup> Behr, 303.

<sup>135</sup> Heussner, 9.

Stanzel, “about a quarter of his songs”<sup>136</sup> were performed publicly based on evidence from the local Marburg newspapers. One such performance, held at Marburg University on February 2, 1902, included twenty-three songs, among them, three from his published Lieder (“Es hat mein Liebchen,” “Noch einmal,” and “Die Nachtigall”) performed by the bass singer Anton Sistermans. Stanzel writes: “Until this concert, the Marburg audience only knew of a few minor choral movements and piano works by Jenner.”<sup>137</sup>

To his detriment, as Kohleick writes, Jenner “gave relatively few concerts of his own works outside Marburg,” resulting in Kohleick’s impression from his conversations with Jenner’s widow, Julie, that one “clearly senses the secret pain of longing to be recognized... begging and persisting would have been the last thing Jenner would do in order to find a publisher for his compositions and thus ensure a greater scope of influence for them.”<sup>138</sup>



Figure 3: Gustav Jenner

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<sup>136</sup> Sabine Stanzel, “Der Brahms-Schüler Gustav Jenner in Marburg” (master’s thesis, Philipps-Universität Marburg, 1994), 83.

<sup>137</sup> Stanzel, 84.

<sup>138</sup> Kohleick, 38.

## Conclusion

There is much to gain in studying the songs of Gustav Jenner. Heussner writes: “Jenner’s works are an interesting witness to more recent musical history, not just because they are representative of the music between Brahms and Schönberg, but rather because they are characterized by superior compositional technique, musical inspiration, and thoroughly personal facture as perhaps the last expressions of a bourgeois musical culture on the eve of catastrophe.”<sup>139</sup>

The collapse of this bourgeois musical culture also saw the end of an educated middle class that had nurtured the German Lied, and in which for years the publication of Lieder was, as David Gramit writes, a “conscious appeal to middle-class patronage and a reconceptualization of vocal music as a product for domestic consumption rather than a public or aristocratic spectacle.”<sup>140</sup> Gramit further writes: “Publication, like concert performances, creates a *work* identified with a composer’s name,”<sup>141</sup> which, in the case of Jenner was limited to only his early published works as his later attempts to publish were unsuccessful.

There is hope that Jenner’s archive, located at the Hessian Musical Archive at the University of Marburg, will continue to promote his works. According to Behr, the archive has had some organizational issues that have hampered research. Behr writes:

In the Hessian Musical Archive, however, interest had long since moved on from comprehensively indexing the available source material. Instead, the focus was to spontaneously extend the Jenner collection on the one hand and publish and record his works on the other. Thus, the archive includes numerous photocopies of sources (music manuscripts and letters) whose originals are in the possession of other public institutions or private citizens. Even more comprehensive is a collection of copies of an in-house source collection deposited in the Hessian State Archive. However, all of these copies are

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<sup>139</sup> Heussner, 8–9.

<sup>140</sup> David Gramit, “The Circulation of the Lied: The Double Life of an Artwork and a Commodity,” in *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 304.

<sup>141</sup> Gramit, 303.

hardly usable for research anymore, because they do not completely reflect the in-house and external collections and have not yet been reasonably arranged and labelled.<sup>142</sup>

Thus, it is hoped that the archive's reorganization efforts might provide better accessibility to scholars and provide additional material in support of Jenner's works.

The era in which Jenner lived has seen a revitalization today through critical editions and journals such as *19th-Century Music*. Of this revitalization, James Parsons writes: "A great many composers have been reclaimed, at least partially so, after periods of obscurity."<sup>143</sup> In choosing to focus this doctoral project on Jenner's songs, I envisioned that this project would lead to further research. The current project, focused on promoting his originally published Lieder through a written essay in addition to a complete recording, is only the tip of the iceberg. It is my hope that the next step in my research will investigate giving these songs a new life in a new published edition. The ultimate goal, however, will be to see the remaining songs still in manuscript in Marburg finally published, providing these songs an opportunity to be performed and studied.

In the conclusion to his 1943 dissertation, Kohleick wrote that "Gustav Jenner was one of those 'quiet types' and was one of the most serious, the most selfless, and therefore the most loyal. May this book contribute to saving Jenner and his works from an underserved oblivion."<sup>144</sup> Seventy-five years later, it is my hope that this project will contribute to efforts to bring Jenner's music, and in particular his songs, the recognition they deserve.

The achievements of Brahms, carrying the traditions of the nineteenth-century Lied to the cusp of the twentieth-century did not end with Brahms's death in 1897. In 1922, Alexander von

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<sup>142</sup> Behr, 219. Translation by James Doing, Jr.

<sup>143</sup> Parsons, 4-5.

<sup>144</sup> Kohleick, 80.

Zemlinsky recalled his time as a student at the Vienna Conservatory during at turn of the century: “my works fell even more than before under the influence of Brahms. I remember how even among my colleagues it was considered particularly praiseworthy to compose in as ‘Brahmsian’ a manner as possible. We were soon notorious in Vienna as the dangerous ‘Brahmins.’”<sup>145</sup> Furthermore, in speaking of Brahms’s influence in German chamber music as observed by Hugo Leichtentritt in 1922, Walter Frisch writes: “The same could be said of many of the thousands of lieder issued from the German publishing houses in the decades around 1900.”<sup>146</sup>

We may therefore agree with Kohleick that Jenner’s commitment to remaining “strictly under the spell of Brahms’s principles and character can only be counted to his credit.”<sup>147</sup> His steadfast loyalty to his inherited lineage, moreover, casts in a new light Kenneth Whitton’s claim that “Schubert’s Lieder ushered in the Golden Age of the Lied which effectively spanned the 19<sup>th</sup> century and came to an end with another Viennese composer Hugo Wolf...”<sup>148</sup> Jenner, among others, chose to go against the tides of change at the turn of the century and continued to cultivate the rich tradition of nineteenth-century Lied beyond Wolf and well into the twentieth-century.

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<sup>145</sup> Alexander von Zemlinsky and Karl Weigl, “Brahms and the Newer Generation: Personal Reminiscences by Alexander von Zemlinsky and Karl Weigl,” trans. Walter Frisch, in *Brahms and his World*, eds. Walter Frisch and Kevin Karnes (Princeton: Princeton University Press, 2009), 427.

<sup>146</sup> Walter Frisch, “The ‘Brahms Fog’: On Analyzing Brahmsian Influences at the Fin de Siècle,” in *Brahms and his World*, eds. Walter Frisch and Kevin Karnes (Princeton: Princeton University Press, 2009), 117.

<sup>147</sup> Kohleick, 79.

<sup>148</sup> Kenneth Whitton, *Lieder: An Introduction to German Song*, (London: Julia MacRae Books, 1984), 4.

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