

University of Northern Colorado

Scholarship & Creative Works @ Digital UNC

Master's Theses

Student Work

5-2019

Stephen Heller Composes Jean Paul: The Blumen-, Frucht-, Und Dornestücke, Op. 82

Nicholas R. Alexander
University of Northern Colorado

Follow this and additional works at: <https://digscholarship.unco.edu/theses>

Recommended Citation

Alexander, Nicholas R., "Stephen Heller Composes Jean Paul: The Blumen-, Frucht-, Und Dornestücke, Op. 82" (2019). *Master's Theses*. 90.
<https://digscholarship.unco.edu/theses/90>

This Thesis is brought to you for free and open access by the Student Work at Scholarship & Creative Works @ Digital UNC. It has been accepted for inclusion in Master's Theses by an authorized administrator of Scholarship & Creative Works @ Digital UNC. For more information, please contact Nicole.Webber@unco.edu.

UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

STEPHEN HELLER COMPOSES JEAN PAUL: THE
BLUMEN-, FRUCHT-, UND DORNESTÜCKE, OP. 82

A Thesis Submitted in Partial Fulfillment
Of the Requirements for the Degree of
Master of Music

Nicholas R. Alexander

College of Visual and Performing Arts
Department of Music
Music History and Literature

May 2019

This Thesis by: Nicholas R. Alexander

Entitled: Stephen Heller Composes Jean Paul: The *Blumen-, Frucht-, und Dornenstücke*,
Op. 82

has been approved as meeting the requirement for the Degree of Master of Music
in the College of Visual and Performing Arts, Department of Music, Program of Music
History and Literature

Accepted by the Thesis Committee:

Dr. Jonathan Bellman, D.M.A., Advisor

Dr. Deborah Kauffman, D.M.A., Committee Member

Accepted by the Graduate School

Linda L. Black, Ed.D.
Associate Provost and Dean
Graduate School and International Admissions
Research and Sponsored Projects

ABSTRACT

Alexander, Nicholas R. *Stephen Heller Composes Jean Paul: The Blumen-, Frucht-, und Dornenstücke, Op. 82*. Unpublished Master of Music thesis, University of Northern Colorado, 2019.

Stephen Heller became a correspondent to the *Neue Zeitschrift für Musik* in 1836, marking the beginning of a long and close friendship with its editor, Robert Schumann. Among the affinities shared by the two musicians was a devotion to the novels of Jean Paul [Richter]. They considered the poetic and novelistic qualities that saturated their solo piano works to have been inspired by him, relating both their music and daily lives to his work.

Heller published his *Blumen-, Frucht-, und Dornenstücke*, Op. 82 in 1853, naming his collection of character pieces after Jean Paul's novel of the same title (though it is better known today as *Siebenkäs*). Key moments in the novel are expressed musically in exquisite detail, and stark musical contrasts reflect the characters' changing psychological states throughout. In combination with Heller's use of motif and topical vocabulary, these moods often hint at a deeper underlying meaning.

Letters exchanged by Heller and Schumann at the time of their closest connection show that Heller identified personally with the challenges faced by Siebenkäs and other of Jean Paul's fictional characters. In his Op. 82, Heller evokes Siebenkäs's extravagant mood-changes, in their passion and excitement on the one hand (e.g. *impetuoso*, cacophonous three-octave scales representing a denied inheritance and Siebenkäs's

resulting outburst), as well as resignation and depression on the other (e.g. a *con tristezza* funeral procession in F minor for the staged death of Siebenkäs). Additionally, Heller's use of Jean Paul's title virtually proclaims his explicitly associative (and wholly Schumannesque) intent.

Heller's Op. 82 demonstrates a larger principle: as literature is translated into tones, novels and poems could provide a wealth of useful narrative and rhetorical devices. Viewing it through this novelistic lens, then, enables it to be understood as a close relative of its literary model, much as we understand the correspondence between Schumann's *Papillons*, Op. 2, and the penultimate chapter of Jean Paul's *Flegeljahre*. It also offers an alternative nineteenth-century approach to narrative or program, where the emotional content of a story provides the continuity, but the actual episodes and activities remain in the background.

TABLE OF CONTENTS

CHAPTER

I.	Introduction.....	1
	Stephen Heller: a Portrait of His Life	
	The Relationship of Stephen Heller and Robert Schumann	
	Heller's Musical Style through the Lens of Schumann and Jean Paul	
II.	<i>Blumen-, Frucht-, und Dornenstücke</i> , Op. 82.....	17
	Siebenkäs: Conception and Plot	
	Op. 82/2: Impetuoso	
	Op. 82/4: Molto animato	
	Op. 82/5: Quasi allegretto	
	Op. 82/9: Allegretto con grazia	
	Op. 82/14: Piu moderato e plintivo	
	Op. 82/15: Andante placido	
	Op. 82/17: Andante pastorale	
III.	Conclusion.....	64
	Table 1. Complete list of examples: <i>Blumen-, Frucht-, und Dornenstücke</i> , Op. 82	
	Bibliography	

LIST OF EXAMPLES

Ex. 1—Heller, <i>Blumen-...</i> , Op. 82/2, Impetuoso, mm. 1–11.....	28
Ex. 2—Heller, <i>Blumen-...</i> , Op. 82/2, Impetuoso, mm. 18–29.....	30
Ex. 3—Heller, <i>Blumen-...</i> , Op. 82/2, Impetuoso, mm. 45–55.....	31
Ex. 4—Heller, <i>Blumen-...</i> , Op. 82/4, Molto animato, mm. 1–8.....	35
Ex. 5—Heller, <i>Blumen-...</i> , Op. 82/4, Molto animato, mm. 31–45.....	35
Ex. 6—Heller, <i>Blumen-...</i> , Op. 82/4, Molto animato, mm. 116–148.....	37
Ex. 7—Heller, <i>Blumen-...</i> , Op. 82/5, Quasi Allegretto, mm. 1–7.....	41
Ex. 8—Heller, <i>Blumen-...</i> , Op. 82/5, Quasi Allegretto, mm. 29–35.....	42
Ex. 9—Heller, <i>Blumen-...</i> , Op. 82/9, Allegretto con grazia, mm. 1–4.....	45
Ex. 10—Heller, <i>Blumen-...</i> , Op. 82/9, Allegretto con grazia, mm. 9–16.....	46
Ex. 11—Heller, <i>Blumen-...</i> , Op. 82/9, Allegretto con grazia, mm. 34–42.....	47
Ex. 12—Heller, <i>Blumen-...</i> , Op. 82/14, Piu moderato e plintivo, mm. 1–4.....	49
Ex. 13—Heller, <i>Blumen-...</i> , Op. 82/14, Piu moderato e plintivo, mm. 9–11.....	50
Ex. 14—Heller, <i>Blumen-...</i> , Op. 82/14, Piu moderato e plintivo, mm. 12–14.....	50
Ex. 15a—Heller, <i>Blumen-...</i> , Op. 82/14, Piu moderato e plintivo, mm. 23–26.....	51
Ex. 15b—Chopin, Op. 27/5 mm. 1–2.....	51
Ex. 16—Heller, <i>Blumen-...</i> , Op. 82/14, Piu moderato e plintivo, mm. 40–43.....	52
Ex. 17—Heller, <i>Blumen-...</i> , Op. 82/15, Andante placido, mm. 1–2.....	54
Ex. 18—Heller, <i>Blumen-...</i> , Op. 82/15, Andante placido, mm. 9–10.....	55
Ex. 19—Heller, <i>Blumen-...</i> , Op. 82/15, Andante placido, mm. 37–45.....	57

Ex. 20—Heller, <i>Blumen-...</i> , Op. 82/17, Andante pastorale, mm. 1–8.....	60
Ex. 21—Heller, <i>Blumen-...</i> , Op. 82/17, Andante pastorale, mm. 17–20.....	61
Ex. 22—Heller, <i>Blumen-...</i> , Op. 82/17, Andante pastorale, mm. 57–67.....	62
Ex. 23—Heller, <i>Blumen-...</i> , Andante pastorale, mm. 68–84.....	63
Ex. 24a—Moscheles, <i>Sonate Mélancolique</i> , Op. 49, mm. 215–216.....	66
Ex. 24b—Heller, <i>Blumen-...</i> , Op. 82/8, Allegro appassionato, mm. 1–4.....	66
Ex. 25a—Schumann, <i>Fantasiestücke</i> , Op. 12 “ <i>Fabel</i> ,” mm. 1–4.....	67
Ex. 25b—Heller, <i>Blumen-...</i> , Op. 82/7, Più lento, mm. 1–4.....	67
Ex. 26a—Mendelssohn, <i>Lieder ohne Worte</i> , Op. 67/4, mm. 1–8.....	68
Ex. 26b—Heller, <i>Blumen-...</i> , Op. 82/10, Allegro con impeto, mm. 6–14.....	68
Ex. 27a—Mendelssohn, <i>Lieder ohne Worte</i> , Op. 102/3, mm. 6–15.....	69
Ex. 27b—Heller, <i>Blumen-...</i> , Op. 82/4, Molto animato, mm. 1–8.....	69
Ex. 28a—Kirchner, <i>Neue Davidsbündlertänze</i> , Op. 17/6, mm. 16–21.....	70
Ex. 28b—Mendelssohn, <i>Lieder ohne Worte</i> , Op. 85/4, mm. 1–2.....	70
Ex. 28c—Schumann, <i>Carnaval</i> , Op. 9/12, mm. 1–3.....	70
Ex. 28d—Heller, <i>Blumen-...</i> , Op. 82/5, Quasi Allegretto, mm. 31–35.....	70
Ex. 29a—Kirchner, <i>Nachtbilder</i> , Op. 25/6, mm. 44–48.....	71
Ex. 29b—Heller, <i>Blumen-...</i> , Op. 82/13, Allegretto con grazia, mm. 1–7.....	71
Ex. 30a—Schumann, <i>Gesänge der Frühe</i> , Op. 133/5, mm. 1–11.....	72
Ex. 30b—Heller, <i>Blumen-...</i> , Op. 82/15, Andante placido, mm. 1–2.....	73

CHAPTER I

INTRODUCTION

Beginning at the turn of the nineteenth century, when the new ideology saw its initial manifestation in music, the term Romantic applied to an art that was self-criticizing, reflective, and unmistakably original. It referred to a cluster of complimentary but not necessarily related trends: the expression of artistic individuality and subjectivity as a primary goal, recovery of the chivalric past, pleasure in the construction of intricate contradictions, and the mystical union of subject and object. Literature reached new and impressive heights by way of juxtaposing diverse elements such as the picturesque, exotic, historicist, poetic, imaginative, mythological, symbolic, unique, and expressive into the confines of a unified final product.¹

The artistic mindset that became so prevalent in literature was in essence transferred to the idiom of music. The music became increasingly complex, exploring beyond the standard practices that were so highly regarded before the nineteenth century. From this perspective, it is helpful—and in many cases necessary—to consider music from a narrative point of view, one that stresses the importance of music as novel, epic, or even just yarn. In regard to the music of the nineteenth-century, specifically as it applied to the increasingly popular character pieces for piano, “Romantic” may be related

¹ John Daverio, *Nineteenth-Century Music and the German Romantic Ideology* (New York: Schirmer Books, 1993), 2.

to prose narrative, seeking novelizing qualities that disrupt the fast and hard distinctions of verbal versus musical art.²

This new outlook would eventually change the way that music was perceived, providing a sort of intellectual and philosophical context for the way it was composed and heard: namely, that music was not merely an abstract arrangement of tones, but a sort of representation of underlying emotional content. This attitude not only reshapes the musical experience as a quasi-mystical event, but places far more importance on the role of listener—the role of musical reader.³

Robert Schumann and the real, human members of his made-up “League of David” (*Davidsbündler*) were able to operate within this new ideology remarkably well, part of their objective being to highlight the mutually conditioned exchange between music and literature. The evolving aesthetic led to a number of shared musico-literary processes. To name a few, the techniques of digression, fragment, flexible or circular design, and self-reflected partnering now had a secure place in the composer’s toolbox. This allowed for a considerable amount of individuality, and more importantly, it allowed the music to be interpreted and reflected upon the same way one would become familiar with a work of literature.⁴

In 1835, commenting on the agenda of his newly established *Neue Zeitschrift für Musik*, Schumann wrote the following:

In the short time during which we have been active, a number of facts have come to light. Still, our way of thinking was fixed from the outset. Simply put, we

² Ibid., 4.

³ Ibid., 5.

⁴ Ibid., 8–9.

intend: to honor the past and its works, to call attention to the ways in which new artistic creations can only be invigorated by acknowledging a source so pure; second, to oppose the tendency of the recent past to hold up mechanical virtuosity as a poor substitute for art; and finally, to prepare for and hasten the advent of a fresh poetic future.⁵

This was a clear acknowledgment of the direction in which he and the *Davidsbündler* perceived music to be heading. One was not to disregard the music of the past, nor to look down upon “tried and true” methods. Rather, the pre-existing models were to be considered from a differing point of view. A fresh perspective would result, one that often “breaks the rules” of traditional music theory. Individuality would lead the way, which is directly related to the experience and the psychological and philosophical happenings encountered in so many of the works of the *Davidsbündler*. An all-but-forgotten work by Stephen Heller, the *Blumen-Frucht-und Dornenstücke (Nuits Blanches)*, Op. 82, provides an especially apt example: not only will the influence of Schumann become evident, but also that of Jean Paul. Moreover, we will discover a musical collection of novel-like significance.

Stephen Heller: a Portrait of His Life

Stephen Heller was born in Pest, on May 15, 1813. He was drawn to music at a young age—a passion that initially, conflicted with his father’s wishes. At the age of nine, he participated in his first concert, performing a two-fortepiano concerto by Dussek with his teacher, M. Franz Brauer.⁶ His passion for music would only grow stronger, as

⁵ Ibid., 12.

⁶ Hippolyte Barbedette, *Stephen Heller: His Life and Works*, trans. Robert Brown-Borthwick (London: Ashdown & Parry, 1887), 1.

would his reputation as an aspiring concert pianist. His father then granted him permission to pursue his musical interests and sent him to Vienna to study under Carl Czerny, and subsequently M. Antoine Halm (at the time, a musician of high regard, and friend of Beethoven).⁷

Now between twelve and thirteen years of age, Heller played recitals in Vienna and Budapest, presenting his first solo recital in 1826.⁸ Accompanied by his father, he then traveled and presented concerts throughout Hungary, Poland, and Northern Germany. He was in high demand as a young virtuoso, delighting audiences with his technical proficiency, charm, and capability in improvisation.⁹

Nevertheless, the touring life exhausted the young Heller. He traveled through Hamburg in 1829, hoping to return to Hungary the following summer, but then suffered a physical collapse while passing through Augsburg. At this point it was determined that he needed to rest, and what was supposed to be a sojourn for recuperation turned into an eight-year residence. He would live in Augsburg from 1830 to 1838.¹⁰

The time that Heller spent in Augsburg was perhaps his most formative, both musically and intellectually. He became acquainted with the city's leading musicians and aristocratic patrons, and he tutored the son of Frau Caroline von Hoeslin-Eichthal (a friend with musical talent, on whom he exerted considerable influence and artistic growth). Through the patronage of Count Friedrich Fugger-Kirchheim-Hoheneck, he

⁷ Ibid., 2.

⁸ Ronald Earl Booth Jr., *The Life and Music of Stephen Heller* (Ph.D. Dissertation, University of Iowa, 1969), 11.

⁹ Ibid., 12.

¹⁰ Ibid., 13.

became acquainted with the music of Haydn, Mozart, Beethoven, and Mendelssohn, and he began composition lessons with Hippolyte Chelard. Heller once stated that he learned more about music during his stay in Augsburg than he would have in several years in a music conservatory.¹¹

On the advice of Friedrich Kalbrenner, who recognized his unique talent, Heller moved to Paris in 1838. There, he became saturated in the musical culture, first finding employment as a pianist and music teacher, before later focusing more exclusively on composition. The booming Parisian musical society was at his fingertips, where he was exposed to and met fine musicians such as Frédéric Chopin and Franz Liszt. It was also during this time that he developed a friendship with Hector Berlioz.¹² Heller would remain in Paris for the remainder of his life, dying there on January 14, 1888.

The Relationship between Stephen Heller and Robert Schumann

Heller began writing to Robert Schumann while he was in Augsburg, where he and Schumann had first become acquainted in January of 1835. The acquaintance sparked the beginning of a long friendship and rich correspondence between the two musicians. Heller, who was now comfortably situated in Augsburg, was developing a more mature and individual style. He published four compositions during the period of 1830–38, which may be considered his first attempts at substantial composition: Op. 6,

¹¹ Ibid., 14–15.

¹² Ursula Kersten, preface to Stephen Heller, *Ausgewählte Werke für Klavier* (Germany: Edition Schott, 2011), preface.

Introduction, *Variations et Finale* on Ferdinand Hérold's opera *Zampa*; Op. 7, 3

Impromptus; Op. 8, Rondo Scherzo; and Op. 9, Sonata in D minor. Schumann was the first to recognize Heller's achievement publicly (while acknowledging his youth), namely in the *Neue Zeitschrift für Musik* (referred to as *NZfM* for the ensuing discussion), where he discusses Heller's Op. 6, *Introduction, Variations et Finale*. Excerpts from Schumann's review appear below:¹³

In those [variations] by Stephen Heller we can perceive the signs of a born musician. The theme is the well-known song from "Zampa" (ten times less forced and more original, by the way, than Meyerbeer's "l'or n'est qu'une chimère"), introduced by a light, frivolous allegro, quite in place here...

[Referring to Heller's Op. 8: Rondo Scherzo] At last, in the rondo by Stephen Heller, we meet with a composition which is the fruit of genuine intellect, and of a real artistic nature, regarding whose originality we shall have more to say when his larger works appear. The rondo, small as it is, sparkles with wit and mind. Tender, naive, clever, individual, ever pleasing, it jests and sports like a child, leaps on one's knee, makes the oddest remarks, springs off again,—in short, it is impossible not to like it. The reader shall soon learn more from us about this remarkably talented composer.

Heller's first attempt at writing in larger forms was arrived at in his Op. 9, Sonata in D minor. Despite the composer's experimental impetus, the excerpts below recognize Schumann's reception as quite positive and enthusiastic:¹⁴

When a composer begins at once like Stephen Heller, whose sonata we have signalised as the work of a youth, we may dispense with a few of the thirty-one; at No. 10 he will give us something masterly. There is so much mother-wit in this sonata, that we have little fear respecting future ones, and it has genial blood enough to stock a long succession of Parisian composers. Only genuine talent announces itself in this way, and incites criticism to equal it in acuteness, if possible. I know where lies the Achilles' heel; but this composer, besides being a good fighter, like the Grecian hero, is also a good runner; the moment we fancy

¹³Booth, *Stephen Heller*, 62–65.

¹⁴ *Ibid.*

we have overtaken him, he takes flight laughingly again, ready for combat the next instant; he is a sly composer, who gets the better of blame with a finer thought than we expected...

Now it is finished, the winged child of a rare imagination, with a classic-romantic double face with a humorous mask before it. He who loves anything fancies that he understands it best; and whenever a concert hall resounds with Beethoven's tones, dozens of youths are to be met with, blest at heart, and each thinking within himself, "No one understands him as I do." With the best meaning, then, I explain this piece to be a piece of its composer's own life, which he has translated, voluntarily or involuntarily, into his own art; a piece overflowing with that inward moonlight and nightingale magic which youth alone is able to create; though a Jean Paul-like satyr hand here and there touches it, as if to draw it a little nearer towards the ordinary business of life. If I am not mistaken, the composer intends to dedicate it to a Jean Paul character, Liane de Froulay, which many other dedicators will take amiss, as the girl died long ago, and that only in a book. However, Liane would have understood the sonata, though, perhaps, not without the assistance of Siebenkäs, who has himself shaken in a comet, a supplement, in the scherzo. So let the work run its course through this prosaic world. It will certainly leave traces everywhere behind it...

Heller became a correspondent to the *NZfM* in Augsburg (April, 1836), and later from Paris, where he lived from 1838–88. It was at this time that Schumann began to review Heller's various piano pieces. What originally were brief notices (i.e. aria from Hérold's *Zampa* and Rondo Scherzo Op. 8 [excerpts included above]), had turned into full-blown reviews by September of 1837. The first instance of such a review was in relation to Heller's Op. 7, 3 Impromptus, in which he advocated for the composer to be considered "romantic" in the purest sense of the word. Schumann's initial warm reception to Heller, as well as the account of him helping his friend find a first publisher, is provided, here, in its entirety:

A few years ago, an unknown person wrote to us that he had been informed that the Davidites would accept even poor manuscripts. "We cannot," the letter continued, "be sufficiently thankful for this. Some hardhearted publisher, some Herz publisher, may, through just criticism of such manuscripts, turn his attention

to young talent, may become more favorably disposed towards it, or strengthened in his hardness of heart. In me, honored Davidites, you behold one of the many who desire to see their compositions (so-called works) published, and, at the same time, one of the few who desire it, not merely to be printed or engraved, but rather to be judged, to receive blame, instruction, or encouragement, which may be my due,”—and so on. The whole letter bore witness to naïveté, simplicity, and clear-headedness. At last came the manuscript, accompanied by a letter, from which I make the following extract: “I might hope for great consideration from you, could I prove myself to be a remarkable hearer, a rare seer. I have often seen Beethoven and Schubert in Vienna too, and the very best Italian opera-company there; and what combinations! Mozart’s and Beethoven’s quartettes played by Schuppanzigh and others, and Beethoven’s symphonies played by the Vienna orchestra. But seriously, honored Davidites, am I not a rarely favored seer, a hearer especially favoured by Providence?” “Dear friends,” I said to mine, “after such epistolary passages, nothing more is to be done but to fly to the compositions, and learn to know the man, to the root, whose name forms such a fatal contrast to the apparent qualities of its possessor.”¹⁵

I am tired of the word “Romanticist,” though I have perhaps not pronounced it ten times in my life; and yet, if I wished briefly to characterize our young seer, that is what I should entitle him. Thank heaven, however, our young composer knows nothing of that vague, nihilistic, no-style, behind which many scribblers ape Romance, or of that roughly-scrawled materialism, which the French new Romanticists favor; on the contrary, he generally feels naturally and expresses himself clearly and cleverly. Then we feel that there is, in the background of his compositions, a peculiar, attractive twilight, or rather dawn, that places his otherwise clear forms in a strange light; but such an effect is better described by a picture than in words, and so I would compare this mental halo to those circles which, in morning showers on certain days, we may observe surrounding the shadowy outlines of many heads. On the whole, there is nothing more supernatural about him than a sensitive soul in a lively body. He finishes off finely and carefully; his forms are new, fantastic, and free; he seems afraid of getting quickly rid of his subject—always a sign that there is something in it. He does not possess the harmonious euphony that is so delightful in Henselt; on the other hand, he has more wit, and knows how to mingle contrasts in unity. Many little details displease me; but he murders blame instantaneously by some cleverly-managed turn. These and many other qualities distinguish my favorite. Nor must I overlook the dedication! The coincidence is odd. You may remember, Eusebius, that we once dedicated something to Wina in the “*Flegeljahre*,” the dedication of the impromptus is also to one of Jean Paul's heavenly creations—

¹⁵ Ibid., 16.

Liane de Froulay—so we have something in common. May no one falsely interpret the resemblance—it is clear enough. So I recommend the impromptus to you. Truly this talent has a future before it.¹⁶

Heller's correspondence to Schumann on Augsburg music relations gave Schumann the title of *Davidsbundlerbrief*, and to Heller, the signature of "Jeanquirit Dblr"¹⁷ (derived from the closing sentence of his first letter from Augsburg in April, 1836, in which [Heller] said of himself that he was no Jean Paul but rather "a *Jean qui rit* or a *Paul qui pleure*").¹⁸ Evidently, Heller was graciously accepted by Schumann as a "full-fledged" *Davidsbundler*.

From the few excerpts provided above, and there are more such passages, it is clear that Schumann saw something more than a fine musician in his younger contemporary. It seems that Schumann, in fact, saw a piece of himself within Heller. Together, they shared the same close values and enthusiasm relating the champion of German romanticism, Jean Paul, who held a special place within the hearts and lives of Schumann and Heller alike. Indeed, for this reason among others, Heller always thought of his friend as a sort of *Seelenverwandter* (spiritual brother), and confided in Schumann for both his musical and personal concerns alike.¹⁹

As time went on, so did the continuation of their correspondence. Although never having met, they saw in one another the figures of Jean Paul's imagination, as if speaking

¹⁶ Leon B. Plantinga, *Schumann as Critic* (New Haven, CT: Yale University Press, 1967), 256.

¹⁷ Rudolf Schütz, *Stephen Heller: ein Künstlerleben* (Leipzig: Breitkopf & Härtel, 1911), 83.

¹⁸ Robert Schumann, *Schumann on Music*, trans., ed., & annotated Henry Pleasants (New York: Dover Publications, Inc., 1965), 127 n.

¹⁹ Booth, *Stephen Heller*, 17.

a foreign language that was only perceivable to those who spoke the secret code.

Schumann includes the following in his 1843 review of Heller's Scherzo, Op. 24 and

Caprice brillante, Op. 27:

...But his music, and such as his, cannot become popular. To understand, to admire it, more is necessary than mere amateur—or even the ordinary musician's—cultivation. More resounds from this sportive humor than mere musical experience. He who understands Shakespeare and Jean Paul, will compose quite differently from the man who draws his music from the depths of his own wisdom and Marpurg, &c., alone. He who lives in the rush of a varied existence, will suppose possibly an ideal mastery far removed from that of which the cantor of some quiet town dreams,—and all this where, in other respects, talent and serious studies are equal...²⁰

Heller, who had at first only known Schumann as a writer, soon became increasingly interested in, and an enthusiastic admirer of his compositions. On February 15th, 1837, Heller essentially begs Schumann for a copy of F-sharp minor sonata:

Now a big request! I very much wish to get to know all your compositions, as I only see the Abegg Variations and the Papillons. I'm looking forward to the F sharp minor Sonata, whose review (is the JM probably Ignaz Moscheles?) I read with the utmost interest. Could you not send me your works, even the smallest, on the mail van? You have to have free copies! I will send it back to you intact and with the liveliest thanks as soon as possible! Do me the love, it costs so little effort and makes me so much joy!...²¹

Even two years later, the bond growing ever stronger between the two musicians, Heller was as fond of Schumann's music as he had been years before. Now, Heller and Schumann now having been in contact for approximately four years, the influence and impression that Schumann left on Heller becomes increasingly evident, observed in his letter of August 28, 1839. Apparent in his writing style, where the influence of a Jean

²⁰ Ibid., 66–68.

²¹ Schütz, *Heller: ein Künstlerleben*, 89.

Paul-like fancy is observed, is an idiom that he would have been inherited from the refined, eloquent writing style of Schumann himself. Heller writes:

I must almost forget about your German and German music here. From Liszt I have recently borrowed your *Etudes symphoniques* and *Fantasiestück*. You have given me truly festive enjoyment, and not to enjoy alone, Ernst listened with me, who lives with me in the house.

I wanted to have you here. But for your sake I did not wish it, and it's good, like God wanted. Sooner or later, I will look for you, and you would be in the *Fingalshöhle*, and we will revel in words and music. Often, when I carry such a whole soul of pain, a whole chest of emotions inside me, then I think that many passages in your music express my inner self, and I find entire chapters of my life in this and that measure. As in this, so also in your music shows me an eternal life, happiness, and end. Like Siebenkäs, who after marriage, death, and funeral, finds wedding again. In a word, your compositions are Jean Paul's *Blumen-, Frucht- und Dornenstücke*, and Siebenkäs, Schoppe, Liebbeber (Euseb.-Florestan), Lenetto, Sculrat, Pelzsteifel etc. can be found note for note in it. And since I love Jean Paul so warmly, so dearly, I love you too...²²

Unfortunately, many of the letters—25 or more—written to Heller from Schumann, were lost in an accident.²³ Even so, using the above letters as a frame of reference, it is possible to assume that their friendship only grew stronger as time progressed. Schumann, in many ways, was a guiding light for Heller, a role model in whom Heller could trust and look up to. Heller was at a point of highest malleability when Schumann entered his life. He was a young, yet gifted musician, who held musical values that aligned with the shifting values of the *Davidbündler*. As has already been stated, the two musicians held a mutual love for Jean Paul, whose writing entered their lives and shaped their individual personalities.

²² Ibid., 93.

²³ Ibid., 98–100.

Heller's correspondence with Schumann gradually decreased in frequency, and the inflow of personal letters became increasingly rare as time went on.²⁴ Yet, remembering Robert Schumann after his death, Heller wrote that Schumann had not forgotten him, even as illness overtook Schumann's being. From Paris on June 16th, 1879, Heller reminisces and recalls his once strong bond and close relationship to Schumann. He recalls Schumann as a powerful spirit that was able to create so many splendors, in whom an extraordinary kindness and delicacy of mind was unmistakable. While considering Schumann's art, Heller states the following:

I do not know if the Davidsbund really existed or if it was just a poetic Jean Paulsche fantasy... They ask me last whether I believe that Schumann had a high opinion of his works and regarded himself as the bearer of the new art movement... I wish and hope that Schumann felt the full value of his artistic talent. Such talents will receive just recognition only too late, and where then shall they find the courage and the strength to persist, and to give the measure of their ability? ...[The music's] genius protects them from the cold of the great public, and thanks to these feelings they can create joy and the anticipation of a coming time. This has come to Schumann, and even in the unjustly musically cursed Paris, Schumann is one of the high darlings of the rising youth... all these young people rave about Schumann. Everyone has become Schumannised; humanized if you omit the first two letters.²⁵

This final evaluation from Heller came more than twenty years after Schumann's death, yet Heller, who at this point was reaching old age himself, could still recall the greatness of his friend and colleague. Schumann and his philosophical attitudes towards music had made a great impression on Heller, an impression that shaped his own musical development and musical critique. Clearly, it takes a special kind of musician to understand the genius of Schumann's music, music consisting of the composer's own personal sentiments, distributed among his closest circle, telling the story of his own life.

²⁴ Ibid.

²⁵ Ibid.

There is an unmistakable humanizing quality to Schumann's music: a deeper narrative that reaches beyond the printed notes on the page. Heller cherished this ideology, and set forth to create his own music on similar grounds—creating music via the lens of the poet.

Heller's Musical Style through the Lens of Schumann and Jean Paul

In his piano music, Heller was inclined to use the full, extended range of the keyboard, with a tendency toward sudden register changes, and to exploit the various dynamic and articulative possibilities of the piano. Regarding character pieces in particular, Heller preferred to write in short, lyrical forms, which are often monothematic.²⁶ A glimpse into his artistic mind may be viewed by consulting a letter he wrote to the young composer Anselm Ehmant in 1859, revealing the musical values that had, up to that point, guided him through his own music writing process:

The artist with his most complicated creations, and precisely where he expresses the darkest moods, must use the simplest forms in order to give his thoughts clarity and understanding. Even though the thought is very deep, the form must be simple—so arise, young artist, and throw yourself courageously into the sea of feelings, strengthen yourself through the masters, especially on Beethoven, and reject the old rubbish, old yellowed piano passages, old-fashioned modulations of bygone times—however, you need not despise them—you may learn something from them. So, for Apollo's sake, get away from your cozy fireside, and seek new horizons. It is the responsibility of youth not to guard itself too heavily against the storm of life.²⁷

Heller's works possesses a certain harmonic richness, a certain boldness in his inclination to use chromaticism and appoggiaturas (e.g. *L'art de phraser* (*Etudes*

²⁶ Booth, *Stephen Heller*, 167.

²⁷ Schütz, *Heller: ein Künstlerleben*, 70

melodiques), Op. 16/2 (1840), and Eglogue, Op. 92/2 (1853).²⁸ Perhaps to little surprise, these are stylistic elements—together with Heller’s ability to capture the essence of the symphony as applied to the keyboard—that can be accounted for in the music of Schumann as well. In addition, like Schumann, Heller was completely enthralled by the idea of using quick contrasts to capture individual moods and vignettes. But before examining Heller, it is important to understand the stimulus of Schumann’s musical conception.

Inspired by Jean Paul’s literary works, Schumann sought to create apparently disorganized plot structures that wander through a labyrinth of unpredictability. He dedicated himself to the creation of music that challenged the listener and performer alike. His intention was to translate extra-musical meanings into tones, turning to literature as a sort of repository of strategies for narrative and rhetorical devices.²⁹

As John Daverio has explained, fragment, digression, *Humor*, and *Witz* stood at the forefront of Schumann’s devices. Schumann, no less than Jean Paul, was committed to creating ironic commentaries, often disrupting conventional plot structures and traditional theoretical practices as a whole. The open-endedness of “plot,” or continuity—obscured by means of Schumann’s devices—leaves a great amount of the overall coherence in the listener’s hands, shifting the role of listener to musical reader. It is then necessary to define the ways in which Schumann’s musical language took shape.

One of the principle features of Schumann’s music, which is likewise met with

²⁸ Booth, *Stephen Heller*, 167.

²⁹ Daverio, *Nineteenth-Century Music*, 52.

great frequency in the case of Jean Paul, is the use of digression. Jean Paul specifically was preoccupied with interrupting the orderly, chronological progression of a story by means of lengthy asides, mini-dissertations on satirical, distantly related subjects, or narrative deviations which introduce new themes, characters, and situations—any of which may, or may not, operate as important in the overall functioning of the central plot.³⁰

It is these narrative digressions, in literature and music alike, that place the conventional notion of plot into an ironic light. These subtle variables require a sort of deeper reading—“reading between the lines”—in which answers are not encountered simply by surface level experience. Rather, the construction of the big picture is only arrived at by means of chipping away at more subtle clues and hints. In the realm of the music, this is often through mood or affective association, an overarching tonal scheme, or motivic connection, to name just a few.

Jean Paul uses *Humor* as a sort of pervasive and irresolvable duality. The result is that of startling contrasts, setting the transcendental hopes of reason against the fixed concepts of understanding.³¹ For Jean Paul, this form of discourse accounts for the underlying rhetoric of his novels, including both the “High” style, where picturesque language brings to life the images and passions of the novel, and the “low” style, or language following the avenue of realistic depiction.³²

Schumann, as well as Heller, used this same sort of “humor” in his own short

³⁰ Ibid., 53–54.

³¹ Ibid., 38.

³² Ibid.

piano pieces, which drastically fluctuate in character as they attempt to relate to one another: incompatible characters sitting side by side, connected by means of a greater method of rhetoric and identification.

Witz belongs on the other side of the same coin as *Humor*. The term draws on elements encountered in the writing of Hobbes and Locke, and, among early Romantics, was regarded as an important starting place for the evolving new aesthetic.³³ For the listener of music (and the literary reader alike), *Witz* is closely related to the function of the imagination, where remote similarities are discovered between otherwise unequal entities, whatever they may be. In a musical sense, these connections are unlikely to be immediately apparent, and only infrequently are contiguously or logically presented.³⁴

Jean Paul's influence on Schumann requires musical analysis to observe how he progresses in radically new ways; this is true for the music of Heller as well: specifically, Heller's *Blumen-Frucht-und Dornenstücke* (The Flower-, Fruit-, and Thorn Pieces), Op. 82, a cycle of eighteen short character pieces depicting the action of Jean Paul's novel of the same title, provides a rich opportunity for analysis.

³³ Ibid., 41.

³⁴ Ibid., 42.

CHAPTER II

BLUMEN-, FRUCHT-, UND DORNENSTÜCKE,
OPUS 82

Heller was already in Paris when he wrote his Op. 82, but the music was first published in Germany, under the title of *Blumen-, Frucht-, und Dornenstücke* (Berlin, Schlesinger, 1853). The original publication bears the title that Heller had conceived, as a reference to Jean Paul's novel of the same title. Unfortunately, Heller's title almost immediately vanished in its French publication (Paris, Maho, 1853). The original title was abandoned in favor of *Nuits blanches*; according to Heller, no better French title could be found.³⁵

While Heller's intended association with Jean Paul's novel may seem obvious, there has been a strand of scholarship that has casually and carelessly dismissed any such relationship. Starting with Heller's first biographer, Hippolyte Barbedette, we find the following:

The eighteen character pieces which compose the collection entitled *Nuits Blanches* (Op. 82) are not descriptive; they are simply lyrical effusions, full of sentiment. Their form is beautiful, and the melody almost always remarkable.³⁶

The next misleading dismissal came in 1900, within the prefatory notes of G. Schirmer's own publication of Heller's Op. 82. H.E. Krehbiel—choosing to include new French subtitles, muddying the waters even further—provides a biographical sketch of Heller,

³⁵ Jean-Jacques Eigeldinger, *Lettres d'un Musicien Romantique a Paris* (Paris: Flammarion, 1981), 211, n. 7.

³⁶ Barbedette, *Heller: His Life and Works*, 70

recounting the music as follows:

[The eighteen piano pieces of Heller's *Blumen-, Frucht-, und Dornenstücke*] are proclamations of moods—moods dreamy, fantastic, aerial, riant, defiant, inert, leaden, perverse, like those which possessed the creatures of Jean Paul's fancy.³⁷

The thread continues. Ronald Earl Booth states in his 1969 Ph.D. dissertation, "The *Nuits blanches*, Op. 82, (sometimes referred to as *Flower, Fruit, and Thorn Pieces*) are among Heller's significant contributions to 'nature' music and are distinguished by their poetic conception and fine workmanship."³⁸ He then cites Krehbiel and provides the excerpt that is given above.

As I have mentioned, these authors seem unwilling even to try to understand the work from the novelistic angle (i.e. the relationship to Jean Paul's own, *Siebenkäs*). Still, to avoid questioning as to Heller's intention, especially in what are essential biographies of Stephen Heller, is a bit misleading.

It is important to identify the first review of the work in hopes of gathering some sort of initial impression, coming as close to its original appearance as possible.

Appropriately, the first review appears in Vol. 40 of the *Neue Zeitschrift für Musik*, dated April 7, 1854. An excerpt from that review appears below:

The content of the small pieces is significant and so freely and emphatically [convincing] that it is not subject to any interpretation by headings. The composer himself felt this; He merely numbered the pictures, described with vivid and delicate colors, and left it to the presupposed artistic understanding to find his way even without a guide in this picture gallery... The main difficulty with these pieces of music is, therefore, the opinion, and as only a capable virtuoso can reproduce them technically, so too does a spiritually high-ranking artist belong to their

³⁷ H.E Krehbiel, preface to Stephen Heller, *Op 82 Flower, Fruit, and Thorn Pieces (Nuits Blanches)* (New York: G. Schirmer, Inc., 1900), preface.

³⁸ Booth, *Stephen Heller*, 116.

perfected representation. To be presented by one of these, these intellectually concise and technically designed pianoforte pieces, will grant more than passing enjoyment.³⁹

Although the review inches closer to a takeaway with a deeper meaning and association, it stops short of acknowledging the relationship to Jean Paul.

The German musicologist Ursula Kersten is perhaps the first to acknowledge not only the shortcomings of the above author, but also of the initial review of Heller's Op. 82. She acknowledges that the reviewer of the *NZfM* did not recognize the internal content of the music, which dates back to Jean Paul. In addition to what has been excerpted above, the original reviewer also speaks of not being able to find the thorns that the title has promised, or at least, not as individual, stand-alone thorn pieces. Even the reviewer of the *NZfM*, who originally sticks to the literal translation of the title, eventually admits that the title *Nuits blanches* is most likely the result of Heller's "sleepless nights."⁴⁰ Nonetheless, this conclusion comes far short of grasping the deeper meaning found within these character pieces.

Kersten makes the claim that, through the implication of Jean Paul's novel, Heller reveals his associative way of thinking. She argues that the key symbolism of this cycle of piano pieces, which share an affinity with Schumann's Jean Paul-inspired piano pieces, suggests poetic moods depicting the highs and lows of a person's life.

Additionally, a constant change of mental states becomes apparent as major and minor keys peel off one from another.⁴¹ With the help of the mood content and the key

³⁹ F.G., "Stephen Heller: Op. 82. Blumen-, Frucht-, und Dornenstücke für Pianoforte," *Neue Zeitschrift für Musik*, XL (Leipzig: J.H. Barth, April 7, 1854), 157–58.

⁴⁰ Ursula Kersten, *Stephen Heller, ein Klaviermeister der Romantik: Biographische und stilkritische Studien* (Frankfurt am Main: Peter Lang, 1986), 252.

⁴¹ *Ibid.*, 243–44.

symbolism, which essentially converge, an overall character of the individual pieces can be determined.

Kersten posits that Heller, in a sense like Jean Paul, designed his cycle Op. 82 according to the criteria of Romanticism (i.e. the artistic mindset that became so widespread in literature, transferred to the idiom of music), a claim with which I am in complete agreement. Recalling the letter quoted on page 10, Heller wrote to Schumann that in some bars of Schumann's music he found “entire chapters of his own life” as well as “an eternal life, happiness and end”; but it always begins again from the beginning, as in the case of Siebenkäs, who makes marriage again after marriage, death and burial.⁴²

In this letter Heller implies that, at the time of his closest connection to Schumann, he had already dealt with the life problems of Siebenkäs and other figures of Jean Paul. In particular, in relation to his op. 82, he identifies with Siebenkäs’s subjectively emotional moods, which he by no means exaggerates in their passion and excitement as well as resignation and depression. Above all, Heller’s poetic intuition brings the entire work to life, an aspect of his music making that provides the listener with a sense of understanding and coherence.⁴³

Siebenkäs: Conception and Plot

Jean Paul’s novel, *Blumen-, Frucht- und Dornenstücke oder Ehestand, Tod und Hochzeit des Armenadvokaten F. St. Siebenkäs im Reichsmarktflecken Kuhschnappel* (Flower, Fruit, and Thorn Pieces or, The Married Life, Death, And Wedding of the

⁴² Ibid., 250–51.

⁴³ Ibid., 251–52.

Advocate of the Poor, Firmian Stanislaus Siebenkäs) was originally published in Berlin, 1796–97; a revision followed in 1818. According to Jean Paul, the work was conceived as a comic novel, placing along side it the idylls of *Wutz* (written in 1789) and *Quintus Fixlein* (1796).⁴⁴ As in these other two works, Jean Paul uses concrete, individualized detail in scenes of everyday middle-class life, which he then brings to a level of sensuous, picturesque detail through the use of vivid and meticulous imagery.⁴⁵

The novel is commonly referred to under the shortened title of *Siebenkäs*, or the alternative title, *Blumen-, Frucht- und Dornenstücke*. As suggested by the alternative title (Flower, Fruit, and Thorn Pieces), the work is made up of individual still-life pictures, or tiny vignettes. The novel originally was conceived as a collection of miscellaneous essays and prose pieces, which Jean Paul offered to his publisher Matzdorff in 1795. Drawing from the title, the final publication contained two *Blümenstücke* (“Rede des todem Christus vom Weltgebäude herab, daß kein Gott sey,” and “Der Traum im Traum”), and a single *Fruchtstücke* (“Brief des D. Viktor Sebastian an Kato den ältern”). The author integrated the *Dornenstücke* into the telling of the history of the main character, Firmian Stanislaus Siebenkäs (also referred to as simply, the Advocate), lawyer to the poor in the town of Kuhschnappel.⁴⁶

The story begins with the wedding of Siebenkäs and Lenette, in a scene of festive celebration, trust, and love commences. However, almost immediately, trouble arises.

⁴⁴ Catherine J. Minter, *The Mind-Body Problem in German Literature: Wezel, Moritz, and Jean Paul* (New York: Oxford University Press, 2002), 125.

⁴⁵ *Ibid.*, 126.

⁴⁶ *Ibid.*, 126–27.

The newlyweds believe they will receive an inheritance upon their marriage, which will serve as necessary financial stability as they begin their new life together. In order to earn the inheritance, Siebenkäs must appear at the inheritance office and prove his identity; the inability to do so will mean the money goes to his guardian and trustee. The inheritance is in Siebenkäs's name. The problem is that he once went by the name of Leibgeber.

Because of his inability to definitively prove his identity, he is denied the inheritance. In the novel, the relationship of Siebenkäs to Leibgeber is complex and a bit convoluted. The two characters are alter egos and *doppelgängers* of one another, a term coined by Jean Paul to describe their literary relationship, but they are physically two separate people. To complicate matters, they are entirely identical, only distinguishable by a single mole and limp.

The denial of the inheritance leaves Siebenkäs and Lenette in poverty, and the remains of their money are very quickly dwindling away. They borrow money from Leibgeber, but the short-lived financial comfort soon runs out as well. Siebenkäs, whose profession is lawyer and advocate for the poor, takes on a case to defend a child murderer, which does not amount to any success. He also begins to write his newly conceived "Selections for the Devil's Papers" (a satirical review), which he hopes to soon publish and earn a large payout.

Almost immediately Siebenkäs becomes fixated on writing, which soon turns into undisputed paranoia. His inability to stop working affects the couple's marriage. To Siebenkäs, Lenette becomes a bother; every little movement and noise she makes

becomes a distraction to his fervent hopes of writing. He becomes less and less patient with her, losing his temper and sanity when she has done nothing wrong at all. He is becoming obsessive, and his love is becoming more and more distant.

Soon the couple has no choice but to sell items from their home to earn money. They sell much of their furniture, dishware, and clothing, among other valuables. Siebenkäs insists on selling the items; Lenette would rather hold onto the memory. At this point, there is an unbridgeable gap that seems to be inserting itself into the couple's marriage. Lenette suggests that they pawn off a silk bouquet of flowers that Siebenkäs gave her to celebrate their engagement, rather than the larger objects that the consumer market and merchants might be interested in. In another scene, Lenette misinterprets Siebenkäs's attempt to surprise her with flowers in a dark place (he places a bouquet of flowers on the backdrop of a child and mother's grave) as a sort of symbol of hope. Lenette, who is admittedly not of a learned disposition, misunderstands his intention, and instead believes he is criticizing her for her immaturity. It is by way of these two scenes that Jean Paul illustrates the irreconcilable differences of outlook between husband and wife: the advocate's "moral" over-interpretation of a mundane material good vs. Lenette's "physical," literal misinterpretation of a symbolic gesture.⁴⁷

Additionally, by this point in the novel, Lenette has begun to fall for another man, Schulrath Stiefel, who is a close friend of the couple. Stiefel, a character of a religious profession, attempts to deliver a peace sermon, hoping to fix the couple's disintegrating marriage. His attempt is unsuccessful; Jean Paul observed that "Lenette drank *his*

⁴⁷ Minter, *The Mind-Body Problem*, 129–30.

[Stiefel's] theologic holy water with far greater zest than Siebenkäs's pure, philosophic Alp water.”

In the second part of the novel, Siebenkäs is rescued from his collapsing marriage by staging a *Scheintod*, or mock-death, a scheme proposed by Leibgeber, Siebenkäs is essentially fulfilling his expectations of an imminent demise, while simultaneously satisfying his longing for a continued existence.⁴⁸ He goes to his friend Leibgeber, who is currently residing in Bayreuth,⁴⁹ to discuss the details of the *Scheintod*. During his journey to Bayreuth, he marvels at the optimism of this new proposed life. For Siebenkäs, Leibgeber is a placeholder for the life that once was, a life full of positivity and hopefulness. When Siebenkäs arrives at Bayreuth—more specifically, the town of Fantasie—he meets a character by the name of Natalie, for whom he quickly develops strong feelings. She is everything that Siebenkäs has ever wanted in a woman: a learned individual with a philosophical outlook on life.

Through Leibgeber, who has already been acquainted with Natalie, the advocate learns that she is fiancé to Venner—a character who has tormented Siebenkäs in the past as a sort of nemesis figure. It is Siebenkäs's intention to wreck the engagement, and he is eventually successful. Nevertheless, Siebenkäs and Natalie decide that they cannot see each other anymore, and that they will, instead, think of each other often, and remember each other during life and after death.

Siebenkäs returns to Kuhschnappel, where he is forced to face his Lenette, who

⁴⁸ Ibid., 130.

⁴⁹ Jean Paul uses the spelling “Baireuth” throughout the novel.

has completely lost interest in and respect for her husband. She has been informed about his time in Bayreuth and interest in Natalie through none other than Venner himself. The details of her frustration seem not to affect the Advocate anymore; rather, he awaits his mock-death, knowing that soon a new life awaits him.

With Leibgeber providing assistance and support, Siebenkäs suffers a counterfeit stroke and “dies” in the evening. After the theatrical procession of this mock death, Leibgeber places a mask over Siebenkäs’s face, concealing the fact that his friend, in fact, is still alive. Yet, the mask is at odds with its symbolic significance. For Jean Paul, the mask usually covers lifelessness and death, which is a particularly strong symbol of the advocate’s own emptiness or soulfulness.⁵⁰

Siebenkäs, after his supposed death, finds himself in a position of loneliness. He has not only separated himself from his Leibgeber, but from his unattainable love, Natalie. This isolation turns his newfound existence into a real, living death.⁵¹ The state of his wellbeing does not immediately improve either. He realizes, observing from a distance, that his own Lenette has died in childbirth; she had married Stiefel after Siebenkäs’s supposed death. Somewhat ironically, Siebenkäs finds that Lenette’s death has freed him from his own, for he can now come clean about the truth of his pseudo-death, putting the consequences of his own untruthfulness behind him: he is given, again, a second chance.

While looking over Lenette’s grave and his own, he is reunited with his beloved

⁵⁰ Minter, *The Mind-Body Problem*, 134.

⁵¹ *Ibid.*

Natalie. He tells her the truth about his staged death. Finally, he is able to put the consequences of his own behavior behind him, and start his new life with Natalie. The moral of the story, and realization of Siebenkäs's own mistakes, can best be summed up in Natalie's own words:

Siebenkäs has learnt that the prospect of another life cannot be used as a means for escaping this one, and he is now urged to recognize that the seeds of eternity must be sown in the present.⁵²

The message to be taken away from Jean Paul's novel is that we must look to this life to prepare for the next; just as to worship God on this earth is to keep hold of him for eternity.⁵³

Based on Heller's close relationship to Robert Schumann, his musical philosophy that situates music side by side with literature, his deep fascination with the novels of Jean Paul, and his attachment of Jean Paul's actual title to the Op. 82 collection, the idea that his Op. 82 is closely related to the novel seems, to me, to be very likely. In addition to sharing the exact same title, the moods within the novel are expressed in meticulous detail. For these reasons, I believe that Heller offers a musical treatment of a selection of episodes experienced throughout the book, including various pillars from the novel situated within the musical vignettes. For this reason, the ensuing discussion will posit a possible mapping of key moments of Jean Paul's novel onto various numbers of Stephen Heller's music. Additional examples, including a reference to all eighteen settings, may be found on page 75.

⁵² Jean Paul, *Flower, Fruit, and Thorn Pieces or, The Married Life, Death, And Wedding of the Advocate of the Poor, Firmian Stanislaus Siebenkäs*, trans. Edward Henry Noel (Boston: Ticknor and Fields, 1863). All the quotations used from this point onward are taken from this edition.

⁵³ Minter, *The Mind-Body Problem*, 134.

Op. 82/2: Impetuoso

The initial pillar of the novel is found within chapter two, when Siebenkäs and Leibgeber confront Siebenkäs's guardian Heimlicher about the expected inheritance. Siebenkäs and Lenette are now happily married. As Jean Paul states, the three pure heavens opened in glory in three pure hearts: God, love, and happiness.

The following morning, Siebenkäs arises in good spirit, for he shall receive his inheritance from his guardian's box of values. However, a problem arises. Siebenkäs is unable to properly locate the document that would prove his identity and affirm his claim that he formerly went by a different name, Leibgeber. He finds a letter, but all that remains is his written name. The body of the letter has disappeared, Heimlicher having misled Siebenkäs to write in disappearing ink.

Not initially realizing that they have fallen victim to subterfuge, Siebenkäs and Leibgeber, assuming the whole scenario will be understood as an innocent misunderstanding, attempt to locate their guardian for a friendly conversation. Their search is fruitless, until, unannounced, they enter his home and find him asleep. Now, better understanding his devious intentions, they wake him up to sternly and pointedly discuss matters of the inheritance.

The following quotation represents the second character piece of the Op. 82 collection, and gives an account of the conversation (or rather, outburst) that ensued between Siebenkäs/Leibgeber and Heimlicher. Heimlicher begins:

You must prove to me, Herr Advocate, that it was to you I had been thinking of paying over the inheritance today... Let me have the satisfaction, Mr. Siebenkäs, as soon as it may be possible to see that which I hope may prove the case, namely, properly established by legal proof... Your own changes of ground [identity] must show you the necessity for a proper legal investigation."

The second character piece of Heller's Op. 82, *Impetuoso*, represents the outburst that unfolds within the passionate encounter, outlined in detail below. Heller writes the music in an ABA' form, set in a brisk 6/8 tempo, in the key of A minor. The *impetuoso* character indication appropriately aligns itself with the harsh frenzy of pointed blame: it is unrestrained and impulsive. The persona of Leibgeber is identifiable with the A sections, and the persona of Siebenkäs who identifies with B.

A whirlwind of activity initiates No. 2. A winding A minor scale crashes down through the course of four octaves, Heller's use of a wide range suggesting passion and a lack of restraint. The melody is supplemented by *sforzando* rolled chords, which lend further force to the expression of their pique. Yet the harmony is stable; a first-inversion tonic prolongation spans from mm. 1–4, with the additional color of neighboring V/V chords introduced in mm. 5–7. This opening phrase ends with a half cadence in mm. 8 (see Ex. 1).

The image shows a musical score for the piece "Impetuoso" by Alexander Heller, Op. 82/2, measures 1-11. The score is written for piano in 6/8 time and the key of A minor. It begins with a tempo marking of "Impetuoso. M.M. ♩: 116." and a dynamic of "ff" (fortissimo). The music features a rapid sixteenth-note scale in the right hand and a bass line of first-inversion tonic chords. The piece concludes with a half cadence in measure 8, marked "ritard." (ritardando) and "a tempo." (al tempo).

Ex. 1—Heller, *Blumen-...*, Op. 82/2, *Impetuoso*, mm. 1–11.

Here, Leibgeber has made his entrance. He, without thought, and without a methodology to his argument, throws a barricade of harsh words at Heimlicher.

Here Leibgeber clasped the father of the city with his two fingers as if they had been iron rivets, grasped his shoulders as one does the pommel of a saddle at mounting, clamped him firmly into his chair, and thundered out, "You never wrote anything of the kind, did you? you smooth-tongued, grey-headed old scoundrel! Stop your grunting, or I'll throttle you! never wrote the letter, eh? keep quiet—if you lift a finger, my dog will tear your windpipe out. Answer me quietly—you say you never received any letter on the subject, do you?"

He waits for a response (i.e. the suspenseful half cadence in mm. 8), but ultimately receives nothing and has made no progress (i.e. fermata over the rest in mm. 9).

"I had rather say nothing," whispered Heimlicher, "evidence given under coercion is valueless."

Leibgeber tries again to win by tantrum at the *a tempo* at mm. 10, a sort of continuation of the opening phrase, but again, he seems to be making noise without gaining ground.

At the B section, the more mild-mannered Siebenkäs appears. Certainly, Siebenkäs is upset, but he would rather win with logic and justice, than a shouting match.

This was more than Siebenkäs could endure, he squeezed Leibgeber's hand, as much as to say, "Pray be patient," and inquired [to Heimlicher] in a voice which an unwonted feeling of hatred rendered faint, "...Have you no recollection at all of a letter in which you assured me there was not the slightest risk involved in my proposed change of name, none whatever?"

Heller presents the B section in F major, but a certain insecurity introduces the new key.

Starting at mm. 20, there is another harmonic prolongation, but opposed to Leibgeber's much more firmly established tonic prolongation, Siebenkäs prolongs V7/vi in the new key. The rolled chord accompaniment is reintroduced, but the rhythmic durational value has changed from a dotted quarter note to a staccato eighth note. The

change of rhythm informs the change of texture, which now, to the ear, is much less bombastic. The winding scale figures are abandoned after a single group of sextuplets, and are written about three octaves below that of Leibgeber's. Due to the lower tessitura, the detached accompaniment, and a syncopated three-note motive of yearning first introduced in the right hand from mm. 20–21, we get the impression that Siebenkäs is not as willing as Leibgeber to speak raucously about his injustice. The phrasing, taken over by sighing figures, further illustrates Siebenkäs's timidity, as if he has something to say but is not willing to say it (see Ex. 2). Additionally, the tonal framework of the B section, in general, is unstable, almost as if Siebenkäs is being too polite in what he is trying to say, or cannot get his thoughts out with any real conviction (i.e. in the frantic progression from mm. 24–27).

Ex. 2— Heller, *Blumen-...*, Op. 82/2, Impetuoso, mm. 18–29.

The B section speaks to Siebenkäs's timidity, which is identifiable in the above excerpt from the novel on pg. 29. The bridging device used between the B and A' section

in mm. 43–46 is similar to the device used between section A and B. Like Leibgeber, Siebenkäs waits for a response from Heimlicher. The fermata reoccurs (meaning, no response forthcoming), this time on a German augmented sixth chord, which prepares the modulation back to A minor at the A' section.

Leibgeber returns at the beginning of the final A' section until the end. Mirroring his first outburst, the tone of his argument remains frustrated and out of patience, and there is an additional level of fury that accompanies his second outburst:

Herr Heimlicher von Blasius, [Leibgeber begins to fire back], I have not the slightest intention of making use of libelous or abusive language to you, or of spouting an improvised pasquinade; I merely tell you, that you are an old rascal, a robber of orphans, a varnished villain, and everything else of the kind—for instance, a Polish bear, whose foot-marks are just like a human being's. The epithets which I here make use of, such as scoundrel—Judas—gallows-bird, skunk, leech, horse-leech—nominal definitions such as these are not abuse, and do not constitute libel, firstly because the grossest abuse may be uttered in jest, and I am in jest here—and we may always make use of abusive language in maintaining our own rights...And has your honesty ever been put on its trial and punished, you cheating old grey-headed vagabond?...I've got hold of you today, hypocrite!—Mordax!

Musically speaking, as illustrated in Ex. 3, this is represented by syncopation and metric displacement between mm. 48–55. These shifting accents interrupt the perception of rhythm, successfully increasing tension and avoiding resolution.

The image displays a musical score for two staves, piano and violin. The piano part is written in a grand staff (treble and bass clefs) and features a complex, syncopated rhythmic pattern. The violin part is written in a single staff with a treble clef and also exhibits syncopation. The score is marked 'a tempo' and 'ff' (fortissimo). The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score is divided into two systems, with the first system containing measures 48-55 and the second system containing measures 56-63. The piano part has a steady eighth-note accompaniment, while the violin part has a more melodic line with syncopated accents. The overall effect is one of tension and rhythmic complexity.

Ex. 3—Heller, *Blumen-...*, Op. 82/2. Impetuoso, mm. 48–55.

Ultimately, Siebenkäs and Leibgeber lose their battle. They calmly leave Heimlicher's house, and have an innocent conversation in the street. With respect to the plot of the novel, this scenario represents a moment of no return. The duality of Siebenkäs (more mild-tempered) and Leibgeber (less self-contained), and their various outbursts, prove unsuccessful. The unfortunate reality is that of a denied inheritance, leaving Siebenkäs and Lenette without a blanket of financial comfort to begin their marriage: they face a new reality of poverty. The importance of this scene stretches beyond the denied inheritance, and foreshadows the disintegration of Siebenkäs's well-being. Siebenkäs returns home for the evening, and goes to bed. He will awaken to the beginning of a psychological collapse.

Op. 82/4: Molto Animato

Siebenkäs wakes up and immediately becomes fixated on writing, but his obsessive work habits affect the couple's marriage. Every little movement and noise Lenette makes is a distraction to Siebenkäs's fervent hopes of writing. In his obsession, his love towards Lenette wanes.

The couple has now entered the post-honeymoon phase of their marriage, "the matrimonial equinox," as Jean Paul puts it. The once untroubled, pure marriage has started to slip into a state of unrest. Prior to this moment, Siebenkäs and his wife have had a terrible argument, an argument that, while beginning with harsh words, has progressed to a wordless quarrel. Jean Paul provides the following:

During the few days when the wordless quarrel was going on, he had got into a habit of listening with the closest attention to what Lenette was doing, as he sat writing away at his "Selection from the Devil's Papers" and this sent his ideas all astray. The softest step, the very slightest shake of anything affected him just as if he had hydrophobia, or the gout, and put one or two fine young ideas to death...

Siebenkäs controls himself quite well at first; after all, Lenette cannot help moving about the house performing her various chores. But, at the same time, Siebenkäs is distracted, and is losing his satirical charm:

...[the following morning], he said to his wife, as a preliminary,
 “If you can help it, Lenette, don't make very much noise to-day. I really can hardly get on with my writing, if you do—you know it's for publication.”
 She said, “I'm sure you can't hear me—I go about so very quietly.”

To no surprise, the noise persists, as does his paranoia. Siebenkäs jumps up from his writing desk and cries to her as she goes creeping about:

“For one whole hour have I been listening and watching that dreadful tripping about on tiptoe!”

And later, when she took to whisking the straw:

He was involuntarily more observant and intolerant of a cognate discomfort. He called out to the domestic sweeper in the next room, from his chair where he sat—
 “Lenette, do *not* go on scrubbing and switching about with that besom of yours, it drives away the whole of my best ideas out of my head. How is a man to get a coherent idea, fit to go to the printer and publisher, into his head with all this sweeping and scrubbing going on?” What it is that I really can *not* stand, is a quiet noise.”

These exchanges go on, becoming increasingly tense as time progresses.

Siebenkäs attempts to write, but cannot focus while Lenette performs her various daily chores. To him, she does nothing right; to her, she has done nothing wrong. Again, we see the couple's marriage becoming less and less secure, and a greater sense of disconnect is apparent between the couple.

The fourth tale of Heller's Op. 82, *Molto animato* offers a glimpse into Siebenkäs's mind and well-being at this point in the novel. The lack of income, in combination with his disintegrating marriage, is affecting his everyday life and routine.

We see him becoming increasingly unsettled, going back and forth between attempting to reconcile with Lenette, or scolding her for her insignificant noisemaking. To me, this sense of obsession is Siebenkäs becoming increasingly manic. His thoughts run wild, and he is as distracted by his own mind as he is the noise in the room.

The music portrays a similar character. Heller provides a quick tempo indication in 6/8 time. The form is ABA'+ coda, and the music is grounded in E minor from start to finish. From the beginning, the affect is scattered and anxious, cleanly evoked by the lack of downbeat in the right hand. A staccato articulation embodies the musical character, with emphasis every other measure by way of *fortepiano* interjections. At first, the harmonies move between i and V (mm. 1–4), before a frenetic chain of descending six-three chords in mm. 5–8 (i.e. i–VII–VI–v–ii°–III–VII–i). Here is the portrayal of the rapid thoughts going on in Siebenkäs's head (i.e. life, money, marriage, and writing). At first, he goes back and forth between his writing and perception of Lenette's noise (i V i V...), however, soon he just cannot take it anymore, and he becomes more sporadic (i–VII–VI–v–i–III–ii°–i) (See Ex. 4). Additionally, the moments of *fortepiano* help aid in describing Siebenkäs's restless behavior, erratically and boldly popping out of the texture, interrupting his train of thought. This continues for the first thirty-two measures, ending with three *sforzando* sonorities (ii ø7–V7–i), resolute and stately—his complaints have been heard (mm. 31–32: see Ex. 4).

Molto animato. (♩=200)

The image shows two systems of musical notation for piano. The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with eighth and sixteenth notes, marked with 'p' (piano) and 'fp' (forzando piano). The bass staff contains a rhythmic accompaniment of chords, marked with 'fp'. The second system also consists of two staves, with the treble staff continuing the melody and the bass staff continuing the accompaniment, both marked with 'fp'. The tempo is indicated as 'Molto animato' with a quarter note equal to 200 beats per minute.

Ex. 4—Heller, *Blumen-...*, Op. 82/4, Molto animato, mm. 1–8.

The B section belongs to Lenette. Seen in Ex. 5, the articulation has changed from staccato to legato. The *forzando* marking remains—a hint of Lenette’s insistence, and unwillingness to obey—yet the texture is much sparser, and at a quieter dynamic. “What it is that [Siebenkäs] really can’t stand is a quiet noise.” The dynamic indication is pianissimo, and the texture has largely been reduced from five voices, to two. Lenette moves gracefully about the house cleaning and sweeping. This music effortlessly outlines triadic figures in a melody plus accompaniment layout. Any sort of syncopation has disappeared, and the phrasing is in clear-cut four-bar statements.

The image shows two systems of musical notation for piano. The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with eighth and sixteenth notes, marked with 'fz' (forzando) and 'pp' (pianissimo). The bass staff contains a rhythmic accompaniment of chords, marked with 'fz' and 'pp'. The second system also consists of two staves, with the treble staff continuing the melody and the bass staff continuing the accompaniment, both marked with 'fz' and 'pp'. The tempo is indicated as 'Molto animato'.

Ex. 5—Heller, *Blumen-...*, Op. 82/4, Molto animato, mm. 31–45.

Siebenkäs returns at the second A section, his return foreshadowed by the accented, increasingly agitated leaps and stark rhythms of mm. 63–68. Upon his return, we hear similar complaints to those from the beginning. This time however, there is an extension: the coda. Here, the advocate is in the complete chaos of his own mind. He cannot bear the torture. He must write, and Lenette must be quiet. Starting at mm. 123, the demise of last vestiges of self-control are apparent. A whirlwind of decorative scale figurations comes crashing down through the span of three octaves, which can be observed in Ex. 6. The range between the two hands becomes progressively narrow as Siebenkäs's own well-being begins to collapse from the anxiety. Underneath, an ominous tonic drone appears on every fourth eighth-note: unrelenting and dark. The music accelerates and the dynamic intensity increases, until finally an outburst: rapid two-octave arpeggios over diminished harmonies appear before the final seven measures, where six thundering block-chords scored for eight to ten voices provide a final exclamation:

The advocate swallowed about half a pint of bedroom air, and said, in measured accents—

“You're at your brushing and sweeping again, are you? although you know quite well that I'm sitting there working like a slave for you and myself too, and that I've been writing away for the last hour with scarcely an idea in my head. Oh! my heavenly better half! out with all your cartridges at one shot, for God's sake, and don't finish me off altogether with that rag of yours"... “For God's dear sake, stop it at once, do put a period to my martyrdom and sorrows of Werther, for this one day!”

Siebenkäs has finally had it: “All this talk having put him a little out of temper.”

Ex. 6—Heller, *Blumen-...*, Op. 82/4, Molto animato, mm. 116–148.

Op. 82/5: Quasi Allegretto

The ensuing scenario comes after a terrible argument between Siebenkäs and Lenette. This is the couple's nastiest argument up to this point in the book, and it has been a long time coming. We find the advocate once more full of hope, but with fruitless blossoms. He thought that if the hole in his purse were mended, nothing more would be desired. "Alas! he now lost something better than money—Love. His good Lenette retreated everyday further from his heart, and he from hers."

The couple now finds themselves engaging in meaningless filler conversation, almost as if for no reason but to fill the silence, and only infrequently in agreement. The

final tipping point comes as Siebenkäs, sitting at the dinner table, reflects upon his misery. The food sits on the table (it is getting cold), and the advocate is left with nothing but his own frustrated thoughts: “At last out bursts the first clap of thunder from his storm, and he screams out, “Thunder and lightening! here have I been sitting a whole eternity, and everything is getting cold. Wife! Wife!”

It is clear that the issue goes beyond a cold dinner. The advocate has lost his love and his financial stability, and there does not seem to be a likely solution in sight. The most damage to Lenette’s heart was done by comparing every point in character in which Siebenkäs differed from Pelzstiefel (her love interest)—“[Stiefel] was as tiresome, as pompous, as grave and reserved, as pedantic and stiff, puffed up and ungainly...All this pleased our born housekeeper [Lenette]. Siebenkäs, on the contrary, was all day long a harlequin.” The disconnect between the once happy couple is clear, and the recognition of the coming disintegration of their marriage is becoming increasingly obvious.

Siebenkäs, attempting to gain some sort of positive outlook in life and in his marriage, proposes to Lenette that they take an afternoon walk. They will bring a strong cup of coffee, and they will enjoy themselves. Lenette, for if only a moment, is happy in her husband’s company and efforts. They set off in a cheery mood. There is brightness about the world at this moment, their dark and confined lives made brighter. The advocate takes her to the shooter’s stand, where he had been crowned champion of the St. Andrew’s shooting competition days earlier. In the spacious saloon of the honorable members of the club, they could spread themselves out comfortably. Lenette sews, while

the advocate continues writing his “Selctions for the Devil’s Papers.” Siebenkäs then gets up and wanders the room, of which Jean Paul provides the following description:

And now, the Advocate [Siebenkäs] gazed from his window upon the ruddy evening mountains, towards which the sun descended, growing larger and larger, and behind which lay the lands where his Leibgeber wandered and sported away his life.

“How delightful it is, dear wife,” said he, “that I am not parted from Leibgeber by a broad, flat plain, with only little swellings of hills, but by a fine majestic wall of mountains, behind which he stands, as it were, behind the grating of a monastery.”

To her, indeed, this almost seemed as if her husband rejoiced in the wall of separation; for she herself had little or no liking for Leibgeber, having found him only the clipper of her husband, who cut him rougher and sharper than he was already: however, in such dubious cases she was glad to be silent, in order not to ask questions. He had meant quite the contrary, viz, that we prefer being parted from beloved hearts by the holy mountains, because it is behind these alone, as behind higher garden-walls, that we seek and behold the thickest of our Eden...

From the sunny mountain-partition of two divided spirits, much, it is true, flowed into the eyes of the Advocate of the Poor, amid his satirical labors, that looked like a tear; but he moved his chair a little aside, that Lenette might make no inquiry about it, for he was aware of a weakness he had, and therefore endeavored to guard against it, of growing angry when any one asked him, “What ailed him, that he wept?” Was he not today tenderness personified? and did he not express the comic in presence of his wife by the more serious middle tints alone, because he took pleasure in the flourishing growth of her joy, which had been sown by himself? It is true, Lenette did not at all suspect he was perfectly satisfied, when no one but himself—she, least of all—was aware that he made the most delicate sallies upon herself, even so it was when he paid her the most delicate attentions.

At length, filled with warmth, they abandoned the spacious apartment just as the sun had dressed them in purple... Siebenkäs clung to the sun, now cut in twain by the mountains in order that he might go with it to his friend, who was far away. Ah, how much we love one another in the distance, whether it be the distance of space, the distance of the future or of the past, or, more than all, that double distance beyond the earth!

As already mentioned, by this point in the novel, Siebenkäs is in a state of complete melancholy and defeat over his life, marriage, and financial stability. The above

excerpt provides a glimpse into the softer side of his soul. Here he is at his happiest, most content. He reminisces, and is brought back to the fonder experiences of his own human existence. For him, the purest, most existential life experiences are those he has spent with his Leibgeber. What he would do to be reunited with his old friend, and set aside the troubles of his present day! He is longing for a time of little trouble and happy memories, a time he once knew so well: a time of bliss.

The music encountered within Heller's fifth vignette effectively mirrors the activity encountered in the plot. The form is binary, and the opening tonality is D Major: a proud, hopeful key, or at least a key with a positive and optimistic association. Yet, there is a certain amount of uncertainty that remains. The opening phrase follows the progression $iii - I - IV - V/V - V7 - vii^{\circ}7/vi - vi - ii$. To the ear, the musical affect, provided in combination with the rise and fall motion and expressive grace notes, is a dreamy fantasy, but there remains some unsettledness. Immediately responsible for this "conflict" is the iii to I motion, where it becomes difficult to recognize a clear sense of tonic. This, in combination with the motion from $V7 - vii^{\circ}7/vi - vi - I$, which feels hopeful but unresolved, provides an impression of longing. The arch gesture (e.g. mm. 1, 3, 5) aids in reflecting Siebenkäs's feelings of longing. He reaches for the life that once was, reaching higher, and then higher again in the fifth measure, but he is denied; he comes up short of his yearnings in the unstable movement from $V7$ to $vii^{\circ}7/vi$ between mm. 5 and 6. The first seven measures are provided in Ex. 7:

Quasi Allegretto. (♩=112.)

p *mf* *f*

p *fp*

Ex. 7—Heller, *Blumen-...*, Op. 82/5, Quasi Allegretto, mm. 1–7.

Nevertheless, there is nothing in this opening A section (mm. 1–28) that suggests an overly negative association. Heller provides us with the feelings of unsettledness and longing, but in a context that is largely of a pleasant character. I am proposing this first A section is Siebankäs at the shooter’s lodge with Lenette. They have, momentarily, left their troubles behind them, in favor of enjoying a pleasant afternoon. Yet, of course, they cannot escape the hardship of their real life, and undertones of distress remain with them.

The B section (mm. 29–end) is of a much more settled, undisturbed character. The affect is dreamy, illustrated by the oscillating, tranquil arpeggiated chord movement. The harmonic progression strikes the ear as completely natural and pure: I–(V)–I–V/IV–IV–I–V–I. The arch motion persists, as our advocate continues to reach for the time that once was. These considerations may be identified in Ex. 5:

Ex. 8—Heller, *Blumen-...*, Op. 82/5, Quasi Allegretto, mm. 29–35.

Here, we find Siebenkäs looking out to the mountains, longing for his Leibgeber. We have left the lodge, and are transported his own mind and thoughts, and more importantly, his heart and soul. Given the *cantabile* indication, we float with the advocate to his idealized destination. A final plagal cadence provides a sense of spiritual exhalation in peacefulness and serenity. For our friend, if only every day were as pleasurable as this!

Op. 82/9: Allegretto con grazia

Continuing with the narrative that was unfolding in no. 5, Siebenkäs ultimately decides he has no choice but to keep his word (his own self-fulfilling prophecy), and will visit Leibgeber in the small town of Fantasie, located in Bayreuth. He leaves in the middle of the night during Easter week, abandoning his Lenette while she sleeps. Walking through the pleasantness of nature, he begins to feel less and less grief.

According to Jean Paul, “on the following glorious morning the earth arose with sun...Siebenkäs mounted the platform of pleasure.” He is reunited with Leibgeber, a meeting that is described as an ascension into heaven. Clearly, the pleasant “life that once was” that Siebenkäs longed for, now is, and the ethereal associations to such a life has now come full circle—Siebenkäs enters a state of ecstasy.

The elated feelings of joy quickly shift to another subject. Leibgeber introduces Siebenkäs to a young female named Natalie, who has known about Siebenkäs, and has become familiar with and fond of his “Selections for the Devil’s Papers.” Siebenkäs immediately falls in love and is overcome with joy, speaking to a woman of such rank and cultivation of mind. He spends time with Natalie, they very naturally fall in love, and they share a “never-to-be-forgotten” kiss. Leibgeber keeps them amiable company, and the hardships of the hometown of Kuhschnappel are momentarily set aside.

Unfortunately, the love of Natalie and Siebenkäs may never be, at least at this moment. Siebenkäs is essentially living out his deepest fantasy via a very real-world vacation. His life and current spouse still reside in Kuhschnappel, and, to make matters worse, it turns out that Natalie is recently engaged. The solution is two-fold. The relationship between Natalie and her lover—who, coincidentally, happens to be Siebenkäs’s nemesis, Venner—must dissolve, and Siebenkäs must go home and stage a mock death, ensuring that he will forever be reunited with his Natalie. While both solutions will end up working out in favor of Siebenkäs, the immediate reality is that he feels he will have to leave her forever. He is taken from ecstasy to agony within a few days, and must return home, to face his wife, whom he had abandoned without warning in the middle of the night.

The ninth setting of Heller’s Op. 82 seems to fit this specific action of the novel quite well. The form is ABA’B’, and fits the general moods portrayed throughout Siebenkäs’s time in *Fantasie*, including his walk back to Kuhschnappel. Siebenkäs’s optimism most closely suits the A sections, and the disaster of returning home belongs to B.

Siebenkäs's happiness and sheer joy may be identified in the following excerpt from chapter sixteen. At this moment, he is on his walk home, but the intoxicating presence of Natalie still fills his soul:

What a bright downy bloom fell upon the meadows and mountains since he thought of Natalie and the never-to-be-forgotten kiss! The green world had now a language for him—that world which, on his hitherward journey, had been but a picture to him. He carried about him the whole day, in the darkest corner of his soul, a light-attracting magnet of joy; and, in the midst of distractions and conversation, he always found, on suddenly retiring within himself, that he had been the whole time full of happiness.

Conversely, Jean Paul writes of Siebenkäs's heartbreak and pessimism:

His paradise was submerged beneath the blue of heaven. His west, and Natalie's east, flew apart with double wings ever farther and farther from each other... On the morrow another world dawned upon him,—not the better one, but altogether the old one. As if the concentric circles of Natalie and Leibgeber reached no further, and could include no more than just the little vale of longing on the Jaxt, every step that he now made towards his home changed the poetry of his life into poetical prose. The frigid zone of his days—the imperial market-town—already lay nearer to him; the warm zone, in which the faded leaves of ephemeral blossoms of joy fluttered in the breeze, lay far behind him.

Heller begins his No. 9, *Allegretto con grazia*, in the key of E major (its only appearance in the whole set), a key that throughout history has been regarded as the most powerful, bright key, expressing joy, magnificence, and splendor. The key's association mirrors the action portrayed in the novel at this time, and Siebenkäs's blissful feelings relating to Natalie. The A section begins in an accessible, singable range, using rhythmic note values that are not strikingly complex (with steady eighth and sixteenth notes). Heller writes an inoffensive melody, most easily identifiable in the top-most treble voice. Underneath, in the left hand, oscillating eighth notes appear, spanning from beginning to end. This accompanimental figure, further suggests Siebenkäs walking.

Observable in Ex. 9, the predictable, almost childlike, clear-cut two- and four-bar ideas are inoffensive and rather pleasant to the ear, with the harmonic and intervallic directions constantly moving towards scale degrees 1, 3, and 5 of the E major triad. The parallel thirds and sixths, and the tied noted “D,” are effective in providing the music with an overall sense of innocence,—as well as the closeness between Siebenkäs and Natalie—which, in combination with the resolute dotted figure that welcomes the cadence at mm. 10, affectively portrays a feeling of joy.



Ex. 9—Heller, *Blumen-...*, Op. 82/9, Allegretto con grazia, mm. 1–4.

Surprising contrast appears at mm. 11, the beginning of the B section. The music has modulated from E major to A minor, and the general affect has gone from bliss to trepidation. As noted above, here we encounter Siebenkäs reflecting on the reality that he will no longer see his Natalie; he must face the reality of his old life and complicated mock death. The oscillating walking figure persists, as do the parallel thirds, but now affectively different from the freer, more consonant A section. An accented eighth note now begins to repeat on the off beats, sounding above the static, oscillating music that accompanies it (see Ex. 10). That note, first A, before E, act as a constant reminder of Siebenkäs’s loss and related anxiety. He cannot escape the note, which eats away at him internally as he makes the trek back to Kuhschnappel.

The image shows a musical score for piano, consisting of two systems of music. The first system is marked 'a tempo' and 'urasa.' with dynamics 'f' and 'p'. The second system is marked 'mf' and 'f'. The music is in 3/4 time and features complex harmonic textures with many accidentals and dynamic markings.

Ex. 10—Heller, *Blumen-...*, Op. 82/9, Allegretto con grazia, mm. 9–16.

At the end of each phrase (e.g. mm. 17–18), Heller recalls the tenderness of the A section. These little “reminders” frequently resurface while Siebenkäs is on his walk: “How often did he not turn back to gaze on the mountains of Bayreuth, behind which, for the first time in his life, he had enjoyed the days of youth!” The inclusion of such hopeful interjections within the context of the worrisome B section makes logical, narrative sense.

The remaining A’ and B’ sections are closely related to their original counterparts: A’ modulates back to E major, while B’ back to A minor. Between the two, their associations to the novel remain consistent. The exception is in the B’ section, which concludes this ninth character piece. In this second statement, both the walking and “unpleasant reminder” notes persist, but with a heightened level of impending uneasiness. Beginning at mm. 35, Heller sets the melody an octave higher than its original appearance, allowing the repeated, accented eighth note to speak even more clearly. Another repeated eighth note follows, just as before, but this time on the note D-sharp, opposed to E. The choice of D-sharp creates a tritone to the A, and an augmented second to C, both notes appearing within the harmonies (see Ex. 11). Heller’s alteration

of both the higher tessitura and the D-sharp speaks to Siebenkäs's increased agitation: the closer he gets to Kuhschnappel, the more unsettled he becomes.



Ex. 11—Heller, *Blumen-...*, Op. 82/9, Allegretto con grazia, mm. 34–42.

The final cadence is rather gentle, Heller having successfully subsided back to E major, and ending at the dynamic of piano. That said, the cadence is also a bit surprising, having come out of such a dissonantly inflected A minor tonality.

In the novel, whether he likes it or not, Siebenkäs is forced to face the future that awaits him: “At last, when the icebergs of precipitous clouds had melted into a gray foam, and the setting sun was drawn out of this hanging pond like a plug, and it consequently poured down, appeared Kuhschnappel.” While, at this point in the novel he does not yet realize it, his return home to Kuhschnappel serves as a focal point, both in his life and the novel, and from this point forward Natalie becomes more and more accessible.

Op. 82/14: Piu moderato e plintivo

Unsurprisingly, things go from bad to worse when Siebenkäs arrives home. Lenette is furious at his abandonment, and meets him with a tirade of harsh words. She

has been informed of Siebenkäs's relations with Natalie, including their fondness of one another and the memorable kiss. To make matters worse, while Siebenkäs was gone, Lenette shared her own kiss with the neighbor, Schulrath Stiefel, with whom she is falling in love.

Siebenkäs, knowing fully well that his mock death and prosperous future are in sight, forgives his wife, and takes the entirety of the blame for being unfaithful, as if his own actions caused hers. Siebenkäs sincerely begins to feel guilt over the fact he will, again, abandon his wife, this time for eternity. He takes a secret oath to anonymously send her half of his annual income when he enters his future occupation as Inspector at Vaduz. He suffers the phony apoplectic stroke, initiating what will be his "final days."

The approaching death of her husband causes Lenette to weep uncontrollably, real emotions that take a toll on Siebenkäs as well. He begins to feel more and more guilt. Though they are both deeply wounded, the couple repose happily in each other's arms. At this point, one of the final interactions between Siebenkäs and Lenette, they embrace, united by "the two nearest heavens of earth—friendship and love." Shortly after, it is decided that it is time for Siebenkäs to rest. A group of his close friends, including Leibgeber and Stiefel, join Lenette and prepare his departure.

It is here that Heller's fourteenth setting begins. The music is in set in the key of F minor—a key of misery, depression, and funeral lament—and is in the form of ABA'CA' plus coda. Shown in Ex. 12, the music opens with a gloomy melody: a winding, lament-like F minor scalar figure set in a foreboding bass-baritone range. The melodic idea is characterized by a short rise before a fall of greater distance. The melodic range dips

lower and lower, giving an impression of tears running down faces. Over the left hand melody appears a simple, pulsating accompaniment. Here we find Lenette and Siebenkäs, as well as other close acquaintances, grieving and preparing for the “unavoidable” death:

[Siebenkäs] heard his Lenette weeping in secret behind his bed, and, with a deep death-wound in his full heart, he said, “Come, my beloved Lenette, come, and take leave of me!” ... Sobbing hearts suffocated the voice, and only tears were able to flow! ... [Siebenkäs] gave her the last kiss, and said, “O live happy, and let me depart!” ... [Leibgeber] led the weeping wife gently away, and wept himself, and cursed his plan; and then...he said, “[Siebenkäs] will now rest.”

We recall that while Siebenkäs is going through the stages of a mock death, the preparations, for him and his company, feel and are very real, and the associated emotions are sincere.



Ex. 12—Heller, *Blumen-...*, Op. 82/14, Piu moderato e plintivo, mm. 1–4.

The B section includes two contrasting themes. The first, appearing between mm. 9–12, is characterized by a rather dry dactylic (L S S) rhythm—march/drum like, modulating from F minor to an ambiguous C major/minor (see Ex. 13). The rhythmic gesture, in the context of the languishing legato that came before, is quite rigid. In this moment Leibgeber, who has been supervising the mock death, speaks his final words to Siebenkäs before his death: “Now march! We must meet once more after death.”



Ex. 13—Heller, *Blumen-...*, Op. 82/14, *Piu moderato e plintivo*, mm. 9–11.

The next section conveys a dialogue between Lenette and Leibgeber. The first theme is replaced by a shouted cry, underscoring a reality in which death is near (see Ex. 14). Beginning at mm. 13, the gesture is approached by the upward leap of a ninth, modulating back to the suffering of F minor without preparation. Lenette cries out for Siebenkäs:

Lenette wanted to throw herself upon her husband, and exclaimed in sorrow, “I must see him,—I must take leave of my husband!”



Ex. 14—Heller, *Blumen-...*, Op. 82/14, *Piu moderato e plintivo*, mm. 12–14.

A sort of grumbling, heavily ornamented figure interjects in mm. 14, representing Leibgeber’s response to Lenette begging for her husband: “[Leibgeber] ordered Stiefel to support the afflicted wife, and lead her out of the room.” Followed again in quick succession by Lenette, in mm.15: “‘No,’ she exclaimed, angrily, ‘surely I may be allowed to look at my husband once more.’” She is denied, and the A’ prime section returns at mm. 17, which, now represents both the preparation of his passing, and the realization that he is already gone—a feeling that foreshadows the immediate future.

Beginning at mm. 25, the larger C section is more expansive and resourceful in its thematic content and affective weight. Heller remains in F minor, but the melodic material is comparable to music of a funeral procession or funeral march. Affectively, this music is very similar to that of Chopin's Op. 25/7 Etude in C-sharp minor in its gesture, meter, and mood: Chopin himself quoted Bellini's aria "Teneri, teneri figli" from *Norma* (Act II, Scene I) in his etude. The corresponding passages by Heller and Chopin may be compared in Ex. 15 a/b. In Bellini's opera, the aria marks the moment when Norma prepares to kill her sleeping sons, an association closely equivalent to the action of Jean Paul's novel—Siebenkäs's death:

Now, for the first time, he slept tranquilly in the house of mourning. All was done. "Stanislaus Firmian Siebenkäs, departed this life, 24th August, 1786."

Beyond the melody itself, Heller underscores the association to mourning through the expressive indication of *con tristezza* and accompanimental figures scored in the very low, muddy range of the piano, creating an affect that is dark, languishing, and dismal.



Ex. 15a—Heller, *Blumen-...*, Op. 82/14, Piu moderato e plintivo, mm. 23–26.



Ex. 15b—Chopin, Op. 27/5 mm. 1–2.

Even in this gloomy context, emotional relief and comfort illuminate the overall musical mood. At the second thematic area within section C, beginning at mm. 41, Heller modulates from F minor to the relative A-flat major. The musical material, in its melodic shape and rhythm, resembles the opening, which spoke to the emotional preparations for Siebenkäs's passing. Here, shown in Ex. 16, the sense is of reminiscence, keeping the memory of Siebenkäs alive through recollection:

The voice of a king re-echoes in the countless valleys around him, like a thunder-clap, and a mild beam, cast by him, is reflected from the throne covered with innumerable mirrors, into a growing condensed focus.

Heller's use of sweet parallel thirds, close harmonies, and a syncopated, pulsating heartbeat-like rhythm all project the sentimental affect.



Ex. 16—Heller, *Blumen-...*, Op. 82/14, Piu moderato e plintivo, mm. 40–43.

From here to the end of No. 14, Heller recalls snapshots of the themes and their various associations that have already appeared. Lenette's cries for her husband in mm. 13 are recalled at mm. 50, this time speaking to the more general mood of mourning and loss. The final A' material returns at mm. 54, before the reinstatement of the funeral theme at the coda section, mm. 62.

Heller manages to effectively portray the various moods encountered in the mock death scene in close detail, and feelings surrounding preparation, grief, misery, death, and recollection are all exchanged with effortless fluidity. The handling of these various

themes and moods is quite refined, and for Jean Paul and Heller both, these quickly shifting scenes and contrasts tell a story that is rather compact in its interplay of musical materials.

Op. 82/15: Andante placido

Following his mock death, Siebenkäs journeys into the night. He leaves his home in Kuhschnappel, now heading to the paradise of Bayreuth, and more specifically, to Fantasie. The mock death was intended to serve Siebenkäs well, supposedly freeing him from the confines of his former self. Instead, he finds himself in a state of solitude, irrevocably separated not only from Leibgeber, but also from his new and former loves, Natalie and Lenette. Immediate and irreversible isolation turns his fresh new existence into a real living death.

In the first hours of his night-walk, confused images of the past and future struggle in Siebenkäs's heart. "It seemed as if for him, there was no present, but that between the past and the future was a desert." He spends time contemplating his new reality, pitying himself for his lack of judgment. Nevertheless, in alignment with the quick contrasts that predominate Jean Paul's writing style, Siebenkäs's mood soon begins to change; he regains his composure and re-affirms his purpose for "dying" in the first place. The rich harvest moon of August soon restores his lost life, and when the bright morning comes, so does a positive change of feeling. It is here that Heller's No. 15 begins.

No. 15, *Andante placido*, is written in an ABA' form plus coda, set in the key of F major for its entire duration—a key representing peace and joy, complaisance, and calm.

As seen in Ex. 17, the right hand begins with a tremolo-like dyad figure that provides a sort of shimmer effect, unaffected by the local, innocent harmonies and simple rhythmic foundation that is taking place underneath. The left hand melody is written in a placid swaying motion (L S L S, etc.), an innocent, singsong childlike melody, with short repeated phrases. This pentatonic figure, pure in its affect as it is, is texturally enriched by stacked intervals of a third, fourth, and fifth, bell-like in nature, and representing the blank slate upon which Siebenkäs may build his new life:

It was a new earth. He was a new man, who with full-fledged wings had broken out of the egg-shell coffin...and now that he was awake, he saw far into the Eden.

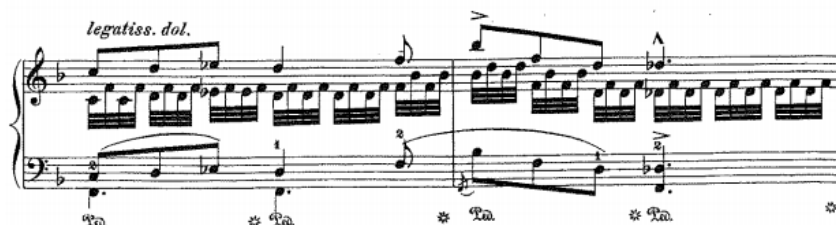


Ex. 17—Heller, *Blumen-...*, Op. 82/15, Andante placido, mm. 1–2.

The B section, beginning at mm. 9, retains the same optimism. Heller includes the expressive marking *legatissimo dolce*—as smoothly sweet as possible. He also includes a tonic drone figure, which, in combination with the moderate tempo compound meter, and the key of F major, almost suggests a pastoral association as Siebenkäs continues to walk through the bright morning (see Ex. 18). Yet, despite with these uplifting characteristics, a feeling of increased agitation breaks through:

On the other hand, his lighter bosom, relieved from its old burdens, was swelled by a great sigh, half sadly, half joyously. It seemed to him as if, separated from

mortals, he were wandering through a second transfigured world, where the form of Natalie might walk beside him with eyes of love and words of the heart, free and unshackled by the fetters of earth.



Ex. 18—Heller, *Blumen-...*, Op. 82/15, *Andante placido*, mm. 9–10.

The uneasiness suggested in the above narrative is reflected musically by Heller’s inclusion of the lowered seventh and sixth scale degrees, E-flat and D-flat. Here, his use of V7/IV suggests yearning. Still, Siebenkäs is content in his quest to be reunited with Natalie, and the music maintains its generally serene character. The tremolo figures remain, as does the innocent swaying motion that permeated the musical surface of section A.

At mm. 17, Heller chooses a V7 prolongation, effectively lightening the mood associated with the lowered scale degrees, now nowhere to be found. Musically, this moment foreshadows the return of A’ and the coda section. At this moment in the novel, Siebenkäs arrives at the Sun Hotel, where Leibgeber had arrived hours earlier. Jean Paul provides the following exchange:

Leibgeber soon perceived that many harsh and melting thoughts—time past and future—were struggling together in the bosom of his friend. “Now you are free [states Leibgeber]...the world is open before you; jump into it, then, fresh and merrily, and, for the first time in your life, begin to really live.”

The return of A’ is reminiscent of its initial appearance. The rocking motion and pentatonic harmonies return: a sweet song of hopefulness, mirrored in the newfound

uplifted existence of Siebenkäs. The coda reinforces those associated feelings, and provides the essential tenderness and optimism that accompanies Siebenkäs's final leg of his journey and his feelings of defeat, now intermingled with feelings of hope:

Serene, still, and warm reposes the heaven above us. I am cheerful and free...[Siebenkäs's] heart suffered least upon the insecure road of truth, and at last he remained firm in this resolve.

A new, decorated leap of an octave is introduced in the coda section at mm. 38; it is frolicsome, as if evoking an actual jump for joy (see Ex. 19).⁵⁴ Even though his journey has been difficult, and he is not yet free of feelings of distress, he seems to recognize his unavoidable fate, which will hopefully work in Siebenkäs's favor. Starting at mm. 42, graceful, uninflected arpeggios announce the final cadential preparation, which is plagal, creating a parallel to the end of No. 5, where the use of the plagal cadence signified realization: that Siebenkäs had to travel to Bayreuth to see Leibgeber, where he ultimately met Natalie. Perhaps here Siebenkäs has another realization. Now content in his decision to have staged a mock death, he has the opportunity to live the life for which he has yearned, foreshadowing the music to the action of the novel in the final vignette.

⁵⁴ Eric Sams, *The Songs of Robert Schumann* (New York: W.W. Norton & Company, Inc., 1969), 14. Sams includes two examples by Schumann (prelude to *Sitz' ich allein* and the prelude and postlude to *Sehnsucht*), where the wide interval equates to striving for freedom, longing, and escape. This idea is mirrored within Heller's own setting.

The image displays a musical score for piano, consisting of four systems of music. Each system is written for both the right and left hands. The first system begins with a forte (f) dynamic and features a series of sixteenth-note patterns. It includes markings for 'rit.' (ritardando) and 'p' (piano). The second system continues with a piano (p) dynamic. The third system is marked 'pp' (pianissimo). The fourth system includes markings for 'rit.', 'espress.' (espressivo), 'f' (forte), and 'fp' (fortissimo). The score concludes with a final chord marked 'p'.

Ex. 19—Heller, *Blumen-...*, Op. 82/15, Andante placido, mm. 37–45

Op. 82/17: Andante pastorale

Chapter XXII ends with Siebenkäs having left his heartbreak behind him and looking forward to a future with Natalie (although they are still not reunited). For this reason, it is a bit of a surprise—although, again, well within Jean Paul’s eccentric approach—when, at the beginning of chapter XXIII, a brand new, unrelated narrative begins. Siebenkäs is now working in the new profession of Inspector to the Count of Vaduz. He had forgotten how alone he felt, and now thinks of himself as an old man in the world. He lives alone, without wife and sons or female domestics, and is covered and adorned in grey hairs—a joyless existence.

After a period of only six months, a poem from Natalie arrives on a “beautiful winter morning.” The letter is bittersweet; she holds onto pleasant memories, but expresses feelings of deep sorrow. Love will be the key to her happiness, for without it, she would rather stay in sorrow. The prospect of her sadness leaves Siebenkäs in a deep state of misery. To make matters worse, he receives a letter from Kuhschnappel. His wife, Lenette, has married Schulrath Stiefel and is pregnant. “In short, he was silent. In this terrible situation, close to the hard eternal knot of the play, [Siebenkäs] passed his hours full of anxiety.”

One long winter evening, the Count notices that Siebenkäs has become progressively more melancholy since he entered his new office. Siebenkäs recounts the story of his mock death, and the Count in turn gives him a piece of advice. Siebenkäs must, as a whole, come clean about his mock death; it will be only then that, with a clear conscience, he will be able to find his love with Natalie. Siebenkäs leaves his position at the Count of Vaduz the following week, full of hope. This epiphany-like realization fills Siebenkäs with feelings of pleasure, freedom, happiness, and triumph. As outlined in the table beginning on pg. 77, this moment aligns itself with Heller’s No. 16: Siebenkäs, full of joy, departs, betakes himself straightaway to the imperial market-town of Kuhschnappel. When he arrives, however, he goes from ecstasy to agony. Lenette has died in childbirth, leaving Siebenkäs grieving and hopeless. He walks to the church and graveyard, where Heller’s No. 17 begins.

This *Andante pastorale* is written in ABA’ form, plus coda. The music begins and ends in B-flat major, firmly grounded in that tonality for the entirety of the composition. The music follows the journey of Siebenkäs and Natalie, who at this point in the novel

are attempting to find and permanently reaffirm their love for one another. This setting is also significant in that it takes the listener through the final chapter of the novel.

Affectively, there are parallels between No. 17 and No. 5. The music of No. 5 begins with the two-measure ideas and arch motion that permeate No. 17, which in the earlier piece is a signifier of Siebenkäs's longing for Leibgeber. We recall how in No. 5, he "reached" for his friend twice, but on the third attempt came up short: the melodic range increased, and the harmonies progressively become more and more unstable. In No. 17 (shown in Ex. 20), Heller includes a similar arch motion, this time suggestive of Siebenkäs's longing for Natalie:

And yet [Siebenkäs] longed for a human being, even though he could not find one anywhere...[his] mind consequently dwelt on the thought of [Natalie] during the whole evening with feelings of painful fond recollection, for she was the only unshrouded star that still beamed on him from the overcast sky of his former days.

Now, however, instead of the "final reach" wandering into unstable harmony, the melody finds an easy resolution of V to I: their love is ultimately attainable. Nevertheless, chromaticism within the second and fourth measures—as in No. 5—is also found here, evoking feelings of anxiousness, urgency, and desire that remain between Siebenkäs and Natalie.

Allegretto pastorale. (♩=69.)

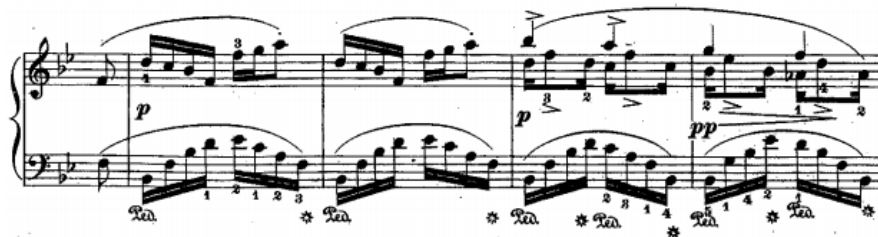
Ex. 20—Heller, *Blumen-...*, Op. 82/17, Andante pastorale, mm. 1–8

The B section begins at mm. 17, in a largely two-voice texture. The left and right hand melodies coincide in contrary motion, perhaps representing Siebenkäs and Natalie searching for each other’s love (see Ex. 21). Jean Paul provides an account of Siebenkäs, standing in the graveyard:

When Siebenkäs, on nearing his beloved grave, raised his drooping head, he perceived a black figure resting on it. He stopped short—gazed more piercingly; it was in the form of a woman...

In the excess of her sorrow above his tomb, she had longed, in the strength and loneliness of her heart, for [Siebenkäs] to appear...

At this point, Siebenkäs and Natalie are each thinking of the other, perceiving each other’s presence, but are still apart. Nevertheless, their reunion is imminent. Beginning at mm. 17, the harmonies are accessible, and rather consonant. Heller oscillates between the tonic and dominant harmonies, and the larger leaps that characterize this section suggest feelings of passion and anticipation. In addition, Heller’s preoccupation with arpeggiated figurations aligns with the “increased heartbeat” momentum and nervousness associated with our characters’ reunion.



Ex. 21—Heller, *Blumen-...*, Op. 82/17, Andante pastorale, mm. 17–20.

The B section ends in sweet, disjunct thirds, appearing for the first time within the vignette. Heller separates the B and A' section with a fermata. At this point, Siebenkäs and Natalie have been reunited, and Siebenkäs has revealed to her the details of his mock death, Natalie accepting the news sympathetically. Still, even at this moment of joyous reunion, their future together is not guaranteed, leaving the couple silent (hence, the fermata over the double bar), and unsure (anticipating the return of A):

Siebenkäs thought how easily destiny might have punished his boldness by paralyzing the more beautiful [Natalie] at his side, who, had already trembled in the night frosts of life and the night-dew of cold tears...they remained silent...Natalie leant upon Siebenkäs's hand, to assist herself in rising, and said, "I am now able to go home."

Although they are so close, and their love is strong, their dreams of being together are still a figure of their wildest imagination: a fantasy, at least, momentarily. Siebenkäs responds to the narrative above:

Alas! the soft image dissolves, and no angel appears. Yes, indeed, you have appeared to me; but you disappear, and time will crush your image upon my heart too; for when I have lost you, I shall be quite alone. But farewell!

As in its initial statement, the A' section reintroduces the reaching, longing figure, and reinstates the uneasy chromatic measures, mirroring the action of the excerpt above. Even as the section speaks towards the couple's uncertain future, on the third, final

musical “reach,” Heller introduces an extension that leads directly into the coda, beginning at mm. 64 (see Ex. 22)—a final plea from Siebenkäs, before she goes:

“O Natalie, I loved you there below with infinite sorrows; repay me for it here!”

The image shows a musical score for two staves. The top staff is for piano, and the bottom staff is for violin. The piano part is highly textured with many beamed notes and rests. The violin part has a melodic line with dynamics like 'ritard.', 'p', and 'a tempo'. There are also some markings like '8' and '5' above the violin staff.

Ex. 22—Heller, *Blumen-...*, Op. 82/17, Andante pastorale, mm. 57–67.

Musically speaking, the coda section provides the necessary affect to summarize the final page of the novel: love and peacefulness. Beginning at the half bar of mm. 66, Heller includes parallel octaves and reintroduces the thirds—now also in parallel motion (sweetness and loving concord)—that were foreshadowed at the end of the B section (see Ex. 23).

Ex. 23—Heller, *Blumen-...* Andante pastorale, mm. 68–84

The coda represents Siebenkäs and Natalie’s happiness, permanently reunited. Their troubles are behind them, and they may continue their lives together in perfect harmony. The homohonic parallel intervals represent their traveling together into eternity. The harmonies effortlessly move between tonic and dominant, and a tonic prolongation during the final four measures anticipates the final resolution. Siebenkäs and Natalie are blissfully united, at last:

With hands folded in prayer, Natalie said, “Thou all-loving One! I have lost him, and have found him again! Eternity is upon earth! Make him happy through me!” and her head sunk tenderly and languidly upon his, and she said, “We will remain together.”

Siebenkäs stammered out, “O God, thou angel! In life and death though shalt remain with me.”

“Forever, Siebenkäs,” said Natalie, still more gently; and the sorrows of our friend were over.

THE END

CHAPTER III

CONCLUSION

Robert Schumann and Stephen Heller operated on a common set of values, seeking to promote higher standards in the piano music repertoire of the nineteenth-century. For Schumann first, these ideals included the composer's responsibility in creating new forms without eschewing older models, the preference of a compositional idea over technique and virtuosity, and egocentricity—communicating the composer's personal life through a well-crafted music product.⁵⁵ Heller was among the few composers that was able to meet Schumann's ideals, which, as result, placed him within Schumann's self-realized *Davidsbund* (league of David). Challenging the prominent musical reactionaries of the time, Schumann exemplified the natural progression of contemporary music through the transformation of classical values, notably in smaller-scale piano works. This is a philosophy with which Heller was in complete agreement.

The idea that Heller in fact based his Op. 82 character pieces on the novel of Jean Paul of the same title is appealing, and I believe ultimately unavoidable. The evidence strongly suggests that possibility, especially given his preoccupation with the author, which he maintained throughout his life (evident in his letters to Schumann). The clearest written evidence from Heller that connects the novel to his work, is, of course the title, which provides an inescapable connection. Heller left the specifics up to his listening

⁵⁵ Andrew Fowler. "Robert Schumann and the "Real" Davidsbündler," *College Music Symposium* XXX/2 (Fall 1990), 19.

audience and close circle of contemporaries, offering pieces of the puzzle to be assembled by an educated ear.

Heller's Op. 82 creates a broader context for understanding and analyzing piano music written within the nineteenth century: an affective musical vocabulary (representing yearning in No. 5, serenity in No. 17, etc.), that evokes the various mental and emotional states experienced by the characters of the novel. However, this concept is not entirely limited to Stephen Heller. Many composers of this time period were constantly looking towards one another in admiration and for inspiration, informing their own music making by referencing the outpouring of new music of the time. Heller's close associates in Paris were Ferdinand Hiller, Ignaz Moscheles, Theodor Kirchner, Eduard Hanslick, and Isidor Philipp;⁵⁶ according to Philipp, Heller would reminisce for hours about Mendelssohn, Schumann, Berlioz, Liszt, Chopin, Thalberg, Litolff, Dreyschock, Willmers, Matthias, Hallé, Alkan, and everyone else of that brilliant era.⁵⁷ Heller respected these musicians immensely, and the wealth of shared musical ideas led critics to consider Heller's music wholly Schumannesque, or under the influence of Mendelssohn. Within this close-knit circle, then, it is no wonder that similarities are found among these composers' various compositions: a shared musical vocabulary that saturated German piano music of the mid-nineteenth century.

Moscheles' *Sonate Mélancolique*, Op. 49 (1821), bears some resemblance to Heller's Op. 82/8. The music is set in key of F-sharp minor, the same key Heller would

⁵⁶ Booth, *Stephen Heller*, 47.

⁵⁷ *Ibid.*, 53.

use years later to depict outburst and frustration, and features the same extended range and fast-moving note values that were observable in Heller's own. In Moscheles' work, this music, beginning at mm. 215 and shown in Ex. 24a, mirrors a gesture and intensity similar to Heller's, and the accompanimental sigh figures draw a parallel to Heller's other seen of outburst, Op. 82/2 (compare with Ex. 2).



Ex. 24a—Moscheles, *Sonate Mélancolique*, Op. 49, mm. 215–216.



Ex. 24b—Heller, *Blumen-...*, Op. 82/8, Allegro appassionato, mm. 1–4.

Not surprisingly, Heller seemed familiar with Schumann's attempts at writing within the affect of dream-like serenity and bliss; the introduction to his Op. 82/7 very closely resembles that of Schumann's introduction to his *Fantasiestücke*, Op. 12, "Fabel" (1837). Within the context of Jean Paul's novel, Siebenkäs had just left his home in Kuhschnappel, heading towards Fantasie in Bayreuth, where he would find his friend Leibgeber, and eventually meet his new love, Natalie. Both movements are written in a slow 2/4 meter, with chordal accompaniment under a naturally ascending and descending

stepwise melodic framework. The dynamics follow the same swelling (i.e. soft, full, soft) pattern, and the melody speaks without effort in each (see. Ex. 25a/b).



Ex. 25a—Schumann, *Fantasiestücke*, Op. 12 “Fabel,” mm. 1–4.

Ex. 25b—Heller, *Blumen-...*, Op. 82/7, *Più lento*, mm. 1–4.

Additional examples of similarities to Heller’s Op. 82 may be found within the music of Mendelssohn, Schumann, and Kirchner. In the tenth movement of Op. 82, Heller uses the same fast-moving note values and confined range as Mendelssohn in his *Lieder ohne Worte*, Op. 67/4. Similar to Heller, Mendelssohn sets his music in the time signature of 6/8, in a quick tempo, and at the dynamic of *piano* (see Ex. 26a/b). The accents, melodic contour, and articulation help project the feeling of trepidation, representing for Heller, the moment of Siebenkäs’s arrival home after his time in Bayreuth with Natalie, and his fear of Lenette’s finding out of his actions (see Ex.28a/b).

Ex. 26a—Mendelssohn, *Lieder ohne Worte*, Op. 67/4, mm. 1–8

Ex 26b—Heller, *Blumen-...*, Op. 82/10, Allegro con impeto, mm. 6–14.

Mendelssohn also evokes feelings of trepidation in his *Lieder ohne Worte*, Op. 102/3, this time resembling Heller's Op. 82/4. Related to Jean Paul's novel, this moment represented Siebenkäs sitting at his writing desk attempting to write, frustrated by Lenette's noise making. Observable in Ex. 27a/b, the same gestures are identifiable in Mendelssohn's setting, where he uses the same, quick meter of 6/8, broken triplet figurations, and frenetic melodic gestures as Heller did in his fourth vignette.



Ex. 27a—Mendelssohn, *Lieder ohne Worte*, Op. 102/3, mm. 6–15.

Ex. 27b—Heller, *Blumen-...*, Op. 82/4, *Molto animato*, mm. 1–8.

Kirchner, Mendelssohn, and Schumann all use similar gestures to represent yearning and reminiscence. For Heller, this is observable in the B section of No. 5, when Siebenkäs “clung to the sun,” hoping he might go to his friend Leibgeber, who was far away. Kirchner uses a similar arch motion, and arpeggiated accompaniment in the sixth setting of his *Neue Davidsbündlertänze*, Op. 17 (1872) (See Ex. 28a). After an introduction marked *Andante con dolore* has passed—replete with feelings of despair and melancholy—the musical canvas transitions to feelings of reminiscence and hopefulness. In Mendelssohn’s Op. 85/4 setting from his *Lieder ohne Worte* (1843–1845), in the same key as Heller’s Op. 82/5 (D Major), and written at the same dynamic (see Ex. 28b), the arch motion also permeates the musical surface. Schumann pays respect to his friend

Chopin, in his *Carnaval* Op. 9 (1834–1835), with the same gesture. While Schumann's setting is set in the key of A-flat major, marked *Agitato*, his intention is the same: he uses the arch gesture arpeggiation with declamatory melodic writing to represent yearning, and to pay homage to his colleague (see Ex. 28c). That can be seen again in Schumann's *Davidsbündlertänze*, Op. 6/6 (1837).



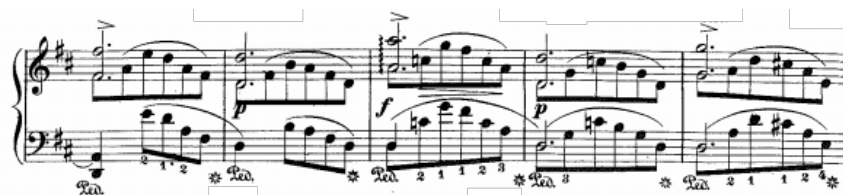
Ex. 28a—Kirchner, *Neue Davidsbündlertänze*, Op. 17/6, mm. 16–21.



Ex. 28b—Mendelssohn, *Lieder ohne Worte*, Op. 85/4, mm. 1–2.

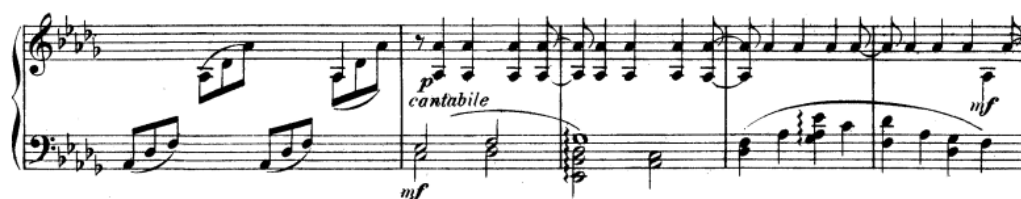


Ex. 28c—Schumann, *Carnaval*, Op. 9/12, mm. 1–3.



Ex. 28d—Heller, *Blumen-...*, Op. 82/5, Quasi Allegretto, mm. 31–35.

In his *Nachtbilder*, Op. 25 (1877), Kirchner evokes the stillness and introspection that was on the musical surface of Heller's Op. 82/13. The opening of Kirchner's setting is marked *sehr erregt* (very excited), and the music begins with a surge of busy activity (compare to Heller's Op. 82/12). Stillness, and serene contrast begin at mm. 45, where the musical activity loses its active triplet figures in favor of pulsating quarter note syncopation and a slow-moving accompaniment: these same characteristics are observable within Heller's own setting (see, Ex. 29 a/b). Heller and Kirchner use the same time signature, key signature, and dynamic indication to express feelings of passion, calmness, and quiet content.



Ex. 29a—Kirchner, *Nachtbilder*, Op. 25/6, mm. 44–48.



Ex. 29b—Heller, *Blumen-...*, Op. 82/13, Allegretto con grazia, mm. 1–7.

One additional example between music by Schumann and Heller is particularly striking. The music that precedes Heller's Op. 82/15 (i.e. No. 14, *piu moderato e plintivo*) includes the musical evocation of a funeral procession set in the key of F minor, complete with cries of grief and desperation: this marks the moment in which Siebenkäs has bid

farewell to his past struggles and turmoil through the mock death, and has begun his enthusiastically awaited “life after death.” There appears to be a parallel between Heller’s Op. 82/14 and 15, and the opening to Schumann’s *Gesänge der Frühe*, Op. 133/5. In Schumann’s piece, the music begins in a mournful affect: chromatically inflected D Major, chordal, homophonic, and at a dynamic of *piano*. The music is set in a chorale style, fit with close-moving harmonies, parallel motion, and a largely four-voice texture set with the melody in the top voice. The use of suspensions (e.g. mm. 5) and arpeggiation in parallel thirds (e.g. mm. 7) provide the music with an affect that is mournful, yet tender. After a cadence in D major, a different character saturates the musical surface. Beginning on beat three of mm. 8, set in the right hand, an oscillating, shimmering figure sounds overtop a chordal, long-short, innocent singsong melody, with short repeated phrases. Schumann and Heller’s settings are shown in Ex. 30a/b.

Ex. 30a—Schumann, *Gesänge der Frühe*, Op. 133/5, mm. 1–11.



Ex. 30b—Heller, *Blumen-...*, Op. 82/15, Andante placido, mm. 1–2.

There seems to be a close connection between Schumann’s music, and that of Heller’s. For Schumann, the chorale opening—representing the “old,” specifically a church setting—by association, is related to Siebenkäs’s mock death. In the novel, even though Siebenkäs is staging a mock death, the emotions surrounding the event are quite real, and his guests watch him pass in disbelief: shocked and speechless, they mourn on the death of their friend. After the D major cadence at mm. 7, Schumann quickly shifts to the oscillating figure that has been discussed above. For Heller and Schumann both, this moment represents peace, calm, and complaisance—closure, and the arrival of a new life. These similarities are particularly striking, considering that Schumann wrote his *Gesänge der Frühe*, Op. 133 in 1853, the same year Heller wrote his Op. 82.

* * *

Beyond its novelistic significance, Heller’s translation of Jean Paul’s novel into music helps codify an affective vocabulary of musical styles and moods, depicting the character’s various emotional states as encountered throughout the novel. The novel serves as a sort of musical guide, illustrating how various emotions and moods could have been musically represented at the time of the composition. In connection with the examples provided above, then, there seems to be a common vocabulary shared among the piano composers of the nineteenth century, a vocabulary that originated, largely, with

Moscheles and Mendelssohn, which was adapted by Schumann, Heller, Kirchner, and many others.

Above all, Heller's Op. 82 demonstrates a larger principal: as literature is translated into tones, novels and poems could provide a wealth of useful narrative, analytical, and rhetorical devices. Viewing Heller's music through this novelistic lens, then, enables it to be understood as a close relative of its literary model, much as we understand the correspondence between Schumann's *Papillons*, Op. 2, and the penultimate chapter of Jean Paul's *Flegeljahre*. Heller's Op. 82 offers an alternative nineteenth-century approach to narrative or program, in which the emotional content of a story provides the continuity, but the actual episodes and activities remain in the background.

By simply dismissing Heller's set, or any other collection of character pieces, as nature-music or unrelated mood-paintings, I think we come short of grasping the deeper meaning that is partly attributable to the affective musical lexicon of the nineteenth century piano repertory. Heller as a composer, like his contemporaries, doubled as musical poet, inserting his life experiences and personal circumstances into his own compositions. As a larger principal, then, Heller's *Blumen-, Frucht-, und Dornenstücke*, Op. 82, illustrates how the depth of his musical being could align itself to something far greater than non-descriptive lyrical effusions.

Table 1. Complete list of examples: *Blumen-, Frucht-, und Dornenstücke*, Op. 82

No.	Parallel Moods: Novel to Music	Relationship to / Excerpt(s) from the Novel	Musical Activity
1	Fantasy-like. Content, positive. A thorn, but serene.	N/A —Heller’s opening vignette acts as introduction. For the sake of the collection, it functions a sort of overture, alluding to moods encountered within the novel, but without being too descriptive.	4/4 meter, ABA’ form. The key of C Major—a blank canvas for the composition to take grow fourth out of: simple and pure. Sweeping triplet figures: fantasy. Motive—interval of a third. Pleasant, inoffensive (e.g. mm. 2, 4, 6, etc. Foreshadowing the reminiscence figuration (e.g. mm. 10–11) from No. 5. Tritone (“despair”)—mm. 34, 36. Final plagal cadence following despair...ultimately, serenity and calm. Content.
2	Tempest, anger. Frustration. Intense rage. Outburst.	Denial of the inheritance — “I merely tell you, that you are an old rascal, a robber of orphans, a varnished villain, and everything else of the kind—for instance, a Polish bear, whose foot-marks are just like a human being’s. The epithets which I here make use of, such as scoundrel—Judas—gallows-bird, skunk, leech, horse-leech—nominal definitions such as these are not abuse, and do not constitute libel, firstly because the grossest abuse may be uttered in jest, and I am in jest here—and we may always make use of abusive language in maintaining our own rights...And has your honesty ever been put on its trial and punished, you cheating old grey-headed vagabond?...I’ve got hold of you today, hypocrite!—Mordax!”	Representing outburst— <i>impetuoso</i> tempo indication. Winding A minor scales, crashing down through the range of four octaves...Heller’s use of a wide range expressing passion and excitement. Syncopation and metric displacement. Shifting accents interrupt the perception of meter, successfully increasing tension and avoiding resolution.
3	Serenity. Complacency. Jealousy. Peace. Calm.	Repose after an exhausting few days. Harmony following fighting —The Goddess of Peace took from the God of Sleep his poppy garland, and twined it into her own olive wreath—and led the wedded pair, garlanded and reconciled, hand in hand into the glittering, gleaming, ice fields of the land of dreams...our camera <i>obscura</i> full of moving miniature pictures of a world all dwarfed, in which man, like the Creator, dwells alone with his creations.	G Major (calm and satisfied passion). <i>Lento con tenerezza</i> expression tempo indication. 2–3 voice texture, with stepwise motion, diatonic melody, accessible rhythm, and oscillating, alberti like accompaniment: inoffensive.

- Jealousy of Siebenkäs towards Schulrath Stiefel**—And here jealousy, like some exploding fire-ship, sent hard fragments of the wreck of his shattered happiness crashing on a sudden against his heart. “Ah!” (he thought) “can it be that she does really love him?” (i.e. the Schulrath).
- 4 Anxiety. Frustration. Comic. Demise. **Siebenkäs writes his “Selections from the Devil’s Papers,” and Lenette is a distraction**— During the few days when the wordless quarrel was going on, he had got into a habit of listening with the closest attention to what Lenette was doing, as he sat writing away at his ' Selection from the Devil's Papers' and this sent his ideas all astray.
- “You’re at your brushing and sweeping again, are you? although yon know quite well that I'm sitting there working like a slave for you and myself too, and that I’ve been writing away for the last hour with scarcely an idea in my head. Oh! my heavenly better half! out with all your cartridges at one shot, for God’s sake, and don't finish me off altogether with that rag of yours”... “For God's dear sake, stop it at once, do put a period to my martyrdom and sorrows of Werther, for this one day!”
- 5 Desire and wish-fullness. Longing and reminiscence. Seeking paradise. **Siebenkäs longing for Leibgeber**— “At length, filled with warmth, they abandoned the spacious apartment just as the sun had dressed them in purple...Siebenkäs clung to the sun, now cut in twain by the mountains in order that he might go with it to his friend, who was far away. Ah, how much we love one another in the distance, whether it be the distance of space, the distance of the future or of the past, or, more than all, that double distance beyond the earth!”
- 6 Serious. Frank. Rigid. Conclusive. **A turning point in the novel. The irreversible falling out between Siebenkäs and Lenette: an open future**—His old beautiful love would never return; Lenette would lay aside her obstinacy, her whims, her habits,—
- Modulation into e minor, using increasingly complex rhythms, more frequent use of dynamic contrast, chromaticism and half step motion introduced. Descending melodic contour, compared to the opening, more optimistic section.
- Molto animato tempo indication in quick, 6/8 time. E minor. Affect—scattered and anxious, cleanly evoked by the lack of downbeat in the right hand (mm. 1). Harmonies move between i and V (mm. 1–4), before a frenetic chain of descending six-three chords in mm. 5–8 (i–VII–VI–v–ii°–III–VII–i: portrayal of the rapid thoughts going on in Siebenkäs’s head (i.e. life, money, marriage, and writing). Scale figurations come crashing down through the span of three octaves (mm. 123): range between the two hands becomes progressively narrow, as Siebenkäs’s own well-being begins to collapse from the anxiety.
- Representing yearning—arch gesture (i.e. reaching for the life that once was, reaching higher, and then higher again in the fifth measure. Oscillating, tranquil arpeggiated chord movement, with easy progression of I-V-I. *Cantabile* tempo indication. A final plagal cadence provides a sense of spiritual exhalation: peacefulness and serenity.
- B minor (calm awaiting of one’s fait). *Allegro deciso* expression indication. Staccato articulation. Snap rhythms (mm. 2, 4) and reoccurring stark, short, static accompaniment (mm. 1, 3). The

the narrow limits of her heart and head would remain fixed forever. She would as little learn to understand him as to love him.

...his whole heart echoed, "Gone is gone, dead is dead!"...Firmian [Siebenkäs] thought, as he laid himself down: "Sleep concludes the old year like a last year, and begins a new one like a life; and I now slumber towards an anxious, ill-shaped, thickly-veiled futurity."

reoccurring motives throughout are set in different ranges, and undergo various chromatic/tonal inflections: a single character (i.e. Siebenkäs) undergoing various transformations/ moods. Characteristic of the various moods encountered within chapter IX, and foreshadowing the various possibilities of the near-approaching future.

- 7 Serene.
Romantic.
Dreamy.
Harmony.
- Siebenkäs leaves his home in Kuhschnappel to meet Leibgeber in Bayreuth...where he will, unknowingly, meet Natalie**—As gardens prune their flowers in the spring, so Fate plucked most of the old, yellow, withered leaves from Firmian's [Siebenkäs's] soul. The act of moving rather diminished than increased his giddiness. A second unearthly sun arose in his soul, simultaneously with that in the heavens...how powerfully his excited life began to ferment and bubble up within him, when, ascending out of the diamond-pit of a valley full of shadows and drops, he made a few steps beneath the heaven-gate of spring!..."Beautiful is life,—beautiful is youth,—and most beautiful of all is spring!"
- A Major (satisfaction, declarations of innocent love), 2/4 meter, AB (binary). Leisurely progressing melody, a sort of written *rubato*. Easy rise and fall motion, that spans through the simple, two-section form. Slow-moving, rolled chord accompaniment. Diatonic, innocent, and stress-free.
- 8 Impatient.
Outburst.
Frustration and seriousness.
Frantic.
Resolve, but ultimately negative.
- Emotions surrounding Siebenkäs and Leibgeber's plans to break off the marriage between Natalie and Venner**—Their conversation upon the event made their heads as hot as balloon-furnaces, and Leibgeber blew out of Fama's trumpet a *posteriori* nothing but blasts of satirical abuse...[Leibgeber] had come with his extremely improbable expectation that Natalie would have examined his friend as eye and ear witness concerning [Venner's] canonical impediments (ecclesiastical prohibitions of marriage); and this disappointment vexed him exceedingly.
- F-sharp minor (resentment and discontent). Similarities to No. 2 (i.e. winding scalar figures crashing down through the range of four octaves...Heller's use of a wide range expressing passion and excitement). *Allegro appassionato* expression marking. Forte dynamic, with special, thundering, accompaniment in L-S figurations (mm. 1–12). *Forzando* markings, and rapid changes in dynamics. Accents occur throughout.

- 9 Juxtaposition of extreme tenderness and anxiety... bliss vs. pain and suffering
- Siebenkäs spends a weekend in Bayreuth with his new love, Natalie (bliss). His walk home represents unattainable love (pain)**—“What a bright downy bloom fell upon the meadows and mountains since he thought of Natalie and the never-to-be-forgotten kiss! The green world had now a language for him—that world which, on his hitherward journey, had been but a picture to him. He carried about him the whole day, in the darkest corner of his soul, a light attracting magnet of joy; and, in the midst of distractions and conversation, he always found, on suddenly retiring within himself, that he had been the whole time full of happiness.”
- “The frigid zone of his days—the imperial market-town—already lay nearer to him; the warm zone, in which the faded leaves of ephemeral blossoms of joy fluttered in the breeze, lay far behind him.”
- Representing bliss—key of E major (expressing joy, magnificence, and splendor). Inoffensive melody in a singable range, using rhythmic note values that are not strikingly complex (i.e. steady eighth notes and sixteenth notes). Oscillating eighth notes appear, spanning from beginning to end... further solidifies the action of Siebenkäs walking. Parallel thirds: sweet and tender.
- Pain—A minor. The continued appearance of an accented eighth note... appearing above the melody, and making use of an augmented second and tritone: the note eats away at Siebenkäs as he approaches home.
- 10 Stern. Lose of temper, but not explosive. Frantic/anxious.
- Siebenkäs arrives home in Kuhschnappel. Venner informs Lenette of Siebenkäs’s relations with Natalie, and his time in Fantasie (Bayreuth). Lenette and Siebenkäs bicker**—Hereupon all the fireworks, the scaffolding to which had long appeared in her face, went off crackling and hissing. “O, of course you can’t endure [Venner]. You are jealous of him, on account of your beautiful, *learned* Natalie,” [said Lenette to Siebenkäs]...[Siebenkäs] defended a stranger more than his wife, indeed even at his wife’s expense.
- What did [Siebenkäs] do? he forgave. His two reasons... Bayreuth and the grave.
- C-sharp minor (disappointed friendship). *Allegro con impeto* expressive marking. Exclamatory, one-bar ideas. Marked *forzando*, then silence (i.e. shouting back and fourth), then bickering (e.g. mm. 9–16)... Lenette and Siebenkäs argue, before, again, the shouting match ensues (i.e. *forzando* returns, exclamations, etc., mm. 17–19).
- Heavy downbeats, and bold interjections, yes, but lacking the dissonance and the extended range associated with outburst (e.g. No. 2, 8): immature bickering and trepidation, as opposed to rage.

- 11 Calm, introspective. Reminiscing and happy memories. Resignation... the time that once was.
- Siebenkäs begins to feel isolation, unaware these feelings will only strengthen after his mock death. Lenette is upset, Natalie’s love may not be, and Leibgeber is away. Siebenkäs prepares for his mock death, and reminisces**—[Siebenkäs] wept...his heart was now too softened...on his countenance hovered that transfiguring serenity of resignation, of tearless emotion, of smiling mildness, which is seen when sorrow is rather exhausted than relieved; as sometimes on the blue heaven falls the pale-tinted shadow of the rainbow.
- G-flat major (echo of a soul which has fiercely struggled), before modulating into D-flat major (leering, degenerating into grief). *Piano* dynamic (mm. 1–16)...quiet contemplation. Reoccurring triplet figures and swaying motion (i.e. we are in Siebenkäs’s head)... uninterrupted train of thought, and memory. Descending strands of sixteenth notes, beginning at mm. 53: harp evocation, dream-like.
- 12 Nervous energy and suspense. Uneasy. Panic. Worry.
- Pandemonium and disarray in the household. Lenette and landlady (Sophy) discover Leibgeber lying “lifeless” in the attic. They think it’s Siebenkäs...Siebenkäs in sitting in the room with them, unaware of Leibgeber’s actions. They all panic: “the ghost of Siebenkäs pays a visit before his mock death”**—One night, about eleven o’clock, a noise, as if a few hundredweights of Alps had fallen in, was suddenly heard in the garret. Lenette went upstairs with Sophy to ascertain if it were the Devil, or a cat. The women returned with white and disturbed wintry faces. “Ah, God preserve us!” said the landlady; “Mr. [Siebenkäs] is lying upstairs stretched out on the pallet, like a corpse!”...
- B-flat minor (discontentedness and key of the supernatural). *Allegro molto agitato* expression marking. Lack of downbeat in the RH, beginning at mm. 1: unsettledness and anxiety. Fragmented sighing figures, as if a shortness of breath. “Surprise” dynamic changes: sections of *piano* before a *forzando* interjection (e.g. 1–8).
- *Sections of F major, *tranquillo dolce* (mm. 32, 81)—as if to comment on the hilarity of the situation. Optimism, within the context of disorder.
- 13 Ease. Stillness. Reminiscence. Positive, yet something is wrong. Serene, yet uneasy.
- A parallel to No. 11. Increasing isolation and abandonment, but now, not reminiscence: real life. The mock death inches closer. Siebenkäs attempts to reconcile with Lenette: looking for her love before his death. Attempting to gain love through compromise**—“I am willing to offer you everything you desire” ... But this time the discovery of his error did not bring peace as usual, but renewed the command of separation. Tears, indeed, came into his eyes, and he gave [Lenette] his hand, and said: “Forgive
- Foreshadowing Siebenkäs’s “clean pallet” to which his mock death, supposedly, is ensuring. Representing Siebenkäs trying to make right before he abandons his wife—D-flat major (like No. 11: a leering key, degenerating into grief). Syncopation, pulsating figuration, swaying motion (i.e. Siebenkäs’s “innocence,” mm. 1–8). The music then passes back and fourth through major and minor tonalities, alternating every four

- me for the last time; in August, as it is, the storms go home.”
- Uneasiness**—But he could neither offer nor receive a kiss of reconciliation. Irrevocably did this last fall from his warmest resolutions of forbearance pronounce the distance of their separation.
- measures (mm. 13–33). Heller’s motivic work remains consistent, but the minor tonality foreshadows Siebenkäs’s uneasiness about the mock death, and his approaching isolation.
- 14 Pain, grief, suffering.
Crying for help.
Death. Sorrow.
Reminiscence, but ultimately demise
- Siebenkäs’s mock death**—“Sobbing hearts suffocated the voice, and only tears were able to flow! ... [Siebenkäs] gave her the last kiss, and said, “O live happy, and let me depart!”...“Now march! We must meet once more after death.” ... Now, for the first time, he slept tranquilly in the house of mourning. All was done. “Stanislaus Firmian Siebenkäs, departed this life, 24th August, 1786.”
- Death/suffering—F minor: a key of misery, depression, and funeral lament. Shouting cry: upward leap of a ninth, modulating back to F minor without preparation. *Con tristezza* marking, funeral march/procession melody, and accompanimental figures scored in the low, muddy range of the piano: languishing and dismal.
- “The voice of a king re-echoes in the countless valleys around him, like a thunder-clap, and a mild beam, cast by him, is reflected from the throne covered with innumerable mirrors, into a growing condensed focus”
- Reminiscence— A-flat major. Sweet parallel thirds, close harmonies, and a syncopated, pulsating heartbeat-like rhythm projecting a sentimental affect.
- 15 Tranquility, placid, and bliss. Serene innocence.
Purity of life, purity of being.
- Siebenkäs’s “life after death”**—“It was a new earth. He was a new man, who with full-fledged wings had broken out of the egg-shell coffin...and now that he was awake, he saw far into the Eden.” “Serene, still, and warm reposes the heaven above us. I am cheerful and free...[Siebenkäs’] heart suffered least upon the insecure road of truth, and at last he remained firm in this resolve.”
- Bliss and purity: a clean slate—F Major (peace and joy, complaisance and calm). Tremolo-like dyad figure that provides a sort of shimmer effect, unaffected by the local, innocent harmonies and simple rhythmic foundation taking place underneath. Left hand pentatonic melody is written in a steady swaying motion (L S L S, etc.), almost lullaby-like in its appearance. Expression markings of *Andante placido*, and later, *legatissimo dolce*.
- 16 Proud.
Confident.
Extroverted.
Resolute and content.
Gratified.
- After his life after death reintroduced feelings of isolation, opposed to freedom, Siebenkäs finds himself in his new job, Inspector to the Count of Vaduz. He passes time in isolation: miserable. The Count encourages Siebenkäs to tell the truth, and do right to those he has harmed. With this epiphany-like moment,**
- D minor (although the setting begins in B-flat major). *Allegretto risoluto* expression marking. Dotted, fanfare, snap rhythms and rapid progression of arpeggiated figures throughout the entirety of the setting... stationary, chordal sonorities, with arpeggiation overtop.

		<p>Siebenkäs is freed from his hardships...at least, momentarily— “Yes! I shall do right!” Then [Siebenkäs] opened his heart, his life, and everything. It was a stream let loose, which rushes into a new channel...the only expression was one of the greatest contentment...He who has enjoyed the bliss of remaining truthful can understand the pleasure it gave Siebenkäs to be enabled once more to express himself without restraint...</p>	
17	Happy and serene...anxious hope...Love, and delight. Tranquility.	<p>Siebenkäs and Natalie united at last—“And yet [Siebenkäs] longed for a human being, even though he could not find one anywhere...[his] mind consequently dwelt on the thought of [Natalie] during the whole evening with feelings of painful fond recollection, for she was the only unshrouded star that still beamed on him from the overcast sky of his former days.”</p> <p>Alas! the soft image dissolves, and no angel appears. Yes, indeed, you have appeared to me; but you disappear, and time will crush your image upon my heart too; for when I have lost you, I shall be quite alone. But farewell!</p> <p>Siebenkäs stammered out, “O God, thou angel! In life and death though shalt remain with me.” “Forever, Siebenkäs,” said Natalie, still more gently; and the sorrows of our friend were over.</p>	<p>Longing, searching—similar to No. 5: the two measure ideas and arch motion, but now a consonant resolution (i.e. attainable love), compared to the unstable of No. 5.</p> <p>Anxious. “Unattainable” love—an unguaranteed future, leaving the couple silent (i.e. fermata over the double bar at. mm. 44), and longing (i.e. the fermata anticipating the return of A). Still, sweet, disjunct thirds throughout: attainable love.</p> <p>Love and peacefulness—parallel thirds and parallel octaves: “Siebenkäs and Lenette moving fourth together. Easy movement between tonic and dominant. Living in “perfect harmony.”</p>
18	Resolute. Conclusive. Serious. Yet, Inoffensive.	<p>N/A—similar to how No. 1 functioned as introductory material, No. 18 functions as concluding material. The story has ended, and the curtain has dropped. The setting provides the feeling of our characters taking the stage for their final bows.</p>	<p>G minor, 2/4 meter, ABA’B + coda form. Repetitiveness in stark, dotted rhythm, broken into symmetrical, periodic phrases: inoffensive writing (i.e. repetition, confined range, accessible rhythm, etc.). Dotted rhythms are often encountered in octave unison, helping aid in provided a feeling of conclusiveness: a sort of signal—the story has ended.</p>

BIBLIOGRAPHY

- Anderson, Keith. Notes to Stephen Heller, *Nuits blanches; Préludes pour M^{lle} Lili.*. CD, Marco Polo 8223435, 1991.
- Barbedette, Hippolyte. *Stephen Heller: His Life and Works*. Translated by Robert Brown-Borthwick. London: Ashdown & Parry, 1887.
- Booth, Ronald Earl Jr. *The Life and Music of Stephen Heller*. Ph.D. Dissertation, The University of Iowa, 1969.
- Daverio, John. *Nineteenth-Century Music and the German Romantic Ideology*. New York: Schirmer Books, 1993.
- _____. "Reading Schumann by way of Jean Paul and His Contemporaries." *College Music Symposium XXX/2* (Fall 1990), 28–45.
- _____. *Robert Schumann*. New York: Oxford University Press, 1997.
- Eigeldinger, Jean-Jacques. *Lettres d'un Musicien Romantique a Paris*. Paris: Flammarion, 1981.
- F.G. "Stephen Heller: Op. 82. Blumen-, Frucht-, und Dornenstücke für Pianoforte." *Neue Zeitschrift für Musik*, XL (Leipzig: J.H. Barth), April 7, 1854.
- Fowler, Andrew. "Robert Schumann and the "Real" Davidsbündler." *College Music Symposium XXX/2* (Fall 1990), 19–27.
- Goehr, Lydia. *The Imaginary Museum of Musical Works*. New York: Oxford University Press, 1992.
- Harada, Junichiro. *A Stylistic Analysis of Stephen Heller's Nuits Blanches Op. 82*. DMA Dissertation, University of South Carolina, 2011.
- Jensen, Eric Frederick. "Robert Schumann's Program for *Papillons*, Op. 2." *19th-Century Music XXII/2* (Fall 1998), 127–143.
- _____. *Schumann*. Edited by Stanley Sadie. New York: Oxford University Press, 2001.
- Kersten, Ursula. Preface to Stephen Heller, *Augsgewählte Werke für Klavier*. Germany: Edition Schott, 2011.
- _____. *Stephen Heller, Briefe an Robert Schumann*. Frankfurt am Main: Peter Lang, 1988.

- _____. *Stephen Heller, ein Klaviermeister der Romantik: Biographische und stilkritische Studien*. Frankfurt am Main: Peter Lang, 1986.
- Krehbiel, H.E. Preface to Stephen Heller, *Op 82 Flower, Fruit, and Thorn Pieces (Nuits Blanches)*. New York: G. Schirmer, Inc., 1900.
- Lippman, Edward A. "Theory and Practice in Schumann's Aesthetics." *Journal of the American Musicological Society* XVII/3 (Fall 1964), 310–345.
- Minter, Catherine J. *The Mind-Body Problem in German Literature: Wezel, Moritz, and Jean Paul*. New York: Oxford University Press, 2002.
- Newcomb, Anthony. "Schumann and Late Eighteenth-Century Narrative Strategies." *19th-Century Music* XI/2 (Fall 1987), 164–174.
- Paul, Jean. *Flower, Fruit, and Thorn Pieces or, The Married Life, Death, And Wedding of the Advocate of the Poor, Firmian Stanislaus Siebenkäs*. Translated by Edward Henry Noel. Boston: Ticknor and Fields, 1863.
- Philipp, Isidore. "Some Recollections of Stephen Heller." Translated by Carl Engel. *The Musical Quarterly* XXI/4 (Fall, 1935), 432–436.
- Plantinga, Leon B. *Schumann as Critic*. New Haven, CT: Yale University Press, 1967.
- Ratner, Leonard G. *Classic Music: Expression, Form, and Style*. New York: Schirmer Books, 1980.
- Reiman, Erika. *Schumann's Piano Cycles and the Novels of Jean Paul*. Rochester, NY: University of Rochester Press, 2004.
- Sams, Eric. *The Songs of Robert Schumann*. New York: W.W. Norton & Company, Inc., 1969.
- Schumann, Robert. *Schumann on Music*. Translated, edited, and annotated by Henry Pleasants. New York: Dover Publications, Inc., 1965.
- _____. *The Letters of Robert Schumann*. Selected and edited by Dr. Karl Storck. Translated by Hannah Bryant. London: John Murray, 1907.
- Schütz, Rudolf. *Stephen Heller: ein Künstlerleben*. Leipzig: Breitkopf & Härtel, 1911.
- Steblin, Rita. *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*. Ann Arbor, MI: UMI Research Press, 1983.