
Lauri Suurpää, *Death in Winterreise: Musico-Poetic Associations in Schubert's Song Cycle* (Bloomington: Indiana University Press, 2014). xviii + 225 pp. \$45 (hb.). ISBN 9780253011008.

A long time in the making, Lauri Suurpää's *Death in Winterreise* is a welcome addition to the literature on Schubert's second song cycle. The book is multifaceted: by providing close readings of the music and text of songs 14–24 of *Winterreise*, it deepens our understanding of these *Müllerlieder*. By considering larger organisational principles, it brings new perspectives on the ways these eleven songs cohere and contribute to a unified cycle. And by situating the cycle in a historical and aesthetic context, it invites the reader to contemplate the ways in which it emerges from a tradition and takes part in a broader aesthetic paradigm shift.

Death in Winterreise begins by reviewing the cycle's complex genesis and considering the narrative traced by its twenty-four poems. Two arguments are central here. First, *Winterreise*'s second half is characterised by an 'inner change' that occurs in the protagonist, from a desire to regain the lost beloved to a desire for death (pp. 12–13). The wanderer's initial backward gaze – his memories of the past – is supplanted by a directedness towards the future that manifests itself as a desire for death. Secondly, the notion of death itself changes in the second part of the cycle, from something that was 'to be shunned in "Der Lindenbaum"' to something inviting, 'a positive option' (pp. 11–14).

Ch. 2 offers a thorough treatment of early nineteenth-century aesthetic views on Lieder and song cycles. Suurpää's sensitive analysis of contemporary theoretical writings and reviews considers how Schubert's songs were heard against eighteenth-century norms and how they instantiate the broader aesthetic sea change that occurred around 1800. Suurpää offers a twist on the paradigm shift, however, by suggesting that the turn of the nineteenth century saw a change in the conception of poetic language *tout court*, from a Classical paradigm, in which language 'was expected to be precise' (p. 22), to a Romantic one, which 'no longer retain[s] an unequivocal universally recognized association between language (individual words, a "signifier") and the world (the universally acknowledged reference of the words, the "signified")' (p. 23).

Readers may not be inclined to swallow this claim hook, line and sinker, but the identification of a 'Romantic' or 'symbolic' approach to poetic language makes possible one of *Death in Winterreise*'s central interpretive theses. In Müller's and Schubert's *Winterreise*, as in Friedrich Schlegel's *Lucinde*, 'death is no longer understood only as a concrete, physical event. Rather it has subtle (and characteristically unspecific) symbolic meaning that refers to something beyond

our direct comprehension. [...] “death” no longer has an unequivocal reference’ (pp. 24–9).

Chs 3 and 4 provide a framework for analysis. Ch. 3 articulates five propositions that structure Suurpää’s approach to text-music relationships. The first two concern the representational and imitative capacities of ‘the music in *Lieder*’ – a phrase that in Suurpää’s usage signifies the music alone, as ‘absolute’. The last three theorise the relationship between musical and textual domains, which remain conceptually distinct.¹ In Ch. 4, Suurpää lays the systematic foundations for his ‘musico-poetic’ analyses, which proceed in three stages: first, the music is analysed from a Schenkerian perspective, without consideration of the text it sets.² Next, the poetic text is analysed from a Greimassian semiotic perspective, without consideration of the already completed music analysis.³ Finally, the two abstractions are compared, with an eye to the ways in which their ‘structural aspects’ – dramatic curves, expressive qualities, tensions and resolutions – coincide.

An analyst employing Greimas’s method lays bare the structure of a narrative by reducing its semantic content to a set of underlying ‘actants’: subjects and objects, senders and receivers.⁴ Subjects (typically protagonists) are either conjoined with or disjoined from their objects (e.g. goals, desires); senders convey information to receivers. Such deep-level binary oppositions capture the vastly different surface activities of narratives, much in the way the deeper levels of Schenkerian structures undergird potentially infinite surface realisations. Indeed, in Suurpää’s skilful application, Greimas’s fundamentally hierarchical method is made to work in concert with that of Schenker to capture the most important binaries of *Winterreise*: dynamism and stasis, achievement and loss and – most fundamental of all – reality and illusion.

Take, for instance, Suurpää’s analysis of the text of ‘Einsamkeit’ (pp. 45–8):

Wie eine trübe Wolke
 Durch heitre Lüfte geht,
 Wenn in der Tanne Wipfel
 Ein mattes Lüftchen weht:

So zieh’ ich meine Straße
 Dahin mit tragem Fuß,
 Durch helles, frohes Leben,
 Einsam und ohne Gruß.

Ach, daß die Luft so ruhig!
 Ach, daß die Welt so licht!
 Als noch die Stürme tobten,
 War ich so elend nicht.⁵

Level (a) of Suurpää’s Table 4.1 (Table 1) shows that at bottom, the poem expresses a static state: its subject – the wanderer – is ‘fundamentally disjoined’ from his object – the ‘state when he did not feel so miserable (and which he hopes to regain)’ (p. 45). Level (b) shows, however, that in addition to modelling

Table 1 Suurpää's Table 4.1 (p. 46)

a. Underlying static state	
reality ($S \cup O$)	
b. Narrative layer	
<u>state 1</u> reality, contemplation of the present ($S \cup O$)	[<i>moves to</i>]
	<u>state 2</u> illusion, contemplation of the past (and an indirect hope for a future) ($S \cap O$)
c. Two forms of sender	
<u>state 1</u> present, reality, negative primary ($[Sr1 \rightarrow R] \rightarrow [S \cup O]$)	vs.
	<u>state 2</u> past, illusion, not-so-negative secondary ($[Sr2 \rightarrow R] \rightarrow [S \cap O]$)
Actant	Reference
S	the protagonist
O	a not-so-miserable state
Sr1	the calm weather
Sr2	the storm
R	the protagonist

the poem's 'underlying reality', Greimas's method can also show the ways this reality persists, in the background, during a momentary recollection or illusion. 'Superimposed on this static state is a narrative layer', he writes. '[T]his narrative action is fundamentally secondary, however; the underlying first state is primary, [...] the more positive second state is and remains an illusion' (pp. 46–7).

Precisely because of its abstraction of content to a set of underlying actants, the textual analysis leaves many questions open. Is it important that the weather (qua sender) here is inversely related to its typical set of affective signifieds? The calm weather makes the protagonist miserable, while the storms appease him. Is it significant that the 'narrative' motion 'forwards', from state 1 to state 2, models what in the poem might as easily be read as a motion 'inwards', from outer to inner description, or a motion 'backwards', from present tense to recollection? 'State 2' follows 'state 1' in the schematism, but its ideational content at least precedes it in 'narrative time'. A third issue: is there textual evidence that the protagonist of 'Einsamkeit' 'would like to regain a not-so-miserable state', or does this come from Suurpää's reading of the broader narrative trajectory of the cycle?

One also wonders about the precise relationship between a poem's Greimassian structure and the content that it 'houses': is there a danger here of begging the question? For if it is not problematic that an analyst take a poem's content into account while making his or her initial structural attributions, the motion from structure back towards content seems dangerously tautological.

In the case of 'Einsamkeit' (p. 46): 'when reference to the content is added, [the] narrative layer of "Einsamkeit" can be described as shown in table 4.1b' (Table 1). Just as 'state 1' moves to 'state 2', 'reality' moves to 'illusion', and 'contemplation of the present' moves to 'contemplation of the past'. But what does this tell us about the poem that we did not know when moving from content to structure? The three-stage process seems to be: (1) identify the protagonist of the poem as its 'subject'; (2) show that the subject – as an 'actant' – occupies a privileged position in the formalism; and (3) argue that because of this, the protagonist occupies a privileged position in the poem.⁶

Still, the utility (and attractiveness) of the Greimassian apparatus for Suurpää's method is clear. Its ability to reduce a poetic text to an abstract structure allows for a comparison with similar 'structural aspects of music' (p. 52).⁷ The two domains having been reduced to abstractions that can accommodate hierarchical levels, the analyst can then examine their 'dramatic curves', 'highpoints' and 'expressive qualities', noting coincidences and non-coincidences. Suurpää concludes Part 1 with a comparison of his musico-poetic approach to some earlier studies of text-music relationships in *Lieder*.

Part 2 of *Death in Winterreise* provides detailed analyses of the cycle's last eleven songs according to the method just described; I suspend discussion of the analyses until the last part of this review. Part 3 discusses broader contexts, examining the extent to which *Winterreise*'s individual songs cohere into a unified whole and the way they participate in (and complexify) the song-cycle genre.⁸ The (tacit) question to which Part 3 responds is: how can *Winterreise* be unified if it seems not to have three features typically seen as guarantors of unity in song cycles – a clear poetic narrative, 'thematic cross-references, [and] large-scale harmonic unfolding (connections among they keys of individual songs)' (p. 159)?⁹ The answer is that it does indeed have each of these unifying features, to an extent; the task Suurpää sets himself in Part 3 is to show exactly how.

To show how *Winterreise* is textually unified, Suurpää again appeals to an orthodox structuralism, this time Roland Barthes's 'Introduction to the Structural Analysis of Narrative' (see Barthes ([1966] 1977)). Like Schenker's and Greimas's theories, Barthes's narrative theory is 'hierarchically layered', a feature that must have made it attractive to Suurpää. What Barthes makes possible here is the argument that certain songs function as 'kernels', 'fundamental narrative moments that form the logical and causal trajectory of an overall plot'. Others are 'satellites', which 'are of lesser significance for the global narrative. [Satellites] are attached to individual kernels (rather than to the overall trajectory), embellishing and elaborating on them. Hence, they are not fundamental to the global narrative and could, in principle, be deleted without changing the underlying plot' (p. 171). Just as the texts of individual songs are hierarchically organised, from underlying background structure to fleeting foreground transformation, so are the songs in the cycle, from fundamental narrative kernels to (theoretically excisable) elaborating satellites.

Table 2 Suurpää's Table 13.2 (p. 181)

Element number	Musical element	Poetic reference
1	modal mixture (songs 14, 15, 16, 17, 19, 20, 21, 22, 23)	juxtaposition of illusion (major) and reality (minor)
2	completion of the <i>Urlinie</i> in the piano part (songs 14, 15, 17, 18, 24)	inability of the protagonist to affect his own fate (in song 17 a related idea of uncertainty)
3	unison (songs 14, 15, 16, 18)	inability of the protagonist to affect his own fate
4	repetition of closing cadential material (songs 14, 15, 16, 17, 21)	unwillingness to accept reality (in songs 16 and 17, a related idea of hesitancy in accepting the emerging new hope)
5	$\hat{6} - \hat{5}$ (songs 14, 15, 20)	death as a longed-for state
6	enharmonicism (songs 14, 15, 16, 20)	duality generally and juxtaposition of illusion and reality in particular
7	quasi-religious chorale texture (songs 16, 17, 21, 23)	peace brought by death
8	juxtaposition of E_b -D and E_b - E_{\natural} (songs 20, 21)	decision to seek death and the inability to find it

Satellite songs offer different perspectives on the poetic themes of their kernels. The satellites 'Im Dorfe', 'Der stürmische Morgen' and 'Täuschung', for instance, 'show different reactions' to the narrative framework first established in the kernel 'Letzte Hoffnung', in which death replaces love as the primary goal of longing (pp. 169–70). A benefit of this approach is that it allows Suurpää to examine the role *discontinuity* plays in establishing the unity of the poetic cycle (p. 188). Barthes provides Suurpää with a framework for discussing exactly how the poems that do not seem to fit into the broad narrative nevertheless contribute to the work's coherence.

Suurpää examines the large-scale harmonic profile of the second half of *Winterreise* to support the textual division into kernels and satellites. In short, the number of common tones preserved from one song's tonic to the next serves as a distance metric: the more common tones shared by successive songs, the more closely related they are.¹⁰ Thus the adjacent 'Der greise Kopf' and 'Die Krähe' (in C minor) and their bookends, 'Die Post' and 'Letzte Hoffnung' (in E_b major) create a tonal as well as a narrative unity.¹¹ Conversely, less closely connected tonics can signify abrupt narrative transitions. The predominance of stepwise relationships between songs 19 and 24, for instance, 'is an apt reflection of the protagonist's confusion and frustration. His journey no longer has a goal' (p. 178).¹²

Suurpää then considers motivic unity in *Winterreise*. His list of eight 'cross-references' (reproduced as Table 2) suggestively problematises the received wisdom that 'there are no thematic connections between [its] various songs'.¹³

Although these do not seem to go far enough – in my opinion a song such as ‘Rückblick’ more than gives the lie to the idea that *Winterreise* does not feature motivic connections between songs – Suurpää’s sensitive treatment of these eight elements is nevertheless illuminating and convincing. ‘Part 2 of *Winterreise*,’ then, ‘forms a unified whole whose coherence grows from thematic unity among the poems, the narrative trajectory, the large-scale harmonic scheme, and musico-poetic cross-references’ (p. 190).

Suurpää’s epilogue emphasises the ways in which the wanderer, in search of death (now understood not as an end but as ‘a change in the mode of existence’), seems to fail to find such respite. The author closes with a question: ‘in “Der Leiermann” [the speaker] is ready to accept all loss of humanity, a totally numb state devoid of any emotions. But the cycle ends before we know what happens: Does the wanderer] take the final step toward such a state, or does he simply declare his willingness to do so? [...] *Winterreise* ends in uncertainty with no resolution’ (p. 195).

A tension, which arises from the relationship between formalism and non-formal observation, emerges in Ch. 3 of *Death in Winterreise* and persists through the balance of the book. On the one hand, Suurpää admirably desires to ground his analyses in tightly argued philosophical and aesthetic ‘first principles’. On the other, these commitments sometimes have a problematic relationship to the analyses that they supposedly ground. Sometimes, indeed, they impede rather than nurture those analyses.

Suurpää’s discussions of the nature of musical representation and expression are instructive. Regarding the former, Suurpää draws upon Roger Scruton’s *Aesthetics of Music* to argue that music (‘alone’) cannot represent (1997, especially pp. 118–39). The idea that music cannot (by itself) create a ‘fictional world’, as Scruton calls it (pp. 122–39), allows Suurpää to make the argument that ‘the music in *Lieder*’ – essentially the song with the vocal line as hummed – is worth viewing ‘as fundamentally similar’ to instrumental music (p. 32). This move is slightly reductive in two ways. First, Scruton does indeed permit that music *can* be representational, at least ‘at the margins’ (pp. 126–35 and p. 344). And secondly, in none of the passages cited by Suurpää does Scruton address texted music.¹⁴

A more serious objection could be levelled here: Suurpää’s foray into the nature of musical representation is disingenuous to the extent that his task in Ch. 3 is – since he is dealing with texted music – simply not the same as Scruton’s task in the *Aesthetics*. There is a red herring, for the philosophical problem confronting Suurpää is not whether absolute (or program) music is representational, but whether *Lieder* are structured by the same organisational principles as absolute music, and if so (to use a Scrutonian turn of phrase), whether, if I understand ‘the music of a *Lied*’, I understand the *Lied as a Lied*. It thus seems not only self-fulfilling but self-evident that Suurpää, once having accepted Scruton’s position that music (alone!) cannot create a fictional world, writes that ‘in none of these instances does *the music of the Lied* meet Scruton’s

requirements for representation: music as such does not produce a fictional world' (p. 31, emphasis added).¹⁵

To quibble with this point is not to discount Suurpää's enterprise out of hand. His analyses consistently show that there is merit in hearing 'the music in *Lieder*' independently of its text (and vice versa), even if he acknowledges the practical difficulty of doing so (pp. 58–9). My main criticism resides, rather, in asking what work Scruton is doing for Suurpää's analyses at all. For Scruton's restrictive theses on the nature of musical representation all but disappear after proposition 1 has been articulated, after which time music very often seems to be doing some sort of *meaning*.¹⁶

Suurpää's adherence to another constrictive aesthetic position, however – this one concerning music's expressiveness – does indeed impact his analyses. This is Stephen Davies's memorable thesis that music can only express the so-called primary emotions, happiness and sadness (see Davies 1994 and 2003). The way Davies's position gets cashed out in analytic terms is predictable: the major mode is associated with 'the joyful', while the minor mode is associated with 'the tragic'.¹⁷ 'Im Dorfe', then, turns out to be a song 'mostly governed by the joyful emotion, with occasional passing shades of the tragic' (p. 100). Mode (which is binary) correlates with musical expressiveness (which is also binary), and the task of the analyst becomes to discover what exactly is 'joyful' about a passage of tragic text that Schubert chose to set in the major mode. In 'Im Dorfe', then, there is a hidden or latent positive aspect of the tragic text: 'when the protagonist observes that he has already dreamed all of his dreams [. . .] he recognises the same positive implications of this idea that he remarked on at the end of the previous song: giving up hope for the past opens up new hopes, so the associations are positive' (p. 105).¹⁸

But this kind of literalism simply will not do in the analysis of Schubert, whose complex treatment of mode (in texted and untexted music alike) cannot be reduced to a binary opposition.¹⁹ Instead of looking for a positive referent for every major-mode occurrence, other analytic approaches might ask why a difference in expressive valence should exist in the first place. To show a latent side of the protagonist's subjectivity? As a false consciousness or a lie? As a delusion or a refusal to face reality? As an inward turn? A backward gaze?

Suurpää's decision to associate the major mode with the joyful and the minor mode with the tragic is irksome; the reader begins to wish that his treatment of expressive genre were omitted entirely in favour of his much more sensitive treatment of expressive *quality*, a second level of expressive attribution that allows more nuanced individuations.²⁰ For all its philosophical rigour, the modal binary is simply not adequate to the task. What dividends does this philosophical commitment pay? How, in particular, do we benefit from analyses of 'Das Wirtshaus' as 'joyful with shades of tragic', or of 'Die Nebensonnen' as moving from joyful to 'tragic (mingled with joyful)' back to joyful?

Ultimately, neither of these philosophical or aesthetic commitments results in an impoverished analysis of music's capacity to represent or to express.

Why? Because Suurpää, once having articulated them, is perfectly willing to engage music's referential and expressive potential outside the bounds of his restrictive frameworks. (A similar state of affairs seems to govern the analysis of text.) Systemically, his notion of 'freer associations' acts as a sort of built-in safety mechanism, a way of enfranchising the otherwise disenfranchised realm of non-formal observation. But even more informal observations than these populate – and indeed enrich – Suurpää's project around every corner. It does not seem a problem, then, that these philosophical commitments (and structural apparatuses) limit his interpretations less than they could have, were he as rigorously committed to them as he intends. Why should they? The most powerful analyses in *Death in Winterreise* come as often from the realm of informal observation as they do from his self-imposed formalisms.²¹

To take issue with Suurpää's discussions of musical representation and expression is to skew his emphasis, not to mention to overlook his book's signal contribution – its analyses. Suurpää's beautiful voice-leading sketches, combined with observations on form, dramatic curve, textual structure and expressive quality offer rich new perceptions of *Winterreise*'s last eleven songs. And these individual analyses work in concert with his ideas about the cycle's larger trajectory to paint a compelling picture of the narrative.

Suurpää's Schenkerian and Greimassian structuralisms invite the reader to dive into this well-known music in new ways. In particular, both systems are predicated on hierarchical levels, a property Suurpää avails himself of to distil a novel account of one of *Winterreise*'s best-known themes: the reality/illusion binary. Reality, in these systems, is modelled by some deep-level and theoretically unchangeable state of affairs – 'diatony' for Schenker, a 'static underlying state' for Greimas. Illusion (recollection, hallucination, and so on) is modelled by later, 'surface' transformations of these – Schenker's foreground transformations and Greimas's so-called narrative levels.²²

Suurpää's compelling analysis of 'Der greise Kopf' is illustrative of the interpretations that can attend the use of hierarchical models of text and music. His table 5.1a (Table 3) shows how a surface illusion in the poem – that the frost sprinkling the protagonist's head is grey hair – takes place *within* an underlying reality. 'Table 5.1a describes a narrative level [illusion moves to reality], while 5.1b shows a static underlying state [reality]. In table 5.1a the structure consists of two states and a motion from one to the other. [. . .] At a still more fundamental level, shown in table 5.1b, the second state dominates the poem' (p. 70). And likewise with the music: the underlying C minor diatony corresponds to the music's reality, while its fleeting major-mode mixtures (its E_♯s and A_♯s) represent illusion: '[i]t could be argued that the C–E_♭–G motion underlying the A1 and B sections represents, so to speak, the reality of the music, while the distorted motivic C–E_♯–G motion represents illusion' (p. 68). The two domains trace similar paths: the music 'returns to the underlying deep-middleground structure, the "reality" of the composed-out tonic triad, just as the poem returns to the real state of affairs' (p. 72).

Table 3 Suurpää's Table 5.1 (p. 71)

a. Narrative level of the poem	
<u>state 1</u>	<u>state 2</u>
illusion	reality
positive	negative
unobtainable	unavoidable
$[(Sr1 \rightarrow R) \rightarrow (S \cap O)]$	$[(Sr2 \rightarrow R) \rightarrow (S \cup O)]$
[<i>moves to</i>]	
b. Underlying static state	
reality	
negative	
unavoidable	
$(Sr2 \rightarrow R) \rightarrow (S \cup O)$	
Actant	Reference
S	the protagonist
O	the closeness of death, a state in which misery is no longer felt
Sr1	the gray hair, a symbol of the closeness of death
Sr2	the black hair, a symbol of the great distance from death
R	the protagonist

It is worth noting a peculiar twist that Suurpää brings to the reality/illusion binary: namely, that his protagonist is typically able to distinguish one from the other. Indeed, Suurpää's wanderer *creates* the illusions himself and is fully aware of their nature as such: 'with some brief and fleeting exceptions, the wanderer knows that the illusion he contemplates and longs for is not, and cannot be, real' (p. 8). In the case of 'Der greise Kopf', 'the first two lines, which mention frost, refer to the past, so the protagonist knows all along that he has not actually turned grey. Hence, the transformation described in table 5.1a is something the protagonist only imagines, well knowing that the first state is an illusion' (p. 70).

This differs radically from what we might call the 'traditional view', which would understand illusion as being, for its part, very real indeed: the illusions *are* the wanderer's reality, even though that reality be different from ours, or from the one we know to be true. His reveries, hallucinations and musings of the past are untarnished by his surrounding bleak reality; that these may be somehow delusional or self-willed, at a certain level, does not remove any of their status as momentary (if false) realities. In fact, the reality of these illusions, so to speak, is typically seen as the very source of the cycle's tragic character. The tragedy of 'Frühlingstraum' is that the dream is real while it lasts; we know that it is unachievable, but it is only later shown to be illusory to the protagonist. At least some of the dramatic force of the cycle stems from our recognising his reveries as delusion: his momentary dreams of happiness are shattered by a reality that we (as listeners) know was there all along.²³

A final, perhaps obvious point about Suurpää's analytical enterprise is that if the most novel aspects of his analyses come from the two structuralisms he appropriates, so too do these structuralisms limit the nature of inquiry. Some

musical parameters, such as texture and register, are taken into account as part of 'freer associations' but tend to be sidelined in favour of aspects of a song's voice-leading structure.²⁴ Others, such as intertext, play no role at all. The strange, dark unison texture that sets the text 'wie weit noch bis zur Bahre!' at bars 24–28 of 'Der greise Kopf' has, for Suurpää, a 'hollow expressive quality' that 'matches the text very well: the protagonist observes that the grave is still far away, the hoped-for goal still unattainable' (p. 72). But Suurpää does not concern himself with broader resonances of the motive, in particular the possibility that Schubert may have associated it with death, and in particular the grave.²⁵ This is not at all to fault Suurpää, whose system is not designed to accommodate such relationships; it is only to point out that with a piece like *Winterreise*, there will always be more to do.

Death in Winterreise has large goals. It seeks to generate a fresh hearing of the cycle as a whole out of close analyses of its last eleven songs. It situates the work in a historical tradition of Lieder and song cycles, pointing out how it evidences the aesthetic paradigm shift that took place around the turn of the nineteenth century. And it introduces an analytical methodology that might bring new understandings of the way text and music intermingle, in *Winterreise* and generally. And indeed it succeeds: Suurpää's analyses afford rich new hearings of this much-analysed work, at the level of the individual song as well as at that of the larger narrative. His original admixture of Schenkerian and Greimassian techniques invites us as readers to consider the quiddities and overlaps of music and text as artistic media. *Winterreise* may, as Suurpää writes, 'elude easy and clear-cut categorizations' (p. 190). But that has not stopped him from charting a new and compelling course through this rich musico-poetic fabric.

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NOTES

The tables are reproduced from Lauri Suurpää, *Death in Winterreise: Musico-Poetic Associations in Schubert's Song Cycle*. Table 4.1, p. 46; Table 5.1, p. 71; and Table 13.2, p. 181. © 2014 Lauri Suurpää. Reprinted with permission of Indiana University Press.

1. This is a tricky point, for the two domains do interact, for instance when words 'clarify [a musical] imitation considerably or even suggest it in the first place' (p. 32). Ch. 3 houses a handful of hedgings and self-undercuttings, as can be seen clearly in the bookending sentences of the paragraph from which this quotation comes.
2. Suurpää overstates his case when he calls the absolute division of 'song' into its two component parts the 'main novel feature' of his analytical method

(p. 50), although the degree to which one domain is to be bracketed during analysis of the other is indeed striking. For one thing, Agawu's four models of song analyses could hardly exist without at least a softer version of the division (1992, pp. 5–8). For another, the division is not always maintained as scrupulously as suggested in Ch. 4.

3. The two structuralisms 'provide somewhat similar means for analyzing the structures of music and text, respectively. Above all, both methods attempt to show underlying structural relations at various levels' (p. 37). For an introduction to Greimassian ideas, see Greimas (1983).
4. For Suurpää, the principal advantage of a Griemassian methodology is located in its ability to 'describe [a] textual structure without direct reference to the semantic content of the text.' This can 'help to form a solid basis for describing text-music aspects' (p. 42) and 'can show how [...] outwardly very different referents – [the] various actors in the poems – nevertheless fulfill the same underlying functions in the poetic structures' (p. 48).
5. Suurpää provides the following translation: 'As a dark cloud moves through clear skies when a faint breeze blows through the tops of the firs, so I go on my way with dragging feet, through a bright, joyful life, alone and greeted by no one. Alas, that the air should be so calm! Alas, that the world should be so bright! While the storms were still raging, I was not so miserable!' (p. 43).
6. Likewise with the two senders and the receiver (see p. 47). Here, the process is: (1) identify that there are two types of weather in the poem, (2) associate each of these with a 'sender' and (3) say that 'the two forms of the sender are therefore directly related to the poem's two states'.
7. Suurpää's Table 4.1 makes clear the similarities between Schenkerian and Greimassian orientations: level (a) represents a 'background' (i.e., 'real') state of affairs, while level (b) represents a 'foreground transformation', which is ultimately fleeting.
8. Most of Suurpää's interlocutors in Ch. 12 take Schumann, not Schubert, as their subject of inquiry: 'today's analytical views of the song cycle can best be clarified by discussing the literature on Schumann' (p. 159).
9. These criteria go back to Suurpää (1996), p. 94.
10. Suurpää calls this investigation 'neo-Riemannian' (pp. 174–6), but readers may feel that the analysis of common tones of tonic triads is not enough to claim that debt.
11. The narrative criteria given for the argument that these four songs (which present three kernels and no satellites at all) form a 'unified group' are not

as elegant as the musical ones: “Die Post” (No. 13) still recalls the opening situation, the lost beloved (or O_1 in the Greimassian formalisation), while “Der greise Kopf” and “Die Krähe” (Nos. 14 and 15) introduce the theme of death (O_2 in the Greimassian formalisations) (see pp. 176–7).

12. A cautionary note is that a couple of related but different logics are active here. First, there is the notion that closely related tonics signify closely related narrative situations. Second, there is the argument that successive songs in the first half of part 2 of the cycle (songs 13–18) tend to use common-tone-preserving operations, while songs in the second half (songs 19–24) tend to privilege stepwise connections between successive tonics. (‘The direction of the wanderer’s path has changed, and so has the principle connecting the successive tonic chords’ [p. 178].) Third, there is the notion that kernel songs – the cycle’s ‘fundamental narrative moments’ – are themselves connected by common-tone-relationships, quite independently of the narrative content they present (!). Likewise, satellite songs that elaborate upon a single kernel should themselves be closely related. The three satellite songs mentioned in the main text, ‘Im Dorfe’, ‘Der stürmische Morgen’ and ‘Täuschung’, thus have tonics that are closely related *to one another*, while the kernel they elaborate, ‘Letzte Hoffnung’, makes a smooth connection with the following kernel, ‘Der Wegweiser’, across the gulf, so to speak. These two kernels – separated by three intervening songs – are thus musically connected ‘in the same way that the principal narrative connections occur between the kernels of poems’ (p. 177). Note well that this prolongational extravagance runs quite counter to Suurpää’s earlier claims that *Winterreise*’s ‘harmonic plan grows out of the immediate harmonic relationships between adjacent songs’ (p. 174), and ‘I am [not] positing neo-Riemannian connections between the tonic chords of nonadjacent songs’ (p. 176).
13. The quotation is from Everett (1990, p. 157), who also wishes to problematise this wisdom.
14. Suurpää tends not to emphasise that many of interlocutors (philosophical as well as music-theoretical) are dealing with ‘absolute’, not texted, music. Hatten’s ‘expressive genre’ is developed for use in the ‘absolute’ realm, as is Agawu’s theory of ‘extroversive semiosis’. See Hatten (1994) and Agawu (1991). Suurpää (2011, p. 269 n. 4) made clearer the fact that Scruton (specifically) was talking about instrumental music.
15. The music of a Lied ‘can, owing to its emotional quality, underline or strengthen the fictional world of the text or even contradict it, but the music cannot make that world arise’ (p. 31). But how can music ‘contradict’ a fictional world if it cannot, by itself, ‘activate’ one?

16. In Suurpää's system (as in his analyses), music can mean in so many different ways that it seems immaterial whether or not it can represent. See, for example proposition 4, which argues that music can 'refer indirectly to the content of the poem. [...] Motives in a Lied can occasionally be understood as signs referring to some external aspects (in this instance, features of the text) and can thus be seen as examples of extroversive semiosis' (p. 38). And compare this quotation from p. 37: 'semantic meaning [...] is not present in music or its structure. [...] Music has no semantic content.'
17. Suurpää (somewhat reductively) associates the terms with Hatten's concept of 'expressive genre' (cf. Hatten 1994); see pp. 34–5.
18. It seems to me that this fundamentally confuses the nature of positive and negative charge by moving freely between what *we as listeners* perceive as positive and negative, and what *the wanderer* perceives as positive and negative (thereby eliminating the role of Schubert as a 'dramatist'). Often, as in 'Einsamkeit', the disparity is right on the surface: the stormy weather (a negative symbol *to us*) is interpreted as positive (*by the wanderer*). An extreme instance of Suurpää's commitment to Davies arises in his analysis of 'Letzte Hoffnung', whose tragic final line – 'Wein' auf meiner Hoffnung Grab' – Schubert sets with a 'joyful' E \flat major chorale: 'I believe that a viable explanation of the emotional contrast should include some kind of hope or positive associations. [...] The musical setting leads me to revise the interpretation of the poem. As the end of the song has a solemn, strangely positive, and almost religious air, I cannot take it as a description of deep despair.' Is it not at least equally likely, however, that the text here ought to make us pause to take stock of our music analysis, to spur us to ask how Schubert has read Müller's poem, or what dramatic effect he may have been trying to achieve through this decision?
19. *Winterreise* in particular houses several instances of such 'ironic' treatments of mode; think only of the D major of its very first song. Youens has written that the major mode 'radiate[s] the most intense grief in this cycle, counter to [its] customary uses and associations' (1991, p. 83). For a compelling treatment of the 'tragic major mode' in Schubert's instrumental music see Hatten (2004), p. 192, a passage that Suurpää cites in his discussion of 'Der greise Kopf', p. 65 n. 1. Suurpää's treatment of mode seems rather more like that of Blom, who wrote that 'in his uses of major and minor Schubert was almost infallibly right. To him the former meant happiness, confidence, strength, consolation, all that life enters on the credit side of human fate; the latter was for him sadness, discouragement, grief, trouble' (1928, pp. 374–5). Suurpää has himself discussed irony in terms of the 'contradictions' and 'paradoxes' that obtain between music and text (1996, p. 120).

20. 'Expressive quality', free from Davies's aesthetic restrictions, attributes to the music (alone!) suggestive and compelling expression-terms like 'inward', 'searching', 'declamatory', 'confirming', 'frustrated' 'pleading', 'pompous', 'yearning', 'relieved', 'surprised', 'depressed', 'horrified', 'contemplative', and so on.
21. The desire to ground interpretative observations in a 'scientific' – or rigorously bounded – system may be indicative of a felt anxiety towards non-formal observation in music theory generally. Perhaps, then, the Schenkerian and Greimassian apparatuses do more for Suurpää than merely cordon off an area of inquiry: they lay bare an insecurity to inhabit the realm of informal observation, even if many of his most suggestive interpretations arise therefrom.
22. As I have previously argued, it is the peculiar dramatic ability of the Schenkerian apparatus to model persistent realities as well as surface changes of state. What Greimas's method offers Suurpää, then, is a way to excavate similar dramatic structures from poetic texts. See Guez (2013).
23. To be sure, there *are* moments in *Winterreise* where the wanderer seems to 'make' his major mode, perhaps most forcefully in 'Mut!'
24. For an example from part 2 of *Winterreise*, compare bars 13–14 of 'Der Wegweiser' with the parallel music at bars 48–49. This motion out of an inner voice seems to correspond to the text that it sets: 'ohne Ruh, und suche Ruh'). Is 'rest' here to be found in an inner voice, tucked away in a safe place in the texture? Or perhaps it is *seeking* that is being thematised here, by 'outering' the most chromatic line in the passage so as to be sung by the protagonist.
25. For earlier uses of such unison textures that have been strongly associated with the grave, see 'Totengräbers Heimweh', D. 842 and the contemporary Piano Sonata in A Minor, D. 845.

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