DO YOU KNOW THE STORM?: THE FORGOTTEN LIEDER OF FRANZ SCHREKER
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Franz Schreker (1878-1934) was a Jewish-Austrian composer of great success during the first decades of the twentieth century. Schreker’s reputation diminished after 1933 when Hitler came to power and, in 1938, his compositions were labeled *Entartete Musik* (“degenerate music”) by the Nazis in a public display in Düsseldorf. The Third Reich and post-war Germany saw Schreker as a decadent outcast, misunderstanding his unique style that combined elements of romanticism, expressionism, impressionism, symbolism, and atonality.

This study of Schreker’s *Lieder* will pursue two goals. First, it will analyze the *Mutterlieder* (before 1898), the *Fünf Gesänge* (1909), and the first piece from *Vom ewigen Leben* (1923) stylistically. Schreker composed nearly four dozen *Lieder*, incorporating a wide range of styles and ideas. By studying and performing these songs written at various points in his career (including early songs, songs written after he met Schoenberg, and his last songs during the height of his fame), I hope to develop a clearer understanding of how Schreker synthesized the many cultural forces and artistic movements that seem to have influenced his compositional style. Second, this study will consider the sociopolitical circumstances that fueled the disintegration of his reputation. This disintegration occurred not just during the Third Reich, but also afterwards, notably in an often discussed essay by Theodor Adorno. Only in the last thirty years have scholarly voices critical of such rejections of Schreker emerged. My ultimate goal, then, is to join this reevaluation, studying and contextualizing this repertory to develop a new understanding of an oft-neglected chapter in the history of the German *Lied.*
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Thank you to Emily Ezust and the LiederNet Archives for permission to use John H. Campbell’s translation of “Die Dunkelheit sinkt schwer wie Blei.” All musical examples used in this document and lecture recital are published by Universal Editions, except for the one Robert Schumann example which was from the 1885 Breitkopf and Härtel publication.
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CHAPTER 1

FRANZ SCHREKER IN FIN-DE-SIÈCLE VIENNA

Franz Schreker (1878-1934), seen in Figure 1, was a Jewish-Austrian composer of great success during the first three decades of the twentieth century.

Figure 1. Franz Schreker ca. 1920

Schreker’s reputation was diminished; however, as Hitler came to power in 1933 when he was removed from musical society, and, in 1938, his compositions were labeled Entartete Musik (“degenerate music”) by the Nazis in a public display in Düsseldorf. The Third Reich and post-war Germany saw Schreker as a decadent outcast, misunderstanding his unique style that combined elements of late-romanticism, expressionism, impressionism, and symbolism. Germany labeled these qualities to be “un-German” and “anti-nationalist” during Schreker’s life, and critics often disagreed with his concept of modernity.¹ In postwar culture he was cast out as

a feature of the distant past. Schreker offered this view of his style in a 1921 article in the *Musikblätter des Anbruch*:

I am Impressionist, Expressionist, Internationalist, Futurist, musical verist; been a Jew and come up through the power of Judaism, Christ and made a Catholic under the patronage of an ultra-Catholic Viennese princess. I am a sound artist…I am a melodist of the purest blood…perverse, nevertheless a full-blooded musician! But I am also an idealist (thank God!), Symbolist, stand on the leftmost wing of modernism (Schoenberg, Debussy)...am an absolutely strange…human being…But what - for heaven's sake - I'm not? I'm not (yet) over the edge, not a megalomaniac, not bitter, I'm not an ascetic, not a bungler or a dilettante, and I've never written a review.2

Schreker’s passionate self-awareness was most likely inspired by the *Zeitgeist* in Vienna in the first decades of the twentieth century. His distinctive style of composition is apparent in most of the instrumental, operatic, and the lesser-known *Lieder* compositions from his oeuvre. The 1921 article quoted above was one of many he penned in the *Musikblätter des Anbruch* (Music Leaves from a New Dawn), a magazine that advocated for new music in Vienna at the beginning of the twentieth century.3 Schreker was considered leading composer in this revolutionary moment for modern music, alongside Mahler, Schoenberg, Berg, Webern, and others.4

Examining Schreker’s musical style, it is easy to see that his *Lieder* progressed stylistically from the compositional style in his educational years at the Vienna Conservatory, to an experimental style after becoming close with Schoenberg during the first decades of the twentieth century *avant-garde*, and ending with the expressionistic, lyrical style of his final songs during the height of his fame. A clear progression from a conservative modernism to an

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4 Ibid.
innovative, expressionistic, and late-romantic style in the early twentieth century will
demonstrate that these songs deserve mention in the repertoire and history of the German Lied.

The development of modern music in Vienna, however, began during the last decades of
the nineteenth century. This period is often characterized as a time when the older, conservative
views of music and tonality began to clash with modern influences from all over Europe. Young
musicians and composers, such as Franz Schreker, were beginning to combine the multitude of
influences they heard into an age of musical experimentation. These experiments often took
influence from other artistic media. In the world of visual art, these included the Art Nouveau
movement, which in turn influenced the German Jugendstil movement. Both movements used
ornamental art, flowing lines, and a feeling of the suspension of time, to create and capture new
ideals. The visual art of the Jugendstil in Vienna was dominated by Austrian artist Gustav
Klimt, also a member of the Secessionist movement, which was a group of artists that seceded
from the Association of Austrian Artists to escape conservatism in Viennese art communities.
His work embodies the aesthetics of flowing lines of figures and ornamental gold that
encouraged a feeling of decadence and eroticism. This sensualized expression made Klimt a
leading figure in the Jugendstil movement of visual art. Klimt’s work, along with many other
Jugendstil artists, defined Vienna at the beginning of the twentieth century. Scholars have said
that the Jugendstil movement “was one of the most significant movements in the arts in the years
around 1900” because of the elements of “the primacy of the dynamic, flowing line, flatness or
two-dimensionality…and the profuseness of ornament.” It is said that “Jugendstil is both a

useful interdisciplinary concept to embrace all that is ‘transitional’ on either side of 1900 (or…between Impressionism and Expressionism).”

This can be said for the musical arts during the fin-de-siècle as well. Historians and scholars have associated a link between the Jugendstil art movement and music during the years surrounding 1900. Walter Frisch points out that “the most common approach in writings on music and Jugendstil has been to isolate several aspects of the visual art, either of technique or of subject matter, and to seek parallels in music of the fin-de-siècle.” This comparison has raised some controversy among scholars, but gives a contextualization to the period in which Franz Schreker began composing his Lieder. The Vienna of the nineteenth century was becoming a distant memory, while the Vienna of the modern age was trying to dawn amidst a changing artistic backdrop.

The literary movements of the late nineteenth century also had a large influence on the musical arts of the fin-de-siècle. The French Symbolism movement made its way east, causing many Lied composers, including Schreker, to examine, what Kravitt has pointed out as, “…1) the oneness of the universe (monism); 2) mysticism and the doctrine of correspondences; 3) art as a symbol of hidden reality; and 4) music as the crown of the arts.” As we will see, these literary and artistic movements had a significant impact on Schreker’s unique compositional style.

These new, modern conceptions of art, music, and literature reached Vienna at the fin-de-siècle, creating what Michael Haas has called “a unique hotbed of creativity that allowed

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uninhibited growth of vision, originality and individuality.”\(^{11}\) From this “hotbed of creativity” many new musical ensembles were formed in Vienna, including the Konzertverein Orchestra, which introduced Debussy’s music to an artistically divided Viennese public, and the Philharmonic Chorus, which Schreker musically directed.\(^{12}\) The heavy influence that Debussy, impressionism, and symbolism had on Vienna was increasing at the beginning of the twentieth century. The artists and composers of the new Vienna were taking note of Klimt, of Debussy, and especially of their own expressive outlets. This was the environment in which Franz Schreker came of age.

The interdisciplinary worlds of art, music, and literature were not the only changes to spring up during the fin-de-siècle. The social climate in Austria and Germany was also changing during this time, and more importantly for the Jewish community. The nineteenth century was a trying time for German Jews due to anti-semitic tendencies throughout Germany and Austria. Not until 1867 in Austria and 1871 in Germany did Jews have emancipation within the culture, becoming free to assimilate.\(^{13}\) This, however, did not change the anti-semitic attitudes so engrained in the culture. Therefore, life as a Jew, or a Jewish composer, was complicated during the fin-de-siècle.

Franz Schreker was born to a Bohemian Jewish father, who converted to Christianity, and a Catholic mother. His father, Ignaz Schrecker, was a well-known photographer when it was still a new art form in Hungary, Austria and many other areas of Europe from 1860 until his death in

1888. After his father’s death, Schreker’s musical gift was discovered and nurtured with lessons in piano, organ, violin, theory, and harmony in the northern Viennese district of Döbling. At the young age of fourteen, Schreker moved out of on his own to help his family financially by playing violin and tutoring many different subjects, including math, reading, and writing. A “self-assured” young man, as described by one of his music teachers during his youth, Schreker began composing around the time he began his music lessons.14 His early compositions and musical talent showed promise to those that knew him, eventually leading him to study at the Vienna Conservatory.15 Schreker’s time at the Conservatory would foster his gift for composition and lead to the majority of his Lieder. These songs are all but forgotten in our modern age, and possibly during Schreker’s lifetime due to the success of his operas. However, the combination of stylistic features that Schreker employed in his forty-nine songs show innovation within the genre of the German Lied, combining modern elements of French mélodie and Viennese avant-garde.

14 Karl Pfegler, Schreker’s violin and harmony teacher in his youth commented on Schreker’s ability stating the following: “It was in 1889 or 1890 that his care-worn mother Eleonore brought her young Franz to me in the Döblinger Musikschule…as a beginning student…I also gave the talented and promising boy his first lessons in harmony. Very self-assured (not easy to handle and almost unapproachable) he once brought me his first composition…” quoted in Hailey, Franz Schreker (1878-1934): A Cultural Biography (Cambridge: Cambridge University Press, 1993): 11.

15 This brief biographical sketch follows a fuller account in Hailey, Franz Schreker (1878-1934): A Cultural Biography: 11-12.
CHAPTER 2

PROGRESSION OF AN ARTIST - MUTTERLIEDER (1898 - 1900)

Schreker, seen at the piano in Figure 2, wrote most of his early songs while at the Vienna Conservatory while studying with Fuchs, many of which remained unpublished until 2005.16

Figure 2. Schreker at the piano 1900.

During this time at the fin-de-siècle, composers of the German Lied “were encouraged to breathe intensity of feeling into their music, such as was found in the works of Liszt and Wagner…” concentrating “…on declamation, vivid characterization, and the use of leitmotivs.”17 Composers such as Wolf, Mahler, and Richard Strauss published their contributions to the genre. The new modern Lied garnered attention throughout Austria and Germany. Kravitt describes music critic Walter Niemann’s view of the new German Lied:

Walter Niemann contended that Wolf and other New Germans “destroyed the traditional Lied,” the purely “lyrical genre” conceived for “performance in the home,” and created

an “unsingable pianoforte song meant for the concert hall.” … “The main interest [in the Modern Lied] is no longer [in lyrical vocal melody] but in a rich, radiantly colored, and symphonically conceived instrumental part.”

Niemann concluded that the piano accompaniments in the modern Lied were becoming flooded “with color, tone painting, characterization, realism, and naturalism” as in the symphonic tone poems of the second half of the nineteenth century. It seems obvious that with the radical departure from classical tradition in symphonic music, the modern Lied would soon follow in similar innovations.

Schreker’s admiration of Wagner’s vocal music inspired him to try to master the new techniques of modernism. In a 1919 article for the Musikblätter des Anbruch, Schreker spoke of the effect that Wagner’s music had on him in his youth. “Even as a boy I loved it, to strike one of those ‘Wagnerian’ chords on the piano, striking and listening to it, engrossed in its resonance. Miraculous visions came to me there, glowing images of musical magic kingdoms. And a strong desire!” Even many years after Wagner’s death, his music continued to inspire the next generation of composers to pursue innovations in music.

Although Schreker loved Wagner’s techniques, his early compositions reflect a more traditional Viennese idiom. The modern techniques found in his vocal writing during these formative years were perhaps compositional exercises used to train him in the more intense work of composing operas, where he gained most of his success. Christopher Hailey also agrees that the Lieder offer “significant insights into the particular nature of his dramatic gift,” which

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19 Ibid.
included being “driven by emotional psychology rather than external vents, ideas, or philosophical concepts.” The uniqueness of Schreker’s style of vocal composition was a new phenomenon in Vienna at this time.

Most of Schreker’s early songs were written while he was studying composition under Robert Fuchs at the Vienna Conservatory, as stated earlier. Fuchs taught many of Schreker’s contemporaries during the fin-de-siècle in Vienna, including Alexander Zemlinsky, Hugo Wolf, Gustav Mahler, Jean Sibelius, and Franz Schmidt. Fuchs, a good friend of Brahms, had a similar compositional output as his contemporary. Schreker’s early songs were often criticized for being too much like Brahms, with no individuality in form and artistry. Although he published only two of the Mutterlieder (Mother Songs) during his life, the cycle shows the beginning of his unique musical style, combining many different musical idioms from fin-de-siècle.

The Mutterlieder was originally a set of five songs intended to be published together as a cycle. The original five texts are from the book of poetry of the same name by Mia Holm (1845-1912). All five are about the deaths of children. A final sixth song, “Daß er ganz ein Engel werde,” also sets a Holm text on the death of a child, but one from a different collection. In this

24 Ibid.
study, the *Mutterlieder* will be restored to a six-song cycle. Two of the six songs were published in 1905 as Opus 5 *Zwei Lieder auf den Tod eines Kindes* (*Two Songs on the Death of Children*).

Mia Holm, seen in Figure 3, is not a common name in the *Lieder* repertoire.

> Figure 3. Mia Holm, from *Das Baltische Dichterbuch*. Franz Kluge, 1895.

![Mia Holm](image)

Other than Schreker, some sources indicate that Eduard Lassen set a Holm poem titled “März.”

A nineteenth century female poet born in Riga, Latvia as Maria von Hedenström, Holm graduated from a teacher training school, where she also taught. She lived in Riga, Moscow, Berlin, and finally in Munich, where she died in 1912. Her poems are still celebrated in Estonia in an archive of classical Estonian texts in a multitude of languages, including German which was common for Baltic literature in the nineteenth century. Holm’s poems from the *Mutterlieder* collection were published in 1897 in Paris. The songs that Schreker chose from this collection were all based on the death of children; however, Holm’s collection includes other themes.

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Schreker’s desire to set these texts was deeply personal. He witnessed his younger sister die at the age of nine of meningitis, an event that affected him and his mother profoundly.29 The six songs all present a woman’s point of view and recall a mother’s perspective on losing and grieving for a child. The sense of loss in Schreker’s settings seems to reflect the personal resonance this topic had for him. Throughout this cycle, Schreker uses Holm’s poems to lay out the stages of grief that the mother encounters. The stages start after the child’s funeral, travelling through chaotic anger, depressive hallucinations, worry, ghostly apparitions, and finally ends with the image of the angel of the dead child rising from the casket. Although the main images in this cycle at first seem horrific, Schreker has depicted the grief of losing a child in great detail and skill as would be expected from a master Lied composer.

The first song of the Mutterlieder, “O Glocken, böse Glocken,” is a somber depiction of funeral bells after the death of a child. The mother grieves, wishing she could sleep as deeply as her dead child as she cries out at the end “O könnt ich schlafen, Kindchen, so tief wie du.” In Example 1, Schreker uses a funeral bell motive in the left hand of the piano beginning in first measure of the song, which is reminiscent of what Kravitt called breathing “intensity of feeling” into the music through the use of a leitmotiv which symbolizes the funeral bells.30

Example 1. *Mutterlieder*, No. 1 “O Glocken, böse Glocken,” mm. 1-4 (J.E. 906, 1904)

(This version of the first song is from the revised, later published Op. 5, No. 1 of 1904, rather than the earlier, simplified, and previously unpublished version of “O Glocken, böse Glocken” from the Universal Edition *Lieder Album of Schreker* of 2005.) The funeral bells of the piano are a shock to the grieving mother, and in the second section signal her anger when she says “O Tod, du finstres Rätsel, mit steinernem Gesicht! Wie sich am Fels die Woge, an dir mein Denken bricht!” (“Oh Death, you dark enigma, with jagged stony mien! Like waves against a boulder, my thoughts crash up against you.”). The vocal line is set with a downward syllabic, motion, symbolizing the heaviness of grief in the mother’s tone. The middle section, which hovers around F major, allows for the mother’s grief to cry out in a higher tessitura, but the song comes back to D minor and returns to the openness of the funeral bell motive in the accompaniment by the end. This song is more traditional in style, and possibly part of Schreker’s compositional exercises at the Vienna Conservatory.

“Kennt ihr den Sturm,” the second song of the *Mutterlieder* cycle is a short description of the intense, icy pain of death to those that are left behind. Fueled by agitated repeated chords in the both hands of the piano, traditional harmony in D minor, and a full use of the tessitura in the
vocal line, this piece shows the stage of wild, chaotic grief that accompany the anger of death and loss, which can be seen in Example 2.

Example 2. *Mutterlieder*, No. 2 “Kennt ihr den Sturm,” mm. 1-4

The song stays in D minor and is reminiscent of Wagner’s *Der Fliegende Holländer* and the late Robert Schumann’s Op. 35 No. 1 “Lust der Sturmnacht” seen in Example 3.


Schreker’s use of traditional Lieder techniques, such of those of Schumann, are evident in this first song of the cycle. However, by observing these first few pieces, it is clear that Schreker’s modern view of society in a man’s conservative world was open to understanding a woman’s pain and grief in the late nineteenth century Vienna. Although these pieces are traditional in the
scope of Lieder, Schreker follows Schumann’s example of giving women a voice in the German Lied. One recalls Schumann’s Frauenliebe und Leben at this moment and wonders if the connection of setting female perspectives can be examined further in later nineteenth century Lieder.

This is not the only modern technique that Schreker begins to employ in these early songs. In the third song of this song cycle “Heute Nacht, als ich so bange,” there is a clear use of the pentatonic scale in measure 11, which was often used in the music of Debussy and other modern composers of the late nineteenth century to show exoticism and orientalism. However, Schreker, showing his individuality early on, uses this descending pentatonic pattern, seen in Example 4, in the right hand of the piano as transitional material, moving from D major to B major.

Example 4. Mutterlieder, No. 3 “Heute Nacht, als ich so bange,” mm. 10-13

This pentatonic motion feels out of place, yet its impressionistic and symbolist elements, seen in much of the music of Debussy, somehow ties together the stages of grief which Schreker identifies within this cycle of a mother’s pain. It is this ethereal moment that connects the living and the dead in Schreker’s musical setting.
In the first stanza of the poem, the mother’s depressive grief is evident as she says “Heute Nacht, als ich so bange meiner fernen Qualen dachte und so hoffnungslos und bange immer weinte, immer wachte” (“When on this night, so full of dread, I thought about my distant boy and so hopeless and endless, always crying, always waking”). Schreker sets the first stanza almost like a lullaby, with a simple step-wise and syllabic vocal melody with a chordal accompaniment in the piano. He adds the descending pentatonic intervals in the right hand of the piano, which signifies the mother’s hallucination of seeing her dead child. The pentatonic motion creates a dream-like state, which is a technique that Schreker used in many of his later vocal works to suggest the ethereal atmosphere of human emotion. By continuing with oscillating intervals of a fourth in the accompaniment in measures 12 and 13, Schreker creates an extended otherworldly place, much like the mother’s view of heaven that involves her child sweetly caressing her cheeks. This pentatonic motion leads into the B major section of the song, which is roughly the same melody as the first stanza; however, the line is partially inverted. By using this technique Schreker continues to show that this second verse is a new idea and theme. The last verse returns to D major and the lullaby atmosphere of the first stanza with the same melodic configuration.

The D to B major connection ties this cycle together in many of the songs. The first and second songs hover in D minor, while the third song oscillates between D and B major. The Fourth song, “Ich hab’ in Sorgen,” fluctuates between B minor and B major, within the first few bars of the song. The first line is set in a choral dirge, showcasing the worry and pain of the mother’s grief. The shift to B major occurs abruptly on the words “ich blicke zu den Sternen, der schönst löst sich sacht.” (“I look to the stars, the most beautiful dissolve gently.”) Along with the shift in key center, Schreker employs a new triplet rhythm in the accompaniment, seen in
Example 5, possibly to indicate the otherworldliness of the stars that take the mother away from her grief for a brief moment.

Example 5. *Mutterlieder*, No. 4 “Ich hab’ in Sorgen,” mm. 5-11

![Musical notation](image)

The upward motion that the vocal line takes in measure 6 is symbolic of the gesture of looking to the stars. Schreker’s ethereal nature is evident even in this short two-page song. This technique resonates with an impressionistic style, showcasing Schreker’s push towards modernity.

The otherworldliness that Schreker employs in these songs is also evident in the fifth song of the cycle. In “Durch die Fenster zitternd sacht,” Schreker showcases the spirituality of Holm’s poem by using some of the same techniques from the previous songs, including a fluctuation of key signatures, a triplet motion in the accompaniment, changing time signatures, and the oscillation of open intervals, such as fourths and fifths. In Holm’s poem, the mother’s
grief turns to depression. Her sobs are so loud that it wakes her dead, sleeping child, who comes to her, in what can only be explained as a ghostly image. The song begins in E minor, a departure from the D and B major relationship built throughout the first songs. Schreker continues the ethereal atmosphere from previous songs by using the right and left hands of the piano in higher octaves than usual. In Example 6, the left hand plays in the treble clef, while the right hand is an octave above it.

Example 6. *Mutterlieder*, No. 5 “Durch die Fenster zitternd sacht,” mm. 1-3

As the mother describes the gentle shaking of the windows, the stifled cried through the night, and the cold wind that comes into her room, Schreker uses the E minor to create a ghostly atmosphere. After the mother asks “Bist du da, mein liebes Kind…” (“Are you there, my dear child”) in measure 30, Schreker modulates to the favored B major, which seems to evoke a spiritual, ethereal realm for him in this cycle. The voice of the ghostly child now speaks, saying to the mother “Ich schlummerte friedlich im stillen Schrein, da drang es wie Tränen zu mir herein, da hat dein Schluchzen mich jäh geweckt” (“I slumbered peacefully in the silent shrine, as the tears came to me, invading it, because your sobs woke me abruptly…”). Along with the modulation in Example 7, Schreker uses the rhythm to illuminate this spiritual, otherworldly
moment by changing to triplets in the accompaniment and later in the vocal line, creating a two-against-three moments.

Example 7. *Mutterlieder*, No. 5 “Durch die Fenster zitternd sacht,” mm. 28-34

The ghostly atmosphere that Schreker creates for the dead child’s voice is ethereal and distant. When the mother’s voice responds to the child in the fourth stanza, her melody mimics the child’s, yet the accompaniment becomes simpler with a straight rhythm, and loses the two-against-three. The accompaniment is the grounding factor for the mother, acting as a reminder that she is on earth and her child is not. She reassures her child, in Example 8, that she will be happy so that he can rest peacefully.
Example 8. *Mutterlieder*, No. 5 “Durch die Fenster zitternd sacht,” mm. 41-44

In the final two stanzas, Schreker modulates back to E minor in Example 9, while also changing the time signature to 6/8, which he sets up with the triplet figures in the previous section. Now completely in a triple meter, the mother focuses on the reality of her loss and tries to sleep through the pain she feels.

Example 9. *Mutterlieder*, No. 5 “Durch die Fenster zitternd sacht,” mm. 54-57

This song is the jewel of the Mutterlieder cycle due to the interplay of changing meters, alternating key centers, the treatment of the characters, and the creation of an overall atmosphere. This song showcases many of Schreker’s more modern techniques, which is most likely one of
the reasons why he never published it during his lifetime.\textsuperscript{31} With this one song, his compositional style was elevated to a mastery of vocal writing.

The final song of the \textit{Mutterlieder}, which was placed back into this cycle by Christopher Hailey of the Franz Schreker Foundation in the 2008 recording, was published during his lifetime.\textsuperscript{32} Along with the first song of the cycle, “O Glocken, böse Glocken,” “Daß er ganz ein Engel werde” was published as Op. 5, No. 2 in 1904. One can only wonder if Schreker meant to have this song as part of the \textit{Mutterlieder} cycle because it was published with the first song of “O Glocken, böse Glocken.” We may never know. However, I believe that it creates a fitting conclusion to this deeply moving cycle on the death of children.

This song speaks again from the mother’s point of view after the death of a child. At the graveside of her child, the mother hopes that her child will become an angel. She asks that instead of covering him with heavy earth, to instead shower him with flowers. Only two pages in length, the song begins and ends in A major, with an unexpected middle section in B minor, which fits with the rest of the Schreker’s affinity for keys that center around B. During the middle section in B minor, the second stanza describes the child as once being like a tender flower that in the breeze was shaken into fright. The vocal line is lyrical, remaining within the E4-E5 octave; meanwhile, the accompaniment supports the vocal line, often filling out the melody line with brief moments of extended chromaticism. The third section returns to A major and repeats the first stanza of text, which Schreker must have added to round out the ABA form


\textsuperscript{32} Ibid.
of the song. Also, the hope that the child will become an angel and should be covered in flowers is an uplifting message to end the cycle with.

Schreker’s vocal style meant to evoke emotions rather than explain them. Schreker’s skill at arousing human emotion in vocal music is apparent in all of his songs, but especially in the *Mutterlieder*. Using Holm’s female perspective and elements of musical modernism during his developmental years at the Vienna Conservatory, Schreker shaped the German Lied according to his sensibilities; just as prominent German composers before him had. It is hard to believe that only two of these songs were published during his lifetime. It is possible that Schreker wanted to focus more on his orchestral and operatic output. These songs, however, seemed to be extremely important to the development of his compositional style. Considering the Lied tradition as an expressive tool for the ethereal and otherworldly is something that Schreker took into the Viennese avant-garde of the early twentieth century, foreshadowing the move towards Expressionism. His compositional skill in all arenas of vocal music, although often criticized by journalists, would be evident by the next era of song composition in his lifetime.

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CHAPTER 3

SCHREKER & VIENNESE MODERNISM: FÜNF GESÄNGE (1909)

In the years between Schreker’s graduation from the Vienna Conservatory in 1900 and when he composed the Fünf Gesänge in 1909, Vienna’s musical culture entered a more noticeably modern age.³⁴ This collection of five songs, written for low voice and piano, combines elements of symbolism, impressionism, and expressionism. Schreker composed these pieces after meeting Arnold Schoenberg and the influence of the latter is evident.³⁵ There are elements in these songs that align with Schoenberg’s music and the ideals of expressionism, as well as links to the French impressionist and symbolist movements. These songs also reflect Schreker’s interest in opera, a genre that he began exploring in earnest around this time in his career. This chapter will explore the ways in which these songs reflect the increasingly progressive musical culture in Vienna.

Vienna’s cultural community was at a crossroads of the avant-garde and traditional aesthetics in the first decade of the twentieth century. The city was home to many modern composers, including Schoenberg, Alban Berg, Alexander Zemlinsky, and many others. The publisher Universal Editions was established in 1901, offering a platform for these modern composers to distribute their works.³⁶ These works would often be premiered by the many new

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musical organizations organized to encourage the development of modern music in Vienna. It was a time of innovations that fostered what we now recognize as the Viennese avant-garde. Franz Schreker was a key figure during this cultural revolution, leading musical modernism into Vienna in the first decades of the twentieth century. He founded the Philharmonic Chorus in latter part of 1907. This organization consisted of three different choruses merged together. Under his leadership as the ensemble’s first musical director and conductor, the Philharmonic Chorus made their debut in Vienna in March of 1909. The Chorus premiered many new works, including Schoenberg’s Gurrelieder and Mahler’s Eighth Symphony, as well as other contemporary orchestral and chamber works of composers such as Debussy, whose music was not often heard in Viennese concert halls. Schreker’s career as music director for the chorus introduced him to the leading composers of Vienna. Figure 4 shows Alexander Zemlinsky, Arnold Schoenberg, and Schreker in 1912 at a concert in Prague where the premiere of Mahler’s Eighth Symphony occurred.

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39 Ibid, 23.
40 Ibid.
41 Ibid, 24-25.
Schreker’s friendship with Schoenberg began around this time when both composers signed contracts with the publisher Universal Editions in Vienna. Although Schreker’s friendship with Schoenberg was steady, their musical styles differed greatly. In the years of 1908 and 1909, Schoenberg made his revolutionary break with tonality, creating a radical new music. Michael Haas accounts for the difficulties that arose between Schreker, Schoenberg, and other Viennese composers after Schoenberg’s break with tonality:

Given his [Schreker’s] professional and personal closeness to Schoenberg, [his success] was perceived by Schoenberg’s followers as near treachery. Indeed, Schreker enjoyed the kind of popular recognition that Schoenberg could only dream of, and, to make matters worse, it was thanks to his continued use of a musical language that Schoenberg had abandoned for ethical and artistic reasons. The lifelong mutual admiration of

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Schreker and Schoenberg is well documented, but Schreker’s early death and Schoenberg’s eventual stylistic victory left Schreker, one of the most significant figures in early twentieth-century music, forgotten by history.\textsuperscript{45}

Even though Schreker was not content to dedicate himself to Schoenberg’s radical atonal innovations as his contemporaries Berg and Webern did, he nevertheless adopted expressionistic elements of this new style to create a complex, distinct set of \textit{Lieder}. He did so by pushing the limits of functional tonality, accentuating chromatic passages to create an extended tonality. This inventive combination of musical elements set Schreker on his own path toward a different form of Viennese modernism. Considering his operatic successes, one wonders whether he aimed to appease Viennese audiences after Schoenberg’s historic break with tonality. This, however, seems unlikely, for Schreker’s reputation as a composer ultimately rested on his unique but nevertheless experimental style. He developed his own responses to the cultural questions demanded by Vienna’s turn toward modernism.

Due to his growing presence in the musical culture of Vienna, and his contract with Universal Editions, Schreker’s compositions were heard fairly frequently in Vienna’s concert halls during the first decade of the twentieth century. According to the Vienna Symphony Archives, his orchestral music was first performed by the symphony in 1902 in a program of Mozart, Beethoven, and Hungarian composer Carl Goldmark in Vienna.\textsuperscript{46} In 1903, the Vienna Philharmonic performed his \textit{Ekkehard Symphonic Overture for Organ and Orchestra} on a


\textsuperscript{46} “Vienna Symphony Archive 1900 to Date,” http://www.wienersymphoniker.at/archiv/concert/pid/000000e9h58h0000fcfa.
program of Beethoven and Tchaikovsky as well.47 Throughout the next three decades, he would appear as a guest conductor, premiering many of his own works in Vienna and abroad.

Schreker’s early songs were also becoming popular in Viennese concert halls starting in 1905. On March 10, 1908, twenty of Schreker’s songs were performed by tenor Adolf Lussmann, a leading tenor at the Vienna Volksopera.48 It is also at this time that Schreker began many important ventures into the arena of opera. His first one-act opera, Flammen, was premiered in 1902, as well as the beginning compositional stages of one of his most famous operas, Der ferne Klang, although it was not premiered until 1912.49 Elmar Budde commented on Schreker’s works in the publication for the 1978 Franz Schreker Symposium in West Berlin, stating that “[t]he focus of the overall work, as if it was his musical and spiritual center, is opera. In second place are the songs.” He goes on to say that “the end of the relatively extensive song production in 1909 also marks the beginning of Schreker’s operas.”50 Thus this period of vocal composition in Schreker’s life was influential to both his Lieder and his operas, which exude a modernism not seen in his earlier vocal works.

The changing aesthetics in Viennese culture that surrounded Schreker, along with his growth as a composer during this point in his career, show a maturity of his style. He begins to

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use many new musical and poetic ideas that put him in the forefront of modern innovations. Consider his use of poetry in the *Fünf Gesänge* of 1909. Schreker chose to use one poem from *Arabian Nights* and a set of four poems by Edith Ronsperger (1880-1921), which Budde points out helps to validate the progressiveness of these five songs. The fact that the poems by Ronsperger are from a female perspective speaks to Schreker’s progressive, modern view, giving female poets a voice in Viennese culture. This would be the second time in his *Lieder* compositions where he would set a female poet. Schreker’s display of setting texts by female poets also included the songs based on the poems of his friend, Dora Leen, which at a time when feminism was taking hold throughout Europe and America, gives credence to his modern social views.

The four out of the five Ronsperger poems in this set incorporate elements of the Symbolist movement that inspired Impressionism and *Jugendstil* in Vienna. As Edward Kravitt points out, the symbolists cultivated a style meant to create the feeling of many different elements. The most important elements were “oneness of the universe,” mysticism, “art as a symbol of hidden reality,” and music as the king of all the arts. The poems that Schreker selected for these songs are dark and foreboding, speaking of longing, loneliness, and death. Like much Symbolist poetry, these texts invite multiple interpretations. Italian musicologist Saverio Pastorel points out the songs could also speak of a spiritual fullness once felt with a deity, which eventually vanishes into nothingness, and death becomes the only answer to

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51 Ibid, 39.
regaining it.\textsuperscript{54} Pastorel also believes that this group of songs was meant to be a cycle.\textsuperscript{55} The text to all five songs reads like a personal diary, where separation, longing, the depiction of nature, nostalgia, and finally death, commonly referred to in Ronsperger’s poems as “sleep.”

The darkness and heaviness of these poems are only intensified by the richness in innovative musical settings that he brings to them. The musical advances that he used included such modern hallmarks as expanded tonality, a declamatory vocal style, and detailed expressive markings in the score for both vocal and piano accompaniment lines. Yet even with the extreme chromaticism, extended key centers, and occasional bitonality of these pieces, Schreker still maintains an unwillingness to adopt Schoenberg’s break with tonality fully. His approach to harmony instead relied on stabilizing and destabilizing tonal centers for expressive purposes.

In “Ich frag’ nach dir jedwede Morgensonne,” the first song of the set, Schreker sets the vocal line in a declamatory fashion in the lower ranges of the voice at the beginning of the song. This technique of text declamation was becoming a popular technique in vocal music during this time. It can be seen in the vocal music of Debussy, which influenced German-speaking countries in the first decades of the twentieth century.\textsuperscript{56} The art of text declamation at this time had begun in French poetic and musical circles, where experimentation between spoken and sung poetry was causing friction.\textsuperscript{57} In this style the vocal line is meant to sound like speech, which the Viennese composers made their main aspect of vocal composition.\textsuperscript{58} For these composers,

\textsuperscript{55} Ibid, 338.
including Schreker, text gave them the musical form for needed to create a truly artistic vocal composition, whether in the Lied or in opera. In this example from the *Fünf Gesänge*, Schreker uses the speaking register of the human voice in a declamatory style in the first phrase. This gives a mystical quality to the song, with text from *Arabian Nights*, describing a longing for fulfillment, seen in Example 10.


The vocal line ascends by either a whole step or a third in most cases and is syllabic throughout the song. It rises toward “rastlose” (“restless”) and then descends sharply to the lower octave, as if the character were calling out for relief from the torment of longing. This declamatory style shows that Schreker’s style evolved from his earlier songs, which were all lyrical in nature.

The first song also exhibits moments of bitonality in the piano accompaniment. In the final three measures of the song (mm. 23-25), Schreker uses chords stacked on top of one
another to elicit a bitonal cluster representing uncertainty, which reflects the longing in the poem. In Example 11, the bitonality leaves the piece feeling unsettled, which is how the character presents his or her feelings in this selection from *Arabian Nights*.

Example 11. *Fünf Gesänge*, No. 1, “Ich frag’ nach dir jedwede Morgensonne,” mm. 21-25

Schreker’s setting reflects his skill at using a declamatory writing style for the voice. In various ways he created new tone colors, along with other devices, to showcase the text.

The second song in this collection, or possible cycle, of songs is “Dies aber kann mein Sehnen nimmer fassen” (“But this can never take my longing”) and speaks of more longing. This poem by Edith Ronsperger, discusses a more intense longing in terms of rejection and isolation.59 Ronsperger’s poem speaks of a mystical isolation through a descriptive natural setting. She has almost given up on her longing, by giving in to her isolation, stating, “Noch hab’ ich mein Los mch nicht gefunden und seines Dunkels uferlos Tiefen.” (“Still I have not found my destiny and its boundless depths of darkness.”) In Example 12, Schreker’s use of tonal colors

illustrates the darkness of Ronsperger’s poem, forming the isolation of the mood by using highly chromatic passages throughout the song in both the vocal and accompaniment parts.


The highly chromatic interplay between vocal and accompaniment lines eventually lead to an abrupt C major chord at the end of this song. In true Schreker style, he has mixed traditional tonality with modern techniques, showing that his place in the musical landscape of Vienna was indeed unique. He uses the final C major harmony in an abrupt manner. Schreker may have wanted the song to sound finished with this major sonority, or he may have been trying to create a sense of confusion. Much like the poetry he sets, his musical commentary is open to interpretation.
This feeling of confused darkness from the previous song, now leads to a even deeper
darkness in “Die Dunkelheit sinkt schwer wie Blei,” the third song of the Fünf Gesänge cycle.
Ronsberger’s description of the darkness that descends on oneself is eerily encrypted with
naturalistic tendencies that reflect French Symbolist movement. The poem’s translation is as
follows:

The dark descends heavy as lead,
in deathly grays the dawn
is colour’d and formed.
No sound disturbs the deathly silence,
the forest is like a black wall
built to heaven itself.

Into immense desolate emptiness
my life stretches on hopelessly.
So hollow and cold as the grave
blows the breath of this night on me,
what dread creeps on me here,
o I must sleep, I will sleep soon!\textsuperscript{60}

Schreker uses the darkness of the poem in his setting, by starting with a low octave on C# in the
left hand of the piano. By using an oscillating minor third in this new motive in Example 13,
likely the tolling of a bell signaling death and dying, he is creating the mood of hopelessness in
this song.

\textsuperscript{60} Translation © John H. Campbell, LiederNet Archive, Accessed January 18, 2016,
http://www.lieder.net/lieder/get_text.html?TextId=13906.
The darkness of this opening sets up the rest of this two-page song by its dirge-like pattern. It is clear that the cycle of songs is becoming more pronounced with gloom. Even though the day is dawning, there is a dimness surrounding the poet’s life that is too heavy to escape. Schreker’s opening piano motive represents that dimness.

The expression in the songs in this cycle from 1909 have many different influences, but it is easy to see how Impressionism, Symbolism, and the early stages of Expressionism had a profound influence on Schreker’s compositional style at this time. One important aspect is the use of expressive markings. Just as in Debussy’s or Schoenberg’s music, Schreker adds detailed expressive markings for both singer and pianist. For example, in the third song, Schreker notes an expressive marking for the singer in measure 9 of “wie gesprochen, tonlos” (“like speaking, toneless”) as the text reads “Das müde Schweigen stört kein Laut gleich einer schwarzen Mauer baut zum Himmel sich der Wald in Example 14.” (“No sound disturbs the deathly silence, the forest is like a black wall built to heaven itself.”)

This expressive marking suggests a whispered, toneless effect from the singer. The accompaniment becomes scarce, and the voice is left to create an image of silence, if at all possible to do with the sound of music.

He brings back these markings in the final measures of the song when the text grows weary. Ronsberger’s text reads “O schlief’ ich, schlief’ ich bald” (“o I must sleep, I will sleep soon”) in measures 24-27. Schreker gives the directions “düster, verbittert” (“morbid, filled with bitterness”) and “tonlos, gesprochen” (“like speaking”) for this line. Again, he crafts an atmosphere of darkness which in this song leads towards “sleep,” or in this case, creeps gradually towards death; the ultimate sleep. It is also unclear at this moment in Example 15 why he chooses to use an E major sonority in the accompaniment, after using highly chromatic harmonic language.
These two overly-expressive markings suggest that there is a deeper meaning to the lullaby-like melody of the vocal line. Without these extra expressive markings, it would be difficult for the interpreter to realize that Schreker may have intended the piece to have such a sinister and disturbing ending.

Schreker’s use of inventive musical settings that overlay meanings onto Ronsperger’s texts continues in the fourth song of this cycle. In “Sie sind so schön, die milden sonnenreichen,” Schreker lets the meter of the text form the music that he sets. By not using bar lines or a time signature in this song, Schreker allows the language of Ronsperger’s poem to stand out. This poem embodies nostalgic memories of autumn and love. The darkness is unveiled for a brief time, which Schreker illuminates through the absence of bar lines. Much like Erik Satie’s pieces of the late 1890s that lacked bar lines, Schreker’s song has a mystical quality, with an eighth-note steadiness to both the accompaniment and the syllabic vocal line. However, in Example 16, this steadiness is sometimes broken to accentuate certain words in the poem by elongated the rhythmic value.
Example 16. *Fünf Gesänge*, No. 4, “Sie sind so schön, die milden sonnenreichen,” first system

It is also important to point out that Schreker uses another detailed expressive marking at the beginning of this song. “Der Stimmung des Gedichtes und seinen Worten entsprechend vorzutragen” (“Recite the mood of the poem and its words accordingly”) is marked over the vocal line to illustrate the importance of the text. This is yet another example of the importance of text declamation in vocal compositions of composers at this time. True expression came from the text, which Schreker expertly shows by removing bar lines, not using a time signature, and elongating certain words in each phrase of the text.

The final song of the cycle, “Einst gibt ein Tag mir alles Glück zu eigen,” is also declamatory in nature, coming back to the idea of death and sleep. It is also another example of Schreker’s use of expressive markings. In the piano accompaniment in measure 7-8 in Example 17, Schreker instructs the pianist to play “mit Verschiebung, unendlich zart” (“with displacement, infinitely tender”).

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Example 17. *Fünf Gesänge*, No. 5, “Einst gibt ein Tag mir alles Glück zu eigen,” mm. 6-8

The expressive marking in this song is almost ironic in its instructions to play tenderly due to the subject matter of Ronsperger’s poem, in which the character is smelling the sweet scents of the flowers at her own funeral. She is now finally happy after finally succumbing to death and holding a bouquet of flowers in her casket. This final song of the cycle seems to foreshadow Ronsperger’s own demise. According to Randy Schoenberg, grandson on Arnold Schoenberg, Edith Ronsperger took her own life in Florence in 1920 at the age of 40.61

Schreker admitted that these five songs were among his favorite compositions and decided to orchestrate them in April of 1923.62 The world premiere took place in Vienna on September 17, 1924 with Rosette Anday as the main soloist under the baton of Rudolf Nilius and the Vienna Symphony Orchestra.63 Since its premiere in 1924, the orchestral version of the songs have been performed only five times.64 The success he achieved up until this point in the

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64 Ibid.
twenties drove Schreker to create more concert works that could be performed more easily than his operas, with Schreker’s hope of travelling outside Germany and Austria given the increasing inflation in the area at the time between the two world wars.65

During the first decade of the twentieth century, Schreker made his own path in Lieder composition. Neither did he follow Schoenberg and his disciples away from traditional tonality, nor did he compose in an entirely traditional idiom. By including elements of Expressionism, Impressionism, and Symbolism, his style grew into something more mature image and experimental. Christopher Hailey wrote of this era: “The true miracle of Viennese musical modernism lies in the fact that within a single decade – roughly the ten years between Schreker’s Mutterlieder and his Five Songs – one city produced such an astonishing array of compellingly individual compositional voices.”66 Schreker was one of the unique voices to emerge in the world of German song composition in the early twentieth century.

CHAPTER 4

THE ETERNAL LIFE: VOM EWIGEN LEBEN (1923)

During the years between the piano version of the Fünf Gesänge and the composition of Vom Ewigen Leben in 1923, the world experienced its first World War. The war imposed de facto restrictions on performances of experimental music, as traditional and patriotic music came to dominate mainstream culture. Schreker commented on the war in September of 1914, stating, “this is a time against Art and all creative things. But the world won’t go under and the Beautiful will survive the horrible.” Like many of his Viennese contemporaries, Schreker continued to compose during the war. In many senses, his career blossomed; by 1923, he saw world premieres of four of his operas; Der ferne Klang (1912), Das Spielwerk und die Prinzessin (1913), Die Gezeichneten (1918), and Der Schatzgräber (1920). According to Christopher Hailey, this was, in spite of the war, the most productive compositional period in his life.

Schreker’s personal life also transformed during these years. He married Maria Binder, a leading lady in his operas, in 1909, and fathered a daughter and a son with her, seen here in Figure 5.

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68 Ibid, 80.
His growing popularity attracted the attention of women other than his wife. In 1911, he had an affair with Alma Mahler, the widow of composer Gustav Mahler.\textsuperscript{72}

Although the continued success of his music, especially his operas, was a milestone in his life, the Viennese music critics were divided in their opinions on his unique style.\textsuperscript{73} Julius Korngold, Erich Korngold’s father and a famous music critic in Vienna, was one of Schreker’s harshest critics, stating about the premiere of \textit{Das Spielwerk und die Prinzessin}:

Schreker started off tame…but one day, he suddenly decided that prickly surprises and indiscretions were perhaps not such a bad thing after all and he became a \textit{Modernist}, he ‘\textit{secessioned}’ himself…we suddenly find Schreker along with the rest in curious pursuit of as many new sounds as can be worked into his songs and orchestral compositions…[Schreker extracts] noises from the formless, driven to obvious Charpentier influence, one finds also the Impressionism of Debussy and Delius; yes, and even the introduction of futuristic principals that dare to offer up a heterophony of shrill, loud, simultaneous and disparate noises, sounds and sequences…passages of sheer


\textsuperscript{73} Ibid, 75-76.
beauty, which naturally we were delighted to encounter, are less frequent than kaleidoscopic secessionist noise-confusion of piercing, shrieking sounds that remind one of seeing a painting that has had the subject removed and is left only with its colours on display.\textsuperscript{74}

Although Korngold’s tone is negative, his description of Schreker’s “kaleidoscopic” style is, as we have seen in relation to the \textit{Fünf Gesänge}, accurate in many respects. As Michael Haas has argued, Korngold is pointing out what we might recognize as the best qualities of an early twentieth century modernist.\textsuperscript{75} Schreker, however, grew frustrated and commented on his realization of his dislike for Vienna to his friend Arnold Schoenberg, stating:

I never thought so much maliciousness and \textit{fury} were possible as were aroused by the premiere of my opera…These curs have to have somebody on whom they can vent their spleen. You were first, now it’s me….only now do I understand the full extent of your hatred.\textsuperscript{76}

Yet Schreker’s growing fame was noticed and appreciated by some critics. The most dedicated critic to Schreker and his work was his long-time friend Paul Bekker. In 1918, Bekker wrote a small publication called \textit{Franz Schreker: Studie zur Kritik der modernen Oper} (Franz Schreker: Studies on the Critique of Modern Opera).\textsuperscript{77} He also reviewed performances of Schreker’s music from the premiere of his opera \textit{Der ferne Klang} in 1912 until 1934, the year of Schreker’s death.\textsuperscript{78} Bekker saw Schreker as one of the most important composers of the time, stating, “the most important question had been whether or not a talent such as Wagner’s would ever reappear, or whether it was only to appear this single time. This question has now been answered. Franz Schreker is such talent.”\textsuperscript{79} In 1921, two books were published on Schreker’s life and music. One

\textsuperscript{74} Michael Haas, \textit{Forbidden Music: The Jewish Composers Banned by the Nazis} (New Haven: Yale University Press, 2013): 96-97.
\textsuperscript{75} Ibid.
\textsuperscript{76} Ibid.
\textsuperscript{78} Ibid, 276-277.
was by Dr. Julius Kapp, who wrote *Franz Schreker: Der Mann und sein Werk*, and the other by Rudolf Stefan Hoffmann titled simply *Franz Schreker*.

Schreker also had venues to present his own prose. Universal Editions published a journal that promoted new music at the time, including Schreker’s, called the *Musikblätter des Anbruch* (*Music Leaves from a New Dawn*), or simply *Anbruch* (*Dawn*), for nineteen years starting in 1919. Schreker published many of his own writings on his music and style there throughout the 1920s, as well as other noticeable musicians of the time, such as Theodor Adorno and Paul Stefan. The *Anbruch* has recently been revived as a music publication by Universal Editions, featuring in its first issue two articles on Franz Schreker and his legacy.

The Schreker frenzy extended throughout Germany and Austria as his music pulsed through countless concert halls. It was during this time that he not only became known as a composer and conductor, but also as a teacher. In 1912 he was appointed to the Vienna Academy of Fine Arts alongside his friend Arnold Schoenberg (who ended up declining due to his dislike of Vienna) in hopes of modernizing the conservative views of the Academy. After many years of producing successful composition students, such as Alois Hába and Ernst Krenek among just a few at the Vienna Academy, Schreker was appointed Director of the Hochschule

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81 Ibid.
83 Christopher Hailey, “Liner Notes” in *Franz Schreker Songs* with Wolfgang Holzmair, Hermine Haselböck, Russell Ryan (Released May 6, 2008, Bridge 9259): 1 compact disc. It is even noted that composer Kurt Weill wanted to study with Schreker according to Hailey.
Für Musik in Berlin in March of 1920. This was a controversial appointment for a traditional academy, but Schreker outlined his own goals for success. In an enthusiastic statement he said:

One cannot make music with hate in one’s heart. The doors of the Hochschule must be open to all who are gifted and capable of enthusiasm. Are we to fear that the strong, healthy nature of our art could suffer from this enrichment? Haven’t we always been the providers? We want to remain so and sow the seeds in the hearts of the youth of all peoples, the seeds from which a mighty blossoming tree may one day grow in whose shade all can be gathered: Reconciliation of all peoples through Art, the last testament of the greatest of the great Beethoven: “Seid umschlungen Millionen!”

The closing quotation from Schiller’s “An die Freude” (set in Beethoven’s Ninth Symphony) - “Be embraced, millions!” - reflects Schreker’s passionate dedication as an artist and an educator. His compositional and aesthetic legacy was thus passed on to the following generation of musicians.

At this influential and changing time after World War I in Berlin, Schreker continued to compose songs. In 1923, he composed Vom ewigen Leben: Zwei Lyrische Gesänge aus den “Grashalmen” von Walt Whitman, a set of two songs based on the poetry of Walt Whitman for soprano and piano, as well as an orchestrated version of the songs in 1927. Schreker chose to identify these songs as “Gesänge,” or “expansive songs,” instead of “Gesang,” which “signified simple, hymnlike verse.” Schreker’s Whitman songs are ambiguous when it comes to genre. One reviewer wrote after seeing the world premiere of the orchestral version that “this is a new kind of orchestral song which could best be described as a solo cantata.” The songs were not

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86 Ibid, 120.
87 Ibid, 355.
90 Ibid.
intended to be sung apart, but always together, therefore giving the sense of a cantata.\textsuperscript{91} No matter the genre, these final songs show the development of his compositional style, which was marked by an expressionistic quality during this phase of his career.

The \textit{Zwei lyrisches Gesänge} have been compared to Schreker’s opera \textit{Die Gezeichneten} (1918), especially to the character Carlotta and her monologues.\textsuperscript{92} Christopher Hailey explains that the power of these songs comes from “Schreker’s mastery of the broad, text-sensitive lyric line, which culminates in his exquisite Whitman settings[.]”\textsuperscript{93} These songs use a number of modern techniques as well as Schreker’s skill for writing for the voice to imbue an added individuality and character to the Whitman poems.

Schreker chose two poems from Walt Whitman’s \textit{Leaves of Grass} in this work. Whitman’s original American poems were translated by Hans Reisinger in 1922.\textsuperscript{94} Schreker chose “Wurzeln und Halme sind dies nur” (“Roots and Leaves Themselves Alone”) and “Ein Kind sagte: Was ist das Gras” (“A Child says: What is that grass”). It might seem strange for an American poet from the nineteenth century to turn up in an early twentieth century German \textit{Lied}, but Walt Whitman’s introduction into German-speaking countries began in 1868, when a small collection of his poems was translated into German.\textsuperscript{95} According to Werner and Walter Gründzweig,

Leaves of Grass was an important factor in the modernist revolution in German-language poetry, literature, and the arts starting in the first decade of the twentieth century. Whitman’s poetry provided great formal and thematic inspiration for both German naturalism and turn-of-the-century artistic and literary movements and is also directly connected with the emergence of Expressionism.96

Although many of the new German translations of Whitman’s poetry were published in German-speaking countries, the first translation was written by Ferdinand Freiligrath, an exile living in England.97 Whitman’s poetry surged through Germany, Austria, and Switzerland, creating a connection from Europe to America in the late nineteenth and early twentieth centuries.98

Due to increasing demand for Whitman’s poetry in Central Europe, many composers began to take notice of his language and subjects. Besides Schreker, Othmar Schoek, Paul Hindemith, Kurt Weill, and Ernst Toch all composed works based on Whitman’s poems.99 Due to the complex nature and form of Whitman’s original poems, these composers tended to write larger orchestral settings in non-strophic form.100 According to Werner and Walter Gründzweig, this turn toward Whitman had a political dimension because an orchestral concert demanded more resources to perform than a traditional Lied would in a chamber setting.101 Most of the compositions based on Whitman’s poems were of a military nature at this time.102 As political statements, their commentary on war was tempered by the fact that they featured a foreign poet.

97 Ibid, 44.
98 Ibid, 43.
99 Ibid. 46. Compositions based on Whitman’s poetry include Weill’s Four Walt Whitman Songs (in English), Hindemith’s When Lilacs Last in the Dooryard Bloom’d: A Requiem for those we love for chorus, orchestra and soloists, Schoeck’s Trommelschläge (Drum Taps) for chorus and orchestra, and Toch’s Song of Myself for mixed voices.
100 Ibid.
102 Ibid, 49.
Schreker, however, took a different approach. His selections of Whitman poems focused on “Whitman’s confessional nature poetry.”\textsuperscript{103} The naturalism that occurs in some of Schreker’s earlier songs is similar to the two Whitman poems that he chose to use in the \textit{Zwei lyrische Gesänge}. Schreker intended not to make a political statement, but rather an artistic one. He chose two poems that had a main theme, which was the symbol of grass from which life stems. Therefore, Schreker gave this cycle the title \textit{Vom ewigen Leben}, or “Eternal Life.”\textsuperscript{104} There are two elements that Schreker used in creating these Whitman songs that show his development as a composer. Werner and Walter Gründzweig state that

Schreker selected Whitman’s texts following a period of classicist stabilization; together with several works, the Whitman \textit{Gesänge} are central to the “subjective expressionism” in which he approached the positions of the Second Viennese School. At the same time, the genre of the orchestral song, which celebrated its greatest success around the turn of the century, had become anachronistic in the context of new objectivity and neoclassicism.\textsuperscript{105} The Whitman songs gave Schreker an opportunity to expand his compositional technique even farther. Universal Editions, the original publisher of these songs, states that

[T]he Whitman songs are remarkable for the exceptionally pliant vocal writing, the subtle interplay of lines between voice and accompaniment, and the masterful shaping of the whole,” and that “although Schreker would write music more dissonantly ‘atonal’, no other of his works more convincingly maps out the terrain beyond late-Romantic chromaticism and toward a new, modally inflected tonal harmony.” The experimentation of his contemporaries most likely pushed him toward his own experimentation during this time highpoint of his career.\textsuperscript{106}

\begin{flushleft}
\textsuperscript{103} Ibid, 59.
\textsuperscript{105} Ibid.
\end{flushleft}
The profound impact that this work has in Schreker’s oeuvre stands out for the more expressionistic qualities he uses in the musical setting.

By looking at the first song, it is easy to see the development musically that took place from Schreker’s 1909 *Fünf Gesänge*. The first song in the piano and voice version of 1923, published in 1924, is listed simply as “I.” The poem is based on Whitman’s “Roots and Leaves Themselves Alone,” the thirteenth poem in the Calamus section of *Leaves of Grass*. The German translation of the title from Reisinger’s 1922 publication that Schreker used is “Wuzeln und Halme sind dies nur.” Although both the vocal melody and the piano accompaniment are highly chromatic, both parts exude a lyric quality characteristic of Schreker’s vocal music. Yet the music is also highly contrapuntal in the first eleven measures: the piano outlines the vocal line, yet Schreker adds a counterpoint in sixteenth notes below this melody. (See Example 18)

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Although the vocal line is highly chromatic, the intervallic departures are within reach for the soprano and are often quite natural in their placement. Schreker’s setting of the text is usually syllabic yet it reflects a lyrical and expressive quality in this vocal line.

Later in this song, the vocal line becomes more dramatic and operatic in nature, rising to B-flat\(^5\) in measure 16. Leading up to this point, in example 19, Schreker uses a chromatic ascending vocal line pattern that uses a repeated rhythmic pattern to reach the sustained high note on “zu euch.” For a moment, lyricism takes over. Schreker’s placement of the highest pitch on the open “o” vowel of “euch” shows that he wrote well for the voice because this vowel accounts for an open space needed to sing this higher pitch in the soprano voice. His wife’s profession as a soprano and his knowledge of the vocal instrument from working with the Philharmonic Chorus in the past helped him learn these vocal compositional skills.
Example 19. *Vom ewigen leben*, No. 1 “Wurzeln und Halme sind dies nur,” mm. 12-16

While this technical passage accounts for the expressionistic style of the age, Schreker still maintains the sense of lyrical, dramatic writing that his songs and operatic works were known for. This section bares a resemblance to his opera *Die Gezeichneten*. In Act III of the opera, Carlotta’s monologue in Scene 11 shows the same style of chromatic, lyrical writing, with a similar rhythmic pattern as in Example 19, which can be seen in Example 20. Schreker’s operatic writing was impossible to separate from the last songs that he composed.
Another important aspect of this song’s musical setting is the meter that Schreker chooses. Like so many of his other songs, Schreker changes tempos and time signatures frequently. He also changes the note that is getting the beat, by marking it in the score with either an eighth note or quarter note in parentheses. In the first section he begins in 3/4 time, moves to common time, 2/4, and returns to 2/4, all while the eighth note is getting the beat. At measure 20 in Example 21, the music accords for the quarter note getting the beat in this second section, with Schreker’s expressive marking “Ziemlich fliessend” (“gently flowing”).

After this section, Schreker changes the time signature again several times until arriving at common time at measure 30, where the eighth note is getting the beat again for the remainder of the piece. The frequent changes in meter account for Schreker’s awareness of the inflection needed for Whitman’s text. Schreker’s skill goes above and beyond to create a magical, expressionistic view of nature and love in this first song.

Schreker orchestrated these two Whitman songs in 1927. The world premiere, however, did not occur until April 14, 1929 in Leipzig with Clara Wirz-Wyss as the soprano and Hermann Scherchen conducting.\(^{108}\) *Vom ewigen Leben* enjoyed success during the end of Schreker’s life, until the changing political atmosphere in Germany halted the performances of his music, including his Whitman songs. In 1963, almost thirty years after Schreker’s death, a radio broadcast of the songs was performed by soprano Helen Donath and conducted by Hermann Scherchen, on Austrian Radio.\(^{109}\) The 1929 May performance and the 1948 performance of the

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\(^{109}\) Ibid, 375.
songs were the only two performances in Vienna. Since the 1960s, these songs have been all but forgotten on the concert stage.

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CHAPTER 5

DO YOU KNOW THE STORM?: THE FORGOTTEN

In 1929 the stock market crashed in the United States, which in turn impacted the economy in Germany and the rest of Europe. The growing signs of instability concerned most German citizens, as the future of their jobs, food, and income concerned them more than going to concerts.\(^{111}\) It was at this time that Franz Schreker’s operas were met with less success in the theaters and that Universal Editions could no longer expand their business due to the changing aesthetics within contemporary opera and theater approaching the 1930s.\(^{112}\) More problems were about to arise for Schreker in the first years of the next and last decade of his life. Schreker’s developments as a composer, conductor, and educator would be halted due to political upheaval in Berlin.

The rise of the National Socialist party in Germany created an oppressive political atmosphere in Berlin. Hitler was named Chancellor of Germany in January of 1933, making political associations exceedingly important within the music industry, academic institutions, and performing ensembles.\(^{113}\) Adolph Hitler, an avid fan of the Bayreuth Festival, “considered himself Wagner’s direct successor, a man of genius and a hero who would save the German people, who in turn were defined and united by a purity of blood,” according to Michael Kater.\(^{114}\) By December of 1933, Hitler’s association of Wagner and the Nazi party was instilled

\(^{112}\) Ibid, 259.
\(^{114}\) Ibid, 36.
in his faithful followers.\textsuperscript{115} One such follower was composer Hans Pfitzner, who had the idea that “international’ influences” ran counter to the new ideals of German nationalism. He wrote that the “Impressionism… that both Schoenberg and Schreker had used… in their earlier works only confirmed, in his view, how un-German they were.”\textsuperscript{116} Pfitzner’s views were not the only ones that supported the Führer. Schreker’s music was labeled as “un-German” by others, such as critic and composer Walter Niemann, who “rejected the ‘musical Impressionism of Debussy and Schreker because it reminded him of the Americanization, mercantilization, [and] industrialization of all public life.”\textsuperscript{117}

Before Hitler took office as Chancellor officially in 1933, German musicologists were finding it easier to obtain jobs outside of academic institutions with newspapers, new music journals, and magazines to reach a wider audience.\textsuperscript{118} Those opportunities quickly disappeared. The changing landscape of Germany’s musical culture was instead repurposed toward propaganda campaigns by the Nazis and the musicologists and musicians working for them.\textsuperscript{119} The ideals of a nationalistic “German” music were implemented into the musical society of Berlin. Composers such as Schreker, Schoenberg, and many others, were finding it harder to gain acceptance in a drastically different musical landscape.

Much of this change was fueled by antisemitism. It is well known that Wagner himself was anti-Semitic from writings that he produced during his lifetime in Germany. The growing

\textsuperscript{115} Ibid, 39.
\textsuperscript{119} Ibid, 72.
hatred that drove Hitler’s campaign against anyone that was not “Aryan” exploded in 1933 when the Third Reich took power. As historian Michael Kater explains:

The very process of implementing anti-Jewish measures against musicians was cumbersome and slow…The bedrock anti-Semitic legislation in the musical sector was Article 10 of the first implementation decree of 1 November 1933, subsequent to the law that had established the Reich Culture Chamber (RKK) in September 1933. This article stipulated that members of the chamber’s subsections, such as the Reich Music Chamber (RMK), could be expelled or refused entrance if they did not possess the required “reliability and suitability.” This clause…resulted in a surprisingly large degree of latitude in an attempt to solve the “Jewish Question,”…120

This law affected several composers and musicians, including Schreker and Schoenberg in Berlin. The Hochschule and the Prussian Academy faced changing administrations due to Hitler’s new laws.

In Berlin, Schreker went about his duties as director of the Hochschule and as a member of the Senate and the faculty at the Prussian Academy of the Arts.121 Although Schreker was a successful director at the Hochschule, doubling the school’s enrollment in just ten years, he became a central figure in a growing controversy at the school that embroiled two of its professors.122 Gustav Havemann, famed violinist, teacher, and Nazi party member, was tangled up in a scandalous argument over a comment made by his fellow violin teacher and rival Carl Flesch, whom Schreker had given full-time employment.123 Flesch published a comment that Russian and Polish Jews produced a better tone on the violin. Havemann was infuriated.124

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122 Ibid, 263.
123 Ibid, 265.
Instead of fighting back against Flesch, Havemann fought against Schreker. In June of 1932, Schreker resigned as director at the Hochschule to escape Havemann’s attacks.125

Before Schreker’s resignation at the Hochschule, his health began to fail from the stress of Havemann’s assaults and the intensity of his work on his operas. He suffered from nervousness, insomnia, high blood pressure, and asthma attacks.126 After a trip to Portugal to recuperate, Schreker was looking for new ways to make money, since Berlin was becoming a hostile place to be a musician. One of Schreker’s former students offered to start a music school in Los Angeles with Schreker as director.127 Although he had resigned from the Hochschule, he still had an official position teaching the master class at the Prussian Academy in 1932, alongside his friend Arnold Schoenberg. Max von Schillings, the Academy’s president, confided in both of them that changing political laws indicated that the two composers would most likely lose their positions at the Academy.128 It is at this point that Schreker finally realized that this was more than just musical oppression.

The warning from Schillings was only the beginning of the downfall for Schreker’s oppression in Nazi Germany. The removal of Jews from all academic posts began after the spring of 1933 due to anti-Semitic policies in university hiring.129 Although Schreker was raised a Catholic, he suspected that his father was of Jewish heritage.130 Due to the mounting stress of his feared dismissal from the Prussian Academy, Schreker’s health deteriorated even more in

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126 Ibid, 272.
127 Ibid.
128 Ibid, 286.
1933, and stated to his daughter “…at the moment I am in a terrible state. Someone should have invented something, a drug, that can turn off one’s thoughts.”\textsuperscript{131} In May of 1933, Schreker and Schoenberg were both suspended from the Academy, which was followed by a questionnaire from Schillings in June about his heritage. Schreker was forced to find proof from Hungary that his father was indeed Jewish by birth, and was officially dismissed from the Academy in September 1933.\textsuperscript{132}

In addition to his dismissals from his teaching positions and his failing health, faced severe oppression. Even those who were once his friends, such as Josef Marx, turned their backs on him. Marx was quoted in a letter to Schreker saying, “I really don’t worry too much for you…and as far as the Jewish matter is concerned, I explained to a Jew just a short time ago that they themselves are the ones who encouraged all manner of anti-semitism with their absolutely indescribable actions…It is extremely regrettable that in the process a few innocent [people] have to suffer.”\textsuperscript{133}

The oppression that increased steadily since just before the Third Reich came to power made Schreker into a nervous shell of a man, not to mention ending his musical career and financial stability. For a man who was brought up a Catholic and not really aware that he was Jewish, he was faced with the worst possibilities anyone could face in Nazi Germany in 1933. It is no wonder that in December of 1933 Schreker suffered the first of two strokes.\textsuperscript{134} He suffered paralysis on one side of his body, and soon after suffered another stroke which left him

\textsuperscript{132} Ibid, 290-293.
\textsuperscript{133} Ibid, 290.
Franz Schreker passed away on March 21, 1934. He was buried two days later on his fifty-sixth birthday in the Dahlem Cemetery in Berlin, seen in Figure 6.  

Figure 6. Franz Schreker’s grave in the Dahlem Cemetery in Berlin.

His funeral was not well attended and the brief publicity of his death often categorized him as a “decadent offshoot of late Romanticism,” who “had to end his life in isolation.” The overwhelming suppression of such a once-esteemed artist tragic. This man, not a practicing Jew in any religious way, who received his last rites as a Catholic before he died, was persecuted for a heritage he was unsure that he possessed. It is an unfair end to a composer who inspired and

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135 Ibid.
136 Ibis, 295.
137 Ibid, 296.
influenced so many musicians of his generation and future generations, many of who immigrated to other parts of the world.

Although there were many who forced a Nazi propaganda agenda on Schreker’s death, aiming to forget him, there were a few of his friends and fellow musicians who were deeply saddened by his passing. Anton Webern, one who eventually joined the Nazi party, wrote to Schreker’s widow Maria describing his grief, stating that he would always remember a gift that Schreker gave him. “It will be preserved in hallowed memory in my heart, as will all the beautiful things of the past that I associate with Franz Schreker; and above all his immortal works.”139 However kind this sentiment is, it reflects that Schreker was a relic of the past in Germany, not a current musician of notability. Webern, without knowing it, casts Schreker in the same light as the Third Reich critics who labeled him a “decadent” outcast.

Paul Bekker also felt Schreker’s passing because of their long friendship. He wrote an article in March of 1934 entitled “Franz Schreker: Zum Tode des berühmten Komponisten” and stated

A hard life has found its conclusion. Franz Schreker is dead at 56 years old. One could say extinguished. There were two options for him: new beginnings or the end. The first was perhaps an unlikely path. With Schreker it turned out differently. He has ceased…This man was one of the strangest phenomena of our time...Schreker’s death will probably cause to repeat those old phrases that sounded almost automatically when his name is called...[Schreker] has been entangled in a strange muffled tragedy... As far as the extrinsic sound that was in himself, he is now extinguished. Beyond that, but now gone, Schreker is among those who have to call once more for justice in the world.140

139 Ibid, 295.
Bekker comments on the current time in Germany from a distance in Paris, alluding to the assumptions that Schreker was a musical outcast in the final years before his death. He also comments on the kind of composer Schreker was, a unique voice in the world of music in the early twentieth century. The tragedy of Schreker’s demise is one of massive proportions, and Bekker is right to call on the world to seek justice; to never forget the man and his music.

Schreker’s death was also heard around the world. In the “Obituary” section of the British journal, *The Musical Times* in May of 1934, several months after Schreker’s passing, a note was published from musicologist and former Berlin music critic Alfred Einstein on Schreker’s death. He mentions his songs, especially the Whitman songs, and his other compositions. Yet when describing his style and significance, he labeled him as a relic from the Jugendstil era:

> Franz Schreker died on March 21, two days before his fifty-sixth birthday. He had reached no great age; but who can decide whether he died too soon or at the right moment? It was plain to us that he had run his life’s course. He had experienced rise, success, and decline. Fate has perhaps spared him the unhappy day on which a man surveys himself as a ghostly existence in a history book…There was once in Vienna (1900) a union of pictorial artists…an alliance of applied art, symbolism and eroticism. It was an example of what was then coming into fashion in Germany under the name ‘Jugendstil.’ That is what Schreker stood for in music…not the future, but a mode of the past…What was amiss with Schreker?…He was a man of extraordinary gifts as a musician, a poet in music, a man of the theatre. He was not, however, a great personality…But while he had scholars, he founded no school. His death is a closure.141

Alfred Einstein’s take on Schreker seems reminiscent of the German obituaries that were published shortly after Schreker’s death. The disregard for Schreker’s musical legacy only proves that his oppression was real, especially in the early years of Hitler’s dictatorship. Parts of

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the musical world wished to forget Schreker as soon as possible with no questions asked. In the vastly shifting culture of the time, Hailey says it was to be expected that Schreker’s “nostalgic contemplation of evanescent beauty” was “an aesthetic irrelevancy amid weightier artistic and moral issues.”

These “issues” were only to become worse in the coming years of the Third Reich, especially within German art and music. In a 1938 display entitled *Entartete Musik (Degenerate Music)*, the Nazis exhibited the abnormal, eccentric, and modern musicians and composers that posed a threat to German musical culture of the Third Reich. This music did not portray “the ideal of a music dictated by laws of racial origin” and was banned from being performed, recorded, or published. Even four years after his death, after the Nazi party had pushed Schreker’s body and mind to the point of death, they added him to the list of “degenerate” composers, which is seen in Figure 7 on a poster printed with sketches of Schreker and Ernst Toch with the label “Zwei jüdische Vielschreiber” (“Two Jewish Hacks”).

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144 Ibid, 97.
Michael Kater discusses the exhibition in Düsseldorf in 1938.

It was based on the notorious exhibition of defamed art presented in the Music Haus der Kunst by Goebbels a year before…In his official address Ziegler agreed with leading musicologists and administrators of German culture that “atonality is the result of the destruction of tonality and hence represents degeneracy and artistic Bolshevism. Moreover, since atonality forms the basis for the harmonic system of the Jew Arnold Schoenberg, it has to be specified as a product of Jewish thought”…In addition to Weill and Schoenberg, the German-Jewish musicians represented there were men such as Ernst Toch, Franz Schreker, and the conductor Otto Klemperer, like Schoenberg now a resident of Los Angeles.145

Although Schreker was dead, the Third Reich had every intention of banishing his musical legacy from history, defaming his name, his music, and the very essence of who he was because of his association with atonality and his Jewish heritage.

These charges of artistic and racial degeneracy, leveled a mere seventy-eight years ago, continue to contribute to Schreker’s absence from our musical culture. In the years following World War II, Franz Schrecker’s music remained marginalized. In Germany, the postwar avant-garde hoped to change musical culture completely in the wake of the horrors of World War II, the Holocaust, and the Third Reich. This generation of musicians emerged from a broken and shell-shocked crater of debris. Their music of the future eschewed the forgotten musicians of the roaring twenties, and the Jewish musicians who were banished, killed, or exiled as a result of a socialist dictatorship. Germany and the rest of Europe wished to rebuild, not reclaim the past. Consequently, Schreker was among the many composers and musicians whose artistic contributions were consigned to oblivion.

In the late 1940s, musicians who had fled Germany and Austria came back to rebuild their own reputations and those of their lost colleagues.\textsuperscript{146} Franz Schreker and his music, however, were absent. Christopher Hailey describes the reasoning behind Schreker’s obliteration from the narrative of musical history, stating

Franz Schreker was among the cultural wreckage deemed irrelevant to the post-war order of business…Because he had not survived the war, indeed had died before the nightmare of National Socialism had really begun, he seemed to belong more wholly to another, now foreign age…Nothing seemed to indicate a lasting legacy; indeed, the oblivion into which he had sunk seemed license either to belittle his contributions or to ignore them altogether…Such might have been the fate of Schoenberg, Hindemith, or for that matter Gustav Mahler, had they not survived the war or found champions abroad…Thus these and other defamed composers were successful reimported, while Schreker, who had virtually no profile abroad and few champions at home, remained a shadowy figure.\textsuperscript{147}

To postwar culture, Schreker’s work was little more than a pebble of what they wished to reconstruct, possibly because it was so heavily criticized during his career. When discussed in scholarly work within the past thirty years, most of the discussion is about his successful operas. The *Lieder* of Franz Schreker remain an unopened box waiting to be discovered by the twenty-first century.
Although the rebirth of Schreker’s legacy has been slow, it has grown steadily. This enigmatic man and his music of early twentieth century inter-war culture was overshadowed by the horrors and atrocities of the Third Reich, and then completely forgotten by his contemporaries in postwar German culture. Through scholarly work that began at a crawl, Schreker’s name has been reintroduced to twentieth and twenty-first century scholars and musicians.

One of the first major scholarly contributions came from German philosopher and composer Theodor Adorno (1903-1969) in a 1959 Austrian Radio address. The tone of his talk, however, echoes the tone of Schreker’s dismissal during the Third Reich, especially in its accusations of decadent modernism. Of Schreker’s music, Adorno says, “the conjunction of lavish profusion, uninhibited daring and a confusing, disorganized image of modernism beckoned seductively from Schreker’s works.” 148 Adorno, however, was not motivated by antisemitism, and his attention eventually turns from a critique of Schreker’s style to the importance of rebuilding Schreker’s. He goes on to state “The ambiguity in the obsolete elements in Schreker – the undeniably tawdry and dubious features – as well as the fear of throwing off all restraint that is the goal of his best music, justifies reopening the file on Schreker – if this image from the criminal world can be used in the sphere of art.” This undermining comment from Adorno can be seen as an attempt to validate a possible position on Schreker’s

place in the narrative of music history. Christopher Hailey states that “Adorno’s generation, a generation that learned early to mistrust feeling and to reach instead for the controls” is the reason for Adorno’s view of Schreker.149 Hailey continues:

[Adorno’s] generation determined how and to what extent Schreker was considered – and heard – in the twenty years after the war. The next generation lacked such direct experience. Their idea of Schreker, colored by Adorno’s subliminal message of tainted enthusiasm and psychological repression, focused less on the man and his works than on the historical phenomenon and on some troubling associations that then made and today still make Schreker so problematic for the post-war audience.150

Adorno, also a Alban Berg, was more concerned with the narrative that involved, according to Sherry Lee, “the Schoenbergian doctrine of developing variation” and “the modernist avant-garde,” which allowed for “…a future from which Schreker’s type of modernism was apparently to be excluded.”151 Lee continues, acknowledging that Carl Dahlhaus “placed his finger directly on this problem…when he noted that Schreker had to be ‘sacrificed’ to make way for Schoenberg and the ‘new music’.”152 Although not entirely positive, Adorno’s address brought a renewed critical focus back on Schreker’s music.

Nearly twenty years later in 1978, two symposiums were held in West Berlin and Vienna to celebrate the centennial year of Schreker’s birth. At the Vienna symposium, several scholarly papers were given on Schreker’s works. Out of nine presenters, two of them introduced Schreker’s Lieder. One paper was given by Elmar Budde on the Fünf Gesänge, while the other was presented by Hermann Danuser on the Whitman songs. These two scholars, along with the

150 Ibid, 320.
152 Ibid, 692.
unpublished works of Italian musicologist Saverio Pastorel, are some of the only scholars that have worked seriously with Schreker’s *Lieder*.

Alongside the scholarly revival, an interest in concert performances of his works has steadily begun among major symphonies and opera houses in Germany and Austria. In Vienna, Schreker’s work was included on concert programs by the Vienna Symphony in 2013 for the first time since 1948.\footnote{“Concert Archive,” Wiener Symphoniker, accessed January 31, 2016, http://www.wienersymphoniker.at/concerts/saison/archiv.} The Vienna Philharmonic did not start playing Schreker’s music until 2002.\footnote{“Concert Archive,” Vienna Philharmonic website, accessed January 31, 2016, https://www.wienerphilharmoniker.at/converts/archive.} In Berlin, his music was not heard until the 2008-2009 season, when the Chamber Symphony was played by the Orchestra Academy of the Berlin Philharmonic.\footnote{Concert Archive,” Berlin Philharmonic, accessed January 31, 2016, https://www.digitalconcerthall.com/en/concerts/season_3/composer_franz%20schreker.}

Orchestral revival was not the only rebirth that Schreker received in Europe. His operas began to be performed again thanks to Winfried Zillig. In 1960, he directed a performance of Schreker’s opera *Die Gezeichneten* on Austrian radio, trying to start a revival of Schreker’s music. According to Michael Haas, however, “the interest in composers banned by Hitler’s Reich may have waned after its rapid postwar recovery, but it was maintained in fits…after which it more or less vanished altogether from scheduling.”\footnote{Michael Haas, *Forbidden Music: The Jewish Composers Banned by the Nazis* (New Haven: Yale University Press, 2013): 286.} It is also necessary to note the ironic involvement of those composers and conductors that disliked Schreker during his life who were now performing his music again in the postwar climate.\footnote{Christopher Hailey, *Franz Schreker (1878-1934): A Cultural Biography* (Cambridge: Cambridge University Press, 1993): 309.} *Der ferne Klang* and *Irrelohe*
have enjoyed minor success in Mannheim, Graz, and Lyon, although they have not yet returned to the mainstream popularity they enjoyed during Schreker’s lifetime.158

While performances of his works on stage and in the concert hall have occurred in Europe, there has only one performance of a Schreker opera in the United States. In 2010 at the summer festival at Bard College, Schreker’s Der ferne Klang had its American stage premiere.159 Out of all of Schreker’s works, his operas and orchestral works are starting to gain a small amount of recognition. Yet the Lieder lie all published and in obscurity. A few recordings exist on Bridge and Capriccio Records, but a mainstream addition to the German Lied literature has not yet occurred. Germany and Austria have a better developed view of Schreker’s musical legacy, as a new generation of musicians are finding it worthy and exciting. It is now high time that his Lieder receive recognition for its stylistic modernism and expressivity.

Why has the rebirth of interest in Schreker occurred? In the past several decades, many scholars have been interested in the composers and musicians banned by the Nazis. Michael Haas is a perfect example. Many of these Jewish composers and musicians were either killed in camps or forced to emigrate before being sent to a camp. Some, like Franz Schreker, died of health complications caused by the stress of the rise of the Third Reich. As Christopher Hailey put it, “Schreker’s world…scarcely survived him; when he died, his works, likewise portraits of an era, seemed destined to disappear into that curious cultural oblivion reserved for all illusions

of momentary permanence.”160 Yet the fact remains that, in the past few decades, many have
turned to this gruesome past so that the world does not forget. Not only are Schreker’s works a
force to be reckoned with, but the fact that he was suppressed because of his heritage is an
atrocity not to be repeated. Schreker’s widow, Maria Schreker spoke of the revival of her
husband’s music in 1970, stating

The time is now well advanced. A new generation of musicians is approaching and
making themselves known...There are encouraging signs that the world remembers
Schreker again. "Of all the creative powers of the period before 1933 only Franz
Schreker was denied the chance of a Renaissance," the necessary compensation is well
deserved.161

It is a saddening realization that Schreker, one so loved by Schoenberg, Bekker, and
many others, was so forgotten at the moment of his passing. It is with great urgency that his
music must be reestablished in an effort to preserve the man’s passionate contribution to the
world of art; his raison d’être. Along with his contemporaries who perished during World War
II, whether because of musical or religious persecution, Schreker fought to keep his music alive,
without really understanding why he was oppressed. For one whose heritage remained partially
Jewish, the sociopolitical climate would never have allowed him to go on fighting; however hard
he tried. To rectify the past, his music must live on in the concert halls of the future.

160 Christopher Hailey, Franz Schreker (1878-1934): A Cultural Biography (Cambridge: Cambridge University
161 Haidy Schreker-Bures, Franz Schreker und Seine Werke (Vienna: Österreichischer Bundesverlag für Unterricht,
neue Musikergeneration ist heran gewaschen und macht ihre Rechte geltend. Es gibt ermutigende Anzeichen dafür,
dass sich die Welt neuerlich auf Schreker besinnt. ‘Von allen schöpferischen Potenzen der Zeit vor 1933 wurde nur
franz Schreker die Chance einer Renaissance verwehrt’, die nötige Korrektur erfährt.”
APPENDIX A

SONG TEXTS AND TRANSLATIONS
**Mutterlieder, No. 1 (Op. 5, No. 1) “O Glocken, böse Glocken” (Mia Holm, translation by C. Hailey)**

O Glocken, böse Glocken,
habt schweren, dumpfen Klang
ihr stöhnet meiner Süßen
den Totensang.

O Tod, du finstres Rätsel,
mit steinernem Gesicht!
Wie sich am Fels die Woge,
an dir mein Denken bricht!

Die Tränen machen müde,
die Augen fallen zu:
O könnt' ich schlafen, Kindchen,
so tief wie du.

---

**Mutterlieder, No. 2 “Kennt ihr den Sturm” (Mia Holm, translation by C. Hailey)**

Kennt ihr den Sturm, das eis'ge Wehn,
das uns're Seelen bricht?
Habt ihr den graus'gen Tod gesehn
im liebsten Angesicht?

Ich sah ihn dort, er blickte kalt,
hat hohnisch aufgelacht.
Da sank ich hin, da ward ich alt,
da ward ich alt in einer einz'gen Nacht.

---

**Mutterlieder, No. 3 “Heute Nacht, als ich so bange” (Mia Holm, translation by C. Hailey)**

Heute Nacht, als ich so bange
meiner fernen Knaben dachte
und so hoffnungslos und bange
immer weinte, immer wachte -

Stieg mein kleines Mädchen leise,
mein gestorbenes zu mir nieder,
schloß nach alter, lieber Weise
mit den Händchen meine Lider,

Streichelte mir still die Wangen,
küssst zärtlich fort die Tränen,
und von ihrem Arm umfangen
lag ich ruhig sonder Sehnen.

---

O bells, you somber bells,
your knell so dull and heavy,
you groan for my sweet child
a song of lament.

O death, you dark enigma,
with jagged, stony mien,
like waves against a boulder,
my thoughts crash up against you!

Tears have made me tired,
my eyes are falling shut:
o could I sleep, my child,
as deeply as you!

---

Do you know the storm, the icy gust
that breaks our soul in two?
Have you seen death’s gruesome sneer
upon a dearest face?

I saw him there, his gaze was cold,
his laughter full of scorn,
then I collapsed, grown old and frail
within a single night.

---

When on this night, so full of dread,
I thought about my distant boy
and so hopeless and so endless,
always crying, always waking,

Softly came my little girl,
from death she came to me,
and as of old, so full of love,
closed my eyelids with her hand.

She quietly caressed my cheeks
and gently kissed away my tears
and cradled by her arm
I lay calmly without yearning.
Langsam so, gemäch entschiefen
dann auch Sorgen, Angst und Kummer,
und ich selbst versank in tiefen,
festen, lieblich langen Schlummer.

Slowly thus I fell asleep,
freed of sorrow, fear and grief,
and I sank into a deep,
sweet, secure, protracted slumber.

Mutterlieder, No. 4 “Ich hab’ in Sorgen” (Mia Holm, translation by C. Hailey)

Ich hab’ in Sorgen, Schmerzen
mich todesmatt gedacht,
ich blicke zu den Sternen,
der schönste löst sich sacht.

In sorrow and in pain
I worry unto death,
But as I look into the stars
The brightest gently breaks away.

Er sinkt in meine Seele,
verscheucht dort jeden Schmerz,
ein süßes Dein Gedenken
geht strahlend mir durchs Herz.

It penetrates my soul
And there all pain is banished,
A sweet thought of you
Goes shining through my heart.

Mutterlieder, No. 5 “Durch die Fenster zitternd sacht” (Mia Holm, translation by C. Hailey)

Durch die Fenster zitternd sacht
blasse Sterne scheinen.
Plötzlich hör ich durch die Nacht
unterdrücktes Weinen.
Und ein Hauch, wie kühler Wind
kommt in meine Kammer.
Bist du da, mein liebes Kind,
fühlst du meinen Jammer?

Through the windows, softly pulsing,
Comes the pale, wan light of stars,
Suddenly, through the night,
I hear a stifled sobbing.
Then a draft, like a cooling wind,
Wafts into my chamber,
Is it you, my dearest child?
Do you feel my anguish?

"Ich schlummerte friedlich im stillen Schrein,
da drang es wie Tränen zu mir herein,
da hat dein Schluchzen mich jäh geweckt,
dein jammerndes Stöhnen mich aufgeschreckt."

“I slumbered in peace in my quiet shrine
And then I thought I heard tears,
It was your sobbing that suddenly woke me,
Your pitiful moaning that startled my sleep.”

Geh wieder ins Bettchen, mein Töchterlein,
ich will deine artige Mutter sein,
will alles in Freuden und lächelnd tun,
du sollst wieder schlafen, in Frieden ruhn.

Go back to your bed, my dear little girl,
I want to be your good mother,
I’ll do everything with joy and a smile,
Go back to sleep, to sleep in peace.

Nun leuchtet mein Auge, es lächelt mein Mund,
unstillbar der Jammer in tiefsten Grund,
unstillbar das brennende, fiebrnde Sehnen,
nun strömen und rinnen nach innen die Tränen,
die Tränen um dich, mein liebliches Kind:
mein Herzensauge vor Tränen blind.

My eyes now shine brightly, a smile on my face,
but deep within the pain is unending,
unending the burning, feverish yearning;
and my tears flow in streams within me,
the tears for you, my dearest child:
my heart’s second sight is blinded by tears.
**Mutterlieder**, No. 6 (Op. 5, No. 2) “Daß er ganz ein Engel werde”, Op. 5, No. 2 (Mia Holm, translation by C. Hailey)

Daß er ganz ein Engel werde,
legg den kleinen Leib zur Ruh!
Aber nicht mit schwerer Erde,
schüttet ihn mit Blumen zu!

That he may become an angel
Lay his little body to rest;
Cover him not with heavy earth.
But shower him with flowers!

Zarter Blume gleich mein Kindchen,
halb noch träumend, kaum erweckt
und gleich ihr von jedem Windchen
rauh berührt und leicht erschreckt!

My child was like a tender flower,
Still half dreaming, hardly awake
And like that flower, in every breeze,
Roughly shaken and quick to fright.

**Fünf Gesänge**, No. 1 “Ich frag’ nach dir jedwede Morgensonne” (Translated into German by Ernst Ludwig Schellenberg from *One Thousand and One Nights*, Translation by A. Wallace)

Ich frag' nach dir jedwede Morgensonne,
und wenn es flamt, jedweden Blitzes Licht:
Restless nights of tormenting passion,
but about my pain, I do not complain:
Beloved, this separation lasts forever
look how my heart breaks piece by piece.
O, segne einmal nur das Auge wieder,
O, once again bless my glance,
Do not believe another could fulfill me,
For a long time there hasn’t been any room.

**Fünf Gesänge**, No. 2 “Dies aber kann mein Sehnen nimmer fassen” (Edith Ronsperger, Translation by A. Wallace)

Dies aber kann mein Sehnen nimmer fassen,
daß nun von mir zu dir kein Weg mehr führe,
that you pass by my door
in distant, silent, unheard streets.

But this can never take my longing,
Now that no path leads me to
In the smooth mirror of quiet evening ponds?

Wär’ es mein Wunsch, daß mir dein Bild erbleiche,
wie Sonnenglanz, von Nebeln aufgetrunken,
wie einer Landschaft frohes Bild, versunken
Were it my desire that your image fades from me,
like sunshine, from intoxicated mists,
like a happy landscape picture, sinks
In the smooth mirror of quiet evening ponds?

im glatten Spiegel abendstiller Teiche?

Der Regen fällt. Die müdten Bäume triefen.
Wie welkes Laub verwehnt viel Sonnenstunden.
Still I have not found my destiny
and its boundless depths of darkness.

Rain is falling. The tired trees are dripping.
Like wilted leaves drifting in many hours of sun.

Noch hab’ ich in mein Los mich nicht gefunden
und seines Dunkels uferlose Tiefen.

Still I have not found my destiny
and its boundless depths of darkness.
Fünf Gesänge, No. 3 “Die Dunkelheit sinkt schwer wie Blei” (Edith Ronsperger, Translation © John H. Campbell)

Die Dunkelheit sinkt schwer wie Blei,  
in totem grauen Einerlei  
ersterben Farbe und Gestalt.  
Das müde Schweigen stört kein Laut  
gleich einer schwarzen Mauer baut  
zum Himmel sich der Wald.

In öde Leere riesengroß  
streckt sich mein Leben hoffnungslos.  
Es weht so dumpf und grabeskalt  
der Atem dieser Nacht mich an,  
ein Grauen kriecht an mich heran,  
o schlief' ich, schlief ich bald.

Die Dunkelheit sinkt schwer wie Blei,  
The dark descends heavy as lead,  
in deathly grays the dawn  
is colour'd and formed.

Die dunkelheit sinkt schwer wie Blei,  
in totem grauen Einerlei  
ersterben Farbe und Gestalt.  
Das müde Schweigen stört kein Laut  
gleich einer schwarzen Mauer baut  
zum Himmel sich der Wald.

Fünf Gesänge, No. 4 “Sie sind so schön, die milden, sonnenreichen” (Edith Ronsperger, Translation by A. Wallace)

Sie sind so schön, die milden, sonnenreichen,  
verträumten Tage früher Herbsteszeiten,  
die über See, Gebirg und Matten breiten,  
ein Schimmern, Leuchten Strahlen ohnegleichen.

Und grelle Lichter, tiefe Schatten weichen,  
und aufgetan und klar sind alle Weiten.  
Und Du verstehst die tiefsten Heimlichkeiten,  
des Sommers heiße Farben, sie verbleichen.

Mit einer Milde, die kein Wort Dir nennt,  
fühlst du des Sommers Hauch herüberwehen,  
ein süß Erinnern, das von ihm geblieben.  
Und was mein Herz seit langem liebt und kennt  
in neuem Licht seh' ich's vor mir erste hen  
und lieb' es neu mit tieferm, reifernm Lieben.

They are so beautiful, the mild, sunny,  
dreamy autumn days of earlier times,  
Over the sea, mountains and wide meadows,  
a shimmer, rays of light unparalleled.

And gaudy lights, soaking the deep shadows,  
and all expanses are open and clear.  
And you understand the deepest secrets,  
The summer’s hot colors, they fade.

With a gentleness, no word is called to you,  
Do you feel the summer’s breath wafting,  
a sweet memory that remained of it.  
And what my heart for a long time loved and known  
in a new light I see risen before me  
and I love it anew with deep, mature love.
**Fünf Gesänge, No. 5 “Einst gibt ein Tag mir alles Glück zu eigen”** (Edith Ronsperger, Translation by A. Wallace)

Einst gibt ein Tag mir alles Glück zu eigen, das ich erträumt, ersehnt in schweren Zeiten. Da sind versunken alle Dunkelheiten und alle Stimmen tiefsten Leides schweigen.

Aus hohen, schlanken Blumengläsern neigen sich langgestielte Blüten, leise gleiten die schweren Düfte durch des Raumes Weiten, wie Säulen Rauch aus Opferschalen steigen


---

**Vom ewign Leben No. 1** (English text by Walt Whitman, Translation into German by Hans Reisiger)

Wurzeln und Halme sind dies nur, Düfte, Männern und Weibern gebracht vom Teichrand und aus wildem Wald, Herz-Sauerampfer und Liebesnelken, Finger, die fester umwindengleich Reben, Ergüsse aus Vogelkehlen, verborgen im Laub von Bäumen, bei Sonnenaufgang, Liebeshauche vom Land, von lebendigen Küsten gesandt zu euch auf lebendiger See, zu euch, o Schiffer! Frostreife Beeren und dritten Monats Zweige, frisch geboten jungem Volk, das hinaus wandert in die Felder, wenn der Winter sich zum Aufbruch rüstet, Liebesknospen, vor dich und in dich ausgestreut, wer du auch seist, Knospen, die sich entfalten wollen, wie je, Wenn du ihnen Wärme und Sonne bringst, so werden sie aufwachen und werden dir Schönheit bringen, und Farbe und Duft, Wenn du ihnen Nahrung wirst und Naß, so werden sie Blumen werden und Früchte und schlanke Zweige und Bäume.

---

Once is a day to show me the best of luck, I dreamed of, longed for in difficult times. Since lost all obscurities and all voices deepest sorrow silent.

From tend tall, slender flower glasses are long-stalked flowers softly glide, the heavy fragrances by expanses of space, as columns of smoke rise from sacrificial bowls

And high candles glow playing on the walls and over all the colorful Blumenflören. Now also my happiness came an hour, no rough discord it will destroy me. I sleep 'so deep, a bouquet in my hands and at the end the little red wound.

Roots and leaves themselves alone are these, Scents brought to men and women from the wild woods and pond-side, Breast-sorrel and pinks of love, fingers that wind around tighter than vines, Gushes from the throats of birds hid in the foliage of trees as the sun is risen, Breezes of land and love set from living shores to you on the living sea, to you O sailors! Frost-mellow'd berries and Third-month twigs offer'd fresh to young persons wandering out in the fields when the winter breaks up, Love-buds put before you and within you whoever you are, Buds to be unfolded on the old terms, If you bring the warmth of the sun to them they will open and bring form, color, perfume, to you, If you become the aliment and the wet they will become flowers, fruits, tall branches and trees.
Ein Kind sagte: Was ist das Gras?
Und pflückte es mir
Mit vollen Händen.
Wie konnt ich dem Kinde antworten?
Ich weiß nicht besser,
als das Kind, was es ist.

Ich glaube, es muß die Flagge meines Wesens sein,
gewoben aus hoffnungsgrünem Stoff.
Oder ich glaube, es ist das Taschentuch Gottes,
Eine duftende Gabe und Andenken,
mit Absicht fallen gelassen,
Mit dem Namen des Eigentümers in einer der Ecken,
so daß wir schauen und fragen mögen: Wem gehört?

Vom ewign Leben No. 2 (English text by Walt Whitman, Translation into German by Hans Reisiger)

A child said, What is the grass?
fetching it to me
with full hands;
How could I answer the child?
I do not know
what it is any more than he.

I guess it must be the flag of my disposition,
out of hopeful green stuff woven.
Or I guess it is the handkerchief of the Lord,
A scented gift and remembrancer
designedly dropt,
Bearing the owner's name someway in the corners,
that we may see and remark, and say Whose?
APPENDIX B

PUBLISHED LIEDER TABLE
<table>
<thead>
<tr>
<th>Song Name</th>
<th>Text By</th>
<th>Year</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Die Rosen und der Flieder</td>
<td>Otto Gruppe</td>
<td>1894</td>
<td>Universal</td>
</tr>
<tr>
<td>Des Meeres und der Liebe Wellen</td>
<td>Richard Weitbrecht</td>
<td>1894</td>
<td>Universal</td>
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<tr>
<td>Lied der Fiorina</td>
<td>N.N.</td>
<td>1896</td>
<td>Universal</td>
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<tr>
<td>Waldeinsamkeit</td>
<td>Jens Peter Jacobson</td>
<td>1897</td>
<td>Universal</td>
</tr>
<tr>
<td>Überwunden</td>
<td>anon.</td>
<td>1897</td>
<td>Universal</td>
</tr>
<tr>
<td><em>MutterLieder - O Glocken, böse Glocken</em></td>
<td>Mia Holm</td>
<td>before 1898</td>
<td>Universal</td>
</tr>
<tr>
<td><em>MutterLieder - Kennt ihr den Sturm</em></td>
<td>Mia Holm</td>
<td>before 1898</td>
<td>Universal</td>
</tr>
<tr>
<td><em>MutterLieder - Heute Nacht, als ich so bange</em></td>
<td>Mia Holm</td>
<td>before 1898</td>
<td>Universal</td>
</tr>
<tr>
<td><em>MutterLieder - Ich hab' in Sorgen</em></td>
<td>Mia Holm</td>
<td>before 1898</td>
<td>Universal</td>
</tr>
<tr>
<td><em>MutterLieder - Durch die Fenster zitternd sacht</em></td>
<td>Mia Holm</td>
<td>before 1898</td>
<td>Universal</td>
</tr>
<tr>
<td><em>Zwei Lieder auf dem Tod eines Kindes</em> - O Glocken, böse Glocken (revised)*</td>
<td>Mia Holm</td>
<td>before 1898</td>
<td>Masters</td>
</tr>
<tr>
<td><em>Zwei Lieder auf dem Tod eines Kindes</em> - Daß er ganz ein Engel werde*</td>
<td>Mia Holm</td>
<td>before 1898</td>
<td>Masters</td>
</tr>
<tr>
<td><em>Drei Lieder - Ein Rosenblatt</em></td>
<td>Vincenz Zusner</td>
<td>1899</td>
<td>Universal</td>
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<tr>
<td><em>Drei Lieder - Noch dasselbe Keimen</em></td>
<td>Vincenz Zusner</td>
<td>1899</td>
<td>Universal</td>
</tr>
<tr>
<td><em>Drei Lieder - Vernichtet ist mein Lebensglück</em></td>
<td>Vincenz Zusner</td>
<td>1899</td>
<td>Universal</td>
</tr>
<tr>
<td>Das hungernide Kind (from Des Knaben Wunderhorn)</td>
<td><em>Des Knaben</em></td>
<td>before 1900</td>
<td>Universal</td>
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<tr>
<td>Auf die Nacht</td>
<td>Paul Heyse</td>
<td>before 1900</td>
<td>Universal</td>
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<tr>
<td><em>Fünf Gedichte - In alten Tagen</em></td>
<td>Paul Heyse</td>
<td>before 1900</td>
<td>Universal</td>
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<tr>
<td><em>Fünf Gedichte - Im Lenz</em></td>
<td>Paul Heyse</td>
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<td><em>Fünf Gedichte - Das Glück</em></td>
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<td><em>Fünf Gedichte - Es kommen Blätter</em></td>
<td>Paul Heyse</td>
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<tr>
<td><em>Fünf Gedichte - Umsonst</em></td>
<td>Paul Heyse</td>
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<td><em>Fünf Lieder - Frühling</em></td>
<td>Karl Freiherr von Lemayer</td>
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<td><em>Fünf Lieder - Unendliche Liebe</em></td>
<td>Leo Tolstoy</td>
<td>before 1900</td>
<td>Universal &amp; Masters</td>
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<td><em>Fünf Lieder - Wohl füh' ich wie das Leben rinnt</em></td>
<td>Theodor Storm</td>
<td>before 1900</td>
<td>Universal &amp; Masters</td>
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<tr>
<td><em>Fünf Lieder - Die Liebe als Recensentin</em></td>
<td>Julius Sturm</td>
<td>before 1900</td>
<td>Universal &amp; Masters</td>
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<td><em>Fünf Lieder - Lenzzauber</em></td>
<td>Ernst von Scherenberg</td>
<td>before 1900</td>
<td>Universal &amp; Masters</td>
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<td><em>Acht Lieder - Wiegenliedchen</em></td>
<td>Julius Sturm</td>
<td>1898-1900</td>
<td>Universal</td>
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<tr>
<td><em>Acht Lieder - Zu späte Reue</em></td>
<td>Julius Sturm</td>
<td>1898-1900</td>
<td>Universal</td>
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<td><em>Acht Lieder - Traum</em></td>
<td>Dora Leen</td>
<td>1898-1900</td>
<td>Universal</td>
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<td><em>Acht Lieder - Spuk</em></td>
<td>Dora Leen</td>
<td>1898-1900</td>
<td>Universal</td>
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<td><em>Acht Lieder - Rosentod</em></td>
<td>Dora Leen</td>
<td>1898-1900</td>
<td>Universal</td>
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<td>Titel</td>
<td>Komponist</td>
<td>Jahr(e)</td>
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<tr>
<td>---------------------------------------------------------</td>
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<tr>
<td><em>Acht Lieder - Ach, noch so jung</em></td>
<td>Ernst von Scherenberg</td>
<td>1898-1900</td>
<td>Universal</td>
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<tr>
<td><em>Acht Lieder - Rosengruß</em></td>
<td>Ernst von Scherenberg</td>
<td>1898-1900</td>
<td>Universal</td>
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<tr>
<td><em>Acht Lieder - Lied des Harfenmädchens</em></td>
<td>Theodor Storm</td>
<td>1898-1900</td>
<td>Universal</td>
</tr>
<tr>
<td><em>Zwei Lieder - Sommerfäden</em></td>
<td>Dora Leen</td>
<td>after 1901</td>
<td>Masters</td>
</tr>
<tr>
<td><em>Zwei Lieder - Stimmen des Tages</em></td>
<td>Ferdinand von Saar</td>
<td>after 1901</td>
<td>Masters</td>
</tr>
<tr>
<td>Ave Maria (voice and organ)</td>
<td></td>
<td>1902, 1909</td>
<td>Universal</td>
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<tr>
<td>Entführung</td>
<td>Stefan George</td>
<td>1909</td>
<td>Universal</td>
</tr>
<tr>
<td><em>Fünf Gesänge</em> - Ich frag' nach dir jedwede Morgensonne (from &quot;Tausend und ein Nächten&quot;)*</td>
<td>Arabian Nights</td>
<td>1909, orch 1922</td>
<td>Universal</td>
</tr>
<tr>
<td><em>Fünf Gesänge</em> - Dies aber kann mein Sehnen nimmer fassen*</td>
<td>Edith Ronsperger</td>
<td>1909, orch 1922</td>
<td>Universal</td>
</tr>
<tr>
<td><em>Fünf Gesänge</em> - Die Dunkelheit sinkt schwer wie Blei*</td>
<td>Edith Ronsperger</td>
<td>1909, orch 1922</td>
<td>Universal</td>
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<tr>
<td><em>Fünf Gesänge</em> - Sie sind so schön, die milden, sonnenreichen*</td>
<td>Edith Ronsperger</td>
<td>1909, orch 1922</td>
<td>Universal</td>
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<tr>
<td><em>Fünf Gesänge</em> - Einst gibt ein Tag mir alles Glück zu eigen*</td>
<td>Edith Ronsperger</td>
<td>1909, orch 1922</td>
<td>Universal</td>
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<tr>
<td>Das feurige Männlein</td>
<td>Alfons Petzold</td>
<td>1915</td>
<td>Universal</td>
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<td>Und wie mag die Liebe</td>
<td>Rainer Maria Rilke</td>
<td>1919</td>
<td>Universal</td>
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<td><em>Zwei lyrische Gesänge Vom Ewigen Leben - Wurzeln und Halme sind dies nur</em></td>
<td>Walt Whitman</td>
<td>1923, orch 1927</td>
<td>Universal</td>
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<td><em>Zwei lyrische Gesänge Vom Ewigen Leben - Ein Kind sagte: &quot;Was ist das Gras?&quot;</em></td>
<td>Walt Whitman</td>
<td>1923, orch 1927</td>
<td>Universal</td>
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</table>
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