

KARL BELLENBERG



Elise Lasker-Schüler

her poetry and
her composers

Karl Bellenberg

**Else Lasker-Schüler,
her poetry and
her composers**

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Preliminaries

By way of introduction

The present work, which received the grade "very good" from the reviewers as a dissertation, will soon prove to be a standard work of research on Else Lasker-Schüler, the most respected German-language poet of the 20th century. The work is a much-desired supplement to the eleven-volume Critical Edition of the poet's works (published 1996-2010). It will probably be the most important scholarly work on her in this year, 150 years after her birth; for the compositions described and explained by the author (there are over 1,800 works by over 400 composers!) can in many cases be seen as interpretations of the lyric texts that broaden the horizons of understanding. The book will be a welcome gift to the members of the Else-Lasker-Schüler-Gesellschaft and to all those who are close to the poet.

Bonn, March 2019

Norbert Oellers

Norbert Oellers is professor emeritus of modern German literary history at the University of Bonn, co-editor of the critical edition "Else Lasker-Schüler. Werke und Briefe" and editor of the Schiller National Edition.

Acknowledgements

Now that my Else Lasker-Schüler project has been completed, I must first of all thank my doctoral supervisors Prof. Dr. Wolfram Steinbeck and Prof. Dr. Rudolf Drux. I was very happy to have found in them the professors I had wished for from the beginning. Professor Dr. Wolfram Steinbeck had supported me for many years before my doctorate in the Faculty of Philosophy at the University of Cologne, allowing me to take up a second full course of study at a late age. Throughout the years of my doctoral studies, he accompanied me caringly, with great sensitivity and his unerring sense for good or less successful explanations, and always gave me encouragement where my topic threatened to overwhelm me. In him and Professor Dr. Rudolf Drux I found a well-rehearsed team, which had already been able to explore the common ground in Lied - namely lyric poetry and music - from the perspective of the philologist and the musicologist in such a fruitful and illuminating way in lecture series at the University of Cologne. They supported me ideally on my exciting journey between the lyric poetry of the great Jewish-German poet Else Lasker-Schüler and the multitude of different compositional receptions of her work.

I would like to thank the great scientists of Else Lasker-Schüler, Prof. Dr. Sigrid Bauschinger (USA), Prof. Jakob Hessing (Israel) and Dr. Ricarda Dick (Germany), as well as Dr. Ingo Schultz (Flensburg), the Viktor Ullmann connoisseur, for providing me with the fragments of Ullmann's Lasker-Schüler compositions, which were unpublished at the time.

An almost inexhaustible source of knowledge was Dr. Karl Jürgen Skrodzki, who has scientifically compiled essential parts of the Critical Edition of Lasker-Schüler's works and letters, especially the part of the poetry which is so important for me. His homepage² offers a wide range of information on Else Lasker-Schüler on a high scientific level, which provided me with a lot of information and facilitated a lot of research. In addition, he was at my disposal with advice, some hints and important assessments of the work. For this, my heartfelt thanks.

In the non-academic sphere, I have experienced support in many ways. With great gratitude and deep respect, I would like to mention Hajo Jahn, the chairman of the Else Lasker Schüler Society in Wuppertal and its tireless spiritus rector. It was he who spontaneously and with great enthusiasm supported my dissertation from the very beginning, appointed me to the board of the society, helped me to make many important contacts, and made the complete critical edition of Lasker-Schüler's works available for years for use at home. The Else-Lasker-Schüler-Almanacs published by him and the forums and events of the Society initiated by him gave me many an impulse for my work. For all this I am sincerely grateful to Mr. Jahn. I would like to thank Dr. Hans Kraft (Ratingen) for many important discussions, especially on Hebrew texts.

² <http://www.kj-skrodzki.de/lasker.htm>.

During my research I came into contact - and this was probably the greatest enrichment for me - with many composers, whether by e-mail, telephone, letter or personal conversation. They all, almost without exception and as a matter of course, provided me with their scores - now and then with important explanations of their works. Without these contributions the project would have failed. Many of these contacts turned into deep human encounters. Some of them developed into friendships of the late years.

Thus I am deeply grateful to Prof. Dr. Christian Immo Schneider (Ellensburg, USA) for a friendship that was able to grow and last across the 'Big Pond'. I greatly appreciate his humanism, his subtlety and his musical and Germanic expertise. With gratitude but also melancholy I remember the two composers Prof. Dr. Wolfgang Stockmeier (Velbert, HfMT Cologne) and Ferdinand Henkemeyer (Cologne), who died during the writing of this work. The former was my German and music teacher when I was still at grammar school, and in recent years he has always been a friendly discussion partner who took a great interest in my work. His last composition was for Else Lasker-Schüler. Ferdinand Henkemeyer, however, moved me with his great humanity and his wide heart. Every conversation with him was an enrichment for me and the accompaniment on his last journey was a gift.

I would like to mention the many encounters with composers and many an exchange of thoughts about their works, which I remember vividly. I would like to thank Luca Lombardi (Rome, Tel Aviv) for the market-shaking birdcall, Michael Gregor Scholl (Berlin) for a wonderful breakfast in Cologne, Oskar Gottlieb Blarr (Düsseldorf) for two long hours of tea, Arthur Dangel (near Stuttgart) who gave me such a rich gift, George Dreyfus (Camberwell, Australia) for his Else concert in Solingen, Reinhold Meiser (Ingolstadt) for his letters and conversations of such substance, Cecilia McDowall (London) for her spontaneous insouciance, Ilana Shapiro-Marinescu (Cologne), a spirited grande dame, for a long coffee hour, and Dieter Schnebel (Berlin) for kindly correcting my transcription.

Gratefully and proudly I remember the preparations lasting over a year and the realization of a large chamber concert evening in the 70th year of the poet's death, which the artistic director of the Duisburg Philharmonic Orchestra, Dr. Alfred Wendel, made possible for me. The great success of the concert was also due to his Else Lasker-Schüler enthusiasm.

The hours and years I invested in this work were lost on my friends, children, grandchildren and especially Inge, my wife. Never, however, did complaints come, but they brought so much understanding to the subject, which I pursued full of enthusiasm, sometimes only with tenacity. I thank above all my wife, who was and is daily at my side with so much understanding, interest, love and also concern. So I dedicate this work to

My wife and kids.

Foreword

At the beginning of the 1960s I got to know the organist and composer Peter Bares, who lived in Sinzig at the time, and received organ and composition lessons from him in intensive workshops. As described in chapter 2.4 "State of Critical Research Today", at that time the new publications of the work of the Lasker pupils came out, among others, in the Kösel publishing house. If I remember correctly, Bares became aware of this through a lengthy article on it in the weekly newspaper DIE ZEIT and gave me the first volume of the 'sonderreihe dtv' *Helles Schlafen - dunkles Wachen*, published at the same time in 1963.³ Both of our preoccupations with the extraordinary poetry of this poet, who had been completely unknown to us until then, were intense from the outset, and the idea of a concert project with nothing but premieres of settings from this volume of poetry was quickly formed. The instrumentation was also quickly clear, namely baritone and harp, mindful of the archaic image of 'David with the harp' and the two Lasker-Schüler poems *David and Jonathan*.⁴

Of course I felt very honoured to be allowed to perform my own compositions in public at the age of twenty. The concert took place under the title *Lieder zur Harfe* in 1964 in Sinzig. My enthusiasm for the poet, who was unusual in many respects, remained.

In September 1966, the second intensive contact occurred through the famous production of the play *Die Wupper* at the Wuppertaler Bühnen by Hans Bauer (direction) and Heinz Pauels (music), which I saw.

At the founding event of the Else-Lasker-Schüler-Gesellschaft in 1990, I was able to visit the Else-Lasker-Schüler Archive at the Wuppertal Public Library. Here I got the first information about settings of the poems by Hindemith and others. It was not until 2010, however - I was already studying musicology and German language and literature at the University of Cologne at the time - that I read the essay *Gedichte Else-Lasker-Schüler in der Vertonung von Herwarth Walden* by one of my professors, Klaus Wolfgang Niemöller.⁵ This prompted me to begin researching further settings in October 2010, which immediately proved very promising. In the first six months I was able to find an average of almost 30 composers and almost 50 works per month in my immediately created database. This had not been expected, since MGG² and NGroveD did not even provide a handful of references. And with that, the topic of this work was already found.

Over the entire period between 2010 and 2018, the research for the composition corpus aimed to record as completely as possible all compositions across all genres, knowing full well that such an undertaking is in principle impossible to complete.⁶ The result was a corpus of more than 1,800 compositions by over 400 composers, which will be presented in detail in Parts II-IV.

I acquired membership in the Else-Lasker-Schüler-Gesellschaft at the beginning of 2011, whose chairman Hajo Jahn supported me ideally from the very beginning, provided me with plenty of information and made contacts for me.

³ Lasker-Schüler 1962.

⁴ KA01-GNo 159 and KA01-GNo 276.

⁵ Niemöller 1997.

⁶ On the last version of his *Iphigenia*, completed in mid-January 1787, Goethe notes on his 2. Italienreise: "Such a work is actually never finished; one must declare it finished when one has done what is possible according to time and circumstances." Goethe 1830, vol. 28, p. 53.

in the future. In 2012 I was appointed to the extended board of the society. This, too, made it much easier for me to establish important connections and encounters, especially with living composers. During this time I also installed a CD documentation series *Else-Lasker-Schüler-Gesellschaft - Mitschnitte* (*Else Lasker-Schüler Society - Recordings*), which publishes important events of the society, especially musical premieres.

On the translation into the present book form

A ready-to-print translation into another language always involves considerable time and expense. As a rule, it does not pay off for scientific books. This also applies to the present book. The distribution of its original German version in non-German-speaking countries is manageable, on the one hand, because the poet is little to nothing known outside the German-speaking world, and on the other hand, because few composers outside this area have set Lasker-Schüler to music. Israel is an exception because of the poet's Jewishness.

In order to make this book accessible to English and French readers, I decided to use a high-quality automatic translation. Apart from the complete new integration of illustrations and tables, only comparatively few corrections were made by hand. The reader may forgive me for this approach.

Heiligenhaus, March 2022

Karl Bellenberg

Objectives of this work

This work has several objectives:

1. to present a bibliography of composers and their works on poems and other texts by the poet Else Lasker-Schüler, together with the sources of supply of the musical material - to a certain extent as the core, starting point and basis of my research (Part IV)
2. the scientific discussion of this corpus of compositions from the point of view of data collection, statistics, genres and the reception of Lasker-Schüler's literary work (Part II)
3. the biographical treatment of selected composers and the analysis of exemplary works as portraits, so to speak (Part III)

This will be preceded by Part I "The Lyrical Work of Else Lasker-Schüler" with the aim of creating a literary-scientific basis relevant to the above questions under the sub-aspects:

4. the presentation of the lyrical work of Lasker-Schüler with its creative periods, peculiarities, focal points and reception processes
5. an examination of the poet's lyrical language in terms of its oriental richness of colour, its tonal-musical qualities and its extraordinary metaphoric
6. the lyrical thematic fields, their respective significance in the lyrical work and in the corpus of compositions
7. the significance of the four important poetry collections in the lyric oeuvre and a literary-scientific interpretation of poems that are of essential importance for this work, in order to exemplify the poet's lyrical power and to have a foil available for the third of the objectives.

A fundamental difficulty with the topic of the settings of Else Lasker-Schüler texts to be discussed lies in the fact that the very fewest of these compositions are known in the music literature and are easily available, such as Hindemith's Else Lasker-Schüler settings. A detailed discussion of such works, if it is to be comprehensible, presupposes the material integration of the score into the review text. In individual cases, even small excerpts are helpful. On the other hand, this forces us to limit ourselves to only a few works - measured against the overall corpus of compositions presented. In chapter 13, "Composer Portraits," the selection of works presented in more detail and their creators deliberately does not follow a fixed scheme, such as a historical period, genre or other theme. The guiding principle was the desire to discuss in more detail compositions that stood out in their own way, be it in the thematic and musical structure of the work, such as the narrative form of a musical life story of Else Lasker-Schüler in the case of Ferdinand Henkemeyer, for example, or be it special musical ideas, thematic works, successful images in a composition, or philosophical thoughts that are everywhere to be found in the setting, seem to shine through, for example with Luca Lombardi.

⁷ Several interpretations that precede compositional analyses can also be found in ch. 13.

Important to me in the series of performances of composers with their works were also those who still had personal contact with the poet herself, indeed were in part strongly connected with her. Here I wanted to achieve completeness in the discussion, on the one hand for music-historical considerations, and on the other hand because such personal references to life have their own charm and reflect directly on the poet herself, for example the compositions of her second husband Herwarth Walden or those of Lily Reiff-Sertorius, which received their premiere at a reading by the poet in Zurich, or just a drawn thank-you note from ⁸the poet to Wilhelm Rettich.

It also seemed sensible not only to present the composers in particular and to discuss the works that are known in the relevant music literature. On closer examination, however, it became apparent that even their Else Lasker-Schüler works have not yet received detailed reviews. However, it was appealing to me to select and present composers and works that are completely or largely unknown, but nevertheless have their own significance in our context.

Some works could not be discussed in detail because of their scope and size. Nevertheless, I did not want to leave them unmentioned as 'landmarks'. They appear as short reviews mostly without musical examples and musical analysis.

Under these aspects, a bouquet of portraits has been created in ch. 13, which should be representative of the colourfulness, complexity and diversity of the musical-compositional examination of the lyrical work of Lasker-Schüler in its almost oriental splendour of colour, the resonant melos of her language in all its subtleties and the philosophical-religious thoughts that are often woven into the lines of the poems.

Moreover, these reviews are not only intended to satisfy the musicological aspect, but are linked to the hope that performing musicians, if they are on the way to discovering new things, will become interested in these works. It is precisely this perspective that has led to the dates for the acquisition of sheet music material being given at the end of the respective bibliography, where it could be re-searched. In some cases, this goes as far as relatively hard-to-find bequests. In addition, more than 900 compositions (> 50%) are available in my private archive, which is open to interested parties, as scores and, where listed, also as sound recordings.

⁸ Cf. fig. 118 on page 325.

On the self-understanding of interpretation

In chapters 3-7, an attempt will be made to exemplify the mastery of Else Lasker-Schüler's lyrical language and the greatness and economy of her formal ability to express herself concisely in a few words and images. At the same time, this should clarify which moments of this poetry might prompt composers to combine their musical art with these poems to create a Gesamtkunstwerk.

As already formulated in the seventh objective (see p. xxi), the aim of the poetry interpretations is also to provide a philological foil on which the compositions are, as it were, built. This also applies to those interpretations that are found in Part III in connection with the discussion of individual composers and their works.

However, to avoid any misunderstanding: the aim is not to present an interpretation that is as comprehensive as possible in each case in order to check the coherence or even the musical concordance of a composition with its poem text. Both are likely to fail as a rule. It is true that lyrical images can often be traced in terms of tone painting, and a characteristic of programme music in the broadest sense is precisely this tracing, for example of natural sounds and voices. Even in the theory of figures, which goes back to the Renaissance and is a quasi precursor of the stylistic characteristics of program music, the external musical is captured in the musical and is used in particular in an imitative manner in vocal music.⁹ This will be discussed in particular in chapter 12.2 "A Comparison of Compositions".

Pure tracing usually does not provide any musical added value.¹⁰

The topos that "a text is potentially infinite"¹¹ has as its logical consequence that an interpretation is inconclusive. Umberto Eco calls one of the basic requirements of interpretation that the work is to be questioned (*intentio operis*) and not the personal impulse (*intentio lectoris*) the guiding principle.¹² I add that the author - especially in the case of Else Lasker-Schüler as the one who carries the text (*intentio auctoris*), as the one who gives meaning and constitutes himself in the text - must also be included. Nevertheless, the dilemma of interpretation consists in the fact that the more one searches for the complexity and polyvalence of a text, the more the interpretation drifts in the direction of arbitrariness. The reader's autonomy, which has always existed, inevitably leads to the fact that every interpretation - multilayered or not - is only an offer to him. And so I also understand mine as an offer.

The interpretation of a poem, however subjective it may be - and every interpretation is subjective *per se* - finds its legitimation in the plausibility of its presentation, and the same applies in principle to the analysis of a composition. The environment of understanding, which here is, for example, the number of recipients, is capable of a majority.

⁹ Cf. Wellek 1984, p. 71.

¹⁰ The term borrowed from economics is meant here as a manifold, additional, aesthetic - hermeneutic as well as sociological - added value that a complete work evokes in the addressee, an increase by means of music through, for example, the creation of new/changed realities through musical references, form and theme work, through emotional 'emphasis' of semiotic sense contents or through musical reflection of the speech rhythm in relation to the lyrical text, which would make such a composition seem justified and not superfluous.

¹¹ Eco 2004, p. 22.

¹² Cf. *ibid.*, p. 33.

(consensus plurium) and weights this plausibility. Consensus about an interpretation, its degree of absurdity or evidence can be established in this way.

If a metaphor - despite all its ambiguity - is plausibly broken down, if it stands in an understandable context to the rest, if possible connections are revealed, so that a recipient perhaps realises for himself, "I haven't seen it like that before", or if the flow or congestion of the rhythm and the dynamic course of the lyrical text is comprehensibly revealed, then such an interpretative procedure is legitimate. The same applies in principle to the interpretation or analysis of music, even if the terminology and the forms of analysis are partly different.

The poem interpretations presented are only a few. Indeed, they do not even unite the sum of what has been thought and written about these poems, but only want to be one of many subjective interpretations, which - if they are lucky - contribute to the partial illumination of the text. A philological discourse is therefore not the aim of this musicological work and cannot be achieved.

Poetry is subjective and so is its reception. Interpretation is reception. Read under these auspices and limits, these interpretations aim to create a linguistic-aesthetic approach connected to the musicality of Lasker-Schüler's poetry. This is also in the hope of sketching a certain hermeneutic background for the compositions that were written for the respective poem and - as should be emphasized once again - with the more intuitive than analytical approach of most of the composers I interviewed.

Musical judgments based on subjective assumptions are subject to numerous and extensive skepticism, without fruitful alternatives being developed from this skepticism. If historical musicology does not want to see itself as merely enumerative and descriptive, then there is nothing left to do but to allow (aesthetic) value judgments that permit a general comprehension. This includes answers to questions such as what constitutes a sounding work of art and what constitutes trivial music. A detailed musical analysis is not sufficient as a basis unless - for example in the hermeneutic process - the questions of aesthetics and meaning of the work are also tentatively answered, even in the awareness of the greatest subjectivity. Objectivity from a neutral standpoint does not exist anyway. This is a misconception that is particularly attached to the natural sciences. Every science is bound to people and thus to points of view, all of which more or less represent a section of reality.

Poetry and music: both areas come together in vocal music. "And this relationship is already historically fundamental, at least in our 'occidental' musical culture par excellence, since it was originally vocal music and grew out of it," Wellek reminds us.¹³

In vocal music there exist the pairs of meanings of the aesthetic and the semantic, of form and meaning, of shape and content. In ancient Greek there was still unity here in the conception of μουσική; music, dance, and poetry were regarded as a unity and, along with gymnastics, as a pillar of general education. In the modern song, which in our case is to be considered exclusively, we have to do, among other things, with the question of dominance in the intermedial space, i.e. the primacy of text or music. If we assume the usual case of texts being set to music and not later subordinated to the music, it is the composer's decision (or his fortune) whether the music serves the text, underpins it, reinforces and confirms it in the emotional or unfolds more freely from it - especially where language comes to the limits of its capacity - or even

¹³ Wellek 1984, p. 73.

dominates them.¹⁴ We will highlight such dominance issues on a case-by-case basis.

If Part III of the work is sometimes about different settings of the same poem, the solutions cannot be expected to be the same. Music in song is not, after all, a 'recitation of the poem'. Rather, the aim is to locate tonal moods and moods, melodic arcs as well as rhythmic and dynamic characteristics on the basis of the poem's interpretations and - where this is successful - to uncover independent musical statements and gestures.

Just as no two interpretations are alike, so do settings - to a certain extent as musical interpretations of the text - each have their own independence. But apart from the exciting questions of whether and in what way certain aspects of the poem, its meaning, images, relationships and references or the lyrical moods, the flow of the text and rhythm are taken up in the respective composition or not, attention will be paid on a case-by-case basis to similarities in musical realizations of such aspects of the poem or also different solutions, which may illuminate the polyvalence of the text.

Finally: I do not strive for academic smoothness in the literary and musicological interpretations. Rather, I was (and am) carried by a deep admiration for the poetry of Else Lasker-Schüler, which finds its way into my text and which should also consciously shape the writing style in passages, without losing sight of the critical-scientific. I had a similar experience with some of the compositions and my enjoyment of some of the 'compositional lows' that I found.

In the contradiction of other points of view, however, I see a sign of active confrontation with the chance for new knowledge.

¹⁴ Abeln and Schnitzler state: "That music has a greater effect than poetry has never been disputed in philosophical aesthetics, and [. . .] that this superiority results from sound." Abeln and Schnitzler 2012, p. 41.

Abbreviations, sigles, citations

1 Abbreviations and sigles of the primary literature

Abbreviations and sigles follow the specifications of the Critical Edition (KA) of the complete works of Else Lasker-Schüler and have been supplemented:

ELSG:	DLA:German Literature Archive Marbach a. N. Else-Lasker-Schüler-Gesellschaft e. V.
JNUL, Ms.	JNUL:The Jewish National and University Library Jerusalem ELS:The Jewish National and University Library Jerusalem, Arc.
KA:	Var. 501 (Else-Lasker-Schüler-Archive) Lasker-Schüler, Else (1996): Werke und Briefe. Critical edition, 11 vols. Oellers, Norbert; Rölleke, Heinz; Shedletzky, Itta (eds.). Frankfurt a. M.: Jüdischer Verlag im Suhrkamp Verl. VPN:Else Lasker-Schüler (1961):Verse und Prosa aus dem Nachlass (Gesammelte Werke. Vol. 3. Ed. by Werner Kraft). Munich
$H(H^1, \dots H)$:	manuscript (original)
$T(T^1, \dots T)$:	typescript (original)
E :	the first printing
D :	later prints during the lifetime of Else Lasker-Schüler
Ti :	Title
UTi :	Subtitles
W :	Dedication of poems or compositions

2 Abbreviations and sigles in general

DLA	Deutsches Literaturarchiv Marbach a. N.
ÖNB	Austrian National Library
SBB	German State Library in Berlin
StB	City Library
UB	University Library
WLB	Württemberg State Library, Stuttgart
BSBB	Bavarian State Library, Munich

3 Abbreviations in the bibliography

In chapter 15 "Catalogue of works" special icons are used, among other things. Cf. the explanations on page 411f.

The composers there are preceded by a superscript Lfd. Number and indexed in the text with KompNr-nnn.

4 Citation methods

1. According to DUDEN for multi-part works.

2. From the Critical Edition (KA):

<i>Poems:</i>	Volume no., poem no. supplemented by lines of verse if necessary:
	<i>KA01-GNr. 45.5 u. 8</i> ; cf. also the list of all poems in Tab. 22 on page 492
<i>Poem commentary:</i>	Volume no. and comment no: <i>KA01-K 45</i>
<i>Dramas:</i>	Volume no., page no. and line no. if applicable: <i>KA02, P. 116.25</i>
<i>Drama commentary:</i>	Volume no., page no. and, if applicable, page and line no. in the drama: <i>KA02-K 271.116,8-9</i>
<i>Prose:</i>	same as dramas <i>KA04, p. 03.162 Prose</i>
<i>commentary:</i>	same as drama commentary <i>KA03-K</i>
<i>124.5 Letters:</i>	volume no. and letter no: <i>KA08-Br. 24</i>
<i>Letter commentary:</i>	Volume no. and letter number, endnote from letter if applicable: <i>KA06-K 260.2</i>

3. Within this work:

<i>Compositions:</i>	Compositions are numbered in the bibliography. They are referred to in the form (<i>K0672</i>)
<i>Additions in quotations:</i>	[!]=[sic!]; [Note ~d.~Verf.] = [Note of the Author]
<i>Abbreviation:</i>	Bes. = cast information T. = bar v. = verse; vv. = verses

Abbreviations within the catalogue raisonné are explained in chapter 15.1.

Quotation marks: French quotation marks (chevrons) are used. Quotation marks (chevrons) are used.

<i>gespelter Text:</i>	double " " for regular quotations if they do not appear indented as quotations, single ' ' for general emphasis of unquoted words in the text or a quotation within a quotation, and for quotations that are not strictly literal. it follows the KA in quotations and is not further commented or it serves to emphasize the continuous text.
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4. Citations of Else Lasker-Schüler texts:

These follow the KA. Lasker-Schüler's partly special spelling and punctuation is adopted and generally not commented on, not even by [!]. Different poems have the same title, e.g. *Ein Liebeslied*. They are distinguished by trailing Roman numerals, as this is fanned out case by case in Appendix A.

Perhaps it is my age that gives me the freedom, as a scientist, to engage with the unprovable from the outset. Or is it the insight that an interpretation need not be provable at all in order not to be scientifically superfluous. . . ?

Hans Heinrich Eggebrecht

I**The Lyrical Work of Else Lasker-Schüler
Description and Interpretations**

1 Work, language, production

1.1 Work and music

Else Lasker-Schüler is a personality that we cannot draw with just a few strokes. Her personal characteristics are too complex, her artistic emphases too wide-ranging, her way of life and the emotionality of her thoughts and actions too unusual. In the past, the study of her has repeatedly led to misinterpretations of her life and work. This is mainly due to the fact that autobiographical details in her works have been adopted and perpetuated without verification. This begins with those concerning her birth, by which Else Lasker-Schüler deliberately made herself years younger.

and goes beyond some of the descriptions of her family relationships in the story *Arthur Aronymus* (KA04, p. 239ff). The *letters to Norway*,¹⁶ for instance, have as their foil an actual journey by her second husband Herwarth Walden, and 'report' to him by letter from Berlin on the day's events of the too-

wife in a kaleidoscope of reality and fantasy, which the reader will not be able to

unravel. In *Ich räume auf!* (KA04, p. 47ff.), her reckoning with her publishers, as well as in several small prose works, there are numerous inserts from her childhood, or more precisely from her transfiguring view of her childhood days. Finally, her large correspondence, comprising six volumes of the Critical Edition, contains countless reminiscences of seemingly actual events and communications from her life. All of these details, references, and narratives create a detailed and multifaceted portrait of her life of great poetic power, but have repeatedly led biographers astray.¹⁷

Decades of research have meanwhile uncovered and created facts that, by contrast, paint a largely realistic picture of the poet's life circumstances.¹⁸ The biographies by Sigrid Bauschinger and the fundamental works by Margarete Kupper, Karl Josef Höltgen, whose dissertation can be regarded as the beginning of modern Lasker-Schüler research, Jakob Hessing and Erika Klüsener,¹⁹ and of course the extensive commentary apparatus of the Critical Edition, deserve special mention.

However, this does not make the autobiographical information questionable or useless. Relying only on verified documentary sources would bring us - to which Bauschinger rightly points out - in our understanding of the poet no closer,

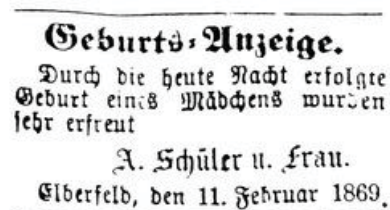


Fig. 1: Birth announcement in the Elberfelder Zeitung¹⁵

¹⁵ Klüsener and Pfäfflin 1995, p. 9.

¹⁶ Later these letters, which were initially printed in installments in *Der Sturm*, appeared as *Liebesroman Mein Herz* (KA03, p. 277ff.). Lasker-Schüler 1912.

¹⁷ Cf. also Höltgen 1958, p. 7ff.; according to Hessing, the history of reception after 1945 (and he means Bänisch in particular) includes: "the consistent confusion of poetic self-representation and objective biography" Hessing 1993b, p. 136.

¹⁸ For the current state of research, see the comments in Section 2.4.

¹⁹ Bauschinger 1980; Bauschinger 2004; Kupper 1963; Höltgen 1958; Hessing 1985; Hessing 1993b; Klüsener 1979; Klüsener and Pfäfflin 1995.

for reality from childhood served to feed the imagination, so that something much more important and greater could emerge: Art with all its claim to absoluteness. This life and writing is not about poetry and truth, but about poetry as truth, or, in her words, poetry as "the flowering of truth".²⁰

It is precisely in the interweaving of reality and poetry, which in Else Lasker-Schüler experiences a degree of personhood that the poet as a real person cannot be separated from the persons in her works, indeed that the I in her poetry and prose usually coincides with herself, that the great appeal of her work lies. Else Lasker-Schüler consistently pursues this intimate interweaving of author and work and stages herself as her created characters. Consequently, she does not stop at the interweaving of characters in her works with real people - mostly from her circle of friends.

Else Lasker-Schüler's poetry is largely expressive and orientally exuberant, but also deeply religious, internalized, even afflicted with depressive features, but always 'boundless' in its basic statements. Wherever borders appear, they are crossed, emotionally, politically, metaphysically and existentially. Poems in the vernacular are not to be found in her work, but those in the language of the child with their very own, immediately touching ways. Another characteristic of her work, and especially of her poetry, is that her life and her work merge more completely than those of any other poet. What is usually and customarily kept apart, author and lyrical I, here they actually coincide. Else Lasker-Schüler stages her life completely, no objectivity is given or allowed. This staging is at the same time a game and self-protection, partly also an escape from the world. Oellers does not warn without reason:

As correct as it is [. . .] that a love poem is the draft of a remembered love experience, as wrong it is to believe that such an experience must be traced in the poet's external biography in order to be able to understand it (namely the experience and thus also the poem). [. . .] The lyrical I, the object of the poet (by no means she herself)....²¹

but on the other hand it cannot be denied that - perhaps more than with any other poet - the introjections of immediate and concrete experience are at the same time the source of Else Lasker-Schüler's lyrical creative process. This is particularly true in relation to psychological objects with which Lasker-Schüler had a special affinity: Herwarth Walden, Gottfried Benn, Franz Marc, many other artist friends, and above all Ernst Simon.

This intimate interweaving of life and work in Else Lasker-Schüler's work has been the subject of much literature. In 1919, for example, Max Fischer wrote in an appreciation of Else Lasker-Schüler: "No biographer or psychologist will be able to separate truth from poetry: this woman writes her life and lives her poetry."²² Heinz Rölleke, equally a proven philology specialist on Else Lasker-Schüler and, like Norbert Oellers, co-editor of KA, points to a concrete counter-example, cited again and again, in which the lyrical I and Thou coincide with the biographical persons, and writes:

The poem *Höre!* (KA01-GNo. 229), expressly dedicated to "Giselheer", appeared in April 1914 and indirectly responds to Gottfried Benn's poem *Hier ist kein Trost*, which had been published exactly six months earlier and which begins with the words: "Keiner wird mein Wegrand sein". "I am your wayside," it says here defiantly and proudly - but only still, as it were, marginal.²³

²⁰ Bauschinger 2004, p. 7.

²¹ Steinecke and Dörr 2016, p. 227ff.

²² Quote after: Klüsener and Pfäfflin 1995, p. 143.

²³ Rölleke 2011, 272. It should be noted that, among others, Sander-Brahms as well as Bauschinger and Korte mistakenly interchange the temporal order of both poems - i.e. cause and reaction. Sanders-Brahms 1998, p. 107; Bauschinger 1980, p. 134; Korte 1994, p. 21.

Else Lasker-Schüler's figures in her work are transformed, living figures. This begins with herself. Else is *Tino*, Tino of Baghdad, mutates to *Jussuf*, Prince of Thebes, to *Abigail*, later to the Emperor *Malik* and again to *Josef*, the Pharaoh's lover (KA01-GNo. 158), and finally dissociates in her last play *IchundIch* as a person and figure "liberated from boundless loneliness".²⁴ Her friends and companions are given play names in the literary play and that of life as if it were taking place on stage. But all these names are also found in her letters²⁵ and encounters as personal salutations. For Else Lasker-Schüler, the literary stage and the stage of life are inseparable staging and reality of life: Franz Marc becomes the *Blue Rider* and her *half-brother Ruben*; Karl Kraus calls her *Cardinal* or *Dalai Lama*; Gottfried Benn is given the names *Giselheer* and the *Barbarian*, among others; Richard Dehmel is the *Forest Prince*; Johannes Holzmann is affectionately called *Senna Hoy* (Johannes read backwards) and *Prince of Moscow*;²⁶ but her last love, Ernst Simon, she calls the *Holden* and *Apollo*. Some of these play-names go down in history to such an extent that they completely displace the civil name of their bearers in the public consciousness, as in the cases of Senna Hoy and Herwarth Walden, whose real name is Georg Levin.

Compared to other great poets, Else Lasker-Schüler created an oeuvre of rather average size, the main parts of which were written during her first creative period.²⁷ In the third phase, which is largely characterized by exile, she wrote four more works, albeit weighty ones: *Arthur Aronymus*, *Das Hebräer-land*, *Mein blaues Klavier* and *IchundIch*. The list of independent book publications during his lifetime, sorted by genre and year of first publication, provides an overview of this oeuvre.²⁸ Fig. 7 on page 21 graphically depicts this with further events from the poet's life.

1. Lyric²⁹

- Styx (1902)
- The Seventh Day (1905)
- My Miracles (1911)
- Hebrew Ballads (1913/14)
- Collected Poems (1917)
- The dome (1920)
- Thebes (1923)
- Concerto (1932)
- My Blue Piano (1943)

2. Narratives, stories, essays

- The Peter Hille Book (1906)
- The Nights of Tino of Baghdad (1907)
- My Heart (1912)
- Faces (1913)

²⁴ Lasker-Schüler 2009a, p. 11.

²⁵ On the importance of correspondence, see Bauschinger 1980, pp. 300ff.

²⁶ Ernst Akiba Simon (* March 15, 1899 in Berlin; + August 18, 1988 in Jerusalem) was an Israeli philosopher of religion, educator and historian with a lectureship in theology and philosophy at the Hebrew University of Jerusalem. In his early years he was a companion of Martin Buber and Franz Rosenzweig, the two translators of the Tanakh, the Hebrew Bible, into German (1926-1938).

²⁷ For information on the production process, see chapter 1.3.

²⁸ The information is compiled from KA01 vol. 2, p. 13ff. The volumes of poetry listed include not only first publications, but also poems that had already appeared in earlier editions.

²⁹ Lasker-Schüler wrote 429, resp. 507 poems. On the question of counting poem variants, cf. the remarks on p. 41.

- The Prince of Thebes (1914)
 - The Malik (1919)
 - The Miracle Rabbi of Barcelona (1921)
 - I'm cleaning up! (1925)
 - The Hebrew Country (1937)
 - Essays
3. **Dramas (plays)**
- The Wupper (1909)
 - Arthur Aronymus and his fathers (1932)
 - landl (p. h. 1970)

The stylistic classification of Else Lasker-Schüler's work is not unambiguous,³⁰ even if it is attributed to Expressionism in renowned literary histories such as Metzler³¹'s *Deutsche Literaturgeschichte*. Without going into philological detail, the question arises as to how far Lasker-Schüler's poetry can be classified under the heading of Expressionism alone, since it contains quite Romantic features; the first poems in *Styx* would still have to be assigned to Naturalism³², and finally there are at least two poems³³ in 'mystical' language that could be assigned to Dada. Moreover, modern German literary studies today no longer distinguishes between these epochal terms, but subsumes everything under the term 'classical modernism'.³⁴ Oellers sees the question of stylistic classification even more generally: "Else Lasker-Schüler stood in no literary-historical relation at all; for decades she was original ('originell'), beholden to no patterns and also allowing no epigones."³⁵

Else Lasker-Schüler is known to experts as the great Jewish-German poet and writer of her time, alongside Paul Celan. Less attention has been paid to her paintings, illustrations and mostly coloured drawings, apart from the correspondence between the poet and the painter of the *Blaue Reiter*, Franz Marc, which began just at the time of her separation from her second husband Herwarth Walden in 1912.³⁶

It is thanks to the fundamental research work of the Else Lasker-Schüler specialist Ricarda Dick that this pictorial-artistic side of the Lasker-Schüler is now also scientifically accessible. Due to national socialist influences, the works were widely scattered and largely forgotten.³⁷ Dick's work was simultaneously produced as a catalogue for the exhibition *Else Lasker-Schüler. Die Bilder 2010* at the Jewish Museum, Frankfurt Main and 2011 at the Nationalgalerie Berlin.

³⁰ Hölting points out the problem early on: "[. . .] far from Expressionism as a stylistic category, at most peripheral features of Else Lasker-Schüler's poetry are revealed." Hölting 1958, p. 3.

³¹ Beutin 2008, p. 367f.

³² This classification can also be read in Bauschinger: "Else Lasker-Schüler belonged to the Jugendstil phase described by Jost Hermand as 'Berlin natural lyricism', whose main representative was Richard Dehmel. The heightened feeling for life of the Jugendstil of this form also flows through the *Styx poems*." Bauschinger 1980, p. 71.

³³ These are *Elbanaff* (KA04, p. 58f [world escape]) and *Abba ta Marjam* (KA03, p. 403 [Mary]).

³⁴ Claudia Liebrand in her introduction to the lecture *Klassische Moderne*, WS 2013/14, Cologne. She refers to Helmut Koopmann, who was the first to use this term. The conceptual oxymoron is to be understood in the sense of 'literature of exemplary character in the present'. Cf. also Hinderer 2010, p. 389

³⁵ Steinecke and Dörr 2016, p. 230.

³⁶ The private correspondence with accompanying pictures was presented by Ulrike Marquardt and Heinz Rölleke in *Mein lieber, wundervoller blauer Reiter* with detailed comments. Lasker-Schüler and Marc 1998. Cf. another version by P.-K. Schuster: Marc und Lasker-Schüler 1996.

³⁷ Cf. Dick and Schmetterling 2010, p. 7.

The illustrations in particular cover those in Else Lasker-Schüler's stories, but also those in journals, especially *Der Sturm*, and thus provide a profound source reference. Dick also reveals for the first time interesting references to ancient Egyptian relief art, such as the self-drawings always in the left profile.³⁸ Also the small drawings and illustrated text additions contained in many of the poet's letters can be opened up with a new perspective.

A second source represents the self-created world of the Indians, which has nothing in common with the Indians from North America who were in vogue at the time, but rather "from the Peruvian Inca Empire, their ideal of man, which indeed resembles the faces of Peruvian sculptures."³⁹

It should not go unmentioned that Else Lasker-Schüler exhibited during her lifetime in renowned museums such as the Folkwang-Museum, Hagen or Karl Ernst Osthaus, at Paul Cassirer in Berlin, in Munich or in the Galerie Flechtheim, Berlin. Alone 23 editions of various of her works were illustrated and hand-colored by her.⁴⁰

From today's perspective, how should we view Else Lasker-Schüler's relationship to her sister art, music⁴¹, which she herself, as a multiple talent, did not cover, but whose elements - melody, sound and rhythm - she knew very well how to use, especially in her lyrical language? From her essays and letters we can deduce what access she had to music and what understanding she had for it.

Else Lasker-Schüler herself was very open to settings of her works, in contrast to many other poets, such as Goethe, Heine and Rilke. This is probably due in no small part to the fact that she was married in second marriage to Herwarth Walden, who, through his teacher Conrad Ansohn as a Liszt pupil, proved himself to be a veritable pianist, but in his younger years also a composer, especially of vocal literature, until he soon gave up composing in the 1910s in favor of his publishing and gallery activities. It is certainly a permissible assumption that Else Lasker-Schüler and Herwarth Walden talked about poetry and writing as well as about music and composing, even if she confesses in a letter to Jethro Bithell (7.5.1910): ". . . we cannot speak together at all, or only of matters of re-daction; but his music is excellent, I understand it better than his words."⁴² We also know from other letters by Else Lasker-Schüler how convinced she was of her husband's compositional ability (cf. p. 392), but also that she felt gratitude and pride for settings by other composers. Schönberg was even asked by her to write a film score for her play *Arthur Aronymus and his Fathers*, and was in principle willing to do so.⁴³ Besides Walden and Schönberg, Else Lasker-Schüler had contact with several other composers and musicians. Most of them set poems by her to music. This will be the subject of the discussions of the works in chapter 13.⁴⁴

³⁸ Cf. her comments on this *ibid.*, pp. 130ff.

³⁹ Cf. Suppmann 2000, p. 61.

⁴⁰ Cf. the list in Dick and Schmetterling 2010, p. 284f.

⁴¹ Wolf, however, refers to the "medial divergences" between lyric poetry and music, which make the term "sister art" appear to be "only of historical significance today". But nevertheless "more recent research emphasizes the continuing relationship". Cf. Wolf 2008, p. 522.

⁴² KA06-Br. 351.

⁴³ Cf. KA10-Br. 155 as well as KA10-K 155.6: Schönberg's letter to Else Lasker-Schüler of 3 October 1937 (see fig. 131 on page 377) and Else Lasker-Schüler to Emil Raas of 1 November 1937, KA10-Br. 155.

⁴⁴ Cf. also the relations to composers described in the introduction there on p. 199.

All statements on music, however, whether in her works or her letters, show that Else Lasker-Schüler was extremely sensitive and open-minded for the sister art of music, but that a deeper musical expertise is not discernible. The first two lines of her famous poem *Mein blaues Klavier* - "Ich habe zuhause einen blaues Klavier / und kenne doch keine Noten" (I have a blue piano at home / and yet I know no notes) - certainly have a bearing on reality in this sense. Also, in a small prose piece about Lily Reiff, the following lines can be found:

I am not a music critic; I don't know anything about tone figures and treble clefs; I actually hear music without an ear, like a plant. And to criticize seems instructive to me, because music penetrates my pores, seizes not only my soul, but also my body. ⁴⁵

There is much in her poetry of music, tone, sound, rhythm and instruments. It is also significant how she sees the poetic language as related to music:

... and when a poet sits opposite me, our speaking becomes a melody. The harps are my favorite, I think then of the great, holy river, and before the trombone the gates of my heart fall. ⁴⁶

In chapter 1.2 we will show that Else Lasker-Schüler has her own large word field for sounds similar to that for colours, which she knew how to use in addition to her poetic and literary work as a draughtswoman and painter. These two word fields have different characteristic expressions. Else Lasker-Schüler's lyrical language can be called distinctly musical. The sound of words, the rhythmic and dynamic flow of language in all its artistic variations and the richness of colour as well as the originality of words testify to the great art of 'orchestrating' text.

Until today it is virtually unknown that and to what astonishing extent poetry by Else Lasker-Schüler has been set to music and is being set to music in growing numbers. The present work presents more than 400 composers who have created such settings in more than 1,800 works. ⁴⁷The corpus I have collected over the years includes almost every genre between classical song form, large-scale oratorio form, chanson, jazz, and pop. The settings occur in a complexity and multiplicity that is all the more remarkable because it covers a relatively short period between about 1904 and 2015, that is, only a good hundred years, which, after all, no longer includes the great period of Romantic song creation in the 19th century. Heine or Rückert settings occupy a significant place among Romantic composers. From 1900 onwards, on the other hand, other musical forms are in the foreground; the Lied clearly recedes into the background or is non-existent, as in the case of the late Schoenberg, for example. It is therefore not surprising that the MGG ²lists only four lesser-known composers with Else-Lasker-Schüler settings and does not even list Adorno and Hindemith. ⁴⁸

To this day, Else Lasker-Schüler settings play no role in the musical culture of concert broadcasters. At most, the major radio stations NDR, WDR and BR have a modest number of recordings in their sound archives. There are also scattered CD productions, most of which are specifically and through

⁴⁵ KA04, p. 224.16ff.

⁴⁶ KA06-Br. 173. letter to Karl Kraus of 17.08.1909.

⁴⁷ A first interim report on my research appeared in 2011 in the 9th Else-Lasker-Schüler Almanac (Bellenberg 2011), and another in 2013 in the 10th Almanac (Bellenberg 2013b).

⁴⁸ This has now changed with the publication of MGG-online 2016. Now 27 composers are listed there with Else Lasker-Schüler works.

small labels are realized. This is presented in the context of the catalogue raisonné (see chapter 15).

The present work aims to describe the corpus of compositions in detail and to name (as far as ascertained) the sources of the sheet music and sound material. This is intended to close the gaps in our knowledge to date and to make the material accessible to researchers and performing musicians via the sources indicated or via my archive.

The description of the corpus includes not only the extensive bibliography of the works, but also goes into detail about individual composers (see ch. 13). This is essentially done with the idea of presenting some musical 'landmarks' that we glimpse far from the usual concert scene and for which it would probably be worthwhile for them to be discovered or rediscovered. Their creators are also largely unknown and often not even accessible via the major specialist lexicons, such as the *NGroveD* or the *MGG*.⁴⁹

1.2 Metaphor, tonality and colourfulness in the lyrical work

When I asked composers in conversations or correspondence by letter or e-mail⁵⁰ what had prompted them to set Lasker-Schüler's poems to music, the terse answer was often: a fascinating language of a fascinating woman. Now scrutinized more closely, more specific reference was then made to sound, dynamics and richness of imagery, and thus to the metaphorical nature of the poet's lyrical language. In the literature on Else Lasker-Schüler, there are numerous works that address these qualities of her language or at least highlight them as distinguishing Lasker-Schüler's work.⁵¹

The following approach attempts to find a work-immanent answer to the question of colorfulness and sonority and the fascination of Else Lasker-Schüler's lyrical language. The metaphoric and - as far as is known for the first time - word field complexes of the tonality and colorfulness of the language are examined, the latter on the basis of the concordance list of the words used in the poetry corpus presented in KA01.2. The most important word classes of nouns, verbs and adjectives in German with their different characteristics are taken into consideration. These word fields - and this is the basis for these considerations - seem to be essential semantic "trigger points" for the composers' particular appeal to these word fields and that they associate with them the impression of colourfulness, dynamism and musicality of Else Lasker-Schüler's language. It may also be that this is based on a general tendency towards synaesthesia between word and music in the artistic world.

The predominance of a particular class marks the respective style of speech. A rough classification and characterisation helps to identify the essentials. The accumulation of nouns, for example, is found in the "wooden" looking official German (nominal style), the abundant occurrence of verbs (verbal style) distinguishes the German colloquial language and finally adjectives decorate the language, make it appear more vivid and colorful. This style is, among others, that of literary language, especially poetry.⁵² For our meaning, simple characteristics are enough to make their effect

⁴⁹ Grove, Sadie and Tyrrell 2002, Finscher 1994-98 and Finscher 1999ff.

⁵⁰ Of these, well over 1500 were conducted in the project.

⁵¹ See footnote 70 and footnote 71.

⁵² Cf. Lehmann 2000, p. 385. Corresponding literature such as Glück 2005, Lehmann 2000 and Brandt et al. 1999 provide information on word classes, their function and meaning.

in Else Lasker-Schüler's poetry. An essential characteristic of verbs is their dynamic element (activity, movement, happening) and their temporal aspect.⁵³ In the most extensive word class in German, the noun, concretes are typically named, less abstracts. This type of word, in contrast to the verb, has the far greater stability in time.⁵⁴ Linked to it is the principle of sequence, the characteristic feature of which is the poverty of verbs.⁵⁵ It also - unlike verbs - does not in itself form contexts of meaning, but it is the word class with the greatest productivity for forming metaphors, which is of the greatest importance for Else Lasker-Schüler's poetry.⁵⁶ Finally, the word class of adjectives also has an important meaning in Else Lasker-Schüler's poetry. In their descriptive nature, they generally have a weakening or strengthening effect as so-called modifiers of the nouns, and often also a comparative effect by virtue of their syntactic capacity for comparison. Else Lasker-Schüler makes very frequent use of this last property, the comparison. In the context of the discussion of Benn's style, we will show how different his style is from Lasker-Schüler's and how this affects the musical reception of his poetry (see chapter 11.5).

Let us now turn to the neologisms that are so characteristic of Lasker-Schüler's language and make it seem extraordinary. Neologisms are, by definition, word creations that are not part of the general vocabulary until their first appearance and even then, and that are derived from existing words. Neologisms always carry a 'surprise effect', which temporarily inhibits the dynamic-active speech perception, since they are situated between the lexical words (lexemes) and the non-words. At the same time, they are accompanied by an increased mental attention. Neologisms therefore attract attention and increase psychological tension.⁵⁷ The boldness attributed to many a metaphor is often justified in the exceptionality of their neologism.⁵⁸ A special form plays an important role here, namely the metaphor as an abbreviated comparison with a *tertium comparationis* to be developed. When, for example, the poem *Vollmond*⁵⁹ says: "Slumbering sounds are the eyes of the day", we are dealing with a triple nesting of metaphors: slumbering (silence)-sounds, eyes-(visible)-day and sounds-(perception)-[like] eyes. The *tertium comparationis* common to the terms to be compared is in brackets in each case; the abbreviation is resolved by the [like]. It is a matter of form at this point. Nevertheless, Höltgen already points out that the above metaphoric is "unanschaulich", reinforced by the irritating assignment of 'slumbering' to tones instead of eye.⁶⁰ This second

⁵³ Cf. Glück 2005, p. 22.

⁵⁴ Cf. Lehmann 2000, p. 733.

⁵⁵ Cf. Bauschinger 1980, p. 75.

⁵⁶ Cf. Glück 2005, p. 740 and Eisenberg 2006, p. 181. In linguistics, productivity is understood as the possibility of forming a number of composites through a word formation pattern. The composites of two nouns (N+N), for example, have high productivity.

⁵⁷ Scholz sees this as a given in Else Lasker-Schüler's work as well: "The modification of the familiar aimed at ironization on the one hand and triggered reactions of surprise and attention on the other. The less ordinary was expressed again and again, that which compels higher perception and greater attention". Scholz 1993, p. 22.

⁵⁸ Scholz addresses a special kind of neologism in Else Lasker-Schüler's work, the deadjektivische Konversion, such as *das Grenzenlose*, *das Matt*, *das Mondeshell*, *das Blütenkeusch*, each regularly formed in its own right, but "not as common in their formation as the simple substantivizations of the adjective in the neuter. [...] A slightly archaizing effect emanates from them." *ibid*, p. 17ff. Otherwise, Scholz's work, which concentrates entirely on the analysis of substantival word formations, fails to give any indication of their effect in the poet's lyrical work.

⁵⁹ KA01-GNo 102.2.

⁶⁰ Cf. Höltgen 1958, p. 72.

The second verse of the poem corresponds figuratively with the penultimate verse - "Always my eyelids lower" - without illuminating the darkness of the metaphors. It is more about emotions evoked by sound and image.

Else Lasker-Schüler's metaphors also have an oriental flavour. And in this we Western Europeans find it more difficult to grasp her poetry. It has a different structure. It is not the familiar game of figurative similarities and transpositions of two comparable objects, such as 'fire of love' or 'poor as a church mouse', which comes from the ancient Greek culture (Aristotle) and which thus wants to reveal similarities, but on the contrary an artistic, oriental flowery paraphrase and embellishment of the object in question. The *Song of Solomon* is one of the beautiful examples of such oriental metaphor.

Song of Song of Solomon

[. . .]
 A pleasure garden sprouts from you,
 pomegranates with delicious fruit, henna
 umbels, nard blossoms,
 Nard, crocus, spice cane and cinnamon,
 all the incense trees, myrrh and aloe, the
 very best balsam:
 The fountain of the garden you
 are, a fountain of living water
 Water from Lebanon.⁶¹
 [. . .]

In Else Lasker-Schüler's poem this looks very similar in style and could even have been a part from the *Song of Solomon*. In her homoerotic poem (one may hardly believe that this is written by a woman) it says:

David and Jonathan [2]

O Jonathan, I pale in thy bosom, My heart
 falls solemn in dark folds, In my temple
 thou tendest the moon,
 The star's gold you shall receive,
 You are my heaven, my darling.
 [. . .]
 O Jonathan, thou blood of the sweet fig,
 Fragrant hang on my branch,
 You ring in my lip skin.⁶²[. . .]

These oriental-floral word ornaments make many of Lasker-Schüler's poems seem exotic and difficult to grasp in their imagery. This is the Jewish poet. This linguistic peculiarity of Else Lasker-Schüler's images is already referred to by M. Wiener in 1922:

The Western parable explains, rationalizes, as otherwise all Western intellectual activity; the Oriental parable conceals personal mystery.⁶³

Having set out with the necessary brevity the linguistic part for the word-field complexes and metaphor formation, we can now take a closer look at the two word-field complexes important for the poet's lyrical language, namely those of 'sonority' and 'colourfulness'.

⁶¹ Song of Solomon; verse 4.12-15. Bible 1980.

⁶² KA01-GNo 276.

⁶³ Wiener 1922, p. 180.

In vol. 1.2, KA has an extensive concordance list of⁶⁴ the corpus of all poems listed in KA01.1, based on the respective basic form of the word linked to the corresponding word class to which it belongs grammatically, e.g. substantivized verbs to nouns. Composites remain unresolved. The occurrence of the respective word is listed with verse precision.⁶⁵ This allows a convenient comparison of poem passages in which a certain word is used and an investigation of the semantic environment of its occurrence.

The first step is to clarify which words are to be included in the comparison. Under the complex 'sonority' in the broadest sense, all acoustic phenomena (e.g. singing, sounding, rushing), sound generators (e.g. voices, instruments) and musical terms (e.g. song, overture, dance, ⁶⁶symphonic) have been subsumed. This is based on the consideration that, in order to clarify the musicality of Lasker-Schüler's language, it is not sufficient to draw on terms of music in the narrower sense, as Stracuk does (Stracuk 2000). Of course, the piano, cello and harp, when they appear in Else Lasker-Schüler's poetry, specifically imagine sonorities such as the full sound, the intimate, sonorous playing and the silvery sound. But the 'blue piano' also has colour and stands metaphorically for the full sound of inspired and lived-out culture before exile. The verse "Rauscht ein dunkler Wald" (KA01-GNo. 139.6), for example, is music in itself, imagining not only 'forest', but in its well-calculated onomatopoeia of the sequence of sounds *a-u-sch-u-a* even more the mysterious, dark sound that it conveys to us - opening the ear.

The complex 'colourfulness', which was also broadly defined, encompasses all colour phenomena (e.g. blue, golden, dark, fading) and terms connoted with colour and painting (e.g. painter, shimmer, sunset). This is based on the same intention to clarify the colorfulness of the pictorial language, especially with its oriental component. This also applies to such remote neologisms as 'Marble Cloud Fresco', 'Rosigtau' and 'Silver Rhine'.

By way of example, let us consider these neologisms in their poetic context. The neologism 'marble cloud frescoes' is used in the poem *Our Love Song* [2] (KA01-GNo. 112.8) in the next line of verse with 'arabesques' not only in rhyme but the Italian painting technique on damp plaster is related to the oriental-Islamic art of ornamental decoration. The poem announces "innocent love", secure in God's omnipotence, in which East and West are suspended paneurastically and enraptured with love. The second poem, *Our Love Song* [3], is a play on the juxtaposition of images that elude any concreteness and are rather a gallery of colors, emotions, and movements, some of which contrast, as in the last stanza. In context it says (KA01-GNr. 177.16f): "And my friend staggeringly kisses the rose dew / Under the gloom of the mourning tree". - The image is all rapture; the 'rose dew' - an image within an image - paints the quickly destructible pristine nature of dew, and does so not with the benign attribute 'silver' but with 'rosy', the pastel variant of 'red' and in alliteration with 'rose', the flower of love. Rosy dew' is not only a colour, but a multi-layered metaphor for tender love or infatuation.

Most immediately understandable is the noun compound *Silberrhein*, the Rhine, which in the poem *Und unser Haus am Fuss des Walds* ⁶⁷(KA01-GNr. 444.3f) begins with "lost view" from the tower of the parents' house in Wuppertal(!). With

⁶⁴ KA01.2, PP. 440-612.

⁶⁵ For example, 109.16 = poem no. 109 verse 16.

⁶⁶ The wild dance in *Styx*, for example, is also a tonal phenomenon. Cf. KA01-GNo. 87.1.

⁶⁷ On: prose typescript of *diary lines from Zurich*. Estate JNUL, ELS(2:28).

to this far view only the distant silver lining of the river is imagined when the sun is already low - then a distant view from the exile of the late years into childhood.

Of the 6058 basic word forms in the concordance list, a total of more than 400 (approx. 7%) are allotted to the word field complexes of sonority and colorfulness. This can be taken as a first indication of the semantic significance of these two field complexes in Else Lasker-Schüler's poetry. In the case of the word field complex 'Farbigkeit' (colourfulness) with 213 basic forms, this results quite logically from the fact that Else Lasker-Schüler, as a double talent, also created an extensive oeuvre of pictures in addition to writing and poetry, and that the power of her lyrical pictures arises in essential parts from the differentiated imagination of colours and forms.⁶⁸

If the musicality of Else Lasker-Schüler's poetry is repeatedly addressed in the secondary literature, although usually only in references, the fact that the word field complex 'sonority', with 211 basic forms, is as large as that of 'colorfulness', is evidence both of this very differentiated conceptuality in the musical and of the melos of her poetry. Melos is understood here in a comprehensive sense as that which consists of harmony, rhythm and language, but also in a narrower sense in the sound of the phonemes and their lyric sequence in Lasker-Schüler. From both field complexes together, the "orientalizing metaphor ornamentation" arises in her work,⁶⁹ which effects the shifting of reality into a kaleidoscope of floating images and makes language resound.

The two word field complexes 'sonority' and 'colorfulness' are shown in Fig. 2 on the next page, divided into the word classes nouns, adjectives and verbs. The two left-hand triplet blocks show the number of different words in the respective word class, the two right-hand blocks show the frequencies of occurrence in each of the word classes across all *506 poems.

This shows that the sonorous vocabulary (number of sonorities) is clearly noun- and verb-emphasized and has few adjectives, while the vocabulary of colorfulness (number of colorfulness) has a remarkably large number of adjectives and few verbs in addition to a somewhat reduced noun share. This suggests, after the general remarks about the three word classes, that the dynamic part of the vocabulary, the verbs, in the lyric language space 'sound' in Else Lasker Schüler is clearly more pronounced than in that of 'colour'. This seems to correlate with the notion of sound as a phenomenon of dynamics, that is, that which takes place in time.

The significantly higher proportion of adjectives in the linguistic space 'colourfulness', on the other hand, indicates more time-stable, static and descriptive elements that are assigned to this space. Shapes and colours are located in the nounic and especially in the adjectival. These theses are supported by the two bar triplets of occurrences in fig. 2 on the next page. The concordance list shows for each basic form of the words how often they occur in the poetry corpus. The cumulative values were determined for both field complexes according to the three word classes. Here it becomes increasingly apparent that the proportion of verbs in the occurrence 'sonority' is disproportionately represented. In the occurrence of 'colourfulness', on the other hand, it is the adjectives with their descriptive effect that are surprisingly prominent.

⁶⁸ The most comprehensive synopsis of Else Lasker-Schüler's paintings to date was, as mentioned, presented by Ricarda Dick in 2010 as a catalogue for the exhibition *Else Lasker-Schüler. The Pictures*. Dick and Schmetterling 2010; the catalogue of the von der Heydt Museum *Else Lasker-Schüler "Prinz Jussuf von Theben" und die Avantgarde*, published on the occasion of the exhibition marking the 150th anniversary of the poet's birth, not only includes her paintings (omitting the iconographies accompanying the text), but also includes pictorial works by her environment, including *Der Blaue Reiter* and *Die Brücke*. BIRTHÄLMER 2019.

⁶⁹ See also Heselhaus 1962, pp. 214 and 226.

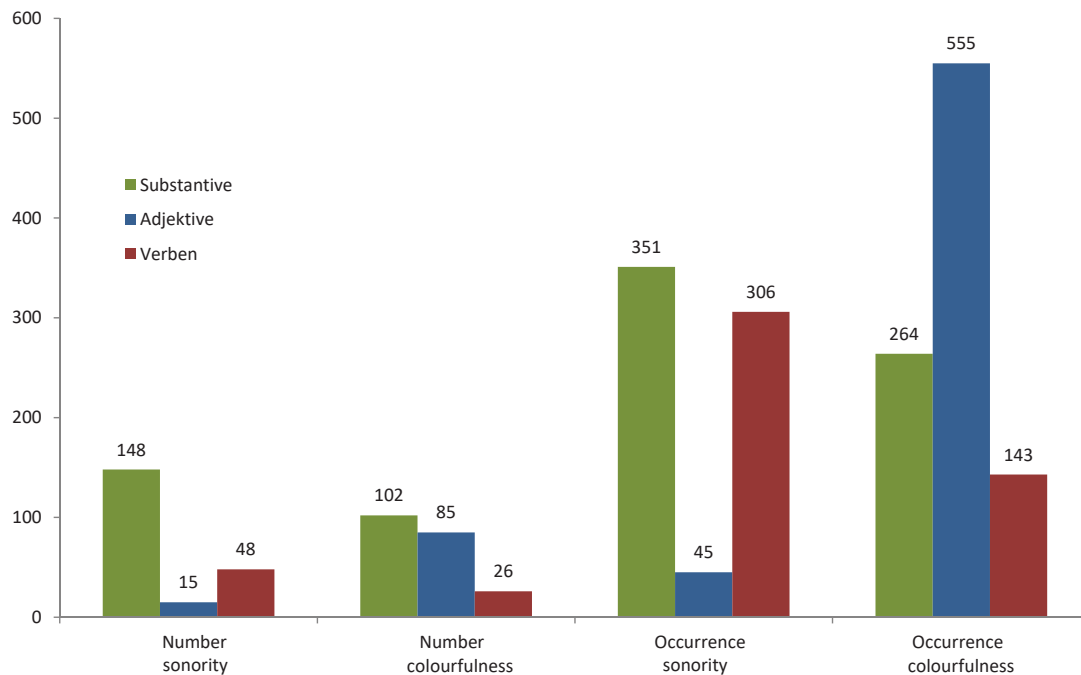


Fig. 2: Word field complexes 'sonority' and 'colourfulness'.

The two linguistic areas chosen by Else Lasker-Schüler have - according to the findings - different characteristics and emphases in their used word classes and a strong differentiation corresponding to the respective word field, as will be explained in the following.

Figs. 3 and 4 and Fig. 5 on the next page give an impression of the twelve most frequent words in each word class. This reflects what has been variously

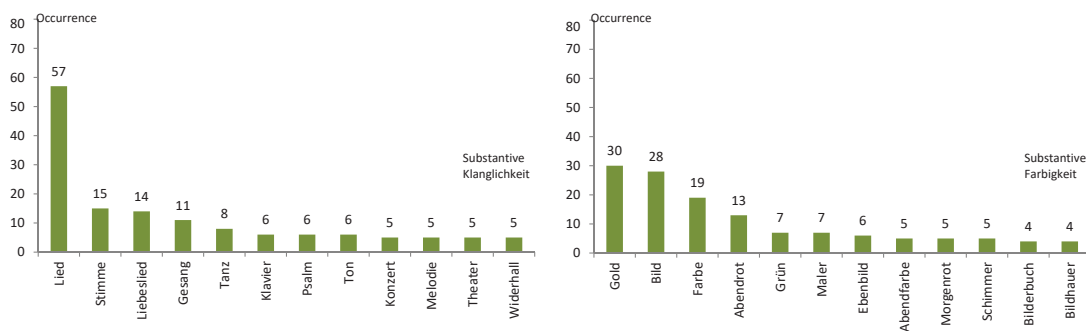


Fig. 3: The most frequent nouns in the field complexes 'sonority' and 'colourfulness'.

for the area of colors is described in the secondary literature: The frequent use of the colors blue and gold and the adjectives dark and colorful, which are virtually topoi in Else Lasker-Schüler's vocabulary.⁷⁰

Since the field of music and sound, on the other hand, in the poetry of Else Lasker-Schüler

⁷⁰ Cf. on colors in Else Lasker-Schüler: Bauschinger 1980, pp. 211f.; Guder 1966, ch. 6; Kupper 1963, pp. 112ff.; Overath 1987, pp. 142ff.; Paefgen 2000 and Sull 1980, pp. 41-58.

For Else Lasker-Schüler, for example, blue is more than the romantic 'blue flower' and, like her 'star', stands for poetic inspiration. She virtually places the colour at one with the poet: "Peter Baum is all blue. That translates as he is a poet." KA03, p. 128.21f.

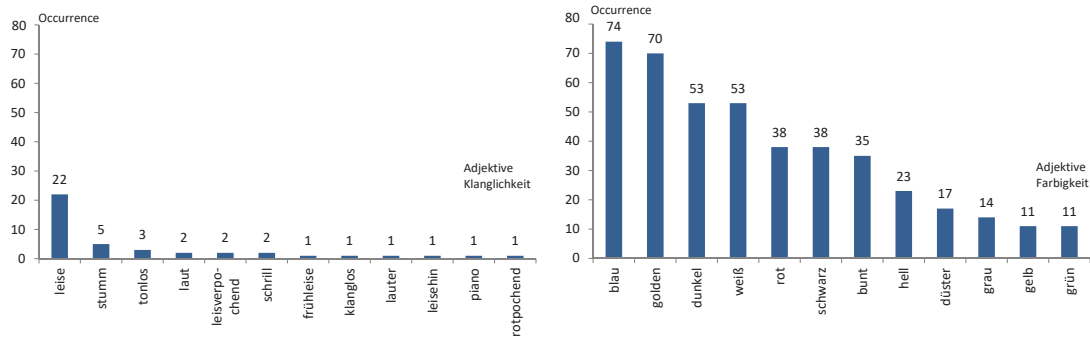


Fig. 4: The most frequent adjectives in the field complexes 'sonority' and 'colourfulness'.

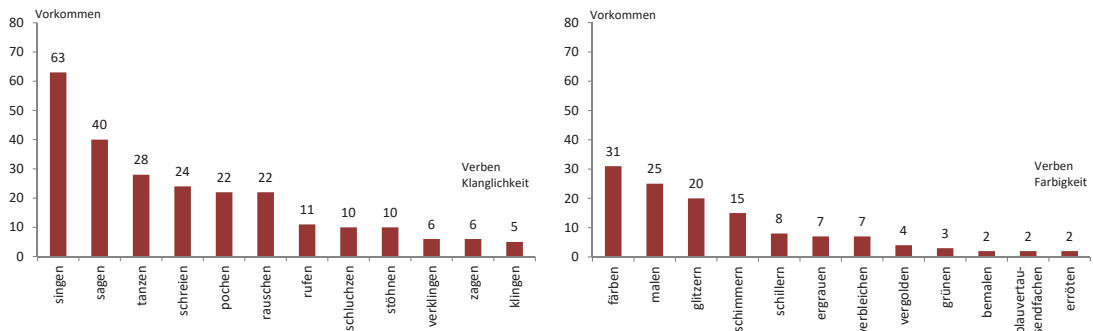


Fig. 5: The most frequent verbs in the field complexes 'sonority' and 'colourfulness'.

has so far been virtually ignored in the secondary literature, it ⁷¹is worth noting the frequent occurrence of the words *song*, *Liebeslied*, *Gesang* and *Tanz*, and especially the verbs *singen* and *tanzen*. It is noticeable that the adjectives in the area of 'sonority' are significantly less represented than those in the area of 'colourfulness'. The latter seems to lend itself more to differentiated description by adjectives (Fig. 4) than the more action- and event-oriented area of 'sonority', in which verbs predominate (Fig. 5).

Apart from the neologisms, which will be treated more intensively in the following, it is noticeable in both field complexes that Else Lasker-Schüler makes sparing use of word formation by changing the syntactic category, for example by substantivizing verbs or vice versa. This is more likely to be found in adjectives containing verbs or nouns as composites: *rotpochend*, *symphonisch*, *traumesstill*, *himmelblau*, *brandrot*, *buntumschlungen*, *morgen-rötlich* . . . ⁷²

Else Lasker-Schüler's linguistic dynamics are at once distinctly sonorous and richly coloured. She achieves this through the stylistic device of numerous composites of verbs with adjectives or adverbially used adjectives, which characterize the figurative power of her language. This is exemplified by the verb *singen* (63 occurrences) in combination with *warm*, *lonely*, *bright*, *sad* and *blue*. ⁷³

The richness of sound and color in Lasker-Schüler's poetry is most evident in the unusual combinations of nouns and verbs, as is exemplified again by the combination of the verb *singen*. *Night violets sing*,

⁷¹ Below are listed some titles related to 'Music and Else Lasker-Schüler': Niemöller 1997; Kupper 1963; Schönberg 1937; Skrodzki s.a.(a); Allende-Blin 1995; Wiener 1922; in a narrower sense on the music of Else Lasker-Schüler's poetry only Höltgen 1958, pp. 108ff; Stracuk 2000 and Domdey 1964.

⁷² The words are found in order in the context of the poems KA01-GNo 140.3, KA01-GNo 429.32, KA01-GNo 134.3, KA01-GNo 240.12, KA01-GNo 25.4, KA01-GNo 159.2 and KA01-GNo 343.18.

⁷³ Cf. among others the lines of poetry in KA01-GNo. 82.14, KA01-GNo. 105.30, KA01-GNo. 181.4, KA01-GNo. 280.4 and KA01-GNo. 285.10.

Roses, flower umbels, but also abstracts like *blood shame, day, distance* and *longing*.⁷⁴

This is accompanied by a personification of these terms. In this way, the concrete or abstract becomes alive and tangible, is detached from its original relations and placed in a new context, and at the same time metaphorized through this shift.

For example, when the poem *Mother* reads "A white star sings a death song / In of the night of July",⁷⁵ then in connection with the "Kindesweh" this singing star in the child's imagination may be a personified representative function for the mother who has gone home. This image is then further expanded and intensified by a musical addition "like dying bells".

But there are also very conventional combinations; again illustrated by the verb to *sing*: *I, angels, thrushes* and *birds* . . .⁷⁶

In German, word neologisms take place primarily in the noun and are very productive there.⁷⁷ Else Lasker-Schüler is no exception. In the field complex 'sonority' these are especially composites on song: storm-, bow-, fire-, ray- and tick-tock-; then also *love overture, love psalm, knit- telode, war ballad, walking dance* and *world scherzo* . . .⁷⁸

The latter neologism should be considered more closely: It is a creation of Else Lasker-Schüler, found as the subheading and second motto of the poem *Im Anfang* (KA01-GNo. 96), which also concludes the cycle of *Hebrew Ballads*. The title itself refers to the homonymous beginning of Genesis,⁷⁹ but the poem's content tells - quite childlike in linguistic style and imagination - of the lyrical I's God-protectedness as "God's rascal". The motto "*Weltscherzo*" (*World Scherzo*) stands very succinctly over every line of the poem, the predominant tone of which is teasing, irritating in the images and events, at times demonic, and on the whole cheerful and playful; all of which are also characters of the pre-romantic scherzo in music. The first member "world" of the composite seems to refer to the all-acting of the 'light-footed' act of creation. The composite thus records scarcest space and in the bold metaphorical displacement of 'paradise' the theme and colouring of the poem.

Benn formulates in his 1951 speech on *problems of poetry* on the phenomenon of word neologism:

It [the lyrical I - author's note] always waits for its hour, in which it warms up for moments, waits for its southern complexes with their "flush value," namely intoxication value, in which the piercing of coherence, that is, the shattering of reality, can be accomplished, which creates freedom for the poem - through words.⁸⁰

This means deconstructing conventional contexts in which the word stands in order to create freedom for new contexts and meanings into which the word can be integrated.

⁷⁴ For this see the poem lines KA01-GNo. 7.7, KA01-GNo. 12.6, KA01-GNo. 27.9, KA01-GNo. 19.24, KA01-GN No 32.4, KA01-G No 35.3 and KA01-G No 51.15.

⁷⁵ KA01-GNo 36.

⁷⁶ Cf. the lines of poetry in KA01-GNo. 368.3, KA01-GNo. 301.7, KA01-GNo. 351.6 and KA01-GNo. 391.6.

⁷⁷ A first overview of whether a compound is a neologism can be obtained by entering the term as a search term in one of the web search engines. If the hit rate is very low, it is likely to be one.

⁷⁸ Cf. the lines of poetry in KA01-GNo. 123.3, KA01-GNo. 341.2, KA01-GNo. 58.1, KA01-GNo. 452.2, KA01-GN No 57.13, KA01-G No 75.8, KA01-G No 113.1 and KA01-G No 262.1); then also KA01-G No 339.6, KA01-GNo 159.9, KA01-GNo 362.2, KA01-GNo 241.6, KA01-GNo 130.10 and KA01-GNo 96.1.

⁷⁹ Bereshit barah eloim = In the beginning God created.

⁸⁰ Benn 1968b, p. 1076.

Word in the poem is set anew. *Weltscherzo* is such a puncture. *Liebes-ouverture* a just such one. This neo-creation occurs in the poem-corpus in two places, in the poem *Ouverture* (KA01-GNr. 339.6) and in *Das war ein Amüsemang!!!* (KA01-GNo. 431.16). In the second poem the word is used quasi in the context of an Ul-kiade: Chessmen sing there on the board a love overture and dance minuet. This poem from the estate consists of unpublished *diary lines from Zurich* (KA04, p. 401.8ff) in transfigured images from childhood.

The use of the word in the poem *Overture* is quite different. The synonymous lexical term appears in the first line of verse, "We parted in the prelude of love," and the interruption of this prelude is perpetuated in the outward image of city gears, September clouds, and (kitschy) "sobbing chords." - But the actual, inner meaning of the encounter is completely different for the lyrical I, as it appears in the second stanza:

But in the brief overture of love, We
 vanished from this earth, Through
 paradises to heaven's door,
 And it needed not the eternal vows of love, And
 not the kisses blue magic murder.

The overture, the independent instrumental prologue of an opera, has been a programmatic introduction to the following events since Gluck's *Alceste*. Sometimes overtures consist of a collection of the opera's most beautiful melodies, as in Verdi's *La forza del destino* (The Power of Destiny). In relation to the idea of the thematic anticipation of later events, Else Lasker-Schüler's neologism of the love overture takes on a meaning that is more than the lexical concept of the prelude to love. And this is precisely what is intoned in the second stanza: The rapture from earth, the singular noun 'paradise'⁸¹ is even given a plural, wordlessness and speechlessness in deep experience - no (false) oaths of love, no (fake) kisses, all that is paradisiacal is already called up in the overture as a feature of deepest love experience. The prelude thus receives a revaluation, a metaphorical shift towards the paradisiacal - at least for the lyrical self.

In the word fields 'tonality' and 'colourfulness' it could be exemplarily shown how differentiated the lyrical language of Else Lasker-Schüler is and in which way metaphors - also in the broader sense of allegory - are formed by Else Lasker-Schüler, and this in a partly bold way, which had not been seen before and also not by later poets.

The novel word compositions seem to grow almost playfully out of her poetry and yet are set with the utmost precision in order to express figuratively, sonically, rhythmically and colourfully what would otherwise have had to be said in unlyrical paraphrases. This, it seems, is virtually a trademark of her lyricism and a core to the fascination and inspiration that composers may well experience in this lyricism.

Finally, one characteristic of linguistic composition should be sketched that lies outside of what has been outlined so far, to which the potential of fascination and inspiration of third parties also applies. It is a typical poetic procedure in Else Lasker-Schüler's work to link certain words or phrases, which generally belong to the physical world, i.e. which exist in reality, in a poetic image.

⁸¹ Cf. <http://www.duden.de/rechtschreibung/Paradies>.

with words or phrases belonging to the realm of ideas, the psychic and metaphysical. Thus, in the process of shifting, images and allegories emerge that surround and elevate the physical with the nimbus of the metaphysical and, conversely, seek to make psychic and metaphysical contents of the conscious or the unconscious tangible in their connection with the physical. A poem in which this way of composing appears in every stanza has the title *Dem Barbaren* (KA01-GNr. 179)

On the steppes of thy body
Plant I cedars and almond trees (vv. 3-4)

Steppe as a metaphysical place of homelessness and barrenness is placed in direct relation to the (physical) body of the lyrical you. The transformation of this allegory occurs in the active process of planting as an image of life-giving (planting a tree). Chosen, however, are cedars and almond trees, located in the Oriental, but at the same time symbolic of divine omnipotence and faith, awakening and redemption. - Another:

Your diamond dreams
Cut my veins. (vv. 11-12)

The physical violence of cutting open veins, which can be fatal, is linked to the psychic unconscious of the dreams, the psyche of the you results in immediate danger to the life of the ego. The diamond as an ambivalent symbol of perfect purity, wealth and eternity, and at the same time (indomitable) hardness, lends the dreams a very special, effect-enhancing quality.⁸²

1.3 The lyrical production of Else Lasker-Schüler and her creative periods

Else Lasker-Schüler first published almost all of her poems in newspapers and magazines, especially those that were influential in the cultural scene at the time.

The bar chart Fig. 6 on the next page gives an overview for the time before the Second World War.⁸³ The Berlin papers *Das Magazin für Litteratur*, *Die weißen Blätter*, *Berliner Tageblatt* and *der Uhu* make her famous. Above all, it is the legendary journal *Der Sturm*, edited by her second husband Herwarth Walden, who publishes Else Lasker-Schüler's texts in abundance; in addition to the poems, also continuations, such as the *Letters to Norway*.

Else Lasker-Schüler's prose also appeared initially in these publication organs, often in installments, such as the aforementioned *letters to Norway*.⁸⁴ Only after such publications did she assemble most of the poems in independent volumes of poetry, whereby she took the greatest care with the order and external design. The date of the first printings could be given for all poems in the Critical Edition. The situation is different with the manuscripts of the poems. In most cases, these are fair copies or, in some cases, dedicatory poems that are part of letters. In the latter case they are usually also dated or at least temporally to be limited. Sometimes the date lies clearly before that of the first printing and is not necessarily the date of origin. Especially for the early poems no dates of origin, i.e. production, can be given. Also a temporal location in the vicinity of the respective

⁸² Cf. the entries *Cedar*, *Almond Tree* and *Diamond*. In: Butzer and Jacob 2008, pp. 217, 435 and 65.

⁸³ The data for the bar chart were compiled from the individual entries in the chapter *Independent Poetry Prints* in KA1.2, pp. 45-69.

⁸⁴ Lasker-Schüler 1998a = KA03, pp. 177-261.

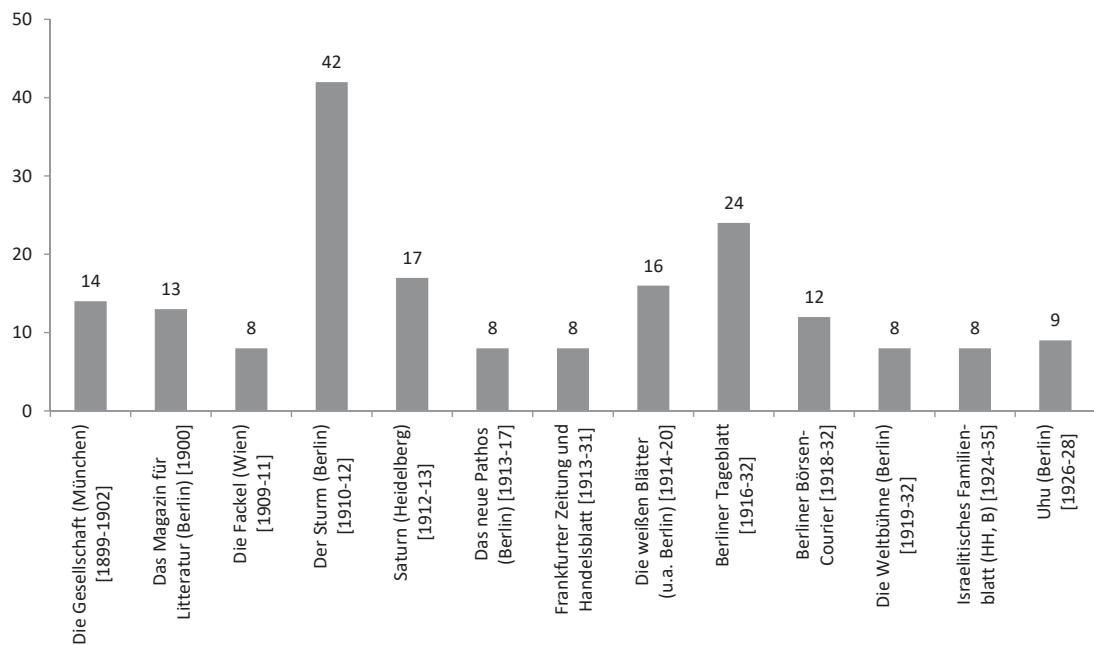


Fig. 6: Number of poetry publications in the most important publication media

Printing would be pure speculation.⁸⁵ The case is partly different with the late poems, especially those from the estate, whose origin can be narrowed down chronologically quite precisely,¹ because they are dated by Else Lasker Schüler or can be brought into a temporally close connection with the poet's living circumstances in Jerusalem, among other things with her encounter with Ernst Simon, to whom several of these poems are dedicated. These poems were all written between the autumn of² 1940, when she first met him,⁸⁶ and her death in January 1945.⁸⁷ The publication of these poems happened only partly in the last poetry volume *Mein blaues Klavier* 1943, in the second section *An Ihn*, but partly only in 1996 in the Critical Edition after the late release by the Simon family.⁸⁸

For the reasons mentioned above, no definite statements can be made about the exact course of Else Lasker-Schüler's poetry production according to the current state of research. The course of the first printings cannot therefore be equated with the production of poetry. Nevertheless, certain statements can be made for larger periods of time from Fig. 7 on page 21.

When we speak of poetry production, we also want to avoid a misunderstanding. In this context, poetry production is understood solely as the emergence of literary art from an empirical point of view, and not from a cultural-political point of view, such as the approach of Theodor W. Adorno,⁸⁹ even though the social context of artistic production is not ignored, but is used as an explanatory parameter for the course of production. It is indispensable for the consideration of the artistic creative process in Else Lasker-Schüler's work "that artists, poets are not to be defined from the production of art."⁹⁰

The bar chart (Fig. 7 on page 21) shows the number of poem first printings

⁸⁵ This is also how Skrodzki, the editor of significant parts of the Critical Edition, assesses the factual situation (telephone conversation on 14.04.2015 with the author).

⁸⁶ KA11-K P. 876.

⁸⁷ The last letter to E. Simon was written by the poet on 12 or 13.1.1945. Cf. KA11- K p. 873.

⁸⁸ Cf. more detailed information in Chapter 7.

⁸⁹ Thus in the essay *Kulturindustrie*. Adorno 2005, GS3, p. 141ff.

⁹⁰ S. Schlenstedt 1988, p. 430.

on the years 1899 to 1945 and beyond after the Second World War until KA in 1996. On the left the independent volumes of poetry published during the poet's lifetime are listed, in brackets the number of poems collected therein. Somewhat indented and set smaller are the independent dramas, plays and prose works. In the bar field, some important events from the poet's biography are entered with their beginning (arrow to the left) or end (arrow to the right).

It is easy to see from the diagram that the first 18 years up to 1917 are the poet's most production-intensive years - her first creative period. The first two volumes of poetry, *Styx* (1902) and *Der siebente Tag* (1905), with which Else Lasker-Schüler achieved her artistic breakthrough in her mid-30s, fall into this period.

Three further volumes follow, *Meine Wunder* (1911), *Hebräische Balladen* (1913) and *Gesammelte Gedichte*⁹¹(1917), which consolidate her reputation as an important Expressionist lyricist.

The volumes of poetry are listed under the dates of their first printing; the independent prose works and dramas are set somewhat smaller, since they are of secondary importance for our considerations of the lyrical oeuvre.

The vast majority of important prose works also fall into this phase, which is so rich in production. Else Lasker-Schüler has reached the zenith of her creative work and her great artistic significance. The most important publication organs up to her exile are shown in Fig. 6 on the previous page, with an indication of the number of poems published in the respective period. Seven journals are based in Berlin alone. *Der Sturm*, the famous journal of Expressionism, whose publisher was the second husband Herwarth Walden, stands out with 42 printed poems.

Else Lasker-Schüler's life is marked by her detachment from the bourgeoisie in any form, ultimately after the breakdown of her second marriage with Herwarth Walden, with the complete abandonment of bourgeois securities. New circles of life became *Die Neue Gemeinschaft* and later *Die Kommenden*, which she encountered with interested detachment. From the outset, her literary activity did not subordinate itself to the prevailing cultural establishment.

After 1917, the second phase, which lasted until about 1931, was much less productive. The poet's financial situation, which was always strained anyway, deteriorated in the face of the devaluation of money caused by the war. The scattered publications in the above-mentioned publications (cf. fig. 6 on the previous page) do not bring any real relief from this precarious situation. The royalties Else receives from her publications also suffer from the general inflation. This almost desperate and hopeless situation - Lasker-Schüler also has to care for her son, whom she had placed in good boarding schools - is finally the subject of her famous essay *Ich räume auf! Meine Anklage gegen meine Verleger* (KA04, pp. 47-85), which she self-published in January 1925 and which deals with the perceived overreaching of herself and her colleagues by publishers.

The reactions were prompt: Eduard Korrodi, arts editor of the *Neu- en Zürcher Zeitung*, wrote with foresight: "She has now probably lost all her publishers".⁹²

At the beginning of February 1925, her main publisher Paul Cassirer defends himself in the *Berliner Tageblatt*, followed by a counterstatement by Else Lasker-Schüler's lawyer and another counterstatement by Cassirer. Albeit with much understanding

⁹¹ The poetry collection *Collected Poems* has not been included in chs. 4-8, as it is composed of a collection of *Styx*, *The Seventh Day*, and *Hebrew Ballads*.

⁹² K, E. In: *Neue Zürcher Zeitung* Jg. 146, Nr. 80 of 18.01.1925 Bl. 3 quoted after Skrodzki s.a.(a).

and admiration for her courage from many quarters for this essay, it is a Pyrrhic victory, for she was never again to be considered by her Berlin publishers. This fact also affects the number of poetry publications until her emigration. Under the year 1932 Klüsener and Pfäfflin note

"Seven years ELS has been without a publisher. Eleven years without a new book, if you ignore the 'indictment' that has a decisive effect on publishing relations".⁹³

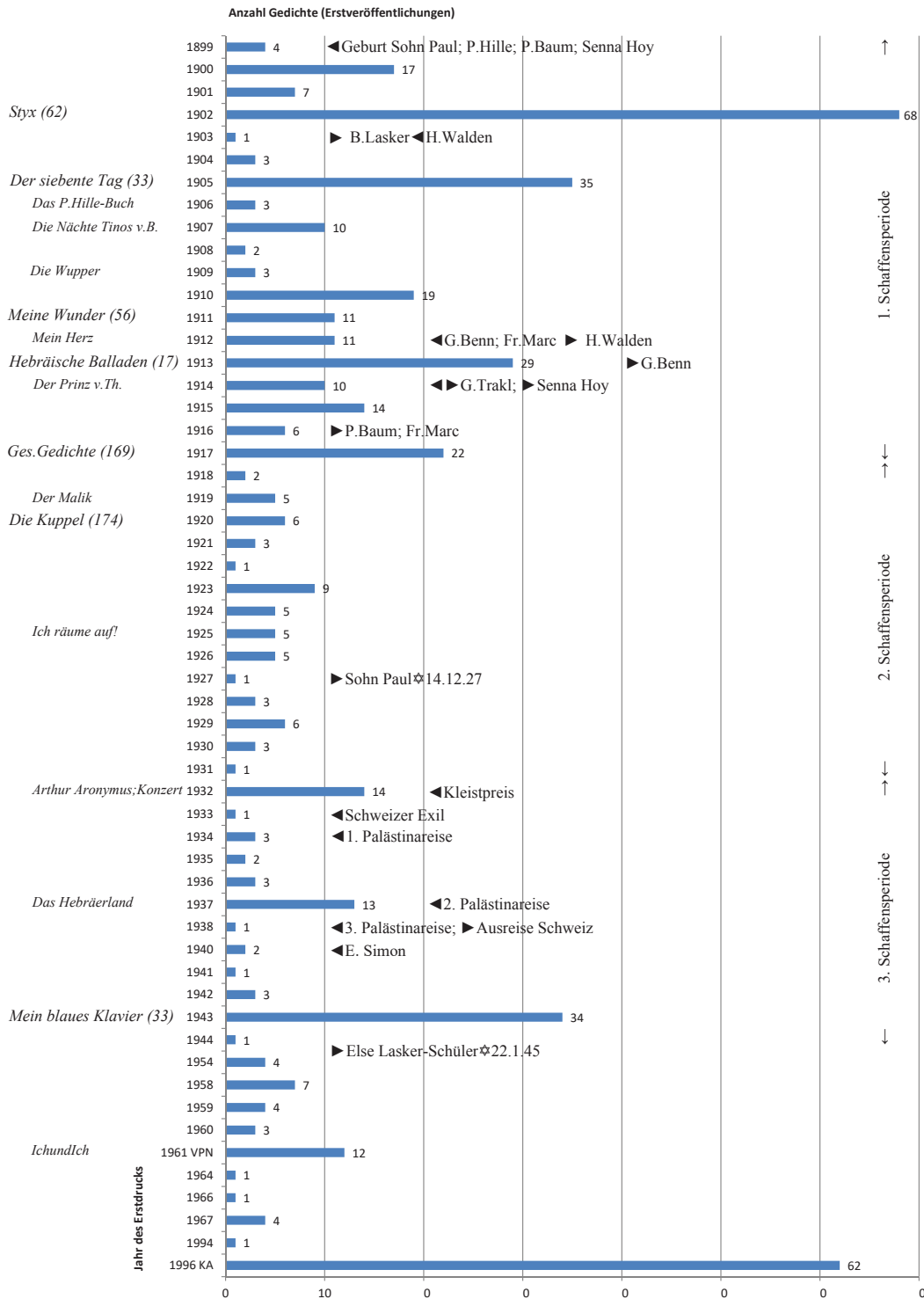


Fig. 7: First publications and events

⁹³ Klüsener and Pfäfflin 1995, p. 221.

The period is also marked by many trips and stays, especially for readings in Vienna and Prague (1921/24) and in Amsterdam, The Hague and Paris in 1928, in the deceptive hope of improving the financial situation. In October 1925 she is even sent to Locarno to report on the Locarno treaties. From 1929 onwards, she gave readings at various German radio stations.⁹⁴ In particular, however, the stays with her lung-ill son in Switzerland in 1919, in Munich and Lugano in 1926 and in Zurich and Davos in 1927 do not allow her to rest and also cost her a lot of money, so that on 14 July 1926 she writes from Agra near Lugano, where she is staying with her son, to the actress Else Pinkus: ". . . I have 100,000 Mk in debt beyond Europe . . .".⁹⁵ All this is surely reason enough for the marked decline not only in Else Lasker-Schüler's lyrical, but in her entire literary production during this period.

With the end of the First World War she had to mourn the loss of a number of her closest artist and poet friends with whom she had shared a world of great inspiration and great interpersonal closeness, such as the loss of Franz Marc, Georg Trakl and Hans Ehrenbaum-Degele. Then, at the end of 1927, the greatest loss occurred. After years of long illness, her son Paul died of tuberculosis at the age of 28. The poet will never get over this blow of fate. In her poem *An mein Kind* (KA01- GNr. 317) she puts all her pain and in its centre (vv. 17-18) the centre of her love:

Love for you is the likeness,
That one may make of God.

The long-awaited Kleist Prize, awarded in November 1932 for, among other things, her story *Arthur Aronymus*, published in the same year, is fully deserved but too late. Benn, the former companion and now Nazi sympathizer, still telegraphs: "the kleist prize, so often shamed both by the awarders and by the lauded, was once again ennobled by the award to her a glueckwunsch der deutschen dichtung",⁹⁶ but as Kupper rightly notes: "When Else Lasker-Schüler was awarded this honor in 1932, the time of stormy engagement with her poetry was over. The public's response to her works had ranged from the highest admiration to the most uncomprehending rejection".⁹⁷

Skrodzki sums up this second creative period:

As a lyric poet, Else Lasker-Schüler had only the posthumous fame of earlier times in the 1920s. On her numerous lecture tours she read mainly from the *Hebrew Ballads*, first published in 1913, probably her most important contribution to the history of modern poetry.

[. . .]

What Else Lasker-Schüler was still able to achieve in the 1920s, when she was at the low point of her poetic development, was mostly pure 'non-fiction' poetry that depicted reality and referred directly to it. She wrote poems about painters, actors and writers, which she published in the daily press, primarily in the "Berliner Tageblatt" and the "Berliner Börsen-Courier", hoping in this way to recommend her favourites to the public.⁹⁸

We will discuss this situation again in Section 10.8 and show what consequences it has for our corpus of compositions.

The upheaval is marked by Skrodzki:

It took an external impetus for Else Lasker-Schüler to turn to lyrical poetry again. What is meant here is the journey into exile, in April 1933 initially in

⁹⁴ Cf. Bauschinger 2004, p. 293.

⁹⁵ KA08-Br. 155.

⁹⁶ Cf. Benn 1966, p. 77.

⁹⁷ Kupper 1963, p. 1.

⁹⁸ Skrodzki s.a.(h), Text_025.htm.

Switzerland, then in 1939 to Palestine, where in 1943 her last book of poems, *Mein blaues Klavier* (*My Blue Piano*), was published. appeared.⁹⁹

Her flight into exile in Switzerland on 19 April 1933 marked the beginning of her third creative period, which was marked by exile and uprootedness, as was the case with so many of her fated contemporaries, but also - and this is just as significant - by a change in content towards a personal, intensive search for God in a world in which she experienced exclusion, loneliness, homelessness and poverty.¹⁰⁰

Until her death in January 1945, her creative energy seems to have waned further. There¹⁰¹ are only three short production spurts in 1932 in the course of the award of the Kleist Prize, in 1937 and finally in 1943 with the publication of her last volume of poetry *Mein blaues Klavier*, which once again brings new poems that follow on from the best of earlier years (cf. Chap. 7).

In Fig. 8, the poets' first publications are grouped in blocks in periods of five years each. This provides a visual illustration of what has been said.

The decline of prose production was even more dramatic than that of poetry. Her last drama, the Faustian *Ich und Ich*, is found in her estate and is only published in full posthumously in 1979.

For Else Lasker-Schüler, the already oppressive exile is marked by the struggle, typical of exiles, for the right to stay and to leave and enter the country in order to be allowed to apply for it again. She writes to Emil Raas: "I can no longer, never again find my way back. [...] I always think of suicide now for a long time, but in my other hand I carry a rose."¹⁰²

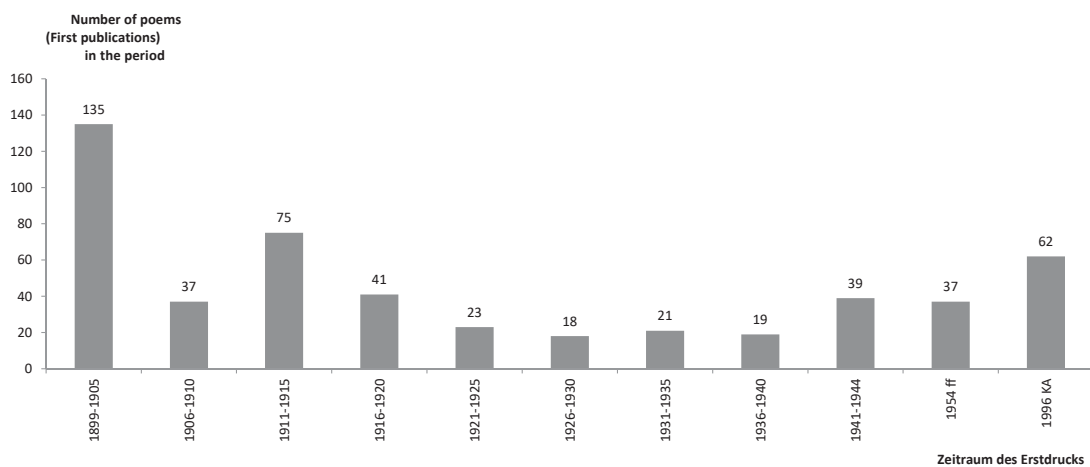


Fig. 8: Time periods of the first printings

The time after 1938 is marked by further inner loneliness and loss of strength.

¹⁰³

After her third departure for Palestine, she finally loses the right to stay in Switzerland and moves to Jerusalem, where she lives until the end of her life. She moves into a

⁹⁹ Ibid, Text_025.htm.

¹⁰⁰ Also in Switzerland her means are limited, though she received CHF 200.- p.m. from the department store directors May and Ittmann from mid-1934. There is a bashful thank-you letter of Lasker-Schüler to May of 3.8.1934 In: Lasker-Schüler 2019, vol. 2, p. 113f., Br. 21.

¹⁰¹ Cf. Kupper, Klüsener, Bauschinger.

¹⁰² Letter from Zurich dated 23.03.1937. In: KA10-Br. 036; see also KA10-K 036.

¹⁰³ A number of companions in these years up to 1945 describe encounters and experiences with Else Lasker-Schüler, such as Werner Kraft and Schalom Ben-Chorin. Some are anecdotal and hardly serve to shed biographical light on the circumstances of life in the last years. But Ben-Chorin probably aptly characterizes the poet's mental situation during this period: "Something weary, rushed, driven by nameless fear dominated this (no other word is suitable here) tormented creature." Ben-Chorin 1969, p. 56.

a small life annuity, which her friends helped to supplement.¹⁰⁴ The editorial notes to the letters (KA10-K 586f.) state: "With the help of the Jewish Agency and the support of Salman Schocken, she [Lasker-Schüler - author's note] managed to place her life as a poet on a comparatively secure financial footing in the fall of 1939.¹⁰⁵ Nevertheless, she, who never knew how to handle money and gave everything away, lives at the subsistence level. On January 22, 1945, she dies of heart failure in a Jerusalem hospital. Her final resting place is on the Mount of Olives.



Fig. 9: Gravestone of Else Lasker-Schüler on the Mount of Olives ¹⁰⁶

Ben-Chorin writes about these disillusioning last years:

In one of her most beautiful poems, written while still in Berlin, she concludes:
'And my soul burns out in the evening colours of Jerusalem.'¹⁰⁷

Imagine if Hölderlin had moved to Athens. It would have led to a terrible collision of dream and reality. This collision was experienced by Else Lasker-Schüler, the poet of the *Hebrew Ballads* . . .¹⁰⁸

with the reality of the land of Palestine. - These lines can still be found in the estate of Else Lasker-Schüler (KA01-GNr. 490):

You've got to be so tired
You've got to be so tired
Like I am
It fades cool-devastates my world from my mind melt away And all
wishes deep in my heart
Hunted and wouldn't know where to go
All the candles burn in the wind
And my eyes see everything thin.

¹⁰⁴ It was a monthly allowance of about 20 (English) pounds. Cf. Jahn 1999ff. 1st Q. 2009, S. 4.

¹⁰⁵ With this factual statement, unfortunately, the colportage of the 'complete impoverishment of the poet in the last years of her life', which reads so well, could not be erased. Cf. on this complex of questions also, among others, Klüsener and Pfäfflin 1995, p. 307 as well as Pazi 1979.

¹⁰⁶ The gravestone was made of Jerusalem stone by the painter and architect Leopold Krakauer. Photograph by M. Sturmman, Else Lasker-Schüler's first executor; source: Klüsener and Pfäfflin 1995, p. 319.

¹⁰⁷ This line of verse is the last of the famous poem *Sulamith* (KA01-GNo. 28).

¹⁰⁸ Ben-Chorin 1988, p. 139f.

Else Lasker-Schüler's grave was destroyed along with many others in the course of an expressway construction across the Jewish Cemetery in 1960. Seven years later, the gravestone with her name as an inscription was found, which can be found today at the entrance to the southern sector of the Mount of Olives Cemetery.¹⁰⁹

¹⁰⁹ Cf. Bauschinger 2004, p. 447.

2 The reception of the lyrical work

The reception of Lasker-Schüler's work during her lifetime is well documented by newspaper articles, almanacs and surviving correspondence from the poet, and in particular by scholarly debate, which is now difficult to survey.

An even more detailed question is that of the reception of the settings of her poetry. In my research on Else-Lasker-Schüler compositions, this question was not the focus of my research, although press releases on contemporary compositions have often been my access to the respective work and the composer. There are occasional references to reviews of work performances in this thesis. They can then be found in the treatment of composers and works in ch. 13.

The reception of the lyrical work by composers can largely only be accessed at present through the corpus of compositions. This chapter therefore also includes the compositional-musical reception of the work. It would have been possible to include this subtopic in chapter 9.1 "Chronological Consideration" of the corpus of compositions. However, it seemed appropriate to present and discuss the reception of the work by composers, which is always influenced by the respective general cultural and socio-political situation - one only has to think of the Third Reich - in this section. Ch. 9.1 is therefore limited to more statistical considerations.

For the years before the Second World War, the source situation for reviews, reports or only private sources such as letters on composition performances is in our case extremely meagre. This could change if - on the basis of the corpus of compositions now presented - a targeted search were to be made for them in magazines and newspapers published mainly in Berlin and other major German cities as well as in Vienna and Zurich at the time. With a few exceptions, this was not possible within the framework of this work.¹¹⁰

2.1 Voices of contemporaries

The lyrical work of Else Lasker-Schüler with its multifaceted richness in subject matter and the musicality of the lyrical language, but also in its, in large part, high qualitative, lyrical standard invites intensive intellectual and emotional examination.

When Gottfried Benn, in his 1952 speech at the British Center Berlin, expressed his oft-quoted¹¹¹ opinion that Else Lasker-Schüler was "the greatest lyric poet Germany has ever had," this assessment must surely be qualified to the extent that it is probably valid for the 20th century according to today's evaluation, just as it was for the 19th century for Annette von Droste-Hülshoff. Nevertheless Benn

¹¹⁰ Many Berlin newspapers can now be viewed online via the catalogue of the Berlin State Library (<http://zefys.staatsbibliothek-berlin.de/list/>) - but without! full text search.

¹¹¹ Jakob Hessing writes a decidedly critical essay on this speech and that of 1933: "It is a wicked game that Benn is playing here, in 1933 and in 1952," and speaks of self-aggrandizement. Cf. Hessing 1993a, p. 140.

with this statement contributed considerably to the renewed appreciation after 1945 and to the revival of Lasker-Schüler's reception.¹¹²

Braam and Hagestedt show in their statistics covering over 200 anthologies that Else Lasker-Schüler is represented there with 505 poems after Annette von Droste-Hülshoff with 791. After 1990 - which would be the more current reception status - the order even reverses: Else Lasker-Schüler takes first place (241) well ahead of Droste-Hülshoff (193) and I. Bachmann (177) in the number of poems published in anthologies.¹¹³ If one accepts that anthologies have a certain canonizing effect, then these findings may also statistically underscore Else Lasker-Schüler's status as a poet, especially since Droste was able to remain in the canon for an age longer.¹¹⁴

Other intellectual greats of the first half of the 20th century also paid tribute to the poet during her lifetime as one of the greats in the German-speaking world, such as the astute literary critic Karl Kraus, who published the expressionist, satirical journal *Die Fackel* in Vienna between 1899 and 1936 and wrote about Else Lasker-Schüler:

Not often enough can this deaf-mute time, which greets the true originals [. . .], not often enough can it be irritated by a reference to Else Lasker-Schüler, the strongest and most impassable lyrical phenomenon of modern Germany. When I say that some of her poetry is 'beautiful,' I reflect that two hundred years ago people might have laughed at this word-formation as they do today at audacities which will one day be in the mouths of all those to whom language is something one uses to wash out one's mouth." The poem quoted here from the Berlin weekly 'Der Sturm' is for me one of the most delightful and moving I have ever read, and there are few from Goethe onwards in which sense and sound, word and image, language and soul are interwoven as in this Tibetan carpet [the poem *Ein alter Tibetteppich* - author's note]. I do not want to say that I am giving away the whole of Heine for this nine-line treasure. Because, as one hopefully already knows, I would give him away much cheaper.¹¹⁵

One of the most important figures in Else Lasker-Schüler's life was Peter Hille, writer, bohemian, intellectual center of the artist community *Die Neue Gemeinschaft* Berlin and her first mentor until his death in 1904. She revered him and glorified him in her writings, including *Das Peter Hille-Buch* (1906)¹¹⁶ and the poem *St. Peter Hille*.¹¹⁷

His essay *Else Lasker-Schüler*, first published in *Kampf - Zeitschrift für den gesunden Menschenverstand* in 1904, includes Else Lasker-Schüler as a preface to her *Gesammelten Gedichten*.¹¹⁸ His eulogy begins:

Else Lasker-Schüler is the Jewish poet. Of great litter. What Deborah!¹¹⁹
She has wings and fetters, the child's exultation, the blessed bride's pious fervor, the weary blood of banished millennia and aged mortifications. With dainty brown sandals she wanders in deserts, and storms dust her childish knickknacks,

¹¹² Cf. also Bauschinger 1980, p. 134.

¹¹³ Braam and Hagestedt 2013, p. 379f.

¹¹⁴ When considering a smaller time range - say from 1990 onwards - the entrainment effect is smaller. Cf. Table *ibid.*, p. 384.

¹¹⁵ *The Torch*. Kraus 1899-1936, XII. Jg. Nr. 313/314 (31.12.1910), p. 36.

¹¹⁶ KA03, PP. 27-66.

¹¹⁷ KA01-GNo 259.

¹¹⁸ Lasker-Schüler 1917a.

¹¹⁹ The famous prophetess Deborah of the Old Testament (Ri 4-5) was a judge in Israel at that time and led her enslaved people victoriously against the Canaanites. Afterwards she sang a song of thanksgiving to her God: "Listen, you kings, and take heed, you princes! I will sing, I will sing to the LORD, I will play to the LORD God of Israel" (Ri 5.3). Here Hille draws early parallels to Lasker-Schüler's singing to God in her poems, a year later for instance in *Mein Volk*.

very gently, without throwing down so much as a doll's shoe. Her sealing spirit is black diamond cutting into her forehead and woe. Very woe.

The black swan of Israel, a Sappho to whom the world has gone asunder. Childishly radiant, she's so dark. In her hair's night winter snow wanders. Her cheeks fine fruits, burnt by the spirit.¹²⁰

Erich Mühsam is one of the earliest critics of the still young work of Else Lasker-Schüler. Mühsam is an anarchist and socialist writer and publisher of various radical magazines. He was murdered in the Oranienburg concentration camp in 1933. In *Der Volkserzieher*, Berlin, there is an early review of his first book of poems, *Styx* (1902). The remarks, which sound somewhat chauvinistic in relation to 'women's poetry', are interesting in that they appear at a time when Else Lasker-Schüler's reputation as a great poet was not yet a given, - and

- because Mühsam already clearly names essential features of the poet's poetry here:

The art of Else Lasker-Schüler, the much misunderstood, much misunderstood, much misunderstood, is a wild, pathological rummaging and digging in the imagination, a groping, a searching for something imagined, new, unheard of, supported by an unbridled imagination. The indomitable urge to confess makes the poet find sultry, red words of passion. New word formations, surprising turns of phrase and expressions chase each other. [. . .] But it is precisely in the honesty, in the ruthless openness with which this woman exposes her sexual feelings and which gives the poems the stamp of the original personality, that the significance, indeed the greatness of her art lies.¹²¹

The reception of her work began early and was based not only on the publications in periodicals, but was promoted by generally good to exuberant reviews from Berlin to Vienna, especially concerning her first volume of poetry *Styx*.

Ten years later - Else Lasker-Schüler's fame had already solidified - Mühsam now formulated in 1912 without any ifs and buts:

Of all the representatives [meaning poets in the anthology *Der Kondor* - author's note], only Else Lasker-Schüler is a genius, and she no longer needed to prove it. We already knew it about her ten years ago . . .¹²²

Senna Hoy, the Johannes Holzmann so named by Else Lasker-Schüler, anarchist, writer and editor of the radical journal *Kampf*, expresses in his essay:

Else Lasker-Schüler is an artist, despite the fact that she wrote the Wupper. Is even the German language the artist.¹²³

Ben-Chorin later writes about Lasker-Schüler:

Else Lasker-Schüler was the greatest poet that German Jewry produced in the first half of the 20th century. Some literary historians and critics even believe that she was the greatest lyricist in German literature since Annette von Droste-Hülshoff.

[. . .]

In any case, Lasker-Schüler was the greatest poet I have ever met, and at the same time an extremely difficult person. Her greatness was at the same time her problematic. Her poetry and her life were condensed into a complete unity. This gives her poetry its inspiring power, but makes its integration into the reality and banality of the day almost impossible.¹²⁴

¹²⁰ Cf. Klüsener and Pfäfflin 1995, p. 47f. and KA01.1, p. 24.

¹²¹ Quote after Lasker-Schüler 1988, p. 403f.

¹²² Quoted after Skrodzki s.a.(a), Text_034.htm.

¹²³ Quoted after: Skrodzki s.a.(q), Text_069.htm.

¹²⁴ Ben-Chorin 1988, p. 139.

Max Herrmann-Neiße, a writer and critic in Berlin, wrote in his 1915 book review of *Der Prinz von Theben*:

Her kingdom is not of this world, and only at the highest level, where the word "poetry" becomes a truth and the lie "literature" crumbles as if into ashes, do the foundation stones of her shining castle rise high above all lands. He who never recovers from purpose and self-serving busyness never beholds the wonders of her heavens. Words like "Meliorism" don't even get an echo there. But immeasurably a planetary tent arches. One is with "Gottlingchen"! Everything is drawn deeper than from the walled well of even the most secure technology, and from blood pools, heart meadows and the trickling rhythms of winged breaths crystallize such gems [. . .].¹²⁵

Women generally had a hard time being included in a poetry anthology - a purely male domain - and thus being canonized, so to speak. Else Lasker-Schüler, along with Annette von Droste-Hülshoff, was an exception. She is already represented with twelve poems in the anthology *Deutsche Lyrik seit Liliencron* from 1905. The editor Hans Bethge characterizes her:

It bubbles in her like a dark rushing spring, her hair is entwined with colourful flowers, but melancholy lies on the forehead of this seerically stammering woman. She has reared within her a word-forming power that crowns her fiery lyrical formations with a genial gleam. An urgent voice, a quite primal upspringing from an overflowing heart reaches us.¹²⁶

Ludwig Geiger, a German-Jewish historian of literature and culture and a renowned Goethe philologist (*Goethe-Jahrbuch*), in his book review of Else Lasker-Schüler's work *Hebräische Balladen (Hebrew Ballads)*, as editor of the *Allgemeine Zeitung des Judentums*, is not exactly flattering:

Does the author want to make fun of Jewish history, as it almost seems from the poem *Abraham and Isaac*, or does she want to mock modern poetry? A poem like *Esther* resembles either the stammering of a child or - pardon the harsh word - the slurring of an idiot. [. . .] For poetry I can in no way appeal to this dull babble of words.¹²⁷

Other contemporaries also had a rather distanced relationship with Else Lasker-Schüler such as the upper-class Thomas Mann or fellow writers such as Franz Kafka and Bertolt Brecht. Martin Dreyfus quotes Thomas Mann:

After all, Thomas Mann took part in the premiere of *Arthur Aronymus*. On 5 February 1937 he wrote to Else Lasker-Schüler: "How good that her dear play is being taken up again", after he had confided to his diary on 19 December 36 after the premiere, quote: "In the evening with K(atia) and (Hans) Reisiger to the Schauspielhaus. A long disorderly but amiable Rhenish Jewish play by Lasker-Schüler, which had great success".¹²⁸

Kafka could not stand Lasker-Schüler and her work. To F. Bauer he writes:

I can't stand her poems, I feel nothing with them but boredom at their emptiness and reluctance because of the artificial effort. Her prose is also annoying to me for the same reasons, the randomly twitching brain of a spanning city dweller works in it.¹²⁹

¹²⁵ Max Herrmann-Neisse in the journal *Der Mistral* (Zurich). Jg. 1, No. 2 of 21 March 1915. p. 4; quoted from: Skrodzki s.a.(p).

¹²⁶ Bethge 1920, p. XXX.

¹²⁷ *Allgemeine Zeitung des Judentums* (Berlin). This disrespectful polemic is then countered by Herwarth Walden in his paper *Der Sturm*: "He has published Goethe so often that not the smallest poem by this author has remained in his head. Why do secret government councillors, paid for it by the state, occupy themselves all their lives with Goethe if they don't have the slightest feeling for art?" *Der Sturm*, Jg. 4, No. 162/163 of May 1913. p. 34. Both quotations after: Skrodzki s.a.(o).

¹²⁸ Dreyfus 2007, p. 60f.

¹²⁹ Kafka's letter to Felice Bauer, 12/13 Feb. 1913. Kafka 2001, p. 88.

And finally, after attending a reading by Else Lasker-Schüller in Munich at the end of June 1920, Brecht writes:

At the end of the week I heard the E. Lasker-Schüler read, good and bad poems, oversteeped and unhealthy, but beautiful in detail. The woman is old and worn, flabby and unappealing.¹³⁰

Else Lasker-Schüler owes the relatively high degree of recognition of her poems among those interested in and involved in culture at the time to, among other things, her extensive correspondence with important people of her time, publishers, theatre greats, fellow writers, musicians and philosophers. This extensive correspondence from the years 1899-1945 of more than 4,000 pieces of writing, reproduced in six volumes of the Critical Edition, deals in essential parts with her work, which she offers to publishers and discusses with friends. The forums in which she publishes are also largely responsible for the popularity of her work at the time, especially her poetry.

Another aspect of her fame is the great variety of public feedback and reactions to her publications. Not only reviews and striking contributions, such as those by Karl Kraus in *Der Sturm* and his own journal *Die Fackel* make reference to her work. Her poems are also illustrated in these media by Marc Chagall, Oskar Kokoschka and Franz Marc.

Even during her lifetime, opinions were divided about Else Lasker-Schüler, as the above quotations make clear. Her work is sometimes received almost euphorically, or it is rejected outright. Both camps - it seems - often lack the distance from which a well-founded discussion of the work could have arisen. Even today, Else Lasker-Schüler continues to divide opinion. It¹³¹ is gratifying, however, that there is now a growing body of well-founded secondary literature, some of which deals with individual aspects of the work in an appreciative and critical manner.

The compositional reception of Else Lasker-Schüler's lyrical works runs, as far as can be judged, quite parallel to the general reception. However, as mentioned, with very few exceptions, no performances of compositions before 1930 are known today. Known is the premiere of the *Drei Lieder* by Lily Reiff-Sertorius in 1927 and the *Biblische Balladen* as orchestral songs by Hans Ebert, whose premiere in Schwerin in 1928 is reported. The premiere of Paul Hindemith's *Lieder mit Klavier op. 18*, which were first performed in Berlin in 1922, is also well-known (cf. ch. 13.12). The introduction to Hindemith: *Sämtliche Werke, Klavierlieder I* (Hindemith 1983) tells us that Hindemith took his poetry from art magazines and almanacs, among other sources.

¹³²

¹³⁰ Brecht 1975, p. 12.

¹³¹ Representative examples are the not only critical, but in parts polemical and derogatory treatise *Else Lasker-Schüler. Zur Kritik eines etablierten Bildes* by Dieter Bänisch (Bänisch 1971) and the equally critical but subtly appreciative examination of the life and work of Else Lasker-Schüler *Die Heimkehr einer jüdischen Emigrantin. Else Lasker-Schülers mythisierende Rezeption 1945 bis 1971* by Jakob Hessing (Hessing 1993b). There is a detailed review of the latter by Skrodzki (Skrodzki s.a.(i)). A readable, balanced, detailed account of euphoric to critical comments on the work has been compiled by Bauschinger with his own critique of the critics. Bauschinger 1980, pp. 311-352.

¹³² For example, *Almanach der Neuen Jugend auf das Jahr 1917*. Cf. Hindemith 1983, p. IX.

2.2 The situation between 1933 and 1945

Else Lasker-Schüler's flight into exile in Zurich, Locarno and Ascona in April 1933 and her ban on re-entry into Switzerland¹³³ from 23 August 1939, which forced her to remain in Palestine, or more precisely in Jerusalem, until her death, were the last existentially decisive events in the poet's life. In Germany and Austria, the reception of her work has been non-existent since the occupational ban and the burning of her books, and the Kleist Prize that was still sent to her in 1932 was *vorgotten*.

In Switzerland, some texts by Else Lasker-Schüler are printed from 1933 onwards, among others in the *Neue Zürcher Zeitung* by Eduard Korrodi. Three readings are given by her (forbidden) in Zurich, a few more in Bern. From October 1933 Klaus Mann publishes her first exile poems *Abendzeit*, *Die Verscheuchte*, *Hingabe* and *Ergraut kommt seine kleine Welt zurück* in his exile journal *Die Sammlung*, which is published by the German exile publisher *Querido*, Amsterdam.¹³⁴ On 19.12. and 22.12.1936 two celebrated performances of *Arthur Aronymus und seine Väter* take place at the Schauspielhaus Zurich; afterwards, for political reasons, presumably at the instigation of the Nazis, the play is cancelled on 23.12.1936.

Das Hebräerland (KA05) is presented by Oprecht in Zurich in 1937 and partial reprints in the *Pariser Tageblatt* and in *Schweizer Blättern*. The book as a strange travel story receives an affectionate response, especially in Palestine.

Five poems from the late, last volume of poems *Mein blaues Klavier* appear in advance as Else Lasker-Schüler's contribution to the special issue of the journal *Der deutsche Schriftsteller*, published by the Schutzverband deutscher Schriftsteller in November 1938.¹³⁵

In Palestine, too, Else Lasker-Schüler has only extremely few readings besides Jerusalem, for example in Haifa and Rehavia. Finally, her last work, *Mein blaues Klavier* (*My Blue Piano*), with 32 poems, was published in 1943 by Jerusalem Press in a modest edition of 330 copies.¹³⁶ Beginning in 1941, Else Lasker-Schüler staged her lecture events *Der Kraal* in Jerusalem, with her own readings but also lectures by friends. For the first time she reads excerpts from her drama *Ich und Ich*, which was to be published in its entirety much later, posthumously in 1970. Her last reading is on 7.2.1944.¹³⁷

The musical reception of Lasker-Schüler's lyrical work in the period between 1934 and 1944, like the reception in general, does not take place due to the bans imposed by the National Socialists. Their arm reaches into the cultural-political life of Switzerland, which at the time was a country of asylum and transit for many exiles.

The latest compositions before the Second World War date from 1934 and are the two songs *Die Liebe* (K1415) and *Weltende* (K1416) by the Jewish composer James Martin Simon, who was exiled to Amsterdam and killed in Auschwitz in 1944.¹³⁸

2.3 The situation after 1945

It was not until 1944 that settings of Else Lasker-Schüler's poems appeared again. Bernhard Rövenstrunck writes his *20 Hebrew Ballads* (K1140ff.) while still a soldier in the

¹³³ Cf. Klüsener and Pfäfflin 1995, p. 306.

¹³⁴ KA01-GNo 343, KA01-GNo 416, KA01-GNo 345 and KA01-GNo 346.

¹³⁵ Cf. Skrodzki s.a.(g).

¹³⁶ Lasker-Schüler 1943.

¹³⁷ Cf. also Klüsener and Pfäfflin 1995, p. 309ff.

¹³⁸ A composition by Paul Amadeus Pisk, written before 1938, could not be located more precisely in time.

Trenches near Hanau.

If we look at the course of the compositions completed in the respective year from 1933 onwards (Fig. 10), we can first see the complete decline in the musical reception of Lasker-Schüler's poetry under the National Socialists, as mentioned above.

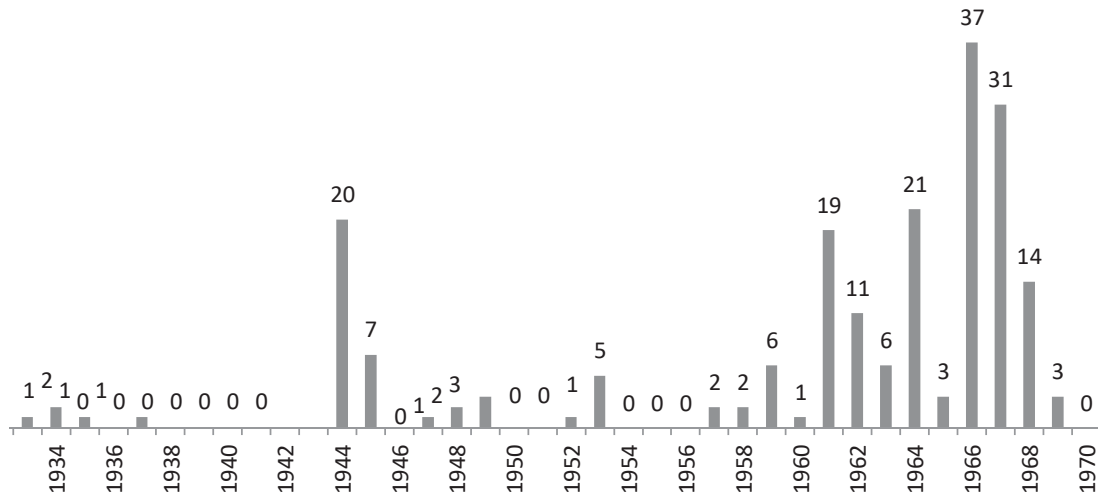


Fig. 10: Completed compositions 1933-1970¹³⁹

It is remarkable that - with the exception of the collection of 20 Hebrew ballads by the composer Bernhard Rövenstrunck from 1944 and seven songs by two Jewish exiles, Max Ettinger (2) and Erich Walter Sternberg (5) immediately after the war - the almost complete absence of compositional reception continues until 1960. In the case of Else Lasker-Schüler, this is also due to the well-known after-effects of the spiritual Holocaust from 1945 onwards and the partly conscious refusal to come to terms with the "voids" in the cultural-political space of post-war Germany of the FRG.¹⁴⁰

This changes abruptly with the years 1961-68. Essentially, this sudden surge is to be recorded in the FRG and probably has two causes. One is the edition of Lasker-Schüler's works from 1959, but especially from 1961, which is discussed in more detail in chapter 2.4.

A second cause, it may be assumed, was the beginning of the political-legal reappraisal of the crimes of National Socialism, especially against the Jewish population in the Holocaust. There were four events of great social significance in this period up to 1968, beginning with the Jerusalem Eichmann trial (1961/62), which was broadcast in the media all over the world, followed by the three Frankfurt Auschwitz trials (1963-65, 1965/66 and 1967/68). This massive political thematisation is likely to have contributed to the fact that composers have dealt artistically in particular with the 'voids and mutes' caused by the Nazis since these trials.¹⁴¹

¹³⁹ The composition by Paul Amadeus Pisk listed for 1937 cannot be precisely dated, but is before July 1937.

¹⁴⁰ However, if one takes the number of anthologies of this period with poems by the lyricist as a measure, this slump cannot be seen there.

Nathan-Davis, in her MGG2 article *Theresienstadt*, notes the following about postwar reception in general: "The

The subject of music in concentration camps and ghettos was initially very rarely the subject of debate, both among music historians and among composers, after the end of the Second World War. Of the few works written immediately after the war, A. Schönberg's *A Survivor from Warsaw* (1948) stands out in many respects - a work whose shock effect even led to disturbed reactions in the American press. Mention should also be made of the Piano Sonata

April 27, 1945, by K. A. Hartmann, which directly reflects the removal of Dachau prisoners shortly before the end of the war. . . " Cf. <https://mgg-online.com/mgg/stable/11760>.

¹⁴¹ Even before that, in 1960, an all-German communal composition was recorded, *Die Jüdische*

Nevertheless, one should not be mistaken about a general political reappraisal of the Holocaust at that time. It hardly took place. As late as 1987, the long-time artistic director of the Berliner Festspiele, Ulrich Eckhardt, wrote in the book accompanying the 750th anniversary of the city and the Berliner Festwochen *Verdrängte Musik. Berlin composers in exile*:

For many emigrants [after the Second World War - author's note] the exile after the exile began, the renewed expulsion from the consciousness of the new republic. Suffering, guilt, and loss doubled. The continuing exile is a clear indication that the Nazi era has by no means become a settled history - accessible to distanced contemplation - but still weighs on our present.¹⁴²

A statistical study by Beate Kutschke of completed and/or premiered compositions on the Holocaust shows,

that the choice of subject matter is apparently not intrinsically motivated alone, but is stimulated by external causes. [...] While in the [...] selected years 1951 to 1999, as a rule, between one and six works are completed per year, clusters can be recorded for individual years or year clusters. With a total of 41 works, the years 1965 to 1970 certainly stand out. The temporal overlap with the Eichmann trial (1962) and the Auschwitz trials (1963 to 1967) suggests that these compositions can be interpreted as reactions to the legal proceedings, which represent the first major public confrontation with the Holocaust and initiate an intensified reappraisal of the Holocaust.¹⁴³

In our corpus of compositions, however, no particular compositional themes in the direction of the Shoah and significant for this period can be discerned, except for five compositions that make such an affinity seem likely, namely four requiems and one cantata: 1993 *Requiem Judaicum* (K0560) by Wolfgang Hildemann, 1965 *Requiem für einen Unbekannten* (K0573) and cantata based on letters from Stalingrad (K0572) by Klaus Hochmann, 1968 *Mein blaues Klavier. A Requiem for Else Lasker-Schüler* (K0997) by Leo Nadelmann and León Schidlowsky's *Gravestone for Else Lasker-Schüler* (K1230) from 1969.

With the 1980s, after the swan song of serialism, a return to the older generation of composers before and around the turn of the 20th century took hold. The condemnation of a Boulez and other Darmstadt avant-gardists against epigonality and against the representatives of a movement grounded in classical forms and tonality visibly lost weight in the 20th century. Composers such as Udo Zimmermann, Ruth Zechlin, Juan Allende-Blin, Hans Werner Henze, and Luca Lombardi, who set Lasker-Schüler to music during this period, felt

Chronicle, composed by Paul Dessau (spiritus rector), Rudolf Wagner-Régeny, Boris Blacher, Hans Werner Henze (completed by Dessau) and Karl Amadeus Hartmann on a text by Jens Gerlach, which relates anti-Semitic incidents of the time to events in the Warsaw Ghetto.

Medek is a second example. He dealt compositionally with the horrors of the Third Reich. His *Todesfuge (Death Fugue) for soprano and 16th choir*, composed in 1966 on the famous text of the same name, is one of over 30 settings of the work. *Chor* on the famous text of the same name by Paul Celan is one of more than 30 settings of this text.

¹⁴² Traber and Weingarten 1987, p. 7. About a 'cultural highlight' concerning Else Lasker-Schüler compositions, which took place on the occasion of Ulrich Eckhardt's 60th birthday in 1994, will be reported later (chap. 12.1).

¹⁴³ Cf. Kutschke 2015, p. 214. However, what the bar chart shows, but Kutschke conceals because of the cluster formation, is the fact that although the annual mean of compositions from 1959 onwards clearly increases by more than double compared to previous years (five events compared to two), there up to 1999

- thus far after completion of the processes - remains at a relatively high level. The clear 'outlier', however, with 14 compositions, is the year 1965! which - taking into account the time lag for the creation of a larger composition - should clearly mark the beginning of the processes in retrospect.

Gerlach also describes the effect of the above-mentioned processes on contemporary German composers and comes to similar assessments with regard to the oratorio and cantata production of these years. Cf. Gerlach 2015, pp. 125-131.

stylistically free and searched for a musically wider range of expression with a diverse reorientation also to forms, such as opera, which had previously been frowned upon.¹⁴⁴

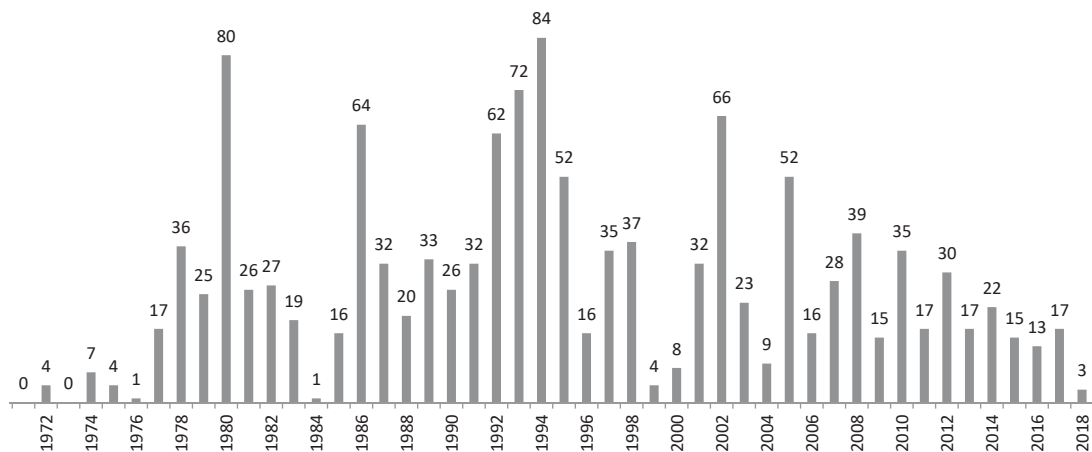


Fig. 11: Completed compositions 1971-2018

In the following 47 years (1971 to 2018), a musical reception of an unsuspected extent becomes apparent (fig. 11). The fundamental post-war publications by Kösel and Suhrkamp Verlag in the 1960s were followed by various books of Lasker-Schüler's poetry, novels and play texts, for example by Deutscher Taschenbuch Verlag (dtv), which helped to make the poet and her work more widely known. Else Lasker-Schüler is not missing from any anthology. The number of music productions on Else Lasker-Schüler by radio and television stations is increasing.¹⁴⁵ Apparently, a series of events led to the intensification of compositional receptions in these years.

The general reception of Lasker-Schüler was hardly developed long after the war. Even at the turn of the 21st century, the general level of awareness of the poet among Germans in East and West stands in sharp contrast to the professional assessment of her importance as a lyric poet. In a Forsa survey conducted in March 2004 by the Else Lasker-Schüler Society, only 18% of those questioned knew the name Else Lasker-Schüler, 11% that she was an artist, and 2% that she was persecuted as a Jew.¹⁴⁶

Sigrid Bauschinger, one of the most profound scholars of German studies on Else Lasker-Schüler, sums up:

The work, however, is the first reason why Else Lasker-Schüler still occupies us today. "The detritus of the unsuccessful she has in common with great and greater poets, and the question can only be what possibilities of effect her perfect poems contain, be they few or many"¹⁴⁷. Truly there are not so many. But for the sake of the six or eight poems which, according to Benn, at most a poet succeeds in writing, we have¹⁴⁸ to accept Else Lasker-Schüler as she is and thus to understand what it means to be a poet in her time.¹⁴⁹

¹⁴⁴ One remembers the SPIEGEL interview of Boulez on 25.9.1967 under the headline *Sprengt die Opernhäuser in die Luft!* DER SPIEGEL 40/1967, PP. 166-174, <http://www.spiegel.de/spiegel/print/d-46353389.html>.

¹⁴⁵ An unsystematic listing of the holdings of the larger institutions is available, but has not yet been evaluated.

¹⁴⁶ forsa 2004.

¹⁴⁷ Benn 1951, p. 7.

¹⁴⁸ Cf. Benn 1968b, p. 1069f.

¹⁴⁹ Bauschinger 1980, p. 351f.

And finally, a current classification by German studies professor Gabriele Sander, Bergische Universität Wuppertal:

Else Lasker-Schüler (1869-1945) is undoubtedly one of the singular phenomena of German literature in the first half of the twentieth century, in which she occupies an outstanding position, especially as a lyric poet. [...] With her self-stylizations and playful masquerades, she consciously abolished the boundary between the world of art and the world of life and professed a kind of art religion or art nobility: "We artists are once aristocrats to the very marrow and bone. We are the darlings of God" (KA03, p. 166).¹⁵⁰

The writer and president of the German Academy of Arts (GDR), Arnold Zweig, who lived in East Berlin after the Second World War, confirmed in a very knowledgeable article in the East Berlin newspaper *Neue Zeit* of 11 February 1956 the high esteem in which his fellow writers Karl Kraus and Gottfried Benn held the importance of Else Lasker-Schüler. In a very knowledgeable article - he was, like Else Lasker-Schüler, a Jewish exile in Palestine (Haifa) - in the East Berlin newspaper *Neue Zeit* of 11 February 1956, Arnold Zweig confirmed the high regard in which his fellow writers Karl Kraus and Gottfried Benn held the importance of Else Lasker-Schüler, writing of "the most original female lyrical force in the German language that the twentieth century has produced up to the present day".¹⁵¹

What was the situation like in the former GDR? Already one year after the founding of the GDR in 1949, the cultural and music business was aligned in the sense of socialist realism according to the Stalinist model in the USSR. The regimentation and the pressure to bring artists in the GDR into line only diminished somewhat towards the end of the 1950s after the death of Stalin. But the SED strictly refused to take up Mikhail Gorbachev's political reform and cultural détente policies - glasnost and perestroika - until the state was dissolved. Instead, the mostly hidden censorship and political control by the Politburo of the Central Committee was maintained at all cultural levels and in all media.¹⁵²

The topic of literature in the GDR is not to be discussed here, although the repeated reference to the comprehensive political Gleichschaltung should be somewhat contradicted. Too many literary figures in the GDR did not conform, showed courage and took on reprisals and prosecution, especially since Biermann's expatriation in 1976.¹⁵³ Added to this was the generally strong promotion of the arts in the GDR - concerts and theatre - which could not be found in this form in the West. Literary life in the GDR had an importance that should not be underestimated, both as a "literary society" that shaped society as a whole and as literature as a sensitive indicator of the soul of the people.¹⁵⁴ Emmerich states: "In no genre has GDR literature shown such significant achievements as in poetry".¹⁵⁵

As early as 1945, the East Berlin publishing house *Volk und Welt*, the most important publisher of fiction for international literature in the GDR, published the anthology *Das Wort der Verfolgten*¹⁵⁶ by Bruno Kaiser (pseudonym Oswald Mohr), in a second edition in 1948, which brought together texts from Heine, through the Expressionists - Else Lasker-Schüler was also represented with six poems - to the National Socialist period.

Then in 1947 René Schwachhofer, himself a second-generation poet in the GDR, published the impressive post-war anthology *Vom Schweigen befreit (Liberated from Silence)*¹⁵⁷ with 20 mainly Expressionist authors of the 1920s, including Haringer, Stadler and Klabund,

¹⁵⁰ Lasker-Schüler 2016, p. 456f.

¹⁵¹ Cf. *Neue Zeit*, 11.02.1956 Jg. 12/Ausg. 36/S. 4; <http://zefys.staatsbibliothek-berlin.de/ddr-presse/ergbnisanzeige/?purl=SNP2612273X-19560211-0-4-37-0>.

¹⁵² Please refer to the short article of the Konrad Adenauer Foundation *DDR Myth and Reality* at <http://www.kas.de/wf/de/71.6619>.

¹⁵³ Cf. Emmerich 1996, p. 11f.

¹⁵⁴ Cf. *ibid.*, p. 40ff.

¹⁵⁵ *Ibid.*, p. 390.

¹⁵⁶ Kaiser 1945.

¹⁵⁷ Schwachhofer 1947.

Lasker-Schüler with four poems, Brecht and others. It looks as if efforts were made soon after the end of the war to achieve a 'docking' with literature before the war.

On the other hand, however, ideological and cultural functionaries of the KPD/SED brought to bear the concept of a realism that was not least determined by demarcation from modernism [. . .] [Formalism Campaign - author's note]. The chain of statements directed against expressivism by politics, but also by aesthetics and literature (Lukács), intensified over the years. [. . .] Narrow-minded thinking and administrative narrow-mindedness spared no one.¹⁵⁸

A monograph *Else Lasker-Schüler. Leise sagen: ausgewählte Gedichte*¹⁵⁹ was published in 1968 by Aufbau-Verlag at about the same time as the extensive editions in the FRG, which are discussed in Chap. 2.4.

Particularly from the 1960s onwards, a number of composers from the former GDR should be mentioned who, despite considerable restrictions and obstacles imposed by the regime, were able to assert themselves and, in some cases, had access to the West, including the Darmstadt Summer Courses and the Donaueschingen Music Days, until the building of the Wall.

Among the renowned composers of that time were Tilo Medek, Friedrich Goldmann, Georg Katzer, Lothar Voigtländer, Christfried Schmidt, Bernd Wefelmeyer, Siegfried Matthus, Ruth Zechlin and Udo Zimmermann, all of whom are also relevant to our topic, since they set Else-Lasker-Schüler poetry to music.

The infiltration on the part of the SED was extensive and had, albeit more covertly, Stalinist features, under which free composing was made difficult.¹⁶⁰ Nevertheless, these composers succeeded in making a name for themselves beyond the borders of the GDR. It should be noted, however, that the reputation they enjoyed during their time in the GDR came to a partial standstill after the political turnaround in 1989 under the pressure of the music business in the FRG. Thus Christfried Schmidt today ekes out an undeserved existence as a 'cultural marginal figure' in Berlin. Udo Zimmermann had not composed since 1996, but made an impressive comeback in 2008 with a cello concerto *Lieder von einer Insel* (K1886), which is based, among other things, on the Else-Lasker-Schüler poem *Versöhnung*.

Several of those named, namely Goldmann, Katzer, Matthus, Medek and Wefelmeyer, were composition students of Rudolf Wagner-Régeny. There were close links between the musicians of the GDR and those of the West, so that we are not dealing with a completely isolated island at that time.

It would be interesting to ask about the literary contacts of the composers in the GDR with the Else-Lasker-Schüler poetry. No concrete literature source was found on this, but there was an oral account (see below).

As early as 1946, a "Weekly Newspaper for Culture, Politics and Entertainment - *Sonntag*" was founded by Aufbau-Verlag Berlin, whose publisher, the *Kulturbund zur demokratischen Erneuerung Deutschlands* (*Cultural Association for the Democratic Renewal of Germany*), had explicitly set itself the goal of a politically liberal - within the editorial staff, in fact, rather regime-critical - attitude, "To unite artists and art lovers in order to bring those works back to German-speaking countries.

¹⁵⁸ D. Schlenstedt 2000, pp. 46-48. The essay is a comprehensive account of the political reception of Expressionism in the SBZ/DDR.

¹⁵⁹ Lasker-Schüler 1968.

¹⁶⁰ The case of Dimitri Shostakovich in the USSR, with the devastating Pravda article *Chaos instead of Music* (Pravda 1997), is symptomatic and described by the composer himself. Cf. Shostakovich 2006, p. 196ff.

country who had fallen victim to the National Socialist Gleichschaltung".¹⁶¹

In the mid-1960s, the composer Christfried Schmidt tells me,¹⁶² poems by Else Lasker-Schüler appeared in this journal. This was his first and moving contact with the poet's poetry. The reception of her poetry, like that of other Expressionists, was not a problem because this literature was available through lending libraries. He also knew from colleagues that they had dealt with the poetry of Else Lasker-Schüler through the aforementioned channels. However, there were certainly other and earlier sources. The ZEFYS, the newspaper information system of the Berlin State Library, provides the full text of the three press organs *Neues Deutschland* (ND from April 1946), *Berliner Zeitung* (BZ from May 1945) and *Neue Zeit* (NZ from July 1945) online. The search for "Else Lasker-

Schüler" resulted in 317 hits. Interesting information could be gleaned from these about the treatment of members of literary expressionism in the Soviet Occupied Zone (SBZ) and the GDR, and in particular Else Lasker-Schüler.

It is noteworthy that already shortly after the Second World War several articles appeared in daily newspapers in the SBZ on the topic of 'Ostracized Artists in the Third Reich'. The political objective of sharply distancing oneself from National Socialist ideology was a decisive support for this topic. Thus, under the direction of the expressionist poet Johannes R. Becher, later Minister of Culture of the GDR, a "Ceremony for the German Martyr Poets" took place as early as August 1945 with recitations from the poetry of Else Lasker-Schüler, among others.¹⁶³

In November 1946, the *Berliner Zeitung* reports on an "Else Lasker-Schüler Evening" with recitations of love poems and from the *Hebrew Ballads*.¹⁶⁴

The influence of Judaism on German culture and beyond was the subject of an event at the Haus der Kulturschaffenden, Berlin in April 1947, at which Else Lasker-Schüler was also invited to speak.¹⁶⁵

Readings of expressionist poetry are held in bookshops and galleries where Else Lasker-Schüler has been read, including from the collection *Mein blaues Klavier* (*My Blue Piano*), which had not previously been published in post-war Germany.

The *Neue Zeit* (GDR) of 11.05.1952 celebrates the volume *Else Lasker-Schüler, Poems and Documents*, published by Kösel-Verlag, Munich,¹⁶⁶ under the headline "Literary Homecoming by Else Lasker-Schüler."

Not for nothing has it always been pointed out, most recently by Louis Aragon and Stephan Hermlin, that it is time to make this truly anti-fascist poet accessible to our time anew. This duty of honour has been fulfilled in a worthy manner. The splendidly equipped book is an imposing monument to this important woman, whom one can call the 'Deborah of the 20th Century'.¹⁶⁷

Two volumes were then published in 1967 and 1968, one a pure volume of poetry *Leise sagen* by¹⁶⁸ Aufbau-Verlag, the other *Gedichte und Prosa* by¹⁶⁹ Kiepenheuer-Verlag Weimar. Schlenstedt lists a number of other poetry editions for the 1960s, including those by Johannes R. Becher (1966), Albert Ehrenstein (1967), and Georg Heym (1969).¹⁷⁰

¹⁶¹ Cf. <http://www.zeit.de/1990/07/das-wort-vom-Sonntag>.

¹⁶² Telephone conversation on 10.04.2016.

¹⁶³ Cf. *Berliner Zeitung*, 21.08.1945, Jg. 1, Ausg. 84, p. 3. The following newspapers are online at <http://zefys.staatsbibliothek-berlin.de/ddr-presse/>.

¹⁶⁴ Cf. *Berliner Zeitung* of 29.11.1946, Vol. 2, Issue 279, p. 3.

¹⁶⁵ Cf. *Neues Deutschland* of 19 April 1947, Vol. 2, Issue 91, p. 3.

¹⁶⁶ Lasker-Schüler 1951.

¹⁶⁷ Cf. *Neue Zeit* of 11.05.1952, Vol. 8/Edition 109/S. 3.

¹⁶⁸ Lasker-Schüler 1968.

¹⁶⁹ Lasker-Schüler 1967.

¹⁷⁰ Cf. D. Schlenstedt 2000, p. 83.

This may suffice to show that the reception of Else Lasker-Schüler in the GDR began immediately after the Second World War and was apparently broad and well-founded, as well as supported by the official major daily press,¹⁷¹ in which poems by her were also printed. This allows the conclusion that the reception of Else Lasker-Schüler's poetry among composers was not subject to any restrictions in the GDR, but on the contrary, as it seems, was possible earlier than in the FRG. One of the main reasons for this was that the ostracism of the Nazi regime was blamed on the GDR in the aftermath of the FRG - also on the grounds that the Federal German political and judicial authorities (legitimized by Adenauer himself) had been interspersed with old Nazi celebrities. To rehabilitate Else Lasker-Schüler as quickly as possible, like other exiles, therefore fitted into the political concept.

The arts in Nazi Germany suffered an exodus of artists in all disciplines, their ostracism and the destruction of their works. The resulting 'cultural voids' continue to have an effect to this day. This also applies to the work of Else Lasker-Schüler. As shown, she has still not achieved the degree of recognition and status in the cultural consciousness of Germans that she deserves as the greatest poet of the twentieth century (cf. Chap. 2.1).

Her work only experienced a renaissance after the Second World War in the West from the beginning of the 1960s, among other things with first publications from her estate, but initially not in Germany but in Switzerland, namely in the *Neue Zürcher Zeitung* (Ernst Ginsberg) and the *Neue Schweizer Rundschau* (Werner Kraft). Both publishers deserve credit for the first posthumously published first editions.

Ch. 2.4 provides more details on the scholarly treatment of the poems after 1945. The selection of poems and the form in the editions by Ginsberg, Kemp, Kraft and Kupper mentioned above was the decisive basis for reception after 1945. In addition, there were small anthologies and selected volumes, for example in the *special dtv series*,¹⁷² which attempted to partially fill the gaps.

The post-war reception of Else Lasker-Schüler in Germany (West) is discussed in detail by the Else Lasker-Schüler researcher Jakob Hessing in the fourth chapter of his critical book *Die Heimkehr einer jüdischen Emigrantin (The Homecoming of a Jewish Emigrant)*¹⁷³ and also deals in detail with the publications during this period. He outlines the enormous receptiveness of the work, especially of the poetry, among other things by the course of the editions of the cited dtv-sonderreihe Bd. 1. On this it says:

In April 1962 the 1st-20th thousand were available, in September of the same year already the 21st-30th thousand; in March 1964 the 31st-40th thousand followed, in December 1967 finally the 41st-55th thousand: very unusual sales figures for a lyrical work, reflecting Else Lasker-Schüler's public role in the sixties.¹⁷⁴

The fact that young people were also very receptive to the work can be seen in the fact that Else Lasker-Schüler was also associated with the hippie movement of the 1960s in her alter ego *Prince of Thebes* as the 'first flower girl', partly because she was 'anti-bourgeois'. At the same time, however, the Berlin APO polemicized 'rowdily' against a performance of *Arthur Aronymus and his Fathers*.¹⁷⁵

¹⁷¹ Although a cultural-political front was still being made against the Expressionists until the mid-1960s, Hermlin, one of the best-known writers in the GDR, set the so-called "lyric wave" in motion with other colleagues in a reading in December 1962.

¹⁷² special series dtv vol. 1 *Helles Schlafen dunkles Wachen* (Lasker-Schüler 1962) and vol. 39 *Die Wupper* (Lasker-Schüler 1965).

¹⁷³ Hessing 1993b, pp. 103-128.

¹⁷⁴ Ibid, p. 104.

¹⁷⁵ Cf. Bauschinger 1980, p. 345; Lienau 1969, p. 103.

The Lasker-Schüler research of the last 30-40 years has provided decisive insights into the poet's life and work, ¹⁷⁶which - and this is repeatedly and rightly emphasized - represents a single interwoven existence, so that reality and poetic fiction cannot be separated from each other. In the meantime, however, the poet's biographical data can be regarded as largely certain. While many of her literary companions are increasingly forgotten today and are only read about in German studies seminars on Expressionism, such as Johannes R. Becher, Albert Ehrenstein, Wilhelm Klemm, Ernst Stadler and Paul Zech, who were assembled as important representatives of Expressionism in Kurt Pinthus's anthology *Menschheitsdämmerung*¹⁷⁷, the opposite can be said of the reception of Else Lasker-Schüler's work, especially her poetry.

Else Lasker-Schüler has become popular, trendy, and in recent years has been increasingly read in schools and made a subject of discussion in school-leaving examinations, even if Dorothee Krings (Rheinische Post) in her review of the new production of *Die Wupper* believes she can state "an author who is slipping into oblivion". The ¹⁷⁸internet platform YouTube, on which numerous more or less successful recitations and sound versions of her poems can be found in enormously growing numbers, also testifies to her being 'trendy'. The *concert* ¹⁷⁹abstracts state:

Else Lasker-Schüler is now immensely popular. Her portrait has been printed on postage stamps, parts of the feminist movement have claimed her as their own, and she is regarded as an example of a Jewish-German symbiosis that once existed but is now destroyed. Else Lasker-Schüler has become a cult figure.

2.4 State of critical research today

The Critical Edition of the Works and Letters of Else Lasker-Schüler¹⁸⁰ represents the final scholarly indexing and commentary of the poet's complete works. This edition was preceded by important editions after the Second World War. At first, however, the reprinting of poems began very hesitantly after 1946. In 1946 there are only three poems, in the following years not much more. Perhaps it is the "subcutaneous NS continuity" (G. Beck) that characterizes this hesitancy.¹⁸¹ Over the years 1949-1954, a total of only three poems appear. Then, however, milestones are set for a post-war reception of Else Lasker-Schüler's work, which continues to draw ever wider circles to this day and has also fully taken hold of the Internet.

Still in 1958 Karl Josef Höltgen formulated in the introduction of his dissertation *Untersuchungen zur Lyrik Else Lasker-Schülers*, which set standards for the Lasker pupil research, that it had been the intention of his dissertation,

¹⁷⁶ In addition to the Else-Lasker-Schüler-Almanach (12 vols. by 2018) and an Else-Lasker-Schüler-Jahrbuch (4 vols.), most notable are: Bauschinger 2004, Hallensleben 2000, Hammer 2004, Hedgepeth and Schürer 2000, Henneke-Weischer 2003 and Hessing 1985, but also early, fundamental works by Höltgen 1958, Klüsener 1979 and Kupper 1963.

¹⁷⁷ Pinthus 1963.

¹⁷⁸ Dorothee Krings, *Roberto Ciulli provokes with homage to Lasker-Schüler*, Rheinische Post v. 15.02.2016.

¹⁷⁹ Lasker-Schüler 2000.

¹⁸⁰ Cf. also Skrodzki 2000 and Skrodzki s.a.(b) on the work on KA.

¹⁸¹ The extent to which this Nazi continuity had an effect, especially in the new state apparatus, right up to the highest offices of the ministries, is shown, among other things, by a recent academic study commissioned by the Federal Ministry of Justice, *The Rosenberg File* (Görtemaker and Safferling 2016). It may confidently be asked whether anything is explained by today's reference by the Minister of Justice, Heiko Maas, that "legal technical experience was probably more important than a constitutional attitude". The SED dealt with the situation in a clearly different way and there were also pleasing exceptions in the FRG (cf. the example of 'Ulrich Eckhardt' in chapter 12.1).

s aim is to lift the work of the Jewish and German poet Else Lasker-Schüler, who died in Jerusalem in 1945, out of oblivion. The circumstances in Germany after 1933 and the long years that the poet had to spend in emigration meant that even those with a literary bent usually associate her name with little more than a vague memory.¹⁸²

In 1959-62 Friedhelm Kemp published a three-volume complete edition¹⁸³ with Kösel Verlag in Munich, which Suhrkamp Verlag reissued unchanged in 1997-2002. At the same time in 1961, a selection from Else Lasker-Schüler's posthumous writings is published under the title *Verse und Prosa aus dem Nachlass*¹⁸⁴ (VPN) (*Verses and Prose from the Estate*), procured by Werner Kraft, which had not been published during her lifetime, including twelve poems as well as drafts with deviating versions of the poems. In 1970 Margarete Kupper published for the first time the complete text of the last drama *IchundIch*,¹⁸⁵ excerpts of which had already been printed in VPN in 1961, as well as a first index of Else Lasker-Schüler's letters. Some of the letters themselves had already been published by her in 1969. It¹⁸⁶ was to turn out that the letters known to date represented only a fraction of what is now available in six volumes (KA06-11).

From the outset, the aim of the Else-Lasker-Schüler-Gesellschaft Wuppertal, founded in November 1990, was to publish the critical edition. Commissioned by the Franz Rosenzweig Center of the Hebrew University of Jerusalem, the Bergische Universität Wuppertal, and the German Literature Archive Marbach am Neckar, several scholars under the leadership of Norbert Oellers, Heinz Rölleke, and Itta Shedletzky, primarily in Wuppertal and Jerusalem, worked on the publication of all of the poet's works and letters, which appeared thematically between 1996 and 2010. In addition, *Lasker-Schüler: Die Bilder*, edited by Ricarda Dick, was published in an independent volume.¹⁸⁷

In a press release of the Bergische Universität Wuppertal of 23.06.2010 it says "Critical edition of the works and letters of Else Lasker-Schüler completed". This is followed by a sober historical outline of the 15 years of work on the critical edition. Finally, one of the editors, Heinz Rölleke, places the overall work in its historical context:

The *Lasker-Schüler Complete Edition* was completed in the record-breaking period of 15 years. It is the first edition of its kind devoted to a 20th-century oeuvre. The abundance of hitherto completely unknown texts published here for the first time, as well as the quantity and quality of the explanatory notes, make the 14 volumes a solitaire in the field of Germanic editions.¹⁸⁸

On the edition of the lyrical works of Else Lasker-Schüler, which was excellently prepared by Karl Jürgen Skrodzki and Norbert Oellers and published in KA Bd. 1.1 contains the poems themselves and, in vol. 1.2, a detailed commentary on the source situation as well as on the individual poems - tradition, variants and readings, explanations - and concludes with a concordance apparatus comprising over 170 pages, the following can essentially be stated for our subsequent considerations. The KA vol. 1.1 comprises the collection of all the poems of the lyric poet known to date, with a total of 506 numbered titles, which have been compiled by the editors

¹⁸² Höltgen 1958, p. 1.

¹⁸³ Lasker-Schüler 1959.

¹⁸⁴ Lasker-Schüler 1961.

¹⁸⁵ Yearbook of the German Schiller Society 1970: Lasker-Schüler 1970; thereafter as: Lasker-Schüler 1980.

¹⁸⁶ Lasker-Schüler 1969.

¹⁸⁷ Dick and Butterfly 2010.

¹⁸⁸ Cf. Press Office Archive of the University of Wuppertal http://www.presse-archiv.uni-wuppertal.de/2010/0623_else.html.

were arranged chronologically according to their first printing, as far as the state of research allowed. Each poem was given a number, to which the commentary clearly refers, supplemented, if necessary, by the line number of the individual verse. Included in this collection were "the smaller collections by Else Lasker-Schüler, which must be regarded as self-contained text forms or which themselves contain predominantly first printings: '*Styx*', '*Der siebente Tag*', '*Hebräische Balladen*' (according to the text of the 'second augmented edition' of 1914) and '*My blue piano*'" are ¹⁸⁹included. This results in some double printings of individual poems, which were not treated as mere variants in the commentary (KA1.2), but as independent versions. In addition, there are poems that "Else Lasker-Schüler completely revised for a new publication, so that a second (or third) printing of the corresponding poem was recommended."¹⁹⁰ In the following, therefore, the volume without variants and multiple reprints is regarded as 'variant-adjusted', in which each poem thus counts only once. This is at the same time the basis of corresponding statistical considerations. This results in the following numerical overview for our following considerations (Tab. 1).¹⁹¹

Poems* with own number in the KA	*506
– thereof variant-adjusted	429
– thereof poems from the estate	100
– - of which first published in the KA 1996	62

Tab. 1: The Poetry Corpus in the Critical Edition

After all, the number of scholarly works on Else Lasker-Schüler has now become almost incalculable; the aspects and perspectives are extremely diverse: is it the habitus, are it the identities of Tino, Jussuf and Malik, the individual works of drama and prose, religion,¹⁹² the Jewish and the German of her poetry, the play of colours in language,¹⁹³ the phases of her life and her relationships to other people, exile and mysticism, aesthetics and structure, to name but a few facets. All of this has been treated thematically in a scholarly way.

Of the approximately 1,400 titles that, according to WorldCat, have dealt with the poet since the mid-1950s, over 100 are marked as dissertations. This shows the wide range of subjects that must also be covered academically in order to thematically embrace the topic of 'Else Lasker-Schüler'. However, the harsh criticism expressed by Bauschinger as late as 1980 should not be concealed: "If one considers the popular publications on the poetess, which are now multiplying from year to year, then the academic investigations could just as well not have been written at all."¹⁹⁴ But she names the 'wheat' (Höltgen and Kupper) and separates it from the 'chaff'. Oellers states at an international symposium in Trier in 2001:

The intense preoccupation of scholars, serious and less serious, with Else Lasker-Schüler, especially in the last two decades, has to do not only with her interesting life, but also with the fact that her poetry is

¹⁸⁹ KA1.1, p. 381f.

¹⁹⁰ KA1.1, P. 382.

¹⁹¹ In the few exceptions where the total with its own number in KA is the statistical base, the base is followed by an asterisk. The asterisk is omitted if the variant-adjusted number is the basis.

¹⁹² Here, reference should be made above all to the dissertation by A. Henneke-Weischer. Henneke-Weischer 2003.

¹⁹³ E. K. Paefgen devotes a detailed essay to this question. Paefgen 2000.

¹⁹⁴ Bauschinger 1980, p. 340.

does not want to fit into one of the Procrustean beds of the buzzword-like characterized epochs and styles of the first half of the 20th century.¹⁹⁵

Incidentally, poems by Else Lasker-Schüler - some of her complete poetry - have been translated into all European languages. Translations into Japanese have also been available for years, as have translations into Chinese, Turkish and Arabic. The Else Lasker-Schüler Society itself organises readings in these languages together with the original German version and also musical recitals in these languages.

Well-known institutes and universities are working together on the subject of Else Lasker-Schüler across various continents. In Germany these institutions are located: Else-Lasker-Schüler-Archiv, Stadtbibliothek Wuppertal; Deutsches Literaturarchiv Marbach; Staatsbibliothek Berlin; Stadtbibliothek Dortmund; Stadt- und Landesbibliothek Hamburg; Münchner Stadtarchiv; Theaterwissenschaftliche Sammlung der Universität zu Köln; Freie Universität Berlin. In Austria: Stadt- und Landesbibliothek Wien; in Switzerland: Zentralbibliothek Zürich; in Israel: Jerusalem National and University Library and finally in the USA: Leo Baeck Archive, New York; Beinecke Rare Book Library, Yale University.¹⁹⁶

2.5 Outlook

In 2015, the copyright to all of Else Lasker-Schüler's works, which had previously been held by Suhrkamp Verlag Berlin, was extinguished. This means that all texts are freely available for publication and unrestricted further use, for example in musical compositions. It can be expected that works that were published for the first time in the Critical Edition - including 62 poems from the estate - will also benefit from this. The critical edition published by Insel Verlag has not been a sales success to date and is unlikely to be so, although it¹⁹⁷ can now be expected that cheaper editions of a similar standard will be available on a broad front, as will extensive publications on Internet platforms such as www.gutenberg.spiegel.de, where substantial parts of the work have already been posted and are available as e-books.

Else Lasker-Schüler had to be literally rediscovered after the Second World War. This was not done out of a publishing calculation of profitability, but out of the philological conviction of good and best literature, which had to be snatched from oblivion in history. Not the economic, but the ideal, aesthetic added value was in the foreground.

Works of art cannot be received without a publisher. He must answer the question of what value a work represents in order to market it and achieve a return on investment. Reinhard David Flender, himself a music publisher, based his conception of marketing on two principal courses of events that essentially run through three phases, namely a) the introduction of the product, its market maturity (maturity) and the downturn (decline), b) the course that knows no downturn (Fig. 12 on the next page). The downturn is usually initiated by displacement through innovations, whereas the permanently constant course occurs with products that have unique selling propositions that are not endangered by innovations. Flender mentions compositions from the field of music that belong to a canon of great compositions whose quality is no longer discussed (e.g. Beethoven's *Ninth Symphony*).¹⁹⁸

¹⁹⁵ Steinecke and Dörr 2016, p. 229.

¹⁹⁶ Cf. Else-Lasker-Schüler-Gesellschaft-Brief issue 53, 3rd quarter 2003.

¹⁹⁷ Assessment by K. J. Skrodzki in a telephone conversation with the author on 18.02.2016.

¹⁹⁸ Cf. Flender 2015, p. 155ff.

Certain market mechanisms can initiate a rediscovery. The situation of the poet's work in the Third Reich led to its virtual erasure from the collective cultural memory in Germany. The rediscovery and republication outlined above - finally also in the Critical Edition - and the parallel literary and musical reception in all media ushered in a new introduction and 'maturity' phase in the marketing of Else Lasker-Schüler's poetry. The trend towards the formation of a canon continues. A good handful of poems have re-entered the canon of great poetry, where they were actually already during the poet's lifetime: *Mein Volk*, *Mein blaues Klavier*, *Ein alter Tibetteppich*, *Die Verscheuchte*, *Gebet (Ich suche allerlanden eine Stadt)*, *Weltende*, *Versöhnung* and *Sulamith*.¹⁹⁹ The first three are usually mentioned spontaneously when asked about Else Lasker-Schüler and her poems. They have cult status. For at least these eight listed poems there is no displacement by innovations of other poetry, they are not missing in any anthology, no public reading and are more or less quoted in all contemporary texts about Else Lasker-Schüler. Each of them has a high potential for innovation. - Else Lasker-Schüler herself is considered an innovator of lyrical language. The repeatedly invoked musicality of her language, the oriental richness of her imagery, the new coinage of words in often bold ways, the staging of her person and her work as a total work of art, so to speak, form in and of themselves the best prerequisites for "product life circles posthumously".

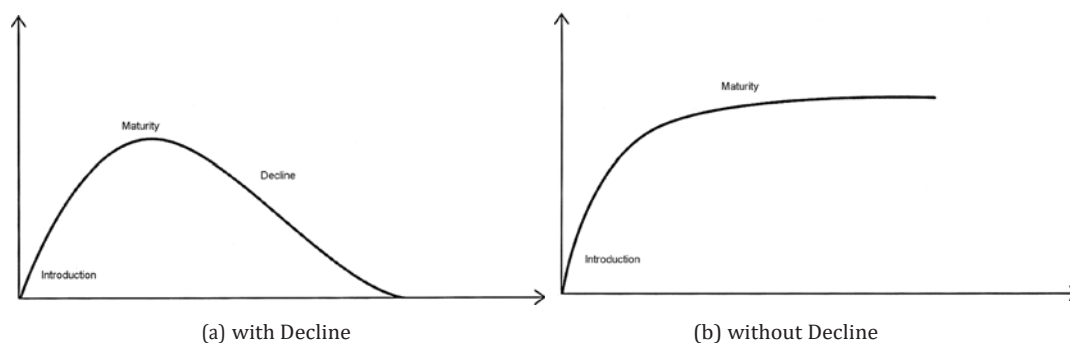


Fig. 12: Flender: Product Life Circle

In view of all that has been said, we may assume a renaissance of the poetic work of Else Lasker-Schüler, especially her poetry, which now enjoys popular and international breadth and scholarly depth.

It is particularly pleasing that young people of our time are discovering more and more of the poet's poetry for themselves, apparently not only via the path of scholastic stimulation, but also on the Internet, installed on private, often lovingly designed websites, in uploads on YouTube and in chats. It is probably the poet's special language, perhaps also her way of life, combed against everything bourgeois, but certainly also her lyric themes that appeal to young people in a special way.

One form of reception in itself is to give this extraordinary poetry not only voice but also sound. Musical reception, hitherto out of the general consciousness, is in the throes of an unimagined upsurge (first third in the figure above). It is the subject of parts II-IV of my work.

¹⁹⁹ Cf. also the interpretations from chapter 3 onwards as well as the comments on the ranking of the settings in chapter 9.3.

3 Styx

Styx is Else Lasker-Schüler's very first independent collection of poems, published in 1902 (1901) by Axel Juncker Verlag, Berlin, with 62 poems, 18 of which had already appeared individually in other presses (cf. KA01-K p. 13). With this volume of poems Lasker-Schüler already prepares the ground for her reputation as one of the most important poets of her time, even if some of the work is still incomplete. Bauschinger critically remarks on this: "When the poet derails, and she does this not infrequently in her work, she derails in the direction of Peter Hille. There are all too many examples of this in 'Styx'." ²⁰⁰

The collection of poems already shows thematic diversity, covering the main spectrums of Lasker-Schüler's entire lyrical oeuvre, namely love, eroticism, ecstasy, longing, pain, mourning, death, religion and God.

The themes of love and passion are the most all-encompassing of all and include God, the world, the you and the me. In many poems with this theme, the tone of the Song of Songs is set. In the poem *Das Lied des Gesalbten* (*The Song of the Anointed One*), Lasker-Schüler embraces her mission in life and creation as a poet very early on, in almost prophetic, high biblical language: "Zebaoth speaks from the evening: / You shall waste with love! / For I will give thee pearls of my crown, . . ."; ²⁰¹in the linguistic style as it were written into the Mosaic tablets of the law with the "chiastically interlaced[en]" "shalt thou" and "I will."²⁰² In the last verse God speaks, "And to my paradise-homesickness be cradled comforts!" This may be read: 'to the homesickness which I have inscribed upon you men by the expulsion from Paradise, the poet creates in the world manifold consolations'; and this stands for her poetry, whose mission it will be to serve as a 'home of the primordial divine'.

While Henneke-Weischer conducts a remarkable image field investigation of *Styx*, which underlines the above thematic fields and the semantic concatenation of several poems with one another - we know of the continuous meticulousness with which Lasker-Schüler positioned her poems in relation to one another - the poems in *Styx* are not only written in the same way as the poems in *Styx*.

- Bauschinger traces the predominant Jugendstil of this lyric poetry, namely the metaphors of spring, will to live, longing for childhood, Dionysian intoxication with sin, then also the dance and flower metaphors, ²⁰³and points to Lasker-Schüler's thematic proximity to other poets of the German Jugendstil, ²⁰⁴but also to quite unique stylistic elements that must already be assigned to later Expressionism. ²⁰⁵

The early poems around 1900 partly still show conventional rhyme, verse and stanza forms such as *Sinnenrausch* and *Frühling*.²⁰⁶ Almost simultaneously, however, such forms loosen, the rhythm becomes freer (*Ballade*, KA01-GNr. 19) and rhyme and stanza dissolve (*Eifersucht*, KA01-GNr. 24).

²⁰⁰ Bauschinger 1980, p. 65.

²⁰¹ KA01-GNo 27.1-3.

²⁰² Cf. Henneke-Weischer 2003, p. 154.

²⁰³ These include, for example, *Primal Spring* (KA01-G no. 46), *Spring* (KA01-G no. 39) and *May Roses* (KA01-G no. 47).

²⁰⁴ Cf. Henneke-Weischer 2003, pp. 146ff; Bauschinger 1980, pp. 71-73.

²⁰⁵ Cf. Bauschinger 1980, p. 70f.

²⁰⁶ KA01-GNo 24 and KA01-GNo 39.

The partly pathetic ductus in the poems has as its breeding ground *Die Neue Gemeinschaft* and *Die Kommenden*, Peter Hille and the young Rudolf Steiner, who lectured there, and - according to the unanimous assessment of scholarly sources - the indirect influence of Friedrich Nietzsche. "For example, the opposition dionysian - apollonian in the poem *Orgie* (KA01-GNo. 37) betrays the influence of his writing *Die Geburt der Tragödie aus dem Geiste der Musik* (1872)", Sander proves this.²⁰⁷

"Whether Else Lasker-Schüler read Nietzsche is impossible to ascertain, but like so much else, she absorbed Nietzsche, mediated by others," Bauschinger notes.²⁰⁸

Many of the poems in *Styx* seem, on the face of it, to spring from a heightened sexual fantasy. These include, for example, *Trieb*, *Karma*, *Orgy*, *Fever*, and *Eros*.²⁰⁹ "[...] the titles of Else Lasker-Schüler's early poems alone [...] speak a clear, emotionally as well as physically almost exhibitionistic language," Kilcher notes in his interpretation of *Nervous Erotis*.²¹⁰ Such a limited view, however, too much ignores the deep, person-centered religiosity of the poet. Else Lasker-Schüler's inner connection between the two - sexuality and religion - takes place through the concept of 'love', which she conceives of in a decidedly broad, even 'panemotional' way. Ecstasy is at the same time religious rapture; she usually thinks of you and God together. It is the unbridled passion that makes both possible at the same time. So it is not surprising that Else Lasker-Schüler concludes the volume *Styx* with the poem *Im Anfang* (KA01- GNo. 96).

In the beginning

Hung on a golden bilge cloud,
When the world was still child,
And God was still a young father.
Rocked, hei!
[...]
Yea! Yea!
When I was God's rascal!

And a little later (1905) an erotic love poem to God is written: *Zebaoth* (KA01-GNo 124).

Zebaoth

God, I love thee in thy robes of roses,
When thou comest forth from thy gardens, Zebaoth
O young one of God,
[...]
You sweet God,
you playmate God,
Your gate's gold melts at my desire.

Finally, it should be emphasized that the *Styx* collection already contains a number of poems that today belong to the canon of Else Lasker-Schüler's great poetry. These are *Weltflucht*, *Sulamith*, *Dann*, *Mein Tanzlied* and *Chaos*,²¹¹ some of which were later set to music very frequently (see chapter 9.3 "Ranking of the settings").

²⁰⁷ Cf. Sander 2016, pp. 459-460.

²⁰⁸ Bauschinger 1980, p. 66.

²⁰⁹ KA01-GNo 6, KA01-GNo 23, KA01-GNo 51, KA01-GNo 29 and KA01-GNo 57.

²¹⁰ Kilcher 2010, p. 17.

²¹¹ KA01-GNo 37, KA01-GNo 28, KA01-GNo 48, KA01-GNo 87 and KA01-GNo 22.

3.1 Then

Then ²¹²

- 1 ...Then came the night with your dream
- 2 In the silent starburst.
- 3 And the day passed me by, smiling,
- 4 And the wild roses were barely breathing.

- 5 Now I long for dream May,
- 6 After your love revelation.
- 7 Would burn at your mouth
- 8 A dreamtime of a thousand years.

The poem first appears in *Styx* in 1902, but never in magazines before or after, and then only in *Gesammelte Gedichte* (1917, 19 and 20)²¹³. Nor do any revisions to the text take place. It seems that for Else Lasker-Schüler the inner theme was dealt with in the first printing.

We have two stanzas before us. The rhythm alternates irregularly between iambs and trochae with dactylic interjections in vv. 3, 4, 7 and 8. Although there are no end-rhyme orphans, the position of the rhyming couplets does not have the effect of structuring the poem in the sense of a stanzaic structure. They are also set in such a way that they do not emanate a high degree of linguistic musicality. In addition, we have an identical rhyme for "...brennen" (vv. 2 and 7), which is in itself frowned upon in German. In most cases, however, Else Lasker-Schüler deliberately uses such rhymes.

The first stanza thematizes a night and the following day, apparently as an excerpt from a chain of nights and days: four complementary dots at the beginning followed by the stringing adverb "then" and two images chained with the conjunction "and". The dream is not broken down further, its content left unsaid. Is it not important to what follows, or does the you and its subconscious remain closed to the lyrical I? The second line of verse also remains cryptic in itself. What syntactically the "burning of the star" refers to also remains unclear; is it that of the night, the dream, or even that of the lyrical I? - The image of the star has a special connotation in Else Lasker-Schüler's work: the star of the spirit, of inspiration; it often appears in the continuous text as a pictogram or as a symbol on the temple, usually egometer.

Drawings of her alter ego *Jussuf*; ²¹⁴but then also as an evil star of hatred and ill fate, for instance in *Stars of Fatum* and *Stars of Tartarus*. ²¹⁵

In connection with "silent" the burning of the star is 'withdrawn', as if it could not unfold. Even more, the 'silent burning' appears as an image that is antithetical in itself. The following day also trickles away without impressiveness on the lyrical I; rather, it is a non-committal, even contentless smile that describes its insignificance. This so cool situation - one may not even speak of happening - also lays on the perception of the "wild roses", from which the breath seems to have been taken. The so powerful topos of the lustful and unrestrained love - also

²¹² KA01-GNo 48.

²¹³ Lasker-Schüler 1917a, Lasker-Schüler 1919, and Lasker-Schüler 1920.

²¹⁴ The subject of pictograms, symbols, drawings, pictures and photoposes in Lasker-Schüler's work is an extensive chapter in its own right, to which Ricarda Dick, among others, has devoted herself on several occasions. Especially the references to ancient Egyptian characters and reliefs were convincingly worked out by her for the first time. Star and moon decorate i. a. the cheek of a left profile of *Jussuf* in a letter to the Marcs of November 1, 1913 (KA06-Br. 618) with striking similarity to a stucco mask of Ameliophis IV (about 1355 v. Chr.), as Dick shows in the picture comparison. Cf. Dick 2010a, p. 131.

²¹⁵ KA01-GNo 68 and 69.

thorns are part of it -, which moreover receives personality through the attribute of breathing, degenerates into a constricted, angst- or sorrow-ridden(?) lyrical figure. In these lines, Else Lasker-Schüler paints a picture of omnipresent melancholy.

This melancholy actual state is contrasted with a desired future in the second stanza. The perspective changes to introspection. The "day - over" is substituted by "Traumesmai", a - because a dreamtime long - temporally unconfined "Wonnemonat"; the *Liebeoffenbaren* - in sound so much softer than **Liebesoffenbaren** with sharp fugue *s* - it lasts a dreamtime of dew- send years (in typical oriental turn of phrase), and finally the penultimate verse, which once again captures the boundless devotion to love so typical of Lasker-Schüler in just five words. It is obviously more than the burning kiss from mouth to mouth: "(I) would like . . . burn" is again the total that wants and demands boundless giving. If this image, through the identical rhyme, sets a parenthesis to the second verse, then this frowned-upon rhyme form takes on semantic significance: the silent star-burning in the so balmy night has no essential continuance against the blazing in the lyrical I; consequently, a bad, flat rhyme to the dissonance of the 'silent burning'. - In retrospect, the formal parameters of the poem, rhyme, meter, rhythm and sound, seem to map the confused emotional content of the verses.

This poem, like many others in *Styx* has autobiographical features. It chronicles her ill-fated marriage to her first husband, Berthold Lasker, which was divorced on 11.04.1903 - a good year after the publication of this first book of poems.

The poem, which is somewhat marginal - e.g. in anthologies - has surprisingly been set to music 26 times and thus ranks sixth among the poems most frequently set to music (cf. fig. 26 on page 128). Before the First World War, only Walden's composition of the same name was written, which is also the very first setting from the poet's work. It is followed by three compositions from 1920 (Daffner and Rettich) and 1924 (also by Rettich, but with a different instrumentation). The remaining compositions are distributed relatively evenly over time from 1964 onwards, which is not surprising due to the lack of an immanent socio-political theme.

3.2 World Escape

World Escape ²¹⁶

1 I want to go to the boundless
 2 Back to me,
 3 The autumn crocus is already in bloom
 4 Of my soul,
 5 Maybe - it's already too late back!
 6 O, I die among you!
 7 Since you suffocate me with you.
 8 I want to pull strings around me -
 9 Confusion ending!
 10 Confusing,
 11 Confusing you,
 12 To escape
 13 Meinwärts!

The poem *Weltflucht* first appeared in 1902 in the poetry collection *Styx*. It deals with the lyrical I's flight from the general public, from the world, and in the context of Lasker-Schüler's biography also from the philistinism of imperial Germany. The lyrical I threatens to suffocate and die from it (vv. 6 u. 7). The hoped-for solution seems to lie in complete withdrawal from any human relationship, indeed radically from any outside contact - symbolized, as it were, by spinning into a protective cocoon. The goal of this flight from the world is "the boundless" (v. 1), which the lyrical I hopes to find within its own interior. The direction of escape is called "Myward" (v. 13). And the vanishing point is "the boundless" of one's own I. This inner world of omnipotence contrasts sharply with the outer world, which is articulated in the middle of the poem as a world that suffocates the lyrical self, is unable to breathe, and brings death. The mental state is described with the peculiar image of the blossoming autumnal timelessness, a dazzling metaphor in which the multi-layered meaning of autumn as a fruit-bearing but above all life-ending season of the year and life, ending in winter, is echoed, as is the conjugated concept of timelessness. The flight from the world thus becomes a flight from time and space into the boundless, i.e. a situation without time and space boundaries. The autumn crocus, however, is also poisonous as a plant for humans and animals. Lines 3 to 5 of the poem describe the danger of the autumn of the soul and the death of the soul and pose the question of whether there is still an escape.

The second half of the poem mentions the possibility of escaping this death of the soul:

"Pulling threads around me", spinning into a cocoon, like the larva of a butterfly, completely secluded from the outside world, developing into a new one in its own, boundless world. - Escape thus becomes an act of liberation. The oxymoron of the opposing images of "tangle ending" vs.

- "Confusing you" also inverts the sensitivities of the two worlds: The so much ordered philistine bourgeoisie goes astray, while the lyrical I, dying to this world, can end his confusion in the complete reflection and determination on himself. ²¹⁷

The total rejection of the bourgeois world and the total aim at the mystical restitutio ad integrum, at the complete restoration of integrity,

²¹⁶ Lasker-Schüler 1996, KA01-GNo. 37.

²¹⁷ I am unable to endorse Hallensleben's reading of the failing "repetition of the Ariadne myth" and the knowledge already lost in the self-setting of the *ego without limits*. Cf. Hallensleben 2000, p. 73.

is at the same time connected with a silent cry of existential threat. In this sense, this poem, written in 1902, can be read in its radicalism as one of the very early precursors of Expressionism.

How Else Lasker-Schüler in this poem addresses the essential basic layer of human existence and apparently poetically precisely grasps and thematizes the boundary between ego and world, becomes clear in the philosophical discussion of ego and world when Richard Raatzsch in his introduction to Ludwig Wittgenstein states about his concept of the "inward man":

By going into himself, man withdraws from the world and faces it. Only in this way does the question of the meaning of life arise in the right, fundamental way. This confrontation, however, is not that of an inner-worldly and another inner-worldly, but of world and ego. But precisely because the I cannot be of the world's kind - if two worlds stood, as it were, opposite each other, we would not have moved a bit - it must be the boundary of the world. That is the point at which it has to start, if ethics is to say what is really good, what is the true meaning of life, what one really ought to do, or whatever one may call it - if it can say it at all. [. . .] In fact, this point is such that one cannot talk about it in the way one can talk about what lies, as it were, before it. But because that which lies before it is the realm of that about which alone one can speak, one cannot really speak about that point. And yet, that there is that point, one notices, as far as what is articulated is concerned, precisely by the fact that one comes up against the limits of what can be said.

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Else Lasker-Schüler also consistently explores this limit, namely what can be said or no longer. What cannot be put into words, which, if they are to be carriers of meaning, are subject to the conventions of allocations between signifier and signified, Else Lasker-Schüler consciously releases from these ties by creating her original language. In it, she writes *Weltflucht* for a second time.²¹⁹

At that time I had found my original language again, still coming from the time of Saul, the royal wild Jew. I can still speak it today, the language I probably breathed in my dreams. [. . .] I wrote my poem *Weltflucht* in this mystical Asian language, among others.

The following is the original of the poem *Weltflucht* and its variant *Elbanaff* in "mystical Asian" (cf. KA04, p. 58f).

Elbanaff

Min salihihi wali kinahu
Rahi hatiman
fi is bahi lahu fassun -
Min hagas assama
anadir, Wakan liachad
abtal,
Latina almu lijádina
binassre. Wa min tab ihi
Anahu jatelahu
Wanu bilahum.
Assama ja saruh
fi es supi bila uni
El fidda alba hire
Wa wisuri - elbanaff!

²¹⁸ Raatzsch 2008, p. 48f.

²¹⁹ Hallensleben quotes Kemper (1974) on the "Ursprache", who in his analysis of Hugo Ball's *Caravan* (1917) (Schifferli and Arp 1963, p. 67) discovers the construction laws of a normal language also in such Ursprache, and rightly claims this also for Else Lasker-Schüler's Ursprache. One essential difference, however, is overlooked: While Ball consciously constructs similarities to elephant terms of normal language for quite a few words, such as *jolifanto*, *russula* and *grossiga*, these echoes are completely absent in Else Lasker-Schüler's *Elbanaff*. Cf. Hallensleben 2000, p. 70f.

That with *Elbanaff*, as Hallensleben tries to prove, a Dadaist precursor is created²²⁰ - thus a break with language conventions, ²²¹a questioning of art in general and satirical exaggeration of meaning into the nonsensical - seems to me, on the other hand, hardly to have been an intention of Else Lasker-Schüler, also not a deconstruction of the word, as Lettrism strives for later; on the contrary, her reference to *Ursprache* (original language) wants rather to underline precisely deictically the "Meinwärts" (towards me); an act of total internalization, a language that in the extreme only the I alone understands. Else Lasker-Schüler's remark on the unconscious also aims at this: "the language that I probably breathed in my dreams" (see above).

A direct comparison of the 'sense' poem ²²²(*Weltflucht*) and the 'sound' poem (*Elbanaff*), as Else Lasker-Schüler herself does in her publisher's scolding *Ich Räume auf!* (*I'm cleaning up!*), is illuminating and attractive. Although admittedly quite speculative, correspondences can be found in several lines. The sound and sound progression of²²³ both poems are striking: v1: Ich will in das - Min salihhi wa... [accumulation of *i* and transition to *a*]; v3: *fi is* may form an echo of *finis est* (the end). This would correspond to the flowering of the dead-poisonous autumn crocus (asphyxiation! death) as a metaphor.

Interesting, though equally speculative, in v. 5 is *abtal*, which calls up the meaning of *away* in the first syllable *ab* and associates *tal* of *down*, both very short syllables being plosive and producing a certain inexorability. This would associate with *die*.

Also remarkable is the ending *elbanaff!*, which literally recurs to the title. Here - as in the word *Welt-flucht* - the image of *flight* is onomatopoeically rendered by a broad, soft double syllable *elba* and a nasal *naff* with a sharp fricative. *Escape* itself can also be recited onomatopoeically with a long *uu* and a long, velar fricative *ch*, but a chopped-off final plosive *t*, and would then have a sonic synonym.

Let us perhaps take this speculative juxtaposition as just one example of how much Lasker-Schüler has mastered the sound of the syllable, the word, the verse in onomatopoeic differentiation, so that - even without knowledge of the original poem - emotions can be evoked in skilful recitation and sensitive listening, which also constitute the elementary basic patterns of the original, German version of the poem.

Finally, let us look at the outer form and the flow of language in *Weltflucht*. The verses swing in free rhythm. The end rhymes are mostly composed in so-called identical rhyme form (identical words), which in German, contrary to French, is nowadays usually considered unattractive and unknowingly platitudinous and is only considered permissible if this can be regarded as a stylistic device of the poem. Kaiser judges, "The impression is devastating to us readers today."²²⁴ But this is not so true in Arabic, nor in German until the Renaissance.²²⁵ In our case it is stylistic device, which here characteristically exploits the lack of elegance of end rhymes, which in and of itself is abhorrent to the poet. Moreover, the poem does not follow any rhyme-ordering scheme, such as cross-rhyme, has a number of orphans in the endings, and thus has an additional formal effect of "bewildering" and "confusing". There is also no continuous verse foot or a fixed number of heaves per line.

²²⁰ Cf. *ibid*, pp. 68-75.

²²¹ Hallensleben speaks of *Weltzertrümmerung*. *ibid*, p. 72.

²²² What is meant here is not the epigram, which has a different purpose and design.

²²³ You only really become aware of this when you have recited the poem *Elbanaff* aloud several times in a row with as large a gesture as possible.

²²⁴ Kayser 1962, p. 88.

²²⁵ Knörrich 2005, 101 u. 197.

These manifold 'stumbling blocks' of the poem are eloquent stylistic devices. The flow of language, however, seems decidedly smoother and more propulsive than these passages suggest, which is due, among other things, to the chosen long-line form, which has two and two verses each as halves that belong together in thought and is remotely reminiscent of the oriental Ghazal form.²²⁶ Nevertheless, the musicality of language in this poem is deliberately and sensitively disturbed. Finally: there exist two telling end-rhyming phrases, namely "soul" (v. 4) and "myward" (v. 13), which are precisely *the* central concepts of the poem. The creation of an unusual form and content already shows the mastery of the 33-year-old poet.

The poem has been set to music a total of 28 times and thus ranks among the ten most frequently set to music. It is remarkable that there is only one composition in the corpus of compositions for this poem before the Second World War, namely that by Herwarth Walden. One might expect that the horrors of the First World War could also have been the occasion for settings.

A compositional reception directly after the Second World War is also not to be found. It was not until the 1990s that we find several settings by Tilo Medek, Ferdinand Henkemeyer (cf. chapter 13.11), David Philip Hefti, Manfred Trojahn and Toshio Hosokawa, among others.

²²⁶ The oriental form of the ghazal divides the long verses into rhyming half-verses, followed by several half-verses with an orphan (w) and a final rhyme of the same sound, so that the rhyme form *aaawawa. . .* is formed. Essentially Rückert and Platen used ghaselen in their poetry and introduced it as their own form in German poetry. Cf. Knörrich 2005, p. 80f.

4 The Seventh Day

The collection of poems *Der siebente Tag* (*The Seventh Day*) appeared - after Lasker-Schüler had previously offered it in vain to the Junker and Insel publishing houses - in 1905 at the publishing house Verein für Kunst, ²²⁷which Herwarth Walden, her husband at the time, had founded in 1903. 29 of the 33 poems had not been published before. ²²⁸

The title of the book of poems would at first glance suggest a religious, biblical theme, which above all thematizes the paradisiacal (rest) time after creation. Little of the content, however, has religious connotations. Rather, it is not nearly as thematically coherent as the poetry collection *Hebrew Ballads* is in itself. With the poems *Erkenntnis* and *Weltende* a thematic-expressionistic clamor is set, but it is more a kaleidoscope of poems on love, Eros, suffering, life reflection and also biblical, which does not explain the book title, however. It ²²⁹should be mentioned that the poem *My People*, with its special place in the oeuvre, appears here for the first time and was later included in the *Hebrew Ballads*, where it is also discussed (chap. 5.2).

Karl Kraus comments on the publication in *Die Fackel*:

These poems are not manuscripts. But because they are printed and no German has read them, they must appear here. Such is the nature of poetry that still elicits a grin from the rationalistic visage of German art viewers. And since publishers are rarely forerunners, the edition of "The Seventh Day" will remain a sacrifice that the "Verein für Kunst" in Berlin can lay with the other victims. ²³⁰

The subject matter in the new volume of poems had not changed significantly compared to *Styx in the* past three years, nor had the metaphors. What had changed was the tone, was the emphasis, which now seem clearly more "subdued"²³¹The childlike light-heartedness of the Jugendstil still resonates. Thus, in *Fulfilment*, it is said: "We hold each other exultantly embraced / And roll over the earth". ²³²Melancholy is added as a new element: "Nur meine Seele lag müd und zag" (*Liebesflug*, KA01-GNo. 99.12), "Und mein Dornenlächeln spielt / Mit Deinen urtiefen Zügen" (*Die Liebe*, KA01-GNo. 106.9-10).

Stylistically, Lasker-Schüler now prefers to use the two-line, rhymeless stanza form, which captures a further thought, a further image in each verse pair. The resulting sequence has no formal conclusion, and usually no goal towards which the poem is striving. ²³³

In Lasker-Schüler's work, the sequence often presents itself as a string of heterogeneous images. What is decisive for the poet is the associative inherent in the images and not their external materiality. When she poems in 1904 in *Wir Beide* (KA01-GNr. 98): "Der Abend weht Sehnen aus Blütensüße / Und auf den Bergen brennt wie Silberdiamant der Reif", none of the images is in any way 'reality-coupled' with another: no evening blows, blossoms are seldom sweet.

²²⁷ Lasker-Schüler 1905.

²²⁸ Cf. KA01-K p. 15.

²²⁹ See also Zeltner 1994, p. 79ff.

²³⁰ Kraus 1899-1936, XII. Jg. Nr. 309/310 (31.10.1910), p. 4. Walden confesses that his *association for art* is a financial disaster for him.

²³¹ Bauschinger 1980, p. 76.

²³² KA01-GNo 114.22-23.

²³³ Cf. also Bauschinger 1980, p. 77f.

and longing anything but sweet, rime is cold and does not burn, just as no diamond does. And yet, for all the real disparity, understanding is there; this is achieved through associations between the images: A balmy evening breeze wafts sweet floral scent, perhaps evoking a vague longing for paradisiacal bliss. The mild evening is contrasted by the rime on the mountains, associated with cold sparkling diamonds. The principle of contraction that ²³⁴Lasker-Schüler employs here succeeds in that the recipient imagines the 'missing bridges' himself. Both of the above lines of verse, which are arranged by the copula 'und', are followed by further lines of verse by the copula 'and'.

'and' appended. This could also be done ad infinitum: the penultimate line runs out in dots of omission as a sign of silent continuation. Without any discernible external or internal logic, the poem ends: "The gloomy earth still hung green on the tree." Friedrich characterizes this style: "Discontinuity instead of connection, juxtaposition instead of joining: These are the stylistic signs of an inner discontinuity, of speaking on the border of the impossible." ²³⁵

Other poems are of great power of word and form and will later be counted among Lasker-Schüler's great ones, such as *Mein Volk* (KA01-GNo. 123) and *Zebaoth* (KA01-GNo. 124), which she includes in the collection *Hebrew Ballads*, and *Weltende* (KA01-GNo. 97) - dedicated to her second husband - which, profoundly, concludes the collection *Der siebente Tag*. ²³⁶

4.1 End of the World

End of the World ²³⁷

Herwarth Walden

- 1 It's a crying in the world,
- 2 as if the good Lord had died,
- 3 and the leaden shadow that falls,
- 4 weighs heavy on the grave.

- 5 Come, let's hide closer....
- 6 Life is in everyone's heart
- 7 as in coffins.

- 8 You, let's kiss deeply...
- 9 There is a longing throbbing against the world,
- 10 that we have to die from.

The poem, which appears in a Reclam anthology as early as 1903 - years before the Expressionist period - Lasker-Schüler includes it in her second volume of poems, *Der siebente Tag*, where it programmatically concludes the collection. KA lists a further 16 publications during the poet's lifetime in a wide variety of forums. This and the dedication to Herwarth Walden already indicate the high value Lasker-Schüler attached to this poem.

A little-noticed quotation of the complete poem can be found as an intertextual reference in Else Lasker-Schüler's last drama *Ich und Ich*, there in the first act, which takes place in Mephisto's Hell Palace:

²³⁴ Cf. on the principle of contraction: Friedrich 1992, p. 157.

²³⁵ Ibid, p. 117.

²³⁶ Cf. Bauschinger 1980, p. 78.

²³⁷ KA01-GNo 97.

FAUST: (sinks to his knees)

MEPHISTO: What ails the great poet-man?

FAUST: I beseech the Lord, I His child, Him imploringly - for light. FAUST:
There is weeping in the world -
(the entire poem follows)

MEPHISTO: He hears you not.....for even the hell, child, in which you find
yourself, m o d e r n i z e d, is n o t God's. [...] ²³⁸

Two things should be noted in this context; on the one hand, the fact that this early poem has found its way into the last drama shows what significance it still had for Else Lasker-Schüler in 1941, the approximate time of the drama's composition. Secondly, the text takes on a new connotation: while in 1900 it was a critique of bourgeois civilization (see below), in the drama it is much more sharply the almost prophetic reckoning with the Nazis and their master race, whose leaders Lasker-Schüler had already let sink into the lava of hell in 1941!

The poem is structured in three stanzas, a four-line verse in cross-rhyme followed by two three-line verses in ritornello. The verse lengths are different, predominantly quadruple. The mostly iambic foot of the verse is interrupted dactylicly in places. The sixth verse is the only one to have an orphan at the end, and the only one to overlap into the seventh verse in enjambment. Already in this way the first centre of the poem "Life lies in all hearts / as in coffins" is formally marked.

In the fifth verse we encounter a paradox in the form of an oxymoron: "ver-bergen closer". According to Hallensleben, it is on the one hand a turning away from the general reality, striving for the farthest distance to it, on the other hand seeking the closest proximity to the you. ²³⁹Seen in this way, it is not even a real oxymoron, but rather the precise thinking-into-one of two simultaneously desired movements in Lasker-Schüler's lyrical manner.

The second paradox supposed by Hallensleben is not quite comprehensible. His reading "Life lies in coffins" is imprecise because it does not take into account the comparative "like" does not perceive. His putting "hearts" and "coffins" into one does therefore not sting. Nor does his differentiation of "in all hearts" versus "in all hearts" lead anywhere. Semantically, "of all" is simply indefinite pronoun for 'all people'. Hearts metaphorically become coffins themselves, in which life seems 'unlivingly' enclosed. This critique of the bourgeoisie,²⁴⁰ of the torpor "in godless and soulless civilizational mechanism" (Höltgen 1958, p. 122), Lasker-Schüler counters again and again, as here, her view of all-embracing love and of comprehensive closeness - meaning physical and spiritual closeness - as spiritual-emotional salvation. That this only succeeds appealingly - "Come" - and that in complete turning to the Thou, is evident. The idea of the "multiple lyrical I" ²⁴¹leads Hallensleben away from the text of the poem. The "longing for the world" is precisely that from which Lasker-Schüler herself suffered throughout her life, and the throbbing of longing is semantically connected with the throbbing of fate and death.

The verse lines 5 and 8, which are to be thought of further in points of omission, are in the text the only appeals to the lyrical you and the only images of an out of

²³⁸ KA02, p. 192.35ff.

²³⁹ Cf. Hallensleben 2000, p. 129.

²⁴⁰ The effect Berlin - including the literary one - had on sensitive people from the quiet country life of Sindelsdorf near Munich is made clear in a letter from Maria Marc, wife of Franz Marc, to her friend Elisabeth Macke: "We became more and more depressed as time went on; we believed we saw the corruption of the big city in most people; almost everyone seemed to be depraved. Between everyone there is jealousy, envy and lies; no one trusts anyone else - the air is impure." Macke and Marc 1964, p. 146f.

²⁴¹ Hallensleben 2000, p. 129.

The poem is a poem about a life project leading out of the catastrophe of mental torpor, the "end of the world," which, if not realized, would lead to death either through inner torpor (vv. 6 and 7) or through the soul's suffering of "longing" (vv. 9 and 10). Verse 8 forms, in a sense, the second center, the climax or pivot of the poem. The kiss as the breath of life is opposed here to the end of the world as *ultima ratio*.

But the fact that the abstinence of God (v. 2) at the same time acquires such an important topicality in the drama *IchundIch (I and I)*, 40 years later, moves this poem connotation into the clairvoyant. Else Lasker-Schüler takes up the idea of spiritual salvation as an experience of the 'dear God' again at the end of her drama, after the poet herself has died there:

The play is off -
I don't know any more
But one hears from the earth star near - asking: "Do you believe in God?"
Curtain falls!
The poet sings softly behind the curtain:
THE DICHTERIN: I'm so glad, I'm so glad: God is " here"!! ²⁴²

If reminiscences of Nietzsche are discovered in Lasker-Schüler,²⁴³ this seems to me to be rather a matter of the dissemination and discussion of his thoughts within the framework of the Nietzsche cult of that time in the circles and associations such as *Die Kommenden* and *Neue Gemeinschaft*, in which Lasker-Schüler also frequented in the years 1900 - 1910. Here she also heard Rudolf Steiner, an excellent Nietzsche expert. Lasker-Schüler, on the other hand, is considered to be unread, which she herself occasionally flirted with, and it seems unlikely that she would have read Nietzsche's writings. ²⁴⁴Hessing also rightly notes that the Nietzsche thesis of "God is dead!" is ²⁴⁵precisely not apo- strophized in this poem. ²⁴⁶Instead, it is countered by the phrase 'as if'. God is alive, and indeed as 'the dear God'. This, after all, is precisely the theosophical approach of her poem: Weeping (v. 1) ²⁴⁷is counterbalanced by the poet's deep kiss (v. 8) as a "Life alternative" juxtaposed.

"The leaden shadow that falls down" is one of Else Lasker-Schüler's typical highly compressed lyric images. First of all, it is an oxymoron when a bodiless and thus massless shadow acquires a leaden weight. Moreover, shadow in reality is always only a less exposed surface of bodies, including the ground. Here however, shadow falls down, thus comes from above! Above us, then, is something that casts the shadow. The line above (v. 2) may give the clue: God 'seems no more' (to be). Abstinence from heavenly grace and love causes, it would seem, this leaden shadow. That these lines are introspections

²⁴² KA02, p. 235.24ff.

²⁴³ Sander writes: "Traces of her Nietzsche reading can be found in such vitalistically coloured texts, which are carried by the pathos of life. . ." Sander 2016, p. 460.

²⁴⁴ Bauschinger and Bluhm see it similarly. Cf. Bauschinger 1980, p. 66; and Bluhm 2000, 96f.

²⁴⁵ "God is dead! God stays dead! And we have killed him!" In: Nietzsche 1999, vol. 2, Aphorism 125, p. 127.

²⁴⁶ Cf. Hessing 1985, p. 67.

²⁴⁷ According to Skrodzki, the weeping refers to "the Old Testament motif of the lamentation of the people of Israel over the destruction of the First Temple in Jerusalem and over the deportation to Babylonia." Skrodzki s.a.(e), see also KA01 K 97.1, which in my opinion seems a bit far-fetched at this point; Höltgen, on the other hand, sees only "all-embracing, groundless grief and oppression" in the world, (Höltgen 1958, p. 122) which should not be a motif in such a poem, rather it is the sensitively sensed feeling for life that is also expressed in Maria Marc's letter (see fn 240).

becomes clear through the semantic connection grave-heavy - life - hearts - coffins.

Skrodzki correctly classifies the poem in terms of literary history and style:

Her poetry [Else Lasker-Schüler's early poetry - author's note], however, is wrongly attributed to the Expressionist art movement. A poem like "Weltende", which is often found in Expressionist anthologies, was not only written years earlier, but above all lacks the anti-bourgeois pathos of Expressionist poetry. The "end of the world" of which Else Lasker-Schüler speaks in her poem is not a historical one - the end of the bourgeois art epoch, for example - but rather manifests a basic human condition, which she expresses in verses that seem timeless and spaceless.²⁴⁸

Therefore, the comparisons of the two identical poems "Weltende" by Else Lasker-Schüler and Jakob van Hoddis, which are repeatedly made in literature, are²⁴⁹questionable. Neither from the time of composition (1903 and 1911, respectively) nor from the surface structure nor the pictorial nor the subcutaneous contents are these poems similar, unless one reduced both to their titles.

With a total of 67 settings, *Weltende* is by far the most frequently set poem by Lasker-Schüler before the poem *Mein blaues Klavier* (cf. fig. 26 on page 128). It is astonishing, however, that - although first published as early as 1903 and subsequently printed a further eleven times in periodicals and anthologies up to 1920, including wartime - the poem was only²⁵⁰set to music in 1917 by Hindemith as the second,²⁵¹possibly as a reaction to the war that was raging at the same time, and then only seven more times up to the Second World War by others, including by Erich Itor Kahn in 1921 and by James Martin Simon in 1934 as one of the very last works before the Second World War. This is an initially hesitant musical reception that cannot be explained by external circumstances: Numerous publications were a given, after all, and Lasker-Schüler was at the height of her fame as a lyricist at the time - the subject matter of the poem fits the period - and finally, in contrast, a continuous musical reception began after the Second World War, which continues to this day.

In addition to those already mentioned, the following should be mentioned after the Second World War composers León Schidlowsky, Charles Kalman and David Philip Hefti.

²⁴⁸ Skrodzki s.a.(e).

²⁴⁹ Hans Davidsohn received his artist's name from Lasker-Schüler. From the letters of *Davidsohn* she created the anagram *van Hoddis*.

²⁵⁰ The first setting in 1906 was by the now forgotten Fritz Fleck, composer and from 1910 music critic of the *Kölnische Zeitung*. Cf. DBE 3/339.

²⁵¹ A work review of the composition can be found in ch. 13.12.

4.2 My Love Song[2]

My love song ²⁵²

- 1 Like a secret well
- 2 Murmurs my blood,
- 3 Always from you, always from me.
- 4 Under the reeling moon
- 5 Dancing my naked, searching dreams,
- 6 Night-walking, feverish children,
- 7 Quietly over gloomy hedges.

- 8 O, thy lips are sunny
- 9 These intoxicating scents of your lips
- 10 And from blue umbels, silver-ringed
- 11 Smile You, you.
- 12 Always the meandering trickle
- 13 On my skin
- 14 Over the shoulder -

- 15 I'm listening
- 16 Like a secret well
- 17 Murmurs my blood...

The poem is first printed in *Der siebente Tag* (E: 1905). Three further printings appear during his lifetime, D²in *Meine Wunder* (1911), two more in anthologies. It does not reappear in two more anthologies until 1977 and 1986. The commentary does not indicate any differences in the content of the individual printings.

From a philological point of view, therefore, the poem can perhaps be classified as rather marginal, but not from a compositional point of view. With 24 compositions, it ranks here among the most frequently set, on a par with the greats, *Ein alter Tibetteppich* and *Mein Volk* (cf. fig. 26 on page 128).

The poem is still made entirely in the Art Nouveau style. The words marking it here are *fountain*, *murmur*, *stagger*, above all *dance*, *intoxication* and *nakedness*, then *meander* and *trickle*.

The flow of speech pours out in 17 verses mostly in free alternation of trochae and dactyls in the natural rhythm of speech. There are no end rhymes and the images line up. The whole resembles a very free canzone form in structure, with a recital in two equally sized galleries (vv. 1-7 and 8-14). The first seven verses deal with the state of mind of the lyrical I, the second seven describe the effect of the Thou upon the lyrical I. The swan song of three verses (vv. 15- 17), much shorter, leads back to the beginning of the poem. Within the two groups of verses, a further structure of two images each can be established:

- vv.1-3the murmuring blood
- vv.4-7the dreams of the lyrical I and
- mirror-symmetrical to it
- vv.8-11the lips and face of the Thou
- vv.12-14 → the trickle on the skin

Sonically, the first picture lives from the light-dark contrasts of its vowels *i/ei* and *o/u*. The flowing of water in the well with its light, clicking and dark sounds finds its onomatopoeic expression.

²⁵² KA01-GNo. 128. The auxiliary lines after v. 7 and v. 14 have been drawn in by the author to clarify structures.

The blood as well as the heart, which is inseparable from it, are metaphors of life, passion, the fountain the image of life source. "Heimlich" has a multiple meaning, is well-familiar intimacy, felt from the root of the word "heim" and also in its meaning of "secretive", but also as a 'enchanted place' that is concealed. And what is concealed there sounds only as a murmur of a love between "you" and "me" and this all the time, sonically clarified in the anaphora "always from you, always from me", connected with the flowing in mantra-shaped unison. With all movement the picture in the "always" steadiness, showing none of the ecstatic eroticism of so many of the poems in the collection *Styx*, published only three years earlier.

The immediately following second image (vv. 4-7), however, breaks with this supposed calm, bursts into the sudden ecstasy of sexual dreams. The unconscious, the dreams, break free in the fever of passion. No clear mind, no clear view, the night-walking, the acting in somnambulistic unconsciousness as in fever makes the calmly standing moon seem to stagger. But this ecstatic dream dance happens quietly. The "quietly" of the last verse (v. 7) of the first stanza is tied back to the "secretly" in the first verse. The sexually highly charged image is not directed toward a you, as the first image is; it is a seeking that bears subliminally animalistic traits. But to call the "naked [...] dreams" "fevered children" takes away from the image any potential violence; innocence of a child's dream. It almost seems as if an initiation dance is being invoked.

The image of "gloomy hedges" (v. 7) is antithetically linked back to the beginning of the image "moon" (v. 4) and thus completes the overall picture. The two images, which run unobservably inside the lyrical I, differ clearly from one another in their perception as levels of consciousness: while the dreams run unconsciously and are remembered at most in retrospect, the perception of one's own state of mind is very finely sensed in the consciousness of I and you still from the quiet murmur.

The two images now named in the second stanza show the turn from the inside of the lyrical I to the outside: the You determines the perceptions. It is like an awakening from these "searching dreams," a whimsical first look: "O, your lips are sunny..." (v. 8). The "searching dreams" have given way to a reality directed towards the Thou, a sensual intoxication, however, no less ecstatic. And the dream, captured in four verses, is mirrored, as it were, in the reality, also captured in four verses, which is incomprehensible; incomprehensible because more beatific than the dream. Moon (v. 4) and sun (v. 8) are the symbols that carry this duality.

And also here the play with the light and dark vowel sounds *i/ei* and *a/o/u*, which are wrapped in soft consonants, soft plosives: "lips" - "umbels". - "You." This sunny, fragrant, blue, silver reality is so ineffably beautiful that, in fact, language seems to fail three times, as the ellipsis points indicate.

The fourth image (vv. 12-14) adds tactile sensation to sensual sight and smell: "The meandering trickle / On my skin" - "always"! What eroticism (at which syntax fails)! And this persistence already here recalls the murmuring of the blood "always" and the "meandering trickle" on the skin repeats the murmuring blood in the lyrical I, is the wordless response of the you.

The swan song, it adds the fourth, hearing, to the three previously invoked senses: "I listen.... " Here, too, there is speechlessness at the end..., an eavesdropping into silence, into sensibility that can hardly be borne any longer.... The love song ends as it began, with a quiet, mysterious, deep inner sound, - a rondo!

The question as to why this poem was apparently chosen with pleasure by composers for setting arises on the one hand from the many sound-bearing words and images such as *fountain, tumbling moon, dreams, intoxicating thirsts, blue umbels, meandering trickle* and *listen*, a quality which may sometimes also have an obstructive effect, as in *Ein alter Tibetteppich*.²⁵³ At the same time, these are all distinguished by their overt imagery. Nothing in the poem is joined by them into a plastic image; everything remains more felt, less seen. As shown, it is the four senses that carry the poem, first and foremost hearing: murmuring, dancing, rustling and listening. We can see in chap. 10 "Thematic fields of lyric poetry" and chap. 11 "Corpora to other poets" represent precisely this, that music, as the art of feeling, emotion, vagueness, and suggestion, evidently shows its highest affinity to such texts as approach it in these qualities.

²⁵³ See the comment on p. 80.

5 Hebrew Ballads

The *Hebrew Ballads* appeared as an independent volume of poems in 1913 (1912) [*HB*¹] by A. R. Meyer in Berlin with 15 poems and, increased by two poems, there again in 1914. All poems except two had already been published individually between 1901 and 1912 in various presses.²⁵⁴

Else Lasker-Schüler herself produced - presumably in 1916 - a collected manuscript of the *Hebrew Ballads*, nine bound leaves, handwritten on both sides with 17 poems and small drawings.

The character of the cycle arises from the religious material, which in vast majority deals with Old Testament figures and also their relationships to each other, such as *David and Jonathan* (KA01-GNo. 159). Three poems are addressed directly to God himself: *To God* (KA01-G no. 149), *Zebaoth* (KA01-G no. 124), and *In the Beginning* (KA01-G no. 96).

The *Hebrew ballads* are not ballads in the sense of the genre in terms of content and form. They lack folklore; instead we find artful, high language. They lack the epic and real-historical; the biblical text is - if at all - only a shadowy foil of the poem, which the poet transforms and alienates in relation to the biblical events. Her figures are figures of the poetic fictional and formal process. The formal features of rhyme are not present at all, those of the strict stanzaic form are absent, as is an uninterrupted running metre. Nor is there any balladic length - such as that of the classical or romantic epoch - as the length is usually limited to half a DIN A4 page.

Alice Jacob-Loewenson published the following in the *Jüdische Rundschau* on 22.09.1922 an article on Lasker-Schüler's *Hebrew Ballads*, in which she writes:

It is not so much their biblical content as the worldview of the lyrical subject that identifies the poems as 'Hebraic'.

Her creations, although written in German, are typically Jewish in content and linguistic style. [. . .] Their Jewishness does not touch the strict legalism of Torah Judaism, but rather the plant-like mysticism of its primeval times. [. . .] These poems are particularly suitable for such a translation [into Hebrew - author's note] because their linguistic means seem strangely Hebrew; it almost seems to be a coincidence that Hebrew is not their original language. Yes, one could almost speak of a Hebrew German.²⁵⁵

This succinctly characterizes the nature and style of the *Hebrew Ballads*. The narrative colourfulness of the Orient and the overforming condensation of the characteristics of the biblical protagonists characterise the language of these ballad poems.

When the secondary literature on the *Hebrew Ballads* speaks of transformation and alienation (see above), this does not mean falsification. Else Lasker Schüler clearly traces the biblical text and is aware of its respective character very consciously.

²⁵⁴ For the history of the manuscript's creation, see the afterword by Norbert Oellers in the facsimile of the manuscript. Oellers 2000, p. 29ff.

²⁵⁵ Jacob-Loewenson 1922. Also at <http://sammlungen.ub.uni-frankfurt.de/cm/periodical/pageview/2673662>. Jacob-Loewenstein was a pianist, composer, and music writer. In the cited number of the *Jüdische Rundschau* she also published two of her translations of Else Lasker-Schüler poems into Hebrew: *Saul* and *Heimlich zur Nacht*. Note at: Skrodzki s.a.(n).

But it is not a poetic retelling, but images and figures that outgrow the biblical text. The *Book of Ruth*, for example, is for her a book of the struggle for emancipation between two women, but at the same time the diptych of the poems *Ruth* and *Boaz* becomes a romance of love. ²⁵⁶Liska rightly emphasizes the counterfactual intertextuality and "greatest freedom" in dealing with the biblical material: narrative, metaphorical and reevaluative, even rebellious. ²⁵⁷

Sander does not see a retelling in this cycle either and rightly emphasizes Lasker-Schüler's very own view of her Old Testament figures, each of which she places in new, sometimes modern-seeming contexts and opens up surprising perspectives:

These biblical poems presuppose knowledge of the source text, for they do not provide retellings, but rather overwrite the biblical model beyond recognition, deny narrative coherence due to their fragmentary character, and set new interpretive accents through extreme condensation. ²⁵⁸

A few poems are not 'figure poems': *Mein Volk*, *Versöhnung* and *Im Anfang*.²⁵⁹ They are exposed in their position at the beginning and end of the collection and have as their theme Else Lasker-Schüler's personal relationship to the people, to people and to God.

There are beautiful poems among them, like the lead poem. In others, however, the expression seems to us to go beyond the content, but here too the sound of the words is sweeping. ²⁶⁰

The cycle of *Hebrew Ballads* was intensively received from the beginning. The reviews in the contemporary press were, with few exceptions, enthusiastic to euphoric. The enthusiasm remains unbroken to this day, as evidenced by the numerous recitations of these poems on YouTube. In conclusion, the following 'echo' from the exile period is reproduced. Emil Raas, an ardent admirer of the poet and her later legal counsel in Switzerland, invited Else Lasker-Schüler to a reading in the fall of 1933 at the Jewish student union *Union Bern* while still a student. He reports on the event in the Jewish Press Headquarters Zurich on 17 November 1933:

"In simple words it is impossible to describe the rich content of this solemn hour. There was woven a tapestry of flowers and stars and human longing, so silky and colourful as we had never seen such a one before, the old Jewish temple rose again, built of ballads, as of beautiful, slender, precious pillars, and what at last gripped us most were the pictures of the people of the Bible, those faithful, close to God, the primeval, who were still so full, at the same time, of the violence of life and the mild, quiet piety of heaven." ²⁶¹

²⁵⁶ KA01-GNo. 115 and KA01-GNo. 192. Cf. also the study by Henneke-Weischer. Henneke-Weischer 2003, p. 206ff. Cf. also Sander 2016, p. 471.

For a brief consideration of these two poems, see ch. 13.8.

²⁵⁷ Cf. Liska 2000, p. 40.

²⁵⁸ Sander 2016, p. 471.

²⁵⁹ KA01-GNo 123, KA01-GNo 168 and KA01-GNo 96.

²⁶⁰ Stern, Josef Luitpold. In: Arbeiter-Zeitung (Vienna). Jg. 25, Nr. 87 (Mittagsblatt) vom 31. März 1913, p. 5. Quoted from Skrodzki s.a.(m).

²⁶¹ Source: E(mil) R(aas): Else Lasker-Schüler in Bern. In: Jüdische Pressezentrale Zürich. Jg. 16, No. 771 of the 17 November 1933, p. 11. Quoted from: Skrodzki s.a.(r).

5.1 Reconciliation

Reconciliation ²⁶²

To My mother

- 1 There will be a great star falling into my lap . . .
- 2 We want to watch the night,

- 3 Praying in the languages 4
Which are incised like harps.

- 5 Let us reconcile the night -
- 6 So much God overflows.

- 7 Children are our hearts,
- 8 They want to rest tirely sweet.

- 9 And our lips want to kiss,
- 10 What are you hesitating about?

- 11 Doesn't my heart border yours -
- 12 Your blood always turns my cheeks red.

- 13 Let us reconcile this night,
- 14 If we heart each other, we don't die.

- 15 There will be a great star falling into my lap.

For Lasker-Schüler, the idea of reconciliation was a very central one in her thinking, her actions and her work. In particular, the reconciliation of religions was at the forefront. Despite her own experience, already made in childhood in Elberfeld as the daughter of a strongly assimilated Jewish family, of hatred of Jews, she was "actually always been reconciled with Christianity". ²⁶³Her brother Paul even entertained the idea of converting to Catholicism. Several biographical incidents testify to her need for mission. ²⁶⁴And also in her prose there are many passages - the whole story of *Arthur Aronymus* ²⁶⁵is one of them - in which she thematizes the reconciliation of Judaism with Christianity, in the *Hebrew land* ²⁶⁶with Islam, up to concrete proposals. ²⁶⁷

So it is not surprising that Lasker-Schüler gives this idea a great deal of space in her poetry. The poem *Versöhnung (Reconciliation)*, first printed in *Der Sturm*, ²⁶⁸appeared at least 14 times during the poet's lifetime, in many anthologies during her lifetime and later, among others in the famous *Menschheitsdämmerung (Twilight of Humanity)* ²⁶⁹by Kurt Pinthus. This alone shows the immense importance that Else Lasker-Schüler also attached to her work.

²⁶² KA01-GNo 168.

²⁶³ Bauschinger 1980, p. 257.

²⁶⁴ Cf. *ibid.*, 257f.

²⁶⁵ KA04, p. 239ff.

²⁶⁶ KA05, pp. 11-157.

²⁶⁷ However, it should not be concealed that Lasker-Schüler was no stranger to her own hatred, be it of specific people in her environment - even her friend Karl Kraus was not exempt from this - or derogatory towards the Eastern Jews and their Yiddish. Cf. *Das Hebräerland* KA05, p. 103f.

²⁶⁸ *Der Sturm* Jg. 1, No. 23 of 04/08/1910, p. 181. Available online at: H. Walden 3/1910-3/1932.

²⁶⁹ Pinthus 1963, p. 151.

to this poem. She also included it in the *Hebrew Ballads*. There the collection begins with the poem *My People* and concludes with *Reconciliation*. Three years after its first publication, Franz Marc produced his famous woodcut *Versöhnung* (*Reconciliation*) for it in 1912, which Herwarth Walden printed as the title page in *Der Sturm*²⁷⁰ (fig. 13 on page 66) and which marks the beginning of a brief but deep artistic friendship with Else Lasker-Schüler.

The poem has been discussed several times and well in the secondary literature,²⁷¹ so that a brief interpretation will suffice in the following. Its print history is presented in detail by Sander.²⁷²

The title *Reconciliation*, in H³⁻⁴ and D⁷ also titled *The Day of Atonement*,²⁷³ alludes to Yom Kippur, the highest and holiest Jewish holiday (i.e. the 'Day of Atonement'), on which prayers are said throughout the day, with the *Kol Nidre* as the concluding evening prayer. It is²⁷⁴ in mental correspondence with the story *The Day of Atonement* (KA04, p. 98ff).

The poem begins with a prophecy that is repeated at the end of the poem - incomplete stanza 8: "A great star will fall into my lap . . .".²⁷⁵ Bauschinger speaks of love-prayer²⁷⁶ and describes with this neo-logicism the essential substances of content and form of the poem. Namely, the first six verses describe a religious act between the lyrical I and Thou, typical for Yom Kippur. The second part of nine verses is devoted to love in its childlike purity. All 15 lines are blank verse and carried only by the rhythm of the words and their sounds. In this poem, too, Else Lasker-Schüler plays with the sound of the words - almost as a harp playing: the first two verses as a sequence of light, medium and dark timbres - they could almost form a melody; after the very darkly coloured verses 5 and 6 follows a very lightly coloured v. 7, then again a dark v. 8 and so on. The skilful registration of speech sounds (cf. ch. 6.1 "An ancient Tibetan carpet") also comes into play here.

The poem, however - and this may only be perceived on repeated reading - does not depict an act of reconciliation, as has just been suggested, but a projection into the future: the prophecy "it will . . ." and the wish for reconciliation, prayer and love. And almost in the middle of the poem doubts are raised: "Why do you hesitate?" and questions: "Does not my heart border on yours - " and this 'uncertain middle' is so far from the 'cornerstones of sure certainty - There will be a great star . . .'!

The languages "which are incised like harps" are seen in agreement in the secondary literature as the Hebrew ones.²⁷⁷ The KA commentary states:

²⁷⁰ *Der Sturm* Jg. 3, No. 125/126, September 1912.

²⁷¹ Bauschinger 1980, pp. 171-174; Oellers 2000, 57f; Sander 2010; Skrodzki s.a.(f).

²⁷² Cf. Sander 2010, 89ff.

²⁷³ Cf. KA01-K 168.

²⁷⁴ Cf. Lemma *Yom Kippur*. In: Gorion et al. 2003, p. 334; in a letter to Paul Dessau, Schönberg expresses criticism of the content of the prayer as "immoral". Schönberg 1941.

²⁷⁵ Guder calls this a "cosmic happening," which seems to be somewhat superficial. It is rather a self-prophecy of oneness with God in poetic inspiration ('Es dichtet in mir') and the sure feeling of being called by God as a poet, with the almost transcendental image of 'the star in the womb', or as in the late poem *Mein Herz ruht müde* (E: MbK 1943): 'Und Sterne legen sich auf meine Augenlide . . .' (KA01-GNo. 392.3) in a sense a 'gesture of heavenly adornment of the seer', to whom the eyes are closed with stars, that she sees from within.

²⁷⁶ Cf. Bauschinger 2004, p. 166.

²⁷⁷ Languages based on the Hebrew characters include Hebrew, Aramaic, Yiddish and Ladino. The plural set by Lasker-Schüler is therefore correct.

"incised like harps] *figurative for the Hebrew characters*" (KA01-K 168.4). It is, however, somewhat difficult to understand this in terms of the characters themselves. At best, certain sequences of characters could produce this impression with the best will in the world. It seems to me rather that this picture - like so many metaphors and allegories in Else Lasker-Schüler - is "dark" and possibly only reveals its meaning through its evoked harp sound; this sound dark and full to silvery-bright, rushing or clear in tone. This idea of sound is very much in keeping with many poems in the poet's musical language; *Elbanaff* (KA04, p. 59) and *Ein alter Tibetteppich* (KA01-GNr. 172) are such language-sound phenomena, and *reconciliation* is also one of them. On the latter Heselhaus remarks: "Here the Dream-speech played over into a parlando in a low voice, which holds and carries itself in the ups and downs of the speech-movement."²⁷⁸

Incidentally, the symbol of 'David with the harp', who sings the Hebrew David Psalms, as one of the fathers of Israel, also fits in with this 'dark allegory'. The harp motif is an archaic one for Else Lasker-Schüler. She picks it up in *Das Hebräerland*: "As a child I instinctively learned to read the harp writing of our eternal lute: Hebrew! Heard Joseph speak in the dew." (KA05, p. 104.14ff). This quotation also points to the sound phenomenon rather than an interpretation from the writing system.²⁷⁹

Regarding the fourth stanza, Guder writes:

The fourth stanza begins: "Children are our hearts", and at the end of the seventh stanza (the penultimate) it says: "When we heart each other, we do not die". Beneath the surface of the rational, the feeling of being childlike and secure in the timeless still lives like a dream.²⁸⁰

And so Sander also speaks of fairy-tale tone.²⁸¹ Finally, it is worth noting the almost mirror-symmetrical arrangement of some of the partial images in the poem (vv. 1-15; vv. 2-13; vv. 7-11).

This poem is also one of the great ones in the *œuvre* of Else Lasker-Schüler and bears the dedication "My mother".

In the following, the woodcut by Franz Marc (Fig. 13 on the next page), which to a certain extent represents the initial of his famous friendship with Else Lasker-Schüler, will be brought into focus. Franz Marc notified Herwarth Walden of the printing block in a letter dated 23.08.1912:

. . . It is an attempt to illustrate Mrs. Lasker-Schüler's poem *Versöhnung* from *Meine Wunder*. In the expectation of unreserved openness, I now ask you to ask your wife whether it is agreeable to her to regard the drawing as an illustration of her poem [. . .] (KA06-K 410.2).

Else Lasker-Schüler writes back to him on 09.11.1912 in her first! letter back to him, obviously in great despair:

²⁷⁸ Heselhaus 1962, p. 224.

²⁷⁹ It may be that for Else Lasker-Schüler Hebrew is emotionally closely linked with partly early acoustic experiences in the synagogue, where the liturgical text is usually sung during services, sometimes also improvising. The typical individual loud praying leads to a "variety of singing and murmuring voices, which result in a kind of 'sound cloud'". It is conceivable that this is how an association of Hebrew with rushing harp sounds comes about. Cf. <https://topics.miz.org/church-music/music-jewish-religious-life-nemtsov>.

²⁸⁰ Guder 1966, p. 40.

²⁸¹ Sander 2016, p. 92.

²⁸² Woodcut published in: *Der Sturm* Jg. 3, No. 125/126, Sept. 1912. <http://db.saur.de/LEX/documentView.jsf?documentId=AT035973&view=html>.



Fig. 13: Marc: *Reconciliation* (woodcut) ²⁸²

Dearest painter <above the M a crown with a star> [. . .] I have written many poems, also the reconciliation <in the V a star> - why have you drawn the reconciliation - are you also as painfully lost as I, that I have no more way only ravines. [. . .] So wounded am I that I bleed everywhere and to pass the time I count my drops of blood (KA06-Br. 410).

In the narrative *The Day of Atonement* it says: . . . when I write poetry about it, the letters bleed on the snow of the paper (ibid. p. 100).

► The woodcut

In the centre we see a female figure, kneeling in a posture of humility. The 'star' has apparently 'fallen into her lap'. She crosses her hands over her chest, praying, her eyes closed. To her left a dog, symbol of reliability and fidelity, head bowed low in similar gesture. Behind her, standing, is the lyrical you, extending his right hand to the female figure, but not touching her, his left, however, folded defensively across his chest and shoulder ("Was zagst du?"). His gaze passes by the 'star event'.

The lower left corner with building, flower and palm tree may symbolically stand for Else Lasker-Schüler's 'Theben', her emotional home. Arranged diagonally to this is the firmament with moons and stars, which in Else Lasker-Schüler's work are verbal and iconographic metaphors for artistic inspiration and closeness to God. And finally, the rainbow, which in a sense envelops the scene as an ancient symbol of the connection between the human and the divine, symbolizes peace and God's promise to Noah that henceforth there would be no more flood. ²⁸³The black surface in front of it, abstract, incised, may perhaps be an iconographic setting of the "languages incised like harps".

²⁸³ Cf. Gen 8,21; also lemmata *dog* and *rainbow*. In: Butzer and Jacob 2008, 165f and 291f.

Franz Marc does not simply reproduce the content of the poem in his paintings. He already captures the poetic prophecy in the woodcut! The female body is already permeated by the 'light of the great star', permeated by great inspiration and closeness to God, and Marc thus distinguishes the lyrical I, the prophetess. He also arranges the pictorial elements unerringly in pictorial spaces:²⁸⁴ in the middle 'the currently significant', on the left the 'initial situation': perhaps 'Else's home - Thebes'? The corners at the top as (mental) 'places of refuge': the strangely incised black surface as 'harps' (v. 4?), the rainbow as closeness to God, the stars as inspiration.

It seems as if for Marc it is not the poem that is in the foreground of his work but the poetess.

The poem *Versöhnung (Reconciliation)* is also one of the most popular poems of the composers. Of the 35 songs, the one written by Friedrich Hollaender in 1914 deserves special mention. It is discussed in detail in chapter 13.13. It is followed in 1923 by Wilhelm Rettich with his *Else Lasker-Schüler cycle*. Also to be mentioned is Hans Ebert, who wrote his orchestral work *Biblische Balladen* in 1926, in which *Versöhnung* and *Mein Volk* are components of the cycle.

Bernhard Rövenstrunck was one of the first to set Else Lasker-Schüler to music after the Second World War. His *20 Hebrew Ballads* - still written in the last days of the war - also included *Versöhnung* and *Mein Volk*.

In 1992 Arthur Dangel composed *Versöhnung* in his *Else-Zyklus III* for alto and piano, interweaving the beautiful facsimile of the Lasker-Schüler's poetry collection *Thebes* with his compositions to create a bibliophilic complete work. This also includes his settings of the poems *Mein Volk* (cf. ch. 5.2) and *Gebet* (cf. ch. 6.3). A portrait of the composer can be found in chapter 13.6.

Then contemporary composers take up the theme: Dresden's Udo Zimmermann in 2008 in his purely instrumental work *Lieder von einer Insel* for violoncello and orchestra, and in 2012 Lothar Voigtländer in his *Vier Else-Lieder* for alto and piano.

²⁸⁴ In the modern psychology of pictorial spaces, certain positions of a picture can contain certain intrapsychic key moments, as Marc intuitively probably let them flow in here. Cf. on the psychological significance of pictorial elements and spaces Fliegner 2012, 39ff.

5.2 My people

My people ²⁸⁵

To my beloved son Paul

- 1 The rock is getting rotten,
- 2 From which I spring
- 3 And sing my songs of God
- 4 Suddenly I fall from the path
- 5 And trickle all the way inside me
- 6 Far away, alone over wailing rocks
- 7 Towards the sea.

- 8 Got so drunk
- 9 Of my blood
- 10 Must fermentation.
- 11 And still, still the echo
- 12 Inside me,
- 13 When eerie to the east
- 14 The rotten rock,
- 15 My people,
- 16 Cries out to God.

The poem was first published in 1905 in the anthology *Der siebente Tag, Gedichte von Else Lasker-Schüler*²⁸⁶, published by *Verein für Kunst*, Berlin, founded by her second husband in 1904. The volume, comprising 33 poems, shows 29 first publications, including *Mein Volk*. In the following years 1907-1944, more than 15 further printings of the poem appeared, among others in 1920 in the famous anthology *Menschheitsdämmerung, a document of expressionism* by Kurt Pinthus.²⁸⁷ This makes the poem one of the most published from her lyrical oeuvre already in the poet's time. Today it is considered one of her great poems. This cycle was published as a facsimile of the manuscript in 1986 in a beautiful presentation by Norbert Oellers.²⁸⁸ Lasker-Schüler dedicated the poem to her only child Paul, who was six years old at the time. First published in *Gesammelte Gedichte*²⁸⁹ in 1917, it reads, "To my beloved son Paul," and so also in three later editions. This suggests that the poet herself undoubtedly attached particular personal importance to this poem.

The poem is divided into two stanzas of unequal length, seven and nine verses respectively, each with two images:

- | | |
|-------------------------|------------|
| 1. The Rock and I | (v. 1-3) |
| 2. Fall and distance | (v. 4-7) |
| 3. Loss of inner center | (v. 8-10) |
| 4. I and the people | (v. 11-16) |

The third picture represents the formal and intellectual centre, as will be shown in the following.

²⁸⁵ KA01-GNo 123.

²⁸⁶ Lasker-Schüler 1905.

²⁸⁷ Pinthus 1963, p. 269. How far this poem of the Lasker students, which goes to the roots of one's own existence, is removed from the fatherland-sultry poem *Volk* of Kurt Heynicke, can be read there in a direct comparison (p. 268).

²⁸⁸ Lasker-Schüler 1986. Cf. on the genesis and printing history *ibid*, epilogue and KA01-K p. 8.

²⁸⁹ Lasker-Schüler 1917a.

If we examine the meter and rhythm of the poem as well as the question of rhyme, we find that there are neither end rhymes nor internal rhymes that are constitutive of the form. The end rhyme form - hardly has it sounded in verses 2 and 3 "entspringe - singe" - is immediately abandoned again. The points of thought behind "singe . . ." refer, as it were, to the relationshipless. The internal rhyme "allein - Klage- gstein" (v. 6) is then also the last, weak 'attempt at rhyme binding'.

It is similar with the meter. While the first three verses are still in undisturbed iambic, a massive disturbance of the meter occurs in v. 4 through a change to trochaic. This massive disturbance underlines the blatant turn from the perfect world of 'the song of God's songs' to the 'abrupt, existentially threatening fall' from this security. Metrically, what follows here is a conglomeration of dactyls, trochaics, iambs and anapests, and an amphibrachys ²⁹⁰['towards the sea' (v. 7)] that concludes the stanza. This confusion of verse feet and obscuration of syllabic stresses, for instance in "Mostvergorenenheit" and "schauerlich gen Ost," is maintained in what follows except for vv. 14 and 15, which again shout in iambic. The last verse (v. 16) again represents a 'rhythmic disturbance'. In the meter of the last line, the last syllable 'screams' runs, as it were, into the void, "the scream is, as it were, empty, mute, has no metrical anchor" (Steinbeck). Such a reading would be quite coherent, since it would once again take up the tiredness (v. 8) and forlornness (v. 4).

The brackets of the first and fourth image find their metrical equivalent, as does the bracket of images 2 and 3 in their metrical confusion. The brackets thus formed hold and formally shape the text in this way.

5.2.1 Isotopes as elements constituting form and meaning

In order to break down further relationships, important isotopies, i.e. identical semantic units, are now named in the poem. Five evidenced word-fields/sem-classes emerge.

		Class
1a	Rock, Wailing Rock, Rock Bone	Strength
1b	People, Blood, Rock	Blood ties
2a	spring, fall, way, trickled, flowed off (rotten),	Movement
2b	sing, lament rock, echo, scream spring, trickled,	Sound
3.	sea, flowed off	Fluid

Some of these classes have metaphorical proximity to each other, viz.

solidity - blood-bond

movement - sound

movement - fluidity

others are in opposition to each other

strength vs. fluidity.

²⁹⁰ Formally, it can be read with an amphibrachys, which, however, is unusual in German and also in Lasker-Schüler and does not represent a metrical element in and of itself. Cf. also Knörrich 2005, p. 10.

The semes experience a certain limitation of their polyvalence through the isotopias. The references create textual cohesion and a basis and grounding for interpretation. At the same time, however, it should be noted that some lexemes are still polyvalent, since they are found in more than one word field in the poem; namely "rock", "blood", "flowed off" and "lament rock" (see above). This again makes the interpretation more open, multilayered and ambiguous; this is especially true for the lexeme "blood".

The very naming of the isotopias shows evidently the complex meshing with which Else Lasker-Schüler works in the present poem.

The isotopias also artfully form formal and meaning-constituting parentheses: the widest parenthesis, "My people-my people" (superscription and v. 15); "sing" vs. "cries out" (v. 3 vs. v. 16); "lament(s)" vs. "echo" (v. 6 vs. v. 11); and finally "sea" and "flowed off" (v. 7 and v. 8), the latter as the closest adjacent isotopy.

5.2.2 The difficult image of "my blood must fermentation"

Vv. 8-10 form both the formal and the textual centre of the poem. This metaphorical image is one of the most difficult in the poet's lyrical oeuvre, and interpretations - 21 of which have been compared in response - sometimes diverge widely. Therefore, a separate chapter will be devoted to these three lines.²⁹¹

The difficulties begin with the term 'must fermentation', which Else Lasker-Schüler herself changed several times to 'must fermentation', but finally left it at 'must fermentation' in the last edition (D of 1944) as in the first printing.²⁹² Fermentation can be understood as the final product - wine from the pressing process - or, as Bauschinger, Hessing and Henneke-Weischer, among others, do, as²⁹³ a metaphor for 'spoiled' wine.

A next step is to analyse the metaphorical image "meines Blutes Mostvergorenheit" in more detail. First of all, it should be noted that it is a combination of two expressions belonging to different fields of meaning, typically occurring in Expressionism, i.e. a synaesthesia involving a disturbance of the semantic order, such that the term 'blood' as a vital fluid is referred to the fermentation of must, also to a property of must. This reference is ambiguous; a typical indication of such a metaphorical image. What does it mean? The semantic components of 'blood' are liquid, warm, red, vital, etc., and its symbolic

²⁹¹ Andrea Henneke-Weischer has, among other things, made noteworthy remarks on the metaphors of rock and blood and their anchoring in the Old Testament. Cf. Henneke-Weischer 2003, p. 135ff.

²⁹² According to the DUDEN information centre, 'fermenting' is understood to mean the partial decomposition of an organic substance which, however, remains intact in its basic substance. 'Gegoren' then refers to the completion of this process. This perfect form usually has a negative connotation, for example in 'fermented milk' or 'fermented milk'. 'fermented juice', which acquires the attribute of 'being sour' or 'inedible'. 'Fermentation', on the other hand, denotes a controlled, targeted process which is set in motion in such a way that the 'fermented' end product is something other than the initial product; fermentation is therefore a fully completed transformation. The process is also called pressing and means in viticulture the complete transformation of grape juice into wine.

The Digital Dictionary of the German Language (DWDS-online) notes: (1) to ferment: to decompose from higher organic compounds into lower ones, to effervesce, figuratively: to become threatening, restless. (2) ferment, to ferment something into something, to convert something into something by fermentation; the squeezed juice of fruit is fermented into wine or must. - However, the literary examples listed in the DWDS do not really show a sharp distinction between gären-gegoren vs. vergären-vergoren; in particular, fermented liquid is definitely used as an edible substance in the sense of 'fermented'.

²⁹³ Cf. Bauschinger 1980, p. 171, Hessing 1985, p. 93 and Henneke-Weischer 2003, p. 135ff.

Components are life, love, sacrifice, descent, etc. The semantic components of "must fermentation" do not exist at first, because the term is not a lexical one, but a construct that means the property of the final product, e.g. wine or the complete conversion of grape juice in general. Accepted in this way, the term opens two semantic fields: (1) Wine as an alcoholic liquid, clear, cool, drinkable, noble with its symbolic meanings of *joie de vivre*, divine intoxication, elixir of truth, grapevine-vine meaning, bodily presence of Christ and last supper;

(2) Properties of the fermented: Transgression of a substance, end product of purposeful, human influence (fermentation process), certain final stability of the product. - This shows that a term 'blood', which is very understandable in itself, can be applied to a new construct.

"Mostvergorenheit", which is and remains difficult or ultimately not completely comprehensible due to its vagueness of 'gegoren' vs. 'vergoren', but also due to its lack of lexicality. Finally, the combination of semantic fields, in its irresolvable contradictoriness or at least ambiguity, leads to ever different interpretations. The metaphor is polyvalent.

We are dealing here with a lyrical approach that is very typical for Else Lasker-Schüler, but also for literary expressionism in general. For Else Lasker-Schüler, it is precisely her neologisms, which by their very nature have no lexicality, that are possibilities of allusion and reference to what is actually meant, on the one hand, and its concealment through the metaphorically inauthentic nature of what is said, on the other.

The interposition of the semantic fields at hand thus allows for both the Christian connotation of 'blood and wine' in the Last Supper, for example, and the complete decomposition of the blood of the Hebrew people from ²⁹⁴which the poet comes. It seems at first that the former, the Christian reading, is a rather unlikely one to be discarded, given the poet's Jewish ancestry. However, an overall view of Lasker-Schüler's literary work reveals that she not only emphasizes time and again that the three world religions Judaism - Islam - Christianity all know only one God, ²⁹⁵but that she also plays out her playful art of combination in many figures, namely in the blending of realities with one another, the dissolution of their boundaries and in the intermingling of reality and fiction.

The 'poetological fabric' of her work is characterized by the decidedly Jewish setting of themes, but at the same time also by the deliberate setting of Jewish and Christian in her motifs, as well as the wide oscillation between a felt closeness to God "When I was still God's rascal! (*In the Beginning*, KA01-GNo. 96.20) and God's distance "God where are you?" (*An Gott*, KA01-GNr. 149.7) with their anarchic-rebellious impact against all traditional Bible reception, especially those by orthodox Judaism. Above all, the closeness to God sometimes appears quite aloof, even physically erotic. Thus almost all lines in *Zebaoth* (KA01-GNo. 124) are erotically connoted; "I love Thee" - "Youth" - "Thy fragrances" - "My first bloom of blood" - "Come, then".

In her dissertation *Poetisches Judentum - Die Bibel im Werk Else Lasker-Schüler*, Henneke-Weischer rightly points out that neither the appropriation of Else Lasker-Schüler as the Jewish poetess of the German language nor as the woman who grew up in the Christian tradition, as an assimilated Jewess, is tenable:

²⁹⁴ Cf. the Hille quote on p. 28.

²⁹⁵ This is, for example, the theme of her story *Arthur Aronymus*, the final sentence of which states that "Jew and Christian break their bread together in harmony (KA04, p. 266)". And Kraft confirms this: "That German Heimatgesinnung and love of Christian symbolism formed a not inconsiderable part of their feeling and thinking was authenticated rather than called into question by their decision for Judaism [...]". Kraft 2002, p. 151.

Else Lasker-Schüler's reception of the Bible under the sign of modernity bears the signature of her time. At the same time, however, it seems *amazingly current*. In it, a characteristic phenomenon of contemporary religiosity can be studied in extremis and in sharpened condensation: a *reflective relationship* between subject and religion. This conscious, reflexive relationship to one's own religiosity and institutionalized religion goes hand in hand with the transformation process of secularization.²⁹⁶

The symbolic proximity to 'blood and wine' as the Christian symbol of complete sacrifice and loving devotion would by no means be heresy in Else Lasker-Schüler's sense, but should be read as an expression of her unconditional and boundless love proclaimed again and again in the literary play of metaphors. This is also underlined by vv. 7-9 from her famous poem *Gebet*:²⁹⁷

I have brought love into the world, so
that every heart can blossom blue,
And have a life weary me awake, [...]

Here, perhaps, the New Testament resonates even more strongly: Christ, the message of his life on earth, Gethsemane and sacrificial death.²⁹⁸The poem *Du, mein* (KA01-GNr. 70) with the opening lines is also entirely in Christian notation: "Der Du bist auf Erden gekommen / Mich zu erlösen / Aus aller Pein", which Else Lasker Schüler dedicated to her brother Paul Schüler, who wanted to convert to Christianity. And finally, reference should be made to her famous exile poem *Die Verscheuchte* (KA01-GNr. 344), in which she reacted for her part - presumably to Gottfried Benn's unspeakable speech in *response to the literary émigrés*²⁹⁹ on 24 May 1933 on Berlin radio, in which he denied the exiled writers the moral right to take a stand on the events in Germany.³⁰⁰The poem states in vv. 13-15:

Soon tears have washed away all the
heavens, At whose goblets poets have
quenched their thirst, Even you and I.

Commentary KA01-K 344.14 on this poem explains about the metaphor of the chalice:

In the New Testament, drinking from the same cup is an expression of a close bond: at the last meal with his disciples ("Lord's Supper"), Jesus passes the cup around to guarantee his personal presence to the disciples for the time between his death and the consummation of the Kingdom of God.

These examples all show the closeness of thought to the Christian symbolic world. The word 'flowed off' stands in opposition to the spring springing from the rock and denotes the exhausted final state of trickling. If 'must fermentation of blood' is interpreted as 'blood and wine' and thus as boundless, loving devotion, the "abgeströmt" completes this image in the sense of complete sacrifice. The references that have just been pointed out make clear that the metaphorical

²⁹⁶ Henneke-Weischer 2003, p. 442.

²⁹⁷ KA01-GNo. 253.7-9. See its interpretation in Section 6.3.

²⁹⁸ The extent to which Else Lasker-Schüler thinks Judaism and Christianity together becomes clear in a passage in *Das Hebräerland* where Christ is called "the Jew of God from Nazareth" (KA05, p. 95.37f).

²⁹⁹ Benn's speech can be found in: Benn 1989, p. 24ff.

³⁰⁰ Benn's biographer Fritz J. Raddatz comments on this speech of Benn's: "It is perhaps his most nefarious text ever: flashing with malice and glittering in the madness of its delusion, a devotional hour for the higher glory of brown barbarism." Raddatz 2001, p. 145.

Poetic Deixis to Benn's 1933 *response to literary émigrés* is also discussed by Chr. Hanna in the Benn Handbook sees it that way. Cf. Hanna 2016, p. 365.

The connection to 'wine and blood' and self-sacrificing devotion is quite readable and not far-fetched as it might seem at first.

Another reading, which understands the blood as 'descent from', leads hermeneutically to another image, namely that of the decomposed, no longer original and consequently to the image of the Jewish people in its rottenness. "Abgeströmt" would thereby also get another meaning in the sense of 'flowed away' and thus in a certain way perpetuates the image of the 'trickling away far from the rock', of the people. We can see from these three verses that hermeneutics does not always lead to clarification by circling around, but to readings that each in itself - including intermediate tones - allows a deeper access without concretizing the inauthentic in an inadmissible way. What is nested in at least three metaphors in verses 8-10 cannot be completely and unambiguously deciphered. Poetry - like any art - must be allowed to keep secrets, to be difficult and dark!

5.2.3 Songs of God, wailing Rocks and the Cry to God

With the interpretation of the center of the poem and the pointing out of the semantic fields and references, most has already been said. What is still important to be pointed out will be addressed in the following. The first verse begins with the metaphor of the people as a rock, which is the origin of the lyrical self. There is a second version of this poem: "Mein Volk wird morsch", first published in version D⁵ of the *Gesammelte Gedichte* of 1917, dedicated to her son Paul. The metaphor hereby becomes monovalent. Nevertheless, the question is raised as to which people is meant; after all, Lasker-Schüler, who was Jewish, had German citizenship from birth, and one could also read the Germans as a people. Remarkably, Gottfried Benn, who otherwise emphasises his Aryan Germanness, is also inclined towards this - in my opinion rather absurd - reading. The 'Entspringen' can be read ambiguously:

a) the rock as the origin of my I; b) the rock as God's rock at Kadesch, from which Moses strikes water for the survival of the Jews in the desert (4 Mos. 20,11); c) the springing is read as escape; in that I have sprung, distance is created to the rock. The rock as a metaphor for the Jew in Christian diaspora Elberfeld and Berlin as an attribute has also quite Catholic connotations, as already made clear above, in the sense of "Tu est Petrus et super hanc petram aedificabo ecclesiam meam" (Mt 16,18; "You are Peter, and on this rock I will build my church").

'Singing the songs of God', an Old Testament expression for singing the Psalms, is the name of an essential part of Lasker-Schüler's poetic oeuvre, especially her poetry, which repeatedly deals with God in a very personal way. The problem the poet had throughout her life was her lack of acceptance, especially of traditional, orthodox Judaism, indeed its strongly emotionally coloured rejection. This, incidentally, is still held against her in some Jewish communities today. An eloquent example of her own Jewishness and her relationship to heaven is her confrontation with Martin Buber about her self-experienced "revelations",³⁰¹ on the other hand her suffering from the spatial distance to Palestine, which she repeatedly addresses.

The 'springing forth' thus refers on the one hand to the origin, and on the other hand to the act of creating distance. The "riesele ganz in mir" (v. 5) can be read in two ways:

a) 'Trickle' is the flowing of a minimal amount of water and sets a counterpoint to the spring from which the lyrical I has sprung; b) 'Trickle' is also rock that has crumbled to its smallest pieces; "trickle all the way inside me" can thus be read as broken in itself and as the end product of the rock that has become rotten, to which it is metaphorically tied back.

³⁰¹ Ben-Chorin tells of this in his memoirs. Cf. Ben-Chorin 1988, p. 78ff.

Verse 6 has a counterpart in the narrative *The Hebrew Country*. There, too, she does not join the procession of the other Jews. There it says:

As the last pilgrim I follow, alone, far away, and yet a millennial people, a faithful bodyguard of the Lord, the Hebrew processions [meaning the Pentecostal processions to Jerusalem - author's note].³⁰²

The metaphor "Wailing Rocks" refers to the Wailing Wall in Jerusalem as a symbol and place of lamentation and dialogue between the Jewish people and their God. Here, however, the Wailing Rocks is not a metaphor for a manifest place of dialogue with God leading out of distress, but rather a downward-flowing geographic situation leading into the sea. The sea is known to be an ancient metaphor and therefore also multi-layered at the same time.³⁰³ Here it is the infinite, boundless expanse, perhaps even a metaphor for the insignificance of the individual and his complete detachment, into which the lyrical I loses himself, now free of all old ties. At the same time, the depth of the sea also connotes the unconscious hidden deep within the human being, the core of the emotional. - In Hebrew, the sea is the primeval flood, as it says in Genesis 1.2. Above the primeval flood, the abyss (Hebrew *Tehôm*, Greek *Ἄβύσσος*, Latin *abissus*) hovers God's spirit. But the abyss is at the same time the most distant God. The silent cry hidden in this image of *abissus*, but already resonating, corresponds with the image of the last verse of the poem, the cry of the people to their God. The sea, the boundless, the unconscious stands for the 'night side' of our being.

The complete inner emptiness thematized in vv. 5-10 provides the background for the image in v. 11: "Echoes in me" can only sound so hollow and eerie when the space within me is empty. The anaphora of "always, still" works insistently as an echo and linguistic rhythmic jam. There is no end to it. Reverberation presupposes acoustic resonance, here with the people scattered to the winds. That western diaspora is meant, i.e. the situation in which Else Lasker-Schüler lives, is indicated by the direction "towards the East". The musical facet of this verse will be illuminated below.

A note on the conclusion of the poem: the cry to God. On this the commentary notes: "The 'cry' (addressed to God) is in the Old Testament an expression of a prayer coming from the depths. Cf. Psalm 88:2" (KA01-K 123.16). This remark is all the more important because the general meaning of "cry" in German differs significantly. The Digital Dictionary of the German Language (DWDS) explains: "inarticulate, shrill sound emitted by a human being or animal" and refers, among other things, to cries for help, fear and death. And so some interpretations see in this final verse not a fervent prayer, but a prophetic view by the poet of the terrible events of annihilation that would befall the Jewish people almost 40 years later in the Holocaust of the Nazi era.³⁰⁴ This religious-aesthetic reading of prophecy is a conceivable one, and prophecy in Else Lasker-Schüler is treated affirmatively in some works, but very critically questioned and rejected by others.³⁰⁵

³⁰² KA05, P. 33

³⁰³ Cf. on this the lemma *Meer*. In: Butzer and Jacob 2008, p. 227ff.

³⁰⁴ Franz Marc was no different with his famous painting *Animal Fates* from 1913. In the middle of the war, shortly before his death as a soldier, he wrote to his wife: "At the sight of them I was completely affected and excited. It is like a premonition of this war, gruesome and moving. [...] It is of an artistic logic to paint such pictures *before* the war, not as a silly reminiscence after the war." Marc 1989, Br. 160, p. 131.

³⁰⁵ Cf. Andre Meyer 1965; in his essay *Vorahnungen der Judenkatastrophe bei Heinrich Heine und Else Lasker-Schüler* (*Premonitions of the Jewish Catastrophe in Heinrich Heine and Else Lasker-Schüler*), Andre Meyer demonstrates the visionary side of Else Lasker-Schüler, which almost slides into the somnambulist, in many text passages, especially from the stories *Der Wunderrabbiner von Barcelona* (*The Miracle Rabbi of Barcelona*) and *Arthur Aronymus. The Story of My Father* as well as the last play *Ich und Ich*. The descrip-

5.2.4 The musical moments of the poem

It has already been noted at the outset that the metre in the poem changes constantly (see p. 69): the bi- and tetrameter iamb is abandoned at v. 4 and does not reappear until the last three verses. The metrical 'confusion' in vv. 4-13 proves on closer inspection to be purposefully constructed rhythmic architecture. The abrupt fall from the path that could guide and direct, whose boundary at the same time promises stability - symbolic of the Jewish community, - this fall is composed as a linguistic staccato, a harsh succession of monosyllabic words over two lines of verse (vv. 4 and 5). In addition, there is also melodically an extremely fluctuating in coloration sound sequence of the vowels *ä-ü-i-o-e-u-ie-e-a-i* that ranges across the spectrum. This staccato is given a small but decisive interruption by the dactyl "riesele", which thus draws attention to itself and at the same time prepares musically for the passage to be recited legato in vv. 6 and 7. Are these dactyls or iambs? Both are legible; the rhythmic blurring demands legato and supports the image of flow. This continues - as already indicated - in vv. 8-10. Here, too, the succession of raises and lowers remains vaguely ambiguous: iambic or dactylic; it just flows! In vv. 10 and 11, a clear marking of heaves seems impossible; the flow of speech apparently wants heaves with three and four dips: "Mostvergorenheit" (-U U U U) and "immer noch der" (-U U U); there can be no question of a fixed metrum. In this musical phrase, too, a tonality, i.e. sequence of sounds is composed in extremes (v. 10ff.): *o-e-o-e-ei-u-i-e-i-e-o-e-i-a*. Moreover, the anaphora "always, still" has a sonorous effect like the echo, viz. "the echo in me".

Next, consider the peculiar word combination of 'rock' or 'rock bone' and 'rotten' (vv. 1 and 14). In lexical usage, rock and bone (Gebein) tend to be brittle; the adjective 'rotten' is more rarely used. This word combination applies more in a figurative or metaphorical sense. The immediately obvious metaphor here, however, has especially tonal properties. Onomatopoeia is entirely at the forefront of poetic expression in the succession of fricatives (f, s, sch) and vibrants (r). The pushing and creaking of stone on stone can hardly be better articulated in sounds. It becomes apparent how differentiated Else Lasker-Schüler is in dealing with the microcosm of speech sound. Thus - to cite a final example - "Klagegestein=Wailing Rocks" is not simply a metaphor for the Jerusalem Wailing Wall as the local and religious centre of Judaism, but in turn onomatopoeically brings sobs to our ears through the plosive double sound "ge-ge" in the middle of the word, which can only be spoken with bated breath: Kla-ge-ge-stein.

As a further musical element, the dynamics inherent in the poem should be pointed out. The sound image of the rotten rock first associates a very small, slow movement, the gradual yielding of firmness. This is followed, in contrast, by the fastest movement in the entire poem: "entspringe" and a lively "song-singing" as a melismatic topos. Again contrasting to this is the abrupt fall, which dynamically changes into a trickling in the distance and loneliness and loses itself completely in the sea. The dynamic has completely dissolved there.

While the first stanza is all about movement, the second stanza is figuratively characterized by complete static - flowing to an end, in the perfect tense "abgeströmt" - a static that is maintained until the penultimate word of the poem, "God". At most, a small movement: the echo. The poem ends with a dynamic outburst on "screams", monosyllabic, abrupt, hard.

tions of pogroms and the downfall of the Nazi greats there almost prophetically anticipate the coming atrocities against the Jews and the end of the Third Reich in all clarity.

In Else Lasker-Schüler's poem we find a natural flow of language and complete sentences up to v. 10. - From v. 11, however, the language dynamics seem increasingly rushed and equally halting. The verses consist only of sentence fragments, in part reduced to only two words: v. 12 "In me" and v. 15 "My people." The syntactic nominal phrase insertion "My people", enclosed by two commas, acts as a linguistic jam before the cry.

For the musical reception of the poem, especially the last verses, see ch. 12.2 "A Comparison of Compositions."

6 Collected Poems

The *Gesammelten Gedichte* (GG) first appeared as an independent book publication in 1917 by Verlag der Weißen Bücher Leipzig, then was taken over by Kurt Wolff Verlag Munich and Leipzig in 1918 and published in a second edition before autumn 1919. The third edition was published by the same publishing house in 1920, and was advertised as such in a publisher's announcement:

Else Lasker-Schüler's works, hitherto scattered in various places of publication and far too little read, have such a strong inner connection that the necessity has arisen to bring them together in a complete edition in order to make this rare artistic phenomenon accessible in its entirety for once.³⁰⁶

The number of about 170 poems consists mainly of those from *Styx*, *The Seventh Day*, and the *Hebrew Ballads*, augmented by some which have now also appeared in book form, among them those described below.³⁰⁷

6.1 An old Tibetan Carpet

An old Tibetan Carpet³⁰⁸

- 1 Your soul that loves mine
- 2 Is forfeited with her in the carpet-tibet

- 3 Ray in ray, colors in love,
- 4 Stars that wooed each other for a whole heaven of days.

- 5 Our feet rest on the preciousness
- 6 Meshthousandbutthousandwide.

- 7 Sweet llama son on musk plant trone
- 8 How long will your mouth kiss mine?
- 9 And cheek the cheek multicolored knotted times already.

Written and first published in 1910 in *Der Sturm*³⁰⁹ and later in the poetry collection *Meine Wunder* (1911), then also in *Gesammelte Gedichte* (GG² of 1919) and *Hebräische Balladen* (HB³ of 1920),³¹⁰ the poem is one of the greats of the poet Else Lasker-Schüler. Of these, a poet wants to succeed only a few, perhaps a handful, as Gottfried Benn thinks. -³¹¹ The poem was one of Thomas Mann's favorites, according to a guestbook entry by Else Lasker-Schüler.³¹² And Karl Kraus, the feared art- and literary critic of Vienna in the early 20th century and, like Herwarth

³⁰⁶ The *White Sheets* Vol. 6, H. 10. p. 481 of October 1919. quoted from Skrodzki s.a.(j).

³⁰⁷ However, *an old Tibetan rug* had already been printed in the 1911 poetry collection *My Miracles*.

³⁰⁸ KA01-GNo 172.

³⁰⁹ *Der Sturm* Jg. 7. No. 41. p. 328.

³¹⁰ Lasker-Schüler 1911, see also KA01, p. 19f.

³¹¹ Cf. Benn 1968b, p. 1069f.

³¹² On August 17, 1920, Else Lasker-Schüler entered the poem *Ein alter Tibetteppich* (*An Old Tibetan Carpet*) in the guest book of Erika Mann (1905-1969), Thomas Mann's eldest daughter (Munich City Library). Under the poem text: "Signore dottores Lieblingsgedicht / 17 VIII. 20 Else Lasker-Schüler". A small drawing (two heads in profile) is inscribed: "Jussuf of Thebes and Ossman his Somali greet you in faithful friendship". Cf. http://www.kj-skrodzki.de/Dokumente/Text_031.htm and also KA01-K 172.

Walden (*Der Sturm*), editor of a famous journal *Die Fackel*, wrote as a footnote on the occasion of the reprinting of the poem in this journal that this poem by Else Lasker-Schüler, "d[er] starkest[n] und unwegsamste[n] Erscheinung des modernen Deutschland" (the strongest and most impassable phenomenon of modern Germany) was one of the "most delightful and poignant I have ever read"³¹³, and that he wanted to give away his entire Heine for it.

A few issues later, a review of the newly published collection *Meine Wunder* was also printed in *Die Fackel*. In it, a certain Richard Weiß interprets some of the poems, including *Ein alter Tibetteppich*,³¹⁴ a sensitive and eloquent interpretation from which one and another is borrowed in what follows.³¹⁵

Formally, the poem consists of three stanzas of two verses each and a fourth stanza of three verses. The verses are set in end rhymes stanza by stanza. A trochee runs through with 4-6 heaves per verse, but is interrupted iambically at the end (vv. 8 and 9).

The poem, which is about the weaving of a carpet, presents itself on closer inspection as an extraordinary weaving of word, image and sound relationships, which is artfully woven.

The sounds heralded by the heading with bright vowels *e / i* are continued in the first stanza. These bright sounds are, in a sense, the sounds of light, which bring "soul" and "Tibetan carpet" into the light. Sound flatters with a soft *s-sound*, followed by a stretched *e*, a soft *l* and thus forms "soul", also already the sound - *D* as a soft plosive sound - which catches itself like an echo in the twice repeated "die die"! And "my" follows "yours" in the same sound, and so this internal rhyme envelops the two souls.³¹⁶ It follows in its effect similarly

- again with a flattering initial sound - "liebet" and does not shy away from the poetically frowned upon lengthening *e*, since it thereby completely takes away the final hardness of "liebt" and carefully prepares what is planned as a poetic highlight for the second line. The soft, light sound is woven further in the second verse, only in light registers and throughout soft consonants *w* and *m*. One is almost inclined to intonate even the *t-drops* as soft *d*. Everything strives towards the clou "loves". Everything strives towards the clou "Teppichtibet". An unheard-of word creation, an exchange of the two root words of the compound, Tibet and carpet. Do we still hear Tibet or already its reflection Tebit? The sound assimilation then becomes carpet. - But what is carpet Tibet, the Tibetan highlands full of carpets? The new word is unsettling, has no grounding, takes off, so to speak, - at least from the secure word lexicon within us.³¹⁷

³¹³ Kraus 1899-1936, Jg. XII. No. 313/314 (31.12.1910) p. 36.

³¹⁴ Weiß, Richard (1911): Else Lasker-Schüler. My wonders. Poems by Else Lasker-Schüler. Karlsruhe and Leipzig, Dreililien-Verlag 1911. review. In: *Die Fackel* 13 (321-322), pp. 42-50. Weiß was a Viennese writer and contributor to the journal *Die Fackel*.

³¹⁵ The following text is a revised version of my interpretation published in the X. Almanac of the Else-Lasker-Schüler-Gesellschaft. Cf. Bellenberg 2013a. It deliberately refrains from using sober scientific language, in which, in my opinion, my interpretation would not correspond to the magic of this extraordinary poem.

³¹⁶ In this context, we should refer to the thorough interpretation by Swantje Ehlers (Ehlers 1998), who points out, among other things, the remarkable change of perspective and relationship from the lyrical I to the lyrical Thou: "With the phrase from Solomon's Song of Songs 'Thy soul that loveth mine', the speaker I introduces a perspective that has its starting point in the other. What becomes thematic is the Thou-to-Me relationship and not, conversely, the relationship of the I to the Thou" (ibid., p. 109). While the I-perspective is very dominant in Lasker-Schüler - 63 of her poems alone begin with 'I' - we encounter the one directed from the Thou rather rarely.

³¹⁷ In a column in the FAZ of 28.01.2011: Jakob Hessing: *Tableaus der Unsterblichkeit* (Jakob Hessing: *Tableaus of Immortality*) it says: "The pattern of the carpet shows a pair of Asian lovers, and the lines may be addressed to Karl Kraus,

And already threads become rays that cross each other, the carpet imagined only in the title - for otherwise it eludes us in a clever way in all verses - appears in all its splendour of colour. And if one questions the sensation of splendour of colour, it is evoked by neologistic connotation of the adjective

'in love'. - "Colours in love", that is harmony, that is brilliance, that is luminosity. Thus the wondrous carpet is lifted off, as it were, and finds itself again, floating in a new image, that of the starry sky in its infinite expanse, imagined with another neologism "heaven-long". The ³¹⁸gaze involuntarily goes up to the stars, which circle each other in a courting manner - hardly audible, is it?

Let us listen to the sound of these two lines: A nuance has shifted, the light vowels and soft consonants have been joined by the vowel *a* in its soft, long variant *ah!* as if a distant firework had shone. Ah, a sound of celebration. And subverbally, phonological strings are reflected in the dancing sound play of the words: *rah* and *war* and *arb*.

What promises grounding: "Our feet rest on preciousness" proves - also syntactically - to be anchorless in the closer. For what is the noun of reference to "preciousness" on which the feet could rest? The carpet tibet? - An unlexical word as a mental anchor and, moreover, syntactically far away! - The stars?

- They seem the only solution! But stars as a doormat? - Emotionally, it must be the carpet. It does not occur in the sentence structure, so it cannot be the syntactic reference point, but it is so cleverly imagined that it seems to occur in that stanza: "maschentausedabertausendweit". Here, too, Else Lasker-Schüler writes unheard-of poetry, because nothing like this has ever been written before, not at any time, not ever! What a word! ³¹⁹But shouldn't it be "tight" instead of "wide", because tightness is a characteristic of the value of carpets? -

"Maschentausedabertausendweit", that is oriental language (of the Bible and fairy tales) and typical of Lasker-Schüler, the Jewish poetess! 1000 times 1000, to put the incomprehensible size into words, and the concatenation of meshes is taken up semantically in the concatenation of words to this new, long word. And thus everything fits into the cosmic picture of infinite expanse and 1000-fold interweaving of 'you' and 'I' in the starry cosmos of infatuations.

This almost unreal kaleidoscope of colours, sounds and meshwork is now given a name for the first time: "Moschuspflanzentron" [sic!]. As the fourth word creation, it cannot and will not ground us; a phantasmagoria: a throne made of plants from the musk deer family?! And the cheerfulness arising from it mixes in the last and fourth image (vv. 7-9) with erotic-musky scent, with the sweetness of the beloved - he is above all others (Tibetans) excellent lama's son ³²⁰on the throne and camped with him, also elevated,

but they do not describe real love. Their carpet Tibet is a land of art, and the happy couple is an image in which dead - forfeited - souls are resurrected because their love gives them an eternal life".

This interpretation is misleading, for there is no mention in the poem of carpet patterns and Asian lovers, and certainly no mention of dead souls rising again. The error is based on the application of the ancient phrase "forfeited life", but here forfeited stands for

'interwoven' in a knitted carpet; knit denotes the process of producing fabrics industrially by forming stitches on a knitting machine. <https://fazarchiv.faz.net/?q=Hessing>. However, Steinbeck refers to the possible reading 'forfeited' in the sense of 'lost in love'.

³¹⁸ One is involuntarily reminded of the "Flying Carpet" in mainly oriental tales - in *The Thousand and One Nights*, however, it hardly occurs. Else Lasker-Schüler, however, writes her poetry here in an oriental, pictorial manner.

³¹⁹ Horst Rüdiger takes a similar view. Cf. H. Rüdiger 1995, p. 133f.

³²⁰ It should be noted here that Else Lasker-Schüler, who gave many of her friends their own names, called Karl Kraus *Dalai Lama* out of her admiration for his incorruptible, clear manner and self-determination.

his beloved (the lyrical I) united with him in a kiss - with the most intimate intimacy of the never-ending kiss of mouth and cheek. Not only is there no longer any lasting feeling of these blisses, they have already been on the carpet throne since "bundle-knotted times", like the play of "colours in love". But also the cheerfulness and the mischievousness that flash up between the lines, they are to a certain extent topped by the poet's wantonness, who smuggles in just one supernumerary verse line with the "permanent kiss", moreover with a change of metre and a false end rhyme, and thus additionally - also temporally - widens the picture. Incidentally, this sweet situation is so self-evident for the lyrical I that the syntax of the - rather rhetorically intended - question ends with a full stop.³²¹

Finally, what is the sound of the last stanza? The bright registers of sound which at the beginning brought the images into the light are hardly perceptible any more, other sounds *ü - o - u* of darker colours are now registered, - quieter, more intimate - as if they wanted to darken the intimacy of sweet kissing. - And why an "old" Tibetan rug? - Just as old as young infatuation reinvents itself over and over again: mesh-thousandbuttau- sendhimmellangundbuntgeknüpftverwirkt.

The phonetic sense of words is first opened up and promoted by assonances and forms many a (carpet) link in this poem. *Deine - meine, die - die* link soul and love; *ray - ray - colors, stars - ray, colors - warben, himmel - lang*, these assonances "weave" on the images just like the infinitely long *a-word maschentausendabertausendweit*.

If for Else Lasker-Schüler "enchanted" stands as characterizing a complete poem, then *Ein alter Tibetteppich* is such a poetic enchantment.

It may be that such a well-known poem, performed in 20 anthologies, among others, which, as has been shown, also carries so much music of its own, tends to deter composers from adding their own. With 28 settings, it ranks among the first ten in the frequency of compositional reception; yet here, too, we find no setting during the poet's lifetime. The first ever setting was in the cycle *Mein Volk* by Erich Walter Sternberg, presumably in memoriam of his fellow poet who died in nearby Jerusalem early that year. His composition is discussed in ch. 13.26. Arthur Dangel composed his song in 1992 as part of his *Ten Songs from 'Thebes'*, as described above (cf. ch. 13.6).

³²¹ The conclusion of rhetorical questions, since they answer themselves, is given by Else Lasker-Schüler i. d. R. not provided with a question mark, but usually with a dot or dash.

6.2 Little song of Dying

Little song of Dying ³²²

- 1 So quiet I am,
- 2 All the blood drains away.

- 3 How soft around,
- 4 I don't know anything anymore.

- 5 My heart still small,
- 6 Died quietly of agony.

- 7 Was blue and pious!
- 8 O heaven, come

- 9 A deep sound -
- 10 Night everywhere.

In his interpretation of the poems addressed to Gottfried Benn by Else Lasker-Schüler, Heinz Rölleke formulates the following about this poem:

Published in April 1914, *Klein Sterbelied* makes itself 'small' with pain in every respect: five stanzas of the shortest length, 31 single-syllable words and only three two-syllable words, as well as one three-syllable word, make audible the laconic nature of pain, which can no longer and no longer wants to find great words and images: "still", "Nichts weiß ich mehr". The forced childishness of "Can't pray," "Love you so!" (*Giselheer dem König*) is indeed taken up again in the title *Klein Lied* [!], but how changed is the key! The loss of love has increased to cosmic homelessness, to the loss of the nearness of God. ³²³

Let us consider the immediate environment of his life: the end of his second marriage to Herwarth Walden in 1912 and the loss of closeness to Gottfried Benn through his marriage in 1913. Three further losses, however, take place after the first printing of the poem in *Die weißen Blätter* (H. 8 of April 1914): Namely, immediately afterwards, on 28.4.1914, Johannes Holzmann, the beloved Senna Hoy, perished near Moscow; on 3.11.1914.

"[...] succumbed in the war by his own hand [...]" ³²⁴Georg Trakl and on 4.3.1916 Franz Marc, her "half-brother", as she called him, fell at Braquis/Verdun.

The poem, which is strictly structured in double iambs with two verses in each of the five stanzas, occupies a special position in its form between the poems without form and rhyme with irregular meter that were common in Else Lasker-Schüler's work at this time. The external strictness of the form stands in strange contrast to the semantic disjointedness of the text, which consists only of fragments of sentences and thoughts that must be thought through to the end by the recipient.

What on the surface seems like a prayer from early childhood, like that far more than 100 year old poem

I'm small,
My heart is pure,
Let no man dwell therein
But Jesus alone.

³²² KA01-GNo 227.

³²³ Rölleke 2011, p. 271f.

³²⁴ KA01-GNo 266.1.

which is still prayed with small children in the evening (and which Else Lasker-Schüler may also have known), turns out, in contrast to the latter, to be a 'poem of doom'. "Blut rinnt hin" (v. 2), overcoming powerlessness (described in vv. 3-4), death-wish (vv. 6 and 8), loss of reality and night (vv. 9- 10);³ indeed, it can be read as a poem about a suicide attempt suffered. This is not the poem for a child, but that of one fleeing from the world, broken by the world. Moreover, this poem also differs formally from a poem for children, which for its part typically and largely dispenses with encoding.³²⁵

It is also remarkable that Lasker-Schüler dedicated this poem - although not until 1917, when the *Gesammelte Gedichte* were published - to Gottfried Benn, at a time when their liaison had already ended years before. Nevertheless, she suffered from its abrupt end for a long time, as later letters show. In mid-January 1918, she still wrote him a letter³²⁶: "My sweet Giselheer. I don't think we will see each other again, but I always think of you and paradise is growing in me again. . . Your prince" and in it woos him to come to her again (now in Ticino). This suffering of Benn's may also be reflected in these lines.

The above reference by Oellers to the poem *Giselheer dem König*³²⁷, first printed in 1913 in *Das neue Pathos*, is therefore entirely justified. We find the same childlike-seeming language, in part just as torn, but at first only full of grief (vv. 9-10: "Cannot pray / With sobs") and full of fear of death "before the black-zen earth" (v. 12) and still hoping for counter-love. In *Klein Sterbelied* all this is no more: "All blood runs down".

The blue of the heart is the romantic metaphor of purity; this interacts directly with the blue of heaven in its unimagined, filial piety (v. 8). The third verse - a strange one, as there is no noun to anchor syntactically; everything seems to blur into the "nothingness" of the following verse. The poem joins the number of those like *Weltflucht, Weltschmerz, Weltende, Nun schlummert meine Seele*.

The little poem has been set to music 23 times. Wilhelm Rettich was the first to compose this song in his Else Lasker-Schüler cycle in 1923. This cycle of Rettich's was known to Else Lasker-Schüler, as her short address of thanks of 28.06.1928 shows (cf. fig. 118 on page 325). In 1985, the great contemporary Israeli composer Tsippi Fleischer composed her first of four works *Lamentation* with texts by her so highly esteemed Else Lasker-Schüler, including *Klein Sterbelied*.

In 1986, the impressive and subtle "Sternentraum" *Über glitzernden Kies* by Michael Gregor Scholl, 'a musical journey through the life of Else Lasker-Schüler', at the end of which *Klein Sterbelied* moves us, was composed. In addition to the works by Blarr and Dangel already mentioned, Volker David Kirchner's *Five Songs* for mezzo-soprano and piano from 2012 should be mentioned again in this overview.

³²⁵ Cf. also the lemma *Kinder- und Jugendllyrik*. In: Burdorf, Fasbender and Moennighoff 2007, p. 381f.

³²⁶ KA07-Br. 252.

³²⁷ *The New Pathos*. Jg. 1. h. 3/4 of August 1913, p 38. - KA01-K 206.

6.3 Prayer [1]

Prayer ³²⁸

- 1 I'm looking for a town,
- 2 Who has an angel at the gate.
- 3 I carry his great wing
- 4 Broken hard on the shoulder blade
- 5 And in his forehead his star for a seal.

- 6 And walk always into the night... .
- 7 I brought love into the world,
- 8 That blue may bloom in every heart,
- 9 And have waked a life weary me,
- 10 In God wrapped the dark breath beat.

- 11 O God, close about me Thy mantle tight.
- 12 I know, I'm in the ball glass the rest,
- 13 And when the last man sheds the world,
- 14 You won't let me out of omnipotence again,
- 15 And a new globe closes around me.

The poem, which has been set 42 times and is the third most frequently published and has appeared in 65 anthologies - including *Menschheitsdämmerung* - was first published in *Frank- furter Zeitung and Handelsblatt* in the midst of the First World War on Christmas Eve 1916,³²⁹ then in *Gesammelte Gedichte* (GG 1) of 1917.³³⁰

The significance for Else Lasker-Schüler herself can be seen from the fact that five manuscripts alone exist, the fourth with the addition "Meines Pälchens Lieblingsge- dicht". During her lifetime, the poem appeared 21 times in print; D¹⁴ with the dedication:

"To my dear half-brother, the Blue Rider" (i. e. Franz Marc). In addition, it appeared as D¹² in the partly hand-colored facsimile edition *Thebes* of 1923,³³¹ the reprint of which was published by Jüdischer Verlag and procured by Ricarda Dick.³³² In keeping with the importance of the content, especially that of the third stanza, it was printed in the exile press (London, Zurich, Jerusalem) beyond 1933. The comparison of all variants revealed no really substantial differences.

The external form consists of three stanzas of five verses each, the rhyme scheme of which is *aabab*. All verses except vv. 3 and 5 end stressed/blunt. This type of construction is also called Lindenschmidt stanza, which enjoyed particular popularity in the 16th century, but later fell into oblivion. All verses except vv. 3, 4, and 6 consist of five-beat iambs; these four-beat three build up a moment of disruption in the flow of speech (see below). Formally so strictly structured stanzas and rhymes with recourse to the Middle Ages are found rather seldom in Lasker-Schüler's first creative phase; rather, there are rhymeless verse sequences which, among other things, reflect in their outer form the sequence of images and thought-leads. Alliterations stand out, such as *heavy - shoulder, forehead - star* and *blue - blossom* as well as Assonances like *tired - wrapped*.³³³ At the same time they establish semantic relations.

³²⁸ KA01-GNo 253.

³²⁹ Frankfurter Zeitung and Handelsblatt. Jg. 61, Nr. 356 (Erstes Morgenblatt) vom 24.12.1916. p. 7.

³³⁰ Lasker-Schüler 1917a.

³³¹ All data are taken from KA01-K 253.

³³² Lasker-Schüler 1923; Lasker-Schüler 2002b.

³³³ Cf. Weber 1974, p. 28.

The three stanzas each form a thematic circle

- Inner journey and mission
- Outer Way and Mission Execution
- Vanishing Point God and Transfiguration



Fig. 14: *Jussuf and Salomei or David and Jonathan* ³³⁴

In the first stanza, as it seems, the fifth verse is the key to understanding: the seal as the angel's sign of mission is inscribed in the lyrical I's forehead as a mark, as it were, as we find in the illustration of Lasker-Schüler's alter ego *Jussuf* (fig. 14).

Since all of Lasker-Schüler's stars are hexagonal from the very beginning, the thought immediately arises that, due to her Jewishness, it is always the Star of David. However, this is not the case, as Bauschinger also precisely explains. She meets the easily verifiable

re distinction of two intertwined triangles to the Star of David, which was "no ornament, but a holy and sanctifying star, without exception reserved for people and places of the Jewish religion" - to it "related is the halo" -, then the small stars, which are to be found as "the most frequent ornamentation in [their] letters" and there often still more are pictorial signs of the addressee's utmost esteem, finally the combination of 'star in the round of the waxing moon' - mostly on *Jussuf's* cheek. Both together forming "a meaningful image." ³³⁵

The star in *prayer* is the angel's star, his signet; but for Lasker-Schüler the star is not only associated with heaven and closeness to God, it also stands for poetic intuition and inspiration, but for her it also stands quite personally as a sign for her mother who has gone home and her son who died at an early age. Typically, in many of Lasker-Schüler's drawings and illustrations we find *Jussuf* in left profile and inscribed on his left cheek the star, immediately to the right the crescent of the waxing moon, both as a (sovereign) emblem, so to speak (cf. fig. 79 on page 282). The star in Lasker-Schüler's work always has a hexagram shape, not a pentagram. But very rarely do we find the Davids- tern in her in the original form of two interwoven triangles. The star appears in many contexts: individually in letters, in facial drawings, mostly in left profile with star and crescent moon on the cheek, and as a point on buildings, primarily temples.

The first stanza does not yet reveal what mission it is that has been symbolically inscribed on the forehead as the place of the will. But in a somewhat cryptic image, another angelic sign is described as an addition, the broken wing on the shoulder blade.³³⁶ Both, star and angel's wing, are weighty signs with which the lyrical I - and behind it Lasker-Schüler herself - bases herself by descent not only on the city of the fathers, the city of David, and on the twelve tribes of Judah (twelve gates), but beyond that also on her being a prophet - the city of David.

³³⁴ Paper 80x70mm, ink, fretted pencil, chalk. 1916. facsimile of the *Hebrew Ballads*. Lasker-Schüler 1917b. See also Lasker-Schüler 1986.

³³⁵ Cf. Bauschinger 2000, p. 56f.

³³⁶ This image is first encountered in the poem *Rast*. E:1911, KA01-GNo. 174.7-8, however, not yet connoted with the angel and also not further on distinguished (sealed) with the English mission as poetess.

as a matter of course - derived from the angels, the beings of the 'closest nearness to God'. With this foundation and this seal in the forehead, seat of the logos - in its wide differentiation of word, sense, reason and philosophical-religious principles, - the lyrical I feels at the same time a tremendous, burdensome responsibility; the broken wing, weighing on the shoulder, is not the one giving wings but the one weighing down ("heavy on the shoulder blade").³³⁷

The first verse describes the search for a city without a name. The search is an intense, fervent search, namely "allerlanden", one of Lasker-Schüler's so apt word creations. And allerlanden, in addition to allerlanden, can also mean inwardly in the subject or metaphysically. Reading this along, the search is a total one. With the attribute from the second verse the city is named in more detail: a city with an angel in front of the gate. The very city is named as the "new (heavenly) Jerusalem" (Revelation 21:2 and 12-14) and is aptly referred to as such in the KA commentary (KA01-K 253.1). Lasker-Schüler once again draws a great religious bow from the City of David to the Christ-divine Cité céleste, from the Old Testament to the last chapter of the New Testament, the Revelation - "I [Jesus] - I am the root and the seed of David, the bright and morning star" (Revelation 22:16).

One can certainly subscribe to this reading. What is to be noted, however, and somewhat irritating, is the fact that in her facsimile edition *Thebes* of³³⁸1923 Else Lasker-Schüler herself juxtaposes the poem with her hand-colored drawing *Thebes*, the city of her alter ego Prince *Jussuf*. Höltgen and Suppmann therefore read 'Thebes' as the city sought.³³⁹ Both fail to recognize this: The relationship image - Writing is not clear, as if the pictures were illustrations of the texts. The poems and their associated pictures were created at quite different times, namely in the period 1905-1922. Not every poem has a sense correspondence, even if only vaguely, in the opposite picture, even if this is sometimes laboriously constructed by Suppmann. It seems that Else Lasker-Schüler was all about creating a total work of art from some of her best poems and drawings, which in the special edition were moreover hand-colored by her. In her afterword Dick rightly points to the fact that sense and character of picture and text partly differ strongly. The *Thebes* is the "candy-colored" of *Jussuf*,

"to whom his subjects look up devoutly or at whose feet they cower. [...] *Jussuf*, first prince, after his coronation Malik [...] rules the land of *Thebes* and its eponymous capital with temperament, will, and courage of its own. [...] Distrust, jealousy, loneliness, rejected love, and war mar life there, too."³⁴⁰ Longing and searching for a city that has an angel at its gate are so unwilling to fit this *Thebes*, and so Dick points out further antithetical references in *Thebes*, summing up for this Lasker-Schüler work a "the ambiguity of existence communicated in word and image".³⁴¹

³³⁷ Höltgen reads the 'broken wing' here as a metaphor for the poet's "dark confusion of life", shortly afterwards it reads 'dark aimlessness', neither of which can obviously be derived from the poem. The 'mission fulfilment' of the second stanza speaks quite a different language. Cf. Höltgen 1958, p. 130.

³³⁸ Lasker-Schüler 1923.

³³⁹ Cf. Höltgen 1958, p. 129, and Suppmann 2000, p. 70.

³⁴⁰ Cf. Dick 2002, p. 55ff. The whole is the subject of the identity-creating epistolary novel *The Malik*. KA03, p. 431ff. ³⁴¹Incidentally, reference should be made to certain parallels in the poem *Senna Hoy* (KA01-GNo. 239), which is also in the poetry collection *Thebes*. First it says there in the last two verses: "But you stand at the gate of the quietest city / And wait for me, you great angel." Furthermore we find to our v. 6 "And walk always into the night . . ." a similar metaphor of deep despair in the eighth stanza there, "Therefore night is always on me / And stars already in the twilight." Nonetheless, the verses in *Gebet* seem marked by greater existential angst.

But to see Jerusalem as the city we are looking for is not without problems. The naming in Revelation as the 'new (heavenly) city' does not find any equivalent in the writings of the Jews. Thus, the reference of KA would have a Christian connotation. This, however, cannot necessarily be deduced from the poem. There is, however, a second, in my opinion stronger reference to Revelation: the *star seal*. Revelation 7.3 says: ". . . that we seal the servants of our God in their foreheads." The connotation thus seems at least plausible. Moreover, the poet was very familiar with Christian thought and she made no distinction between the three monotheistic religions, as has been pointed out several times in this work.

There are at least two other references to the longingly sought-after city that are intrinsic to her work, firstly in the early poem *Sulamith* (E:1901). There the wonderfully poetic final verse reads: "And my soul glows in the evening colours of Jerusalem";³⁴² and elsewhere in her prose *Das Hebräerland* we read: "Jerusalem is called our angel in every land, in every part of the earth - let us only long for him."³⁴³ "In every land, in every continent" that's "allerlanden" and the angel is not only at the gate, but Jerusalem is personified even the angel.

Now, the linguistic stasis already mentioned - caused by the lack of a fifth iamb in each of vv. 3, 4 and 6 - seems to promote the gravity of 'broken wing' and that of 'responsibility'. Reading only these verses together gives the sixth verse its logic in its intrapsychic directionality.

A witty, though not entirely serious, thought of Hallensleben's is: "The first four line beginnings can be linked to the sentence: 'Ich die ich gebrochen. . .'",³⁴⁴ for there is no known passage in Lasker-Schüler's work where she makes use of an acrostic-like technique, although acrostics are widely used in Jewish literature.³⁴⁵

In this poem, however, the search, which can certainly be read figuratively and above all as an inner search for truth and enlightenment, does not lead to the light, but "into the night" (v. 6). Night also has heaviness, but at this point it is not quite clear what it refers to. Does this night have semantic reference to "star," to "world," or to something existential that is not mentioned? In view of the two lines that then follow, it wants to seem that "night" and the threatening in it lie outside the lyrical I as qualities of the 'outer way'. Seen in this light, 'night' and 'last man', who (carelessly) 'pours away the world', are spiritual antagonists to the 'new globe', the image of spiritual-mental renewal that the Expressionists apostrophised at the time.

We find a very similar thought in the first lines of the poem

O God

Above all only short sleep
In man, in green, in the cup of the winds. Each
one returns home to his dead heart.³⁴⁶

And so the center of our poem - mission and execution of mission - fits in without contradiction:

³⁴² KA01-GNo 28.13.

³⁴³ KA07, p. 81.15f.

³⁴⁴ Hallensleben 2000, p. 146.

³⁴⁵ Cf. the lemma *acrostic*. In: Burdorf, Fasbender and Moennighoff 2007.

³⁴⁶ KA01-GNo 228.1-3.

I have brought love into the world, so
that every heart can blossom blue,

The Messianic verses (vv. 7 and 8) reaffirm what was English's charge to the lyrical I, namely, to "bring [love] into the world." Again in v. 7, as noted for other passages, we find a striking proximity to word choices commonly encountered in connection with the Messiah.³⁴⁷ Messianic expressionism, quite common at the time, with its evocation of the 'new man' was evidently the inspiration for these lines.

The extent to which the entities of angel, love, and spiritual home are interconnected for Else Lasker-Schüler, even in her early years as a poet, can be seen in the last lines of the poem *Ruth*, which is included in the *Hebrew Ballads*:

At the well of my native
land Stands an angel,
He sings the song of my love, He
sings the song of Ruth.³⁴⁸

The ninth verse "Und hab ein Leben müde mich gewacht" ("And I have watched over a life weary") is likewise directed in a sound-like metaphorical way against the threatening night. The watchman function is equally a heavenly mission. And it also echoes the Gethsemane scene (cf. Matth 26.36ff.).

We find a similar turn of thought in the middle of the poem *My People*:

I've been so drenched
in my blood's must
ferment...³⁴⁹

In v. 10 we again encounter one of those neologisms that is so apt: "breath"! One almost overlooks the fact that this word is not a lexical one, so naturally does it seem to us. The conflation of breath and heartbeat is itself a creation story: both breath and heartbeat are necessary attributes of life, and here they are closely related to God, who enfolds the breathbeat and, even more, breathed it into man himself. At this point, Genesis (Gen 2.7) echoes between the lines for the first time, which - as the beginning of the Bible - in the last chapter of this book, in Revelation, experiences its continuation, so to speak, or rather its outlook, in that the latter prophesies "a new heaven and a new earth" (Revelation 21.1).

The attribute 'dark' lends great intimacy to the image of 'being wrapped in God', concretised in the next line by the image of the enclosing mantle, and virtually evokes the association of darkness in the protective womb, (if we allow ourselves to think of God as feminine too).³⁵⁰

The execution of the mission includes at the same time the (childlike) security. It remains open whether in it the search for the heavenly city has not also found its fulfillment.

The third stanza now finally redeems the poem's motto that it is a "prayer." With its lament, invocation of God and hope in him, the poem could be

³⁴⁷ It is a familiar image in Christianity that God the Father sends his only begotten Son into the world and thus his love for mankind.

³⁴⁸ KA01-GNo. 115.7-10, E:1905. cf. also Guder 1966, p. 51.

³⁴⁹ KA01-GNo. 123.8-10. Cf. also Chap. 5.2.2.

³⁵⁰ Guder also sees certain parallels: "The womb, the symbol of the unconscious and, closely connected to it, the symbol of maternal protection, is, if one considers the whole of the lyrical work, just as significant as a symbol of security in God". (Guder 1966, p. 21). It should be added that this feeling of security in the mother's womb - "Was sie der große Engel" (*Meine Mutter*; KA01-GNr. 169.1) - is deeply rooted in the poet's childhood.

could also be entitled "Psalm" and thus refer to the ancient Jewish tradition of "crying out to God" in the Psalm. - But Else Lasker-Schüler titles the poem "Gebet" ("Prayer") and thus - similar to the poem *Mein Volk*, for example - moves away from the orthodox tradition. - Nevertheless, the formal austerity of the poem's structure is an external indication of the rite of prayer.

Behind the request for admission into omnipotence - after the earthly consummation - the childlike confidence shines through that this will happen 'graciously' despite the knowledge of one's own inadequacy and smallness (v. 12).

The 'rest in the jar' probably not only stands for this reflected and humble self-assessment, but is semantically coupled to the concept of *Neige*, here that the old earth is running out and will finally be shed: the old spherical jar - the new globe.

The vision of his own transfiguration, however, is finally formulated in the last two verses. The strange phrase "n o t w i t h God's omnipotence" (v. 14) raises the question of what it means to have been (formerly) released from God's omnipotence. Is Lasker-Schüler alluding to the theological question of 'paradise in the omnipotence of God' vs. She alludes to the fact that after the expulsion from paradise, evil, the Antichrist, works in ³⁵¹the world down to the last human being, and that the 'forehead-sealed' fight their earthly battle there, which gives birth to misery or bliss; Does it allude to the fact that man ultimately only sees his salvation in the humble return (or humbly hoped-for taking back) of his free will, in order to attain again in the Transfiguration - taken on and received by God in the place of a child - a paradisiacal condition in omnipotence? At the very least, "the idea of free will is a central dogma in Judaism." - ³⁵²It remains speculation, no doubt, what Lasker-Schüler may have meant by this formulation, but given the unerring precision of the word that was her own, one may not exclude that this sense existed.

³⁵¹ Cf. Revelation 13, which describes the Antichrist. And in Revelation 21:27 the Antichrist is denied access to the heavenly Jerusalem: "And there shall no unclean thing enter in, neither he that committeth abomination, nor he that speaketh lies. . . "

³⁵² See *Free will* lemma. In: https://de.wikipedia.org/wiki/Freier_Wille#Theologie.

This third stanza, the prayer proper, begins and ends with the figure of closure, in which the 'weary life' (v. 9) is also arguably resolved. And it is perhaps not too far-fetched to quote the conclusion of Revelation:

I am the Alpha and the Omega, the first and the last, the beginning and the end. Blessed are they that wash their robes, that they may enter in at the gates of the city.³⁵³

These five lines are touching and in their density full of inner radiance.

We find the first compositions on this poem as early as 1923 by Herbert Windt, a now forgotten film composer and contemporary of Else Lasker-Schüler, as well as by Wilhelm Rettich, who is portrayed in ch. 13.18. In 1981 there exists a composition by Oskar Gottlieb Blarr of Düsseldorf, written during his sabbatical year 1981-82 in Jerusalem. Arthur Dangel set it to music in 1992 in his Else Cycle III, as described.

Prayer is also a number in Henkemeyer's large Else Lasker-Schüler cycle from 1995 (see p. 253). Finally, a witty setting for soprano solo and organ was composed in 2013 by Reinhold Meiser, church music director in Ingolstadt (cf. his portrait in ch. 13.15). The last piece to be mentioned is the 2014 composition *Drei Engel-Lieder* (2014) for soprano and harp by Toshio Hosokawa, the first of which is a *prayer*; a search by Hosokawa for his own roots and at the same time a musical response to the "Angel Room" in the Concertgebouw Brugge (Belgium).

³⁵³ Rev. 22.13-14.

6.4 A song[1]

A song ³⁵⁴

- 1 There are waters behind my eyes,
- 2 They all make me cry.

- 3 I always want to fly up,
- 4 Away with the migratory birds;

- 5 Breathe colorfully with the winds
- 6 In the big air.

- 7 O I am sad
- 8 The face in the moon knows it.

- 9 So there's a lot of velvety devotion
- 10 And oncoming early morning around me.

- 11 When on your hearts of stone
- 12 My wings broke,

- 13 The blackbirds fell like roses of mourning
- 14 Up from the blue bushes.

- 15 All restrained chirping
- 16 Wants to cheer again

- 17 And I want to fly up
- 18 Away with the migratory birds.

The poem *Ein Lied* first appeared in 1917³⁵⁵, then in the same year in *Gesammelte Gedichte* (GG ¹), and with 20 settings is still one of the most frequently set poems in the corpus of compositions.

Klüsener and Pfäfflin describe the poet's life situation in this year thus: "The year 1917 shows ELS lonely after the loss of so many friends."³⁵⁶ Before the poem *Ein Lied* appears the poem dedicated to Benn *O ich möcht aus der Welt!*, whose closing verses read:

O that I might be out of the
world! But even far from
her I stray a flickering
light

Around God's grave. ³⁵⁷

A mental echo of Nietzsche is unmistakable, who in turn poses the existential question:

Do we not wander as through an infinite nothingness? Does not empty space breathe upon us? Has it not grown colder? Does not night keep coming, and more night? [.....] God is dead! God stays dead! And we have killed him! How do we console ourselves, murderers of all murderers? ³⁵⁸

³⁵⁴ KA01-GNo 258.

³⁵⁵ E: Frankfurter Zeitung und Handelsblatt Jg. 61 No. 144 (Abendblatt) of 26 May 1917, p. 1; cf. KA01-K 258.

³⁵⁶ Klüsener and Pfäfflin 1995, p. 136.

³⁵⁷ KA01-GNo 254.

³⁵⁸ Nietzsche 1999, vol. 2, Aphorism 125 (excerpt), p. 127.

And in a sense, as an annual commemoration of the death of her 'half-brother' Franz Marc, the poem *Als der Blaue Reiter war gefallen* (*When the Blue Rider fell*) appears in the Feb/March issue of *Neue Jugend*.³⁵⁹ The closing verses here read: "His deeply mortified divinity / Is extinguished in the picture: animal fates."

The assessment of the situation in life is reinforced by these poems, which were written in the immediate vicinity of each other.

Thus the tenor of the present poem is also mourning, sadness and dejection but also a restrained longing for freedom and independence.

The nine stanzas have no rhyme, the rhythm is free as well as the verse lengths. Nevertheless, we are not dealing here, as in many of the poems by Lasker's pupils at the time, with prose, but with a thoroughly high level of poetic language. The images used mostly comprise only a two-line rhyme-less stanza and - typical for Else Lasker-Schüler - are strung together without direct reference to each other, bound only by the above-mentioned tenor.³⁶⁰

The first line of verse brings the quite common topos of 'tears in the eyes', but in a slightly but accurately modified form: not individual tears, but water, used in the plural in the lyrical oriental form of overdrawing. They are also not 'in the eyes', as is usually said, but behind the eyes. This indicates a concealed, withheld grief. Thus it seems to be rather silent despair that finds expression in the image.

The next image fades over into the soul area of longing and indicates that there is more than just sadness and dejection. The longing for freedom and independence is deeply rooted in the psyche, in the thinking and feeling of the Lasker students. The flying up, the setting out, the setting out and setting off is linked to the naturalistic, descriptive allegory of migratory birds. Birds, due to their ability to rise from the ground as one of the few species, are also always the closest to God, next to the also winged angels. Migratory birds stand for departure to new destinations.

The idea of longing is deepened allegorically in the third stanza. Breathing with the winds is not given 'free' as an adjective, but 'variegated' as of luminous colours in contrast to the achromatic colours of white, grey and black. "Bunt atmen" is thus again such a precise, word-economical description of what is to be expressed, a play with words in which Else Lasker-Schüler's poetry is so rich. The 'great air' also belongs to this, as it describes - seemingly imprecisely - a barely comprehensible state of affairs (try defining the term 'air!').³⁶¹ 'Great' is connoted with infinity, mightiness, surpassing everything comparable, long lasting, composed of many components, of strong intensity, great, glamorous, unconditional and essential, finally noble;

'Great air' then also means the intoxication of freedom and God's nearness.

The fourth stanza, after this so hopeful thought, falls back into the state of mind of the here and now, "O I am sad . . ." The variant used in most printings, "O I am so sad . . ." seems to want to intensify the sadness 'so beyond measure'.

The eighth verse brings an image of the 'knowing face in the moon' that is not immediately comprehensible at first. Read together with the following stanza, which continues the image, it becomes clear that it is an apparently waking night (moon) and the 'approaching early morning' (v. 10) that are outlined here. We know about the

³⁵⁹ KA01-GNo 257.

³⁶⁰ Regarding the type of poem, we refer to the discussion of style in chap. 4 "The Seventh Day".

³⁶¹ Reference is made to KA01-K 258. There for D¹⁻¹¹, thus for all prints after E, the spelling variant "buntatmen" is shown. The poet thus 'condenses' the passage to a metaphorical verb, which lends luminosity to the breath.

metaphorical meaning of the moon in Lasker-Schüler, among other things as a seal in the cheek of Jussuf and symbol for inspiration.³⁶² But it also becomes clear that although 'the face in the moon knows' about the deep sadness, it is not God who knows about our most secret needs. God does not appear here. Later, in 1920, on the other hand, she directly addresses *God* in the poem *Gott hör. . .* (E:1920) and gives her sadness, as quoted above, a different weight: 'For my sadness there is no measure on your scales'.³⁶³

A night spent awake generally invites one to reflect on one's own situation; however, critical self-reflection was not a distinctive characteristic of the poet, although on the other hand she was able to analyse situations and people critically and accurately. Thus, the night leads only to a 'velvet devotion', which means less worship than inner gathering. The adjective 'sam- ten' lends this gathering a certain solemnity because of the fine texture, softness and nobility, often also the black darkness of velvet.

In the sixth stanza, a new complex of thoughts emerges that revolves around an unspecified lyrical you. It is a psychological catastrophe of the lyrical I, which breaks through in word-powerful images.

This stanza stands quite abruptly behind the fifth just clarified: The verses "Als an deinen steinernen Herzen / Meine Flügel brachen" poetically express the lyrical I's total, emotional failure of the Thou. Note again the Oriental hyperbole in the plural of the "stony hearts" referring to the You; in other words: there is no access to the You, not a single one!³⁶⁴

This and similar complaints were also addressed to Gottfried Benn in verse as early as around 1913:

"Till my eyes / Have rained out"

"Always I beg before your soul; / Do you know that?"

"I am your wayside, / That brush you, / Crash."³⁶⁵

And we know that her pain of loss, though steadily diminishing, lasts into the 1930s. Whether Lasker-Schüler also means Benn here with the Thou remains as an open question.

Verses 13-14 can be read below as a poetic embellishment of the metaphor of the 'collapsed sky' as an apocalyptic end-time. Blackbirds, roses and the blue as romantic topoi underline loss and pain.

There are two desires formed in vv. 15-18 by the subjunctive II form of the modal verbs 'want' and 'like'; the second had already been expressed in vv. 3-4 previously expressed. In the context of the overall psychological situation, however, it seems more likely that they are illusions, namely that rejoicing will fail and that flying up will remain a pitiful attempt (and this is probably also implied by the poet or the lyrical I).

Finally, a look back at the title of the poem makes one ask, "A song?" This word 'song' occurs in 20 poem titles in Lasker-Schüler.³⁶⁶ It is always there - with one further exception - more closely designated with that for which it is

³⁶² Cf. also the comments on this subject on p. 101.

³⁶³ KA01-GNo. 285.8.

³⁶⁴ However, from D¹ the reading "at your heart" applies. Cf. KA01-K 258.11. Thus an orthographic error in E cannot be excluded.

³⁶⁵ KA01-GNo 207.2-3; KA01-GNo 204.7-8 and KA01-GNo 224.7-9.

³⁶⁶ Cf. the concordance list KA01-K p. 528 or ch. 15.4 "Overview of all poems" of this work.

as a *love song, a song of dead, an evening song, a song for the dying, a song of mourning, and a song to God*. But here the title remains so general: Is it a song of mourning? Yes. Is it a song of hope? Yes and no. A love song? Not really. - And its form, is it that of a song? Rhyme, rhythm and verse lengths - as described - are missing or not song-like. And in the poem's text, the singers, the blackbirds, fall (dead) from the high bushes; the rest of the chirping is "restrained," the song rather a miserable one.

It wants to seem that we encounter a 'freak-song', a 'non-song'. The centre of the poem seems to confirm this. It describes, in vv. 9-10, the poem's only haven of calm: 'Samtne Andacht' and 'nahender Frühorgen' describe an almost contemplative gathering and repose. They would be the ones to resolve the intrapsychic arcs of tension (vv. 1-4 and 6-9); but they do not sing.

The poem, written in the middle of the First World War, was set to music 20 times, as mentioned above. Only one work was composed before the Second World War, namely that of Max Ettinger (1933). Luca Lombardi (1988), whose excellent setting is discussed in section 13.14, followed much later, as did Tilo Medek (1993) and, most recently, Lothar Voigtländer (2011).

7 My blue piano

The collection *Mein blaues Klavier (My Blue Piano)* of 32 poems is the last independent book published during the poet's lifetime, barely two years before her death. It was published in early August 1943 in only 330 numbered copies by Jerusalem Press Ltd, Jerusalem by Moritz Spitzer, 25 of which were handwritten by the author.³⁶⁷ Of these 32 poems, 14 poems are new, the others having previously appeared scattered in the press. Höltgen summarizes his reasoned judgment of this collection:

Her last volume of poems, *Mein blaues Klavier*, published in a small edition in Jerusalem in 1943, reaches the level of her best earlier poems in its lyrical condensation of the experience of love, longing for home, the search for God and the expectation of death.³⁶⁸

The linguistic means are used sparingly, such as the number of rhymes, which is completely reduced - in the whole poem *Mein blaues Klavier*, for example, there are only two final rhyming syllables *ier* and *ote* and only four adjectives. The form is almost classical. Most of the poems show great formal strength with a return to stanza and rhyme. Partly one can speak of an age style.³⁶⁹ In this late poetry of the poetess we have to do with a radical restriction to the essentials, as we can also observe in brilliant late works of other greats in all arts, at all times.

The collection is divided into two parts.

The first part contains the dedication on page 7:

To my unforgettable friends and girlfriends in the cities of Germany - and those who, like me,
displaced and now scattered throughout the world,
In loyalty!³⁷⁰

and comprises 20 poems, some of which - similar to those in the *Hebrew Ballads* - are counted among the poet's best poetry: *My Blue Piano*, probably the poet's best-known poem of all, along with *An Old Tibetan Carpet*; *My Mother*; *Upon Glittering Gravel*; and *The Frightened*.³⁷¹ These are poems that focus primarily on exile, recollections, and parting with friends and life. The mood of the poems is filled with melancholy and sadness. One is inclined to speak of the swan song of the 'Black Swan' (Hille).

Thus the first part ends with the poem *Mein Herz ruht müde* (KA01-GNr. 392), whose third and last stanza is not without a certain lyrical pathos:

I have finished my life's final chord -
I have quietly passed away - as God conceived it in me:
a psalm redeeming - so that the world may practice it.

³⁶⁷ Cf. KA01-K p. 43f., KA01-K 283.3 and KA11-K 282.3.

³⁶⁸ Höltgen 1958, p. 20. Bauschinger, among others, expresses a similar opinion.

³⁶⁹ Cf. also Johannes Barth: *Else Lasker-Schüler*. In: de Gruyter 2012ff.

³⁷⁰ Cf. KA01, p. 43.

³⁷¹ KA01-GNo 352; KA01-GNo 172; KA01-GNo 374; KA01-GNo 370 and KA01-GNo 344.

The second part of the collection is entitled
TO HIM

and brings together 12 poems, three of which were also previously published individually between 1932 and

had appeared in 1942. The others - and this is completely surprising given the outlined theme and basic mood of the first part - are without exception love poems by the 74-year-old poet to her adored and beloved Ernst Akiba Simon, "which in their intensity and linguistic beauty are in no way inferior to her great love poetry written 30 years earlier and testify that Else Lasker-Schüler was truly ageless."³⁷² She met him, "the 30 years younger pedagogue and cultural philosopher" (KA10-K 587) and family father, in autumn 1940 (cf. ch. 10.7).



Fig. 15: Miron Sima: *Else Lasker-Schüler* 1943,
Charcoal on handmade paper³⁷³

She enthusiastically followed the lectures, two of which he also gave in the Kraal, which Else Lasker-Schüler had founded in Jerusalem as a club for lectures. Otherwise, at his request, the exchange of ideas took place essentially in written form. Of the 127 letters addressed to Simon - in which she calls him Adon (Hebrew Lord), Apollo and Holder - the first surviving letter is dated November 1, 1940 (KA10-Br. 535). This is preceded by at least one letter with a poem to him which has not been preserved and to which he refers on 29.10.1940 (cf. KA10-K 535).

The published correspondence shows how much Lasker-Schüler feels this new encounter with all its emotional intensity of love. It should not be forgotten, however, that this great, new affection in Else Lasker-Schüler was also hatred - like before on Karl Kraus - as a counterpart can-
te. This is evidenced by her letter to Ernst Simon dated 7 September 1942 (KA11-Br. 276), in which she

calls him a hypocrite several times and demands all gifts to him back. "I despise you!" ends this unfortunate letter. Four days later on 11.09.1942 Simon writes back: "Your letter has s. Purpose fulfilled u. m. deeply hurt" and tactfully and sovereignly offers peace (KA11-K 278).

In several places in the commentary KA01 and with Skrodzki it says: "The letters of Else Lasker-Schüler to Ernst Simon are in the possession of the Jewish National and University Library Jerusalem and are closed for use." However, since letters from Else Lasker-Schüler to Ernst Simon exist in KA10 and 11, I asked Skrodzki for clarification on the publication status and received a very informative reply the same day, which goes beyond the information in KA01, corrects it, and is therefore reproduced here with permission. Skrodzki writes to me under 03.06.2017:

³⁷² Bauschinger 2004, p. 433. The poems also give the lie to those who want to know about senility and mental decline of the poet in old age.

³⁷³ Sima 1978, p. 7. We can clearly see the external aging process, which is out of proportion to the 'Youthful freshness' of many a poem seems to stand TO HIM.

Dear Mr. Bellenberg,

after Ernst Simon's death, his widow Toni gave the estate to the National Library³⁷⁴ and ordered it to be blocked for about 10 to 15 years (I don't remember that exactly). In any case: since the beginning of the millennium the estate is publicly accessible. ELS donated six poetry manuscripts to Ernst Simon, which are also listed - albeit inaccurately - in vol. 1.2. All six poems are part of letters to Ernst Simon and therefore also appear again in vol. 11 - there then with the correct information on the manuscripts, seen by me in the original. To make your work easier, I am sending you a small concordance:

Poem 394 / Letter 283 / Confession;
 Poem 395 / Letter 261 / For Ernest S.;
 Poem 462 / Letter 280 / A Song;
 Poem 470 / Letter 406 / You can go home;
 Poem 465 / Letter 326 / To Ernest (the manuscript no. 3);
 Poem 467 / Letter 102 / To Ernest in the night (the manuscript No. 3);
 [. . .].

Kind regards,
 Karl Jürgen Skrodzki

It can therefore be assumed that all letters from the estate JNUL,ELS are published in the KA. In addition, as quoted, letters from Simon to the poetess are also found in the commentary. These are the part of the letter convolute that was found at the poet's death, the volume of letters that she received and collected during her time in Jerusalem.

What is hardly known, and not addressed, even in Else Lasker-Schüler biographies, is the fact that *Mein blaues Klavier* had a different title in the typescript in the estate JNUL,ELS. KA11-K 282.3 reads: ³⁷⁵

In the typescript, the book is originally titled "Ich liebte Dich! The second part (no. 393-404) with the dedication "An Ihn" (in typescript: "Liebeslieder./An ") contains 12 poems that Else Lasker-Schüler Simon wrote.

What can we conclude from the original book title "I loved you!?" It seems that Lasker-Schüler wanted to dedicate her entire volume of 'last poems' to Ernst Simon. During this period, in which the cover drawing was also created, she often wrote Simon daily, mostly love letters.

The past tense form of the original book title "Ich liebte Dich!" is at first surprising. However, Lasker-Schüler seems to want to draw a line under her unrequited love around February 1943. Under 14.02.1943 (KA11-Br. 343) she asks for all of Simon's letters back and writes: "They do me no harm! I am beyond much, even beyond all love for you, and that is good. Am free!" And ends "I loved you dearly, and now no one here." Fourteen days later, however, everything is back to normal.

Later she writes under the 22.06.1943: "The prince feels no special love for you anymore, but honors you" (KA11-Br. 423). However, a possible extinction of the loving fascination cannot really be stated, as the letters KA11-Br. 561, 614 and 663 make abundantly clear.

In response to my inquiry of June 10, 2017, as to when and why the book title was changed to *My Blue Piano* and whether the publisher, Spitzer, intervened, Skrodzki commented:

³⁷⁴ JNUL, Ernst Simon Archives [Arc. 4° 1751], cf. KA11-K 413.2.

³⁷⁵ Cf. also the letter itself KA11-Br. 282.

I guess Simon forbade himself a title like 'I loved you' [...]. Others besides Spitzer may have advised on the choice of the new title 'My Blue Piano': I'm thinking of Ulrich Salinger and Gershon Swet, who represented ELS in the contract negotiations with Spitzer.

The date and occasion of the title change are therefore not clearly provable. From the correspondence between Simon and Lasker-Schüler, however, it is clear that Simon was happy about the change of title of the book and its second part, because the piquant situation was already 'over'. Bauschinger writes:

In the small community of German-speaking immigrants in Jerusalem, most of whom lived in Rehavia, this was rumored and ridiculed. Werner Kraft entered severe reprimands in his diary.³⁷⁶

Else Lasker-Schüler renounces the title "To E. S." for the second part of the collection of poems, and Simon thanks her for it in a letter of November 25, 1942: "Her relationship to me shall be my heimlich pride; she is not fit for the eyes of the world. . ." (KA11-K 306.3).

Werner Kraft is friends with both of them and describes in his diary Simon's distanced but nevertheless respectful dealings with the poetess, is allowed to read poems by her to him and is shocked. Thus he notes under 22.02.1943:

S. shows me a love poem, of a boldness of feeling, of a freshness of expression, of a pictorial power that would not have surprised me twenty years ago, but now seems to me a psychic miracle. It seems to be the law of her life that, as she grows uglier, more shriveled, more aged, her ardor of love becomes entirely fire. I wonder if Goethe, not as a minister of state and not as a spiritual man but as a lover, looked much different when he courted Ulrike and made the trilogy of passion.³⁷⁷

Fig. 15 on page 96, one of nine impressive charcoal drawings by Miron Sima from the last years of her time in Jerusalem, conveys quite well the visual effect Else Lasker-Schüler had on the people around her at the time.³⁷⁸

Lasker-Schüler was not well when she visited Jerusalem in June 1937. Her friend Schalom Ben-Chorin recalls his first impression:

A weary man, whose countenance bore witness to ruined beauty, and in whose great black Sulamith eyes madness blazed, sat opposite me. (It was not really sitting, but more like crouching). [...] Something tired, rushed, driven by nameless fear dominated this (no other word is suitable here) tormented creature.³⁷⁹

And a few lines further on he describes what he and the other friends of Else Lasker would feel again and again during the next years, when Jerusalem was their last refuge:

This woman's struggle against aging was tragic, arising from a deep misunderstanding based on the identification of author and work. She thought that her immortal love poems, her unfading verses, would lose their glow and spring-like cherry blossom fragrance if the reader knew that these poems came from a poet who had now become an old woman. She did not feel the great grace, granted only to the artist, of possessing eternal youth in his work.³⁸⁰

Finally, Simon himself is "deeply shocked" and "highly enthusiastic" about the book of poems. "But it will always be my greatest glory to have been the occasion for some of your most glorious poems," he writes to Else Lasker-Schüler.³⁸¹

³⁷⁶ Bauschinger 2004, p. 433.

³⁷⁷ Kraft 1995, p. 357. The poem is *Ein Liebeslied* (KA01-GNr. 397).

³⁷⁸ Sima 1978.

³⁷⁹ Ben-Chorin 1969, p. 56.

³⁸⁰ *Ibid.*, p. 58.

³⁸¹ Letter from Simon to Lasker-Schüler, 30.08.1943. Cf. KA11-K 478.4.

7.1 A Love Song [2]

A love song ³⁸²

- 1 Come to me in the night - we sleep closely entwined.
- 2 I am very tired, lonely from waking.
- 3 A strange bird has already sung in the dark early morning,
- 4 When still my dream wrestled with itself and me.

- 5 Flowers open in front of all sources
- 6 And dye with your eyes immortelle

- 7 Come to me in the night on seven-star-shoes
- 8 And love wrapped late in my tent.
- 9 Moons rise from dusty chests in the sky.

- 10 Let us rest in love like two rare animals...
- 11 In the high reed beyond this world.

The poem in the original of *Mein blaues Klavier* appears for the first and only time during the poet's lifetime in this last volume of poems as the fifth poem in the second part, which she dedicated to her passionately adored Ernst Simon. In addition to the 13 poems of this second part, the poet wrote for him another 12 poems that did not appear during her lifetime. These are manuscripts which are kept in the JNUL,ELS. Some of them are preparatory works for poems published in *Mein blaues Klavier*, some of them were not published, probably also because of certain artistic inadequacies of the drafts in form and thought, so that Werner Kraft decided not to present them in VPN (e.g. KA01-GNo. 469 to KA01-GNo. 473).

Like most of the other love songs in Part 2 of the poetry collection, *A Love Song* is also written in high language.

The poem consists of stanzas of varying length of 4-2-3-2 verses. The end rhymes are irregularly distributed. The second verse ends meaningfully on an orphan. The number of heaves per verse also varies and ranges from five to seven heaves. The 'verse libre', however, which is iambic in stretches, ends soundly except in vv. 8 and 11.

In only four verses of the first stanza Lasker-Schüler is able to deal with the quite conventional topoi

the wakeful night, the
early bird
the wish to merge

to draw a wondrous little world.

"Come to me in the night on seven-star-shoes", thus the seventh(!) verse follows on from the first. Even more, she links the 'seven-league boots' from German fairy tales with 'seven stars' from the Orient and remains in the image of the fairy tale, of the dream, and also shifts her real loving affection for the You Ernst Simon, which must not be, into a world "behind this world" (v. 11). The last stanza thus transcends the love scenes from the mundane, earthly world, into the one that lies beyond, protected and invisible to everyone by high reed. But the lyrical you is not

³⁸² KA01-GNo 397.

present in the poem, but imagined. It thus serves as a "projection surface for indeterminate longings".³⁸³

The 'seven miles' become 'seven stars' and thus linked to Egyptian, biblical and ancient mythology. "Seven is the number of perfection".³⁸⁴ The Pleiades, daughters of Atlas,³⁸⁵ may be such subliminal points of reference.

Bauschinger notes in her biography of the poem, "[Lasker-Schüler] wrote poems that have no equal, such as *Ein Liebeslied*, which leaves all boundaries of space and time behind. Its beauty lies in the precious composites that have not yet existed in the German language."³⁸⁶

In addition to the "seven-star shoes," these compounds are "closely intertwined" in a broader sense; closely nestled together would be the more common expression here. Significantly, however, Lasker-Schüler uses the mhd. word *slingen*, nd. (*sich*) *winden*, *flechten*, and thus describes the closest physical entanglement of bodies, which can be observed, for example, in snakes. This image marks Lasker-Schüler's obsession with fusion, articulated in never-ending variation, which we have already encountered repeatedly.

The strange bird that sang early in the morning and ended the (dream) night far too early is an allegory we often encounter, even in Japanese haiku.³⁸⁷

The second stanza is probably the darkest at first. What does the image of the springs mean and why all springs? And the flowers open not 'at' but 'before' these springs. The 'immortelle of thine eyes' is also an unusual image. Immortelle, as the yellow straw flower, is a medicinal plant with a delicate floral fragrance, and in Greek is called *Helichrysum* (Gr. ἡλίου and χρυσό), which means 'gold of the sun'. In the Latin name 'immortatitas' is included the word 'immortality'. The Oriental image of such eyes speaks for itself. The gold of the eyes, in turn, shines so intensely to the beloved that even the flowers take on this color.

In Else Lasker-Schüler's work, the spring stands for everything that constitutes the beloved, it is the human being's inner source, and occurs in her as a metaphor in this way: 'I drink intoxicated from his spring' (KA01-GNr. 4.4) or 'the lovers who rush into each other like springs' (KA01-GNo. 56.19ff), 'my blood - the springs of Eden' (KA01-GNo. 78.6ff) and finally 'the heart like a spring' (KA01-GNo. 197.5 and KA01-GNo. 280.8).

In comparing these similar lines of poetry, the stanza illuminates itself. Finally it is

³⁸³ Cf. Sander 2016, p. 466.

³⁸⁴ Steiner 1992, p. 179. the sum of 3 of the Holy Trinity and 4 of the earthly order and elements.

³⁸⁵ See also Skrodzki s.a.(r).

³⁸⁶ Bauschinger 2004, p. 434.

³⁸⁷ Cf. e.g. For example, the poem *Cursed Rooster*, written by Ariwara No Narihira, one of the thirty-six immortals of Japanese poetry. In: Hausmann 1963, p. 21.

a meaningful image when the flowers open 'before' the sources, like before the rays of the sun.

Verse 8 begins with the conjunction and the hardly perceptible enjambment of verse 7 "in the night" and in "love wrapped up". The hastening beloved, already lovingly wrapped with all the fibers of those awaiting him, is longed for with these lines. The temporal adjective "late" refers to the night. In addition, however, this temporal adjective can also refer to the overall situation in which this poem is set, namely to the 'late' love of the 74-year-old poet for Ernst Simon. In this context, the strange indication of dwelling "tent" can stand for Else Lasker-Schüler's feeling of homelessness (not only) in her time in Jerusalem or also as an image of the oriental nomad or royal dignitary Jussuf, as he is described in the epistolary novel *Der Malik im Zelt leben*.³⁸⁸



Fig. 16: Marc: *The tower of the blue horses*
Ink, opaque colours. Postcard to Else Lasker-Schüler dated January 1 or 2, 1913³⁸⁹

The ninth verse stands somewhat isolated. In an attempt to open it up, we recall the symbolic significance of the moon in the poet's lyrical and graphic work. The moon symbol appears 55 times in the poems and is one of the 20 most frequently used nouns. A comparison of the 55 poems alone did not reveal a sufficiently consistent metaphor for this term. Some implications, however, are particularly striking, the moon as a guardian (KA01-GNo.- 321.6; 329.9; 330.17 and 340.9), the moon lying between my lips (GNr.290.4) and finally the moon in David's temple (KA01-GNo. 276.3). It seems that in these contexts the moon represents a certain inspiration moment.

We gain a different approach through Lasker-Schüler's drawings. Franz Marc inscribes Lasker-Schüler's stars and moons, with which she mainly decorated her letters, in his postcard *Turm der blauen Pferde* (*Tower of the Blue Horses*) to the poetess for the first time (cf. fig. 16). Else

Lasker-Schüler's reactions of the following day: "Fabulously artistic are the crescent moons, Egypt. Crown Prince daggers, in the skin of neighing sagas." Perhaps through this creative connection between living creatures, stars, and moon by Franz Marc, from this time on, Lasker-Schüler's depiction of *Jussuf* also receives crescent moon and star on the cheek or temple³⁹⁰, and thus a new meaning as a symbol of inspiration, even more so of life energy. There is an illuminating passage on this in the epistolary novel *Der Malik*. The imminent death of Reuben, i.e. Franz Marc, on the battlefield is prophesied to *Jussuf*: "Abigail, arise,

³⁸⁸ KA03, p. 450.18; p. 453.33 and p. 508.35.

³⁸⁹ Source: Lasker-Schüler and Marc 1998, p. 39.

³⁹⁰ Fig. 79 on page 282 bears witness to this.

since you fear for Reuben, your dear brother, the star in his temple bleaches" (KA03, p. 505.38ff).

Finally, the allegory of love secluded from the world (vv.10-11) is encountered almost as a topos in Lasker-Schüler's poetry and, beyond that, again and again throughout the world, as in this haiku, which is figuratively so astonishingly close:

As close together as the wings
of the kingfisher we want to lie
together on a lotus leaf
there in the other world.³⁹¹

SANDARA

The verse lines of Lasker-Schüler's poems are of great luminosity and expressive power, which arise from the deep core of her thinking and feeling - love, here late love. In this second part of the book, we find them each reduced to the essentials in just a few words, for example when the last three verses of the poem addressed to HIM, *Ich liebe dich* (KA01-GNr. 399), say:

- Just us, the golden dust
From which we two
prepared:
- Are!

It is not a memento mori of a vanitas stemming from medieval thought, but a wondrous, metaphorical rethinking of dust as the most precious gold dust, framed in the existential realization "Only we - Are!" The fourfold "I love you!" is then no sentimental cliché,³⁹² but becomes the poet's first principle and foundation that cannot be further criticized: "amo ergo sum!"

It is astonishing that the poem *Ein Liebeslied*, although of exquisite aesthetic language and metaphor, has only been included in five anthologies to date. Even if, on the other hand, with 27 compositions it has been set to music quite frequently, no major name is to be found among the composers. Nevertheless, expressive settings can be found, such as those by Peter Bares (1964), Christian Immo Schneider (1986) and Christina Cordelia Messner (1998).

³⁹¹ Japanese haiku. Hausmann 1963, p. 52.

³⁹² Cf. Hessing 1985, p. 195, who rightly singles out these (often unrecognized) verses as "poignant."

7.2 My blue piano

My blue piano ³⁹³

- 1 I have a blue piano at home
- 2 And yet know not a note.

- 3 It stands in the darkness of the cellar door,
- 4 Ever since the world got rough.

- 5 There play star hands four
- 6 - The moon woman sang in the boat -
- 7 Now the rats are dancing in the clank.

- 8 Broken the keyboard. . . .
- 9 I weep for the Blue Dead.

- 10 Oh dear angels open to me
- 11 - I ate of the bitter bread -
- 12 Heaven's door already to me alive-
- 13 Also against the ban.

Mein blaues Klavier, first published in print in 1937 in the *Neue Zürcher Zeitung* of 7 February of that year, was included in the collection of poems of the same name in 1943. ³⁹⁴

As M. Braun rightly points out, this poem represents a "legacy" and. Lasker-Schüler's "exemplary testimony to literary exile"³⁹⁵ from the time of her stay in Switzerland after 1933 and became one of her best-known and most important poems. With her exile poetry, Else Lasker-Schüler finally leaves the less important phase of her 'non-fiction poetry' from the 1920s. ³⁹⁶

The poem comprises five stanzas in ordinary cross-rhymes (a, b), which in the a-final rhyme oscillate impurely between *ier* and *ür* (blunt ending), but in the b-rhyme always end purely on *ote* (sounding ending). The a-rhymes are four-, the b-rhymes three-beat. Therefore, the poem is formally strict. The scheme is disturbed in the centre of the poem (v. 7). The insertion, which on the one hand counteracts the iambic flow of verses 3-6 in a dactylic manner, but above all places a singular, impure a-rhyme at the end of the stanza with the final rhyme on a sharp "klirr", is emphasized in its special position by the fact that it is followed - in a resumption of the old rhyme scheme - is again followed by a four-bar a-verse.

Since each stanza represents a statement in itself and ends with a full stop, the fifth stanza, which is rhymed from two partial stanzas, gains separate semantic significance as the longest stanza. ³⁹⁷

The first verse brings to mind an image from the poet's childhood, the small toy doll piano from her time in Wuppertal. The poet's *Nachgelassene Schriften* contain this confession: "I own all my toys from my childhood.

³⁹³ KA01-GNo 352.

³⁹⁴ KA01, p. 321ff and 346f.

³⁹⁵ Braun 2010, p. 138. Incidentally, in my opinion, a decidedly sound interpretation.

³⁹⁶ Cf. Skrodzki s.a.(h).

³⁹⁷ A. Overath takes the rhyme scheme as an opportunity to read the F major scale from it. Even though she herself speaks of an "interpretative gimmick," she seriously files it out with a drawing and wants to show "that in principle there is a kind of musical artistry here." She does not notice that F major contains a *b* and not a *b*, so that this artistry probably falls back on itself. Cf. Overath 1987, p. 153f. and *ibid.* note 18, p. 219.

earlier, even my blue doll's piano...". ³⁹⁸The simultaneous localization "at home" immediately sets the homeland, both local and linguistic, in opposition to the exile situation lived and suffered in Switzerland. The verse thus represents, as it were, a prologue in short form.

"My blue piano" stands as a synecdoche for Else Lasker-Schüler's German language field and is again emphasized in the poem in v. 9 as the personified "blue dead" to be mourned and thus indirectly probably also the "dead German language field", which stands for the exodus - and thus the loss of the natural language space of the artistic elite of the German people. The piano is assigned the unusual color 'blue'. Since blue not only carries the connotation of the central symbol of the 'blue flower' of Romanticism, in particular of longing, but in Else Lasker-Schüler stands for paradise, the divine, poets, art, deep feeling, inspirational, fairytale-like, enraptured, and finally for her fallen

"half-brother Rubens" Franz Marc, the Blue Rider stands, the image of the 'blue piano' is highly emotionally charged, as is that of 'the blue dead'.

From the exile's point of view, the first four lines are to be read as a concealed past tense, albeit effective and projecting into the current exile sensibility. The piano - standing as a synecdoche for the arts as a whole - is banished to the 'darkness behind the cellar door'. The time and reason for this are named in v. 4, clearly pointing to the Nazi era.

With the brutalization of the world, art and subtlety are relegated to the darkness of time, useless, shut down.

The second verse in the presence "Und kenne doch keine Note" seems at first to refer to the fact that Else Lasker-Schüler did not know how to play the piano, and would then raise the question of the meaning of piano ownership. Rather, however, the reference to the reality of exile is addressed here. Read in connection with the broken piano door (v. 8), the allegory of the loss of word (= note) and language (= piano door) emerges. The homelessness is constituted equally in the local as in the linguistic space.

A second image of 'once and now' is sketched: The almost mystical vv. 5 and 6 have real reference to childlike reality, but transfigure it and add transcendent references to it. The image of the 'four playing starry hands' ³⁹⁹refers to the childhood times lived with the beloved mother, when poetry was written together - four hands on the piano door of lyric poetry. - Now, however, the melodious sound of the poet's flowery language has painfully given way to the language of the new age, the Nazis, their propaganda, their fellow travellers - including Gottfried Benn - the book burnings and the almost complete exodus of Germany's intellectual elite at that time.

V. 6 plays on the very old metaphor of the crescent moon as a ship or barque, the crescent seen lying almost horizontal in the night sky in oriental countries, and the barque used to guide the dead into the light of knowledge. The ⁴⁰⁰moon as a symbol of consolation ⁴⁰¹(in Claudius and Hölderlin, among others) also resonates, as does "the female element in creation in general." ⁴⁰²It may be that

³⁹⁸ KA04, p. 384 and 408. Oellers is probably right: "[. . .] a toy (that probably did not even survive Else Lasker-Schüler's move from Elberfeld to Berlin in 1894)", Oellers 2002, p. 187. But on the other hand, one should bear in mind that Else Lasker-Schüler was fond of just such knick-knacks, and she always carried them in her suitcase even on her flight through Switzerland to Jerusalem.

³⁹⁹ In H,³ the variant "spielen" (to play) appears corrected to "spielten" (played) and is then also found in the other printings. Cf. KA01-K 322.

⁴⁰⁰ See a related comment in KA01-K 345.11.

⁴⁰¹ Cf. lemma *moon*. In: Butzer and Jacob 2008, p. 232f.

⁴⁰² Bauer, Dümotz and Golowin 2006, p. 29.

the poet wanted to allude to the image of the 'crescent moon Madonna'⁴⁰³ - usually with the Christ child in her arms (fig. 17) - as Maria Immaculata, in order to underline the all-embracing importance she attributed to her mother, who she loved until the Transfiguration. Moreover, it is remarkable that v. 12, which thematizes the door to heaven, stands in conjunction to this v. 6, behind which eternal enlightenment in God awaits the believer.

V. 7 is not only singled out as a 'disturbance' in meter and rhyme, as described, but also tonally the line stands out with its sharp consonants *z*, *tt*, *k* and *rr* against lines 5 and 6. Above all, however, the verse is semantically distinctive: It is the raw dissonance that the dancing rats are staging on the strings of the piano, the cacophony that the music of the starry hands has now detached. The dancing gives the whole thing a diabolical note. The rats, however, represent a political metaphor that in Lasker-Schüler's poetry - even in her exile poetry - is otherwise hard to come by. She applies the Nazi propagated image of the Jew as a rat against the inventors themselves.⁴⁰⁴ Not the Jews, but their tormentors and persecutors are the rats.



Fig. 17: Notre-Dame crossing, Paris

Vv. 8 and 9 sum up the entire situation in two succinct statements: the cultural foundation of the German homeland is broken, the language of the artists is extinguished, the cultural exodus is complete. "Broken" can also be read as the breaking of taboos, of which there were many in Hitler's Germany: murder of innocent people (concentration camps and euthanasia), massive bending of the law (Freisler's People's Court), book burnings. The metaphor "the blue dead" stands for all of this. Art and culture are thus personified as formerly living figures who have passed away, also in the very personal experience of exile of the lyrical self.

Now, in the last stanza, this turns to the angels. This is all the more remarkable because in many of her poems Else Lasker-Schüler has a very personal interlocution with God himself, often almost in childlike trust in him, as for example in *Zebaoth* (KA01-GNo. 124). In this context, Skrodzki aptly remarks on the poems in *Mein blaues Klavier*:

The poems form 'laments' about the situation of the writer in exile: the exiled poet is far from God, the origin and guarantor of poetically pure poetry. Only in the reflection on the absence of God is the lyrical I constituted, searching and doubting at the same time.⁴⁰⁵

The typical situational experience in exile was that 'all doors were closed', those of the immigration authorities, those of the consulates, those of the politicians and circles of influence. Waiting and pleading in vain was daily bread, and one was glad and hopeful when one was heard by subalterns in this bureaucracy.⁴⁰⁶ The lyrical I, in his remoteness from God, turns to his subalterns, the angels, the

⁴⁰³ Cf. also John's description in the Apocalypse (Rev. 12.1-6).

⁴⁰⁴ Thus in Fritz Hippler's film *The Eternal Jew*.

⁴⁰⁵ Skrodzki s.a.(h). A reading of "childishly naive invocation of the 'dear angels'", as A. Overath sees it (Overath 1987, p. 143) is in my opinion hardly to be followed.

⁴⁰⁶ Such situations are impressively described by the other Kleist Prize winner Anna Seghers in her novel *Transit*. Seghers 2007.

stand before the door of heaven. In the poem, it is the third and last door (the heavenly one) that denies the exile access: the darkness of the cellar door (the profane one) is repellent, the piano door (the inspirational one) unplayable,⁴⁰⁷ broken, and the heavenly door - like all the others on earth - closed. This is the bitter realization of the exile. The image of "bitter bread" is reminiscent of the exodus of the people of Israel from Egypt after long persecution, as well as of our very own exile experience.

The penultimate verse shows that the request to the angels is an 'impossible' one: The request is not for death and salvation from this difficult earthly fate,⁴⁰⁸ but for the living assumption into heaven, that is, nothing less than the bodily ascension into heaven, which in the three monotheistic religions was granted only to the central figures; that is, Elijah, Moses, Christ, Mary and Mohammed. Such a request "against the prohibition"⁴⁰⁹ is therefore also illusion from the point of view of the religions. So this door also remains closed.

What remains in the utopia is the blue piano, my blue piano. Even if it appears dead and wants to be mourned, don't the old connotations that Lasker-Schüler associates with this colour, used more than any other, shine out behind the blue of the piano:⁴¹⁰ the divine, paradise, inspiration, the enraptured and the blissful, the fairytale-like? - Perhaps! - But perhaps this so clairvoyant woman suspected that even the 'land of promise', Palestine, would no longer give her fulfilment.

With a total of 53 compositions, *Mein blaues Klavier* ranks second among the most frequent settings. Since it was first published in 1937 and only made known to the public - even in a small edition - with the publication of her last book of poems of the same name, it is self-evident that settings are only to be found after the Second World War. The first composition by Erich Walter Sternberg, who emigrated to Tel Aviv as a Jew at an early age in 1931, dates from 1949. His brief portrait can be found in chap. 13.26. This is followed by the compositions of Juan Allende-Blin (1989), whose composition of the same name is discussed in chap. 13.1, by Josef Tal (1993) with his composition for the Intendant Ulrich Eckhardt (cf. ch. 12.1) and Cecilia McDowall with her wordless 2006 composition for saxophone and piano, which is of great expression.

⁴⁰⁷ In several interpretations, the "Klaviatür" is read as one of three doors, as explained. The variant apparatus of KA01-K 352.8 also lists the unique spelling "Klaviatur" that appears in the first printing; in all later manuscript, typescript, and printed versions, however, it says "piano door." This suggests that Else Lasker-Schüler specifically wanted to set an assonance here.

⁴⁰⁸ This traditional reading is more common; cf. inter alia Hinderer 2010, p. 531.

⁴⁰⁹ The preposition 'wider' is coupled with the accusative in New German. Lasker-Schüler uses the old Mhd. version with the dative, also for the sake of rhyme. Cf. Lexer 1992, p. 317.

⁴¹⁰ According to the concordance list KA01.2, p. 444, *blue* is represented with 74!, *golden* with 70 and *white* with 53 mentions.

7.3 I know

I know ⁴¹¹

- 1 I know I'm going to die soon -
- 2 All the trees are shining
- 3 After a long awaited july-kiss.

- 4 My dreams are turning pale.
- 5 I never wrote a more sombre ending...
- 6 In the books of my rhymes.

- 7 A flower you break to greet me,
- 8 I loved it in the bud
- 9 ... But I know that I must die soon.

- 10 My breath floats on God's river -
- 11 I quietly set my foot
- 12 On the path to eternal home.

The poem first appeared in 1936 in *Die Ernte*, an anthology published in Jerusalem with the collaboration of Shalom Ben-Chorin. ⁴¹²

Along with five other reprints, the poem was included in the collection *My Blue Piano*. Moreover, it was also to form the conclusion of her life, so to speak:

1945 - January 23 - Burial on the Mount of Olives in the presence of about 60 mourners. Rabbi Kurt Wilhelm presides over the funeral services and recites her poem 'I know that I must die soon' from her last book of poems 'My Blue Piano'. Gerson Stern and Samuel Josef Agnon say the Kaddish. ⁴¹³

That this poem was recited by the rabbi at all was unusual, because it was generally not customary for Jewish funerals.

This life-sentimental swan song of the great poet is built of four stanzas in classical *terezines* in cross-rhymes with obtuse and tonal end-rhymes on 'uß' and 'äume'. The iambic felt flow of speech changes from four to three and back to four heaves of verse. Other verse feet - dactyls, trochees and anapests - interspersed give the whole an unfixed, even loosened, partly floating rhythm. The pure sound of the words lies in the consistently bright vowel registers of *i, ei, eu, and a*, shadowed once or twice in the verse endings on 'uß'. From the second stanza onwards, a deeper sound is mixed in: *Blume - doch - Odem - Gott (flower - yet - breath - God)* and makes the verses more solemn.

The poem surprises in the unusualness of its statement and touches in the simplicity of its language and the unexcited, metaphorical dichotomies of its images. Dying is not formulated here - in contrast to many other poems - as fearful and sorrowful, but is exposed as a sober certainty, knowledge of one's own death, which distinguishes man from all other creatures. It is precisely this downright matter-of-fact approach to dying and death that is surprising, especially in the case of Lasker-Schüler, who famously struggled with her death, even though she was glowingly attached to life and death with all her vital fibres.

⁴¹¹ KA01-GNo 350.

⁴¹² *Harvest*. A collected edition of Jewish poetry. Ed. by Adolf Chajes. With the collaboration of Sh[alom] Ben-Chorin. Jerusalem: Manfred Rothschild, 1936. - "Issued November 1936". Cf. Skrodzki s.a.(l).

⁴¹³ Klüsener and Pfäfflin 1995, p. 317.

hated her growing old. This sober line ends without punctuation but with a dash that continues.

The dichotomy that now follows, marked by the conjunction 'doch', is the next surprise in the image of the 'shining trees' and the 'Julikuss', which is hardly recognized as a neologism because it is so sunny: sun-drenched, warm midsummer, not blossoming but *shining* trees with their green (against a blue sky).

But how does this so ambivalent 'yet' in the second verse look? Does it form a painful contrast between dying and living? Is it a childlike, frightened amazement that dying, death, protrudes into this plump life, or is it even a reproach directed at the Creator? All of this, however, is capable of precisely the "I know . . ." within itself.

The next dichotomy is captured in the second stanza. The rich colours of summer are contrasted with the pallor of dreams. These are not colourful or dark dreams, but dreams that are becoming increasingly grey, increasingly colourless. By the way - another passage in which so much is expressed so economically and precisely with one word - pale.

And the so bleak conclusion, "In the books of my rhymes" - the books that began together with the mother in childhood - comprises only four words, "Fahl werden meine Träume", and is written just as matter-of-factly as the certainty of death.

In the middle of the poem we find another dichotomy, 'the broken flower' (v. 7). It contrasts with the 'shining trees' and the 'pale dreams'. The flower has no colour attribute or species designation, and so testifies to imaginative blurriness and distance, and the action of 'breaking to greet' comes across as a gesture full of cool inner distance between lyric you and I. But the flower seems, arguably, nonetheless of greater significance to the lyrical I as a sign of affection or love, the kind that might be delicately budding. Little more can be read from this almost shy suggestion. Yet in the very same stanza this (final?) turn to the Thou is 'broken': Three points of thought lead back to the certainty of death and thus, in a sense, place a point behind this world.

What had already been prepared in the sound of solemnity is now fully intoned in the final verse. It is the high language of the Bible.

The image in the tenth verse clearly evokes Gen 1.2 with the breath above the waters of God: ". . . and the Spirit of God floated on the waters." For Lasker-Schüler, it is once again the repeated interposition of I and God. At the same time, however, the transition to the afterlife, which is prepared in this last stanza, invokes the old image of the river that separates the world of the living from that of the dead. It is the river of Lethe or Styx,⁴¹⁴ and at the same time the river of purification and rebirth (Gen. 2.10) in the "eternal home." The penultimate verse, in its simplicity, has some intertextual links. Moses, for example, encounters God on Sinai with bare feet, 'unshod', and Lasker-Schüler poems the 'quiet' entry into eternity in a similar spirit in the poem *Mein Herz ruht müde*:

I have completed the final chord of my life - I have
quietly passed away - as God conceived it in me:
A psalm redeeming - that the world may practice it.⁴¹⁵

⁴¹⁴ Cf. also the lemma *river*. The idea of the river separating the realm of the dead, however, already finds expression in the Old Kingdom of the Egyptians (2700-2620 BC). The underworld (Duat) opened for them through a huge gate, around whose pillars a great body of water rushed from the beginning of time. Every night the god Re passed through this underworld on his night barque.

⁴¹⁵ KA01-GNo. 392.7-9.

The poem *Ich weiß* . was set to music a total of 15 times; first - to name only the most important - in 1945 again by Erich Walter Sternberg , then by Leo Nadelmann in his *Requiem for Else Lasker-Schüler* (1968) and by Christian Immo Schneider (1986), whose composition is discussed in ch. 13.23.

II

**The composition corpus, focal points of the compositional
reception of Else Lasker-Schüler's poetry**

8 The source situation

8.1 Situation at the beginning of the research

I have already explained the motivations and impulses for this work in the preface. In October 2010, during my research, I came across an essay about the "Lieder für Else", which the Berlin philosopher, literary and theatre scholar Jörg Aufenanger had written for the Festschrift for the premiere (27.09.2005) of George Dreyfus' composition *Else* (K0296ff.) in Wuppertal.⁴¹⁶ In it Aufenanger mentions 23 composers with one or the other composition, which is mostly only briefly discussed, and thus gives a first impression of compositions on the poetry of Else Lasker-Schüler.

At the beginning of 2011, the Victor Ullmann researcher Ingo Schultz, Flensburg, with whom I had been in contact about the lost Else Lasker-Schüler settings by Ullmann, sent me a multi-page list of Else Lasker-Schüler settings that Joachim Dorf Müller, Wuppertal, had prepared and sent to him at the time.⁴¹⁷ The list showed 49 mostly contemporary composers, among other things with references to private recordings of Wuppertal performances and various radio broadcasts. It also included all the works mentioned by Aufenanger. One half of Dorf Müller's list was already known and had been researched by me, the other half of the list was a

welcome addition to my database at that time. new additions'. This information was also researched and completed by me.

In the meantime, the information on song settings of Else Lasker-Schüler texts on the Internet has become more numerous.⁴¹⁸ In particular, the OPAC of <http://www.worldcat.org/> contains a number of composition titles on the subject due to the worldwide network of renowned libraries. As of 2015, WorldCat has grown considerably since 2010 due to expansions and the recent integration of OPACs from other libraries.

8.2 Research history, source data acquisition and correspondences

8.2.1 Own source databases

Already in the first months of the search for Lasker-Schüler settings, there was an unexpected increase in compositions and authors. The overall trend between November 2010 and March 2017 is shown in Fig. 18 on the next page.

We are dealing with a saturation process in the balancing (grey/black curve)⁴¹⁹ that is typical for such surveys, with initially strong increases, here approx. 50 composers and works per month. In the course of the months, fewer and fewer new entries are added on average. Works and composers show an almost congruent course. This means that usually one or two works are assigned to one composer. However, the works can have a very different

⁴¹⁶ Aufenanger 2005.

⁴¹⁷ Dorf Müller s.a.

⁴¹⁸ <http://www.lieder.net> lists a number of composers for this purpose.

⁴¹⁹ The logarithmic trend line (black curve) matches the netted grey curve almost perfectly with its coefficient of determination $R^2 \approx 1$.

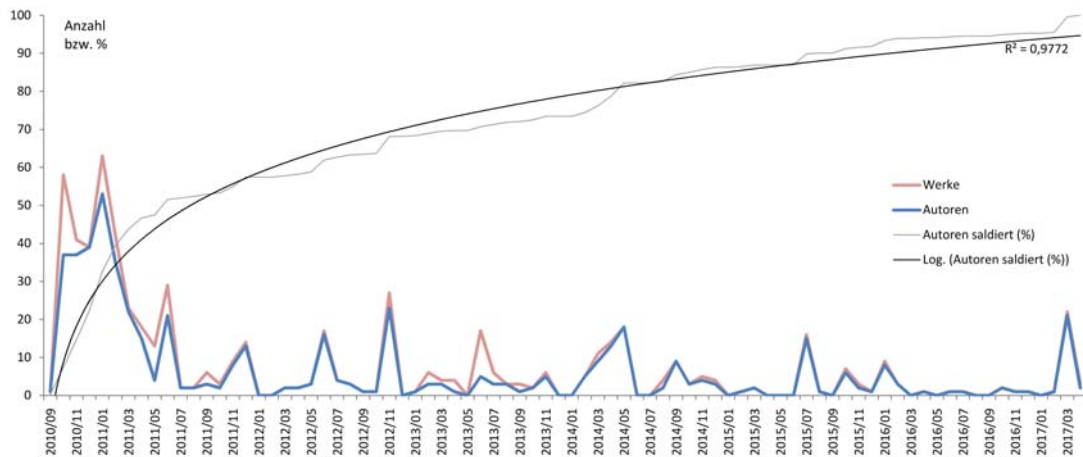


Fig. 18: Growth in composers and works per month between November 2010 and June 2018

number of single song settings, especially if they are cycles or even collections.

After about a year, the monthly new additions had leveled off at about 6-7 works on average. Since the middle of 2016, a clear levelling off of new acquisitions towards zero can be seen in the collection of settings, so that the conclusion of this research in the second quarter of 2018 was justified, even if in March and May 2017 there was again a larger increase due to a previously not considered source (AKM).

The numerical success of the research is easy to name. Behind the sober figures there are two surprises that all the Else Lasker-Schüler experts confronted with them had not expected at all: first of all, the monthly increase in new works and thus mostly also new composer names came as a surprise. All the more so, as even most of these experts were hardly aware of composers and songs to Else Lasker-Schüler poems and other texts. The numerical success of the research is summarized in Table 21 on page 412: With over 400 composers and more than 1,800 compositions, the composition corpus finally proves to be one of the large corpora of its kind in the 20th and 21st centuries (see also comparative table 7 on page 184).

Another surprise arose with regard to the diversity of musical genres in which Lasker-Schüler settings can be found.⁴²⁰ While at first it was essentially a few song compositions that were known, soon symphonic works, drama music, purely instrumental and sacred works and, in addition, more and more of those from light music came to light. This was a clear indication of the immensely diverse compositional reception of Lasker-Schüler's poetic work. This will be considered in more detail in chap. 9.4.

It soon became apparent that all the data researched for the Else project, which had grown in the meantime, needed to be entered into suitable relational databases, some of which had been created specifically for this purpose. It soon became apparent that one of the most powerful knowledge-based literature management programs outside of professional library operations only partially covered the requirements necessary for the Else project. It itself served to record all primary and secondary literature on the project, including all compositions, and currently comprises more than

2,000 titles and associated excerpts and source notes. In addition, a

⁴²⁰ Riemer makes a similar observation in Rilke's corpus of compositions. Cf. Riemer [ca. 2009], p. 2.

This database had to contain all relevant data on composers, such as contact details, vitae and compositional styles for the works, reviews, lists of works and information on publishers, libraries and estates, but above all all the correspondence with composers, publishers, libraries and institutions kept in the project.

Fig. 19: Filtering mask of the database *Occupations*

After completion of the research, a further database was developed on the more than 1,800 compositions and their respective vocal/instrumental instrumentation. This allows filtering to all common orchestral parts including solo and choir vocals as well as typical instrumentations found in pop and jazz such as keyboards, synthesizers and rock or big band. It is primarily used for the quick selection of compositions, among other things, for the targeted response to requests from practicing musicians (Fig. 19).

The first two columns of the filtering mask in Fig. 19 provide information about composer, work and number of the work, the 3rd and 4th columns are used to specify the instrumentation. Above these are buttons for starting and deleting the query, and for generating a report, and to the right of these are radio buttons for the type of filtering, as labelled. At the top left, the number of hits (records displayed) is shown. The records filtered in this way can then be viewed individually ('swept through'). The report (see Fig. 20 on the next page) is primarily used for targeted responses to external queries.

Finally, it should be mentioned that these project databases form the basis for the statistical investigations of the poetry and composition corpora, but also for explanations in the analysis of individual compositions, for example by drawing on the correspondence conducted with composers and institutions.

8.2.2 Source data acquisition and correspondences

One of the central questions in the present project is, of course, where can I find information about music, sheet music, sound recordings and, above all, composers.

Bericht gefiltert		mit insgesamt 32 Einzelkompositionen für Sopran und Orchester		04.03.2017	
Autor					
Entst.Jahr	Titel	Untertitel			
ID	Einzelvertonung	N=Noten T=Tonaufzeichn i. Archiv			
1 Borris, Siegfried					
1926	Sechs Lieder der Dämmerung (c1935)	Für Sopran und Orchester op. 1			
	Albert Stahl	Berlin			
	137 Mein Liebeslied II [Wie ein heimlicher Brunnen			<input checked="" type="checkbox"/>	N <input type="checkbox"/> T
	139 Mein Liebeslied II [Wie ein heimlicher Brunnen			<input checked="" type="checkbox"/>	N <input type="checkbox"/> T
	138 Weltende			<input checked="" type="checkbox"/>	N <input type="checkbox"/> T
	136 Weltende			<input checked="" type="checkbox"/>	N <input type="checkbox"/> T
2 Flender, Reinhard David					
2002	Herbst (2002)	Nach einem Gedicht von Else Lasker-Schüler Für Sopran und Orchester			
	Peermusic Classical GmbH	Hamburg			
	383 Herbst II [Ich pflückte mir am Weg			<input type="checkbox"/>	N <input checked="" type="checkbox"/> T
3 Hindemith, Paul					
1917	Drei Gesänge für Sopran und Orchester op. 9 (1917)	Bd. VI, 5			
	Schott	Mainz			
	273 Weltende			<input checked="" type="checkbox"/>	N <input checked="" type="checkbox"/> T

Fig. 20: Report filtered

There are essentially three complexes of sources that help to answer this question: Encyclopaedias and reference works, then institutional forms - as there are libraries, archives, associations and societies with musical and other topics, composers' associations, music publishers and finally the Internet, which not only opens up the first two complexes today, but also provides direct access to composers, has platforms such as YouTube, but above all integrated search engines that allow you to find even more remote 'hits'.

The acquisition of source data, essentially on composers, their works, their scores, as well as on sound material, took the form of intensive research over a period of six years and was largely carried out via the Internet, e-mail correspondence, but also intensive consultation of libraries, and to a lesser extent by telephone or post. Primary and secondary literature on Lasker-Schüler, sheet music from publishers, as well as various encyclopedias and reference works were consulted in libraries and via interlibrary loan. Relevant study literature informs about the development of such sources.⁴²¹

With the transition into the new millennium, the Internet with web 2.0 has gained an all-encompassing importance and represents with an average access density of all European households of 76% and in Germany of 85% (2012) a communication platform that is not nearly reached by other media.⁴²² This raises awareness of the immense importance of this medium for research today.

With the help of various search engines, it is possible to open up the most diverse forms of sources. The possibility of setting up the *Google Alert* service with the keyword 'Lasker-Schüler' proved to be very fruitful. In particular, its notifications of concert events and reviews lead to composers about whom further research could be carried out.

⁴²¹ As an example, cite: Lanzke 1990.

⁴²² Cf. <https://de.wikipedia.org/wiki/Internet>.

In the following, an attempt will be made to provide an insight into the research and sources that were important for the bibliography of the composition corpus on Else Lasker-Schüler, without aiming for completeness.

a. OPACs

Today's online public access catalogues (OPACs) offer a comprehensive worldwide index of score material - prints as well as manuscripts - usually with precise information on author and work. *WorldCat*, the world's largest bibliographic database, ⁴²³is the union of thousands of library catalogues provided and maintained by participating institutions. This platform includes several billion holdings records and also directs users to far-flung holdings that would otherwise hardly come into view for private research. For example, the completely unknown composition *Weltende* (K1416) by James Martin Simon, who perished in Auschwitz, was found in a remote location in the estate of the famous US alto Marian Anderson in the University of Pennsylvania Libraries, to cite just one spectacular example.

On the next level, the OPACs of the state and regional libraries, especially those of the German-speaking countries, should be mentioned. Above all, the Bayerische Staatsbibliothek (BSB) proved to be an important source, then also the Deutsche (DNB) and Österreichische Nationalbibliothek (ÖNB), as well as the Zentralbibliothek Zürich (ZB) and NEBIS, the Swiss library network. The National Library of Israel as well as The Jewish National and University Library Jerusalem with the Else Lasker-Schüler Archive Jerusalem (JNUL, ELS) had their own prominent position in the research, as did the Else Lasker-Schüler partial estate in the Stadtbibliothek Wuppertal and the Else Lasker-Schüler Archive in the Deutsches Literaturarchiv Marbach (DLA).

b. Estates

Bequests are an important, but often difficult source for the acquisition of musical material. Most of these are (unpublished) manuscripts. The difficulties lie, for example, in the fact that the estate exists but is not (yet) indexed. A search by the owning library, if it is offered at all, is usually associated with considerable costs for the commissioner. State and regional libraries as well as the Akademie der Künste Berlin and the Stiftung Preußischer Kulturbesitz (SPK) have a large number of bequests in their libraries. The supra-regional union catalogue KALLIOPE ⁴²⁴provides an initial nationwide indexing of bequests, autographs and publishing archives. The Central Database of the Federal Archives (ZDN Nachlässe außerhalb Bibliotheken) ⁴²⁵also provides extensive references, and the *Memorial Book of the Victims of the Persecution of the Jews* (⁴²⁶*Gedenkbuch der Opfer der Verfolgung der Juden*) there specifically provides information on extermination in concentration camps, among other things, which was helpful in researching some Jewish composers.

c. Archives

The above finding aids help to gain access to various archives, but by no means cover all archives. For example, a number of female composers were found in the special archives *Archiv Frau und Musik* Ffm.

⁴²³ <http://www.worldcat.org/>.

⁴²⁴ <http://kalliope.staatsbibliothek-berlin.de/de/index.html>.

⁴²⁵ <http://www.nachlassdatenbank.de>.

⁴²⁶ <https://www.bundesarchiv.de/gedenkbuch>.

and *International Female Composers Library* Unna.⁴²⁷ The Manuskripte-Archiv des Deutschen Tonkünstlerverbandes (Manuscript Archive of the German Association of Musicians), on the other hand, disappointingly did not yield any results in our case, because the titles listed there hardly contain any information about the authors of the texts.

Other important archives have already been mentioned under a. and b. above. The archives of the public broadcasting corporations in Germany proved to be extremely productive sources. They have musical scores and material on radio and television productions. In addition, the institutions' own databases allow a convenient filtering of the holdings. For example, I was grateful to receive lists of productions with compositions based on Else Lasker-Schüler texts from the state radio stations of WDR, NDR, BR, SWR, MDR and rbb. In only a few cases did I also request copies of recordings. In one particular case, the *Biblische Balladen* (K0309ff.) by Hans Ebert, the music archive of the NDR was approached on the basis of a reference in the MGG² (vol. 16, p. 7) and a copy of the autograph there was obtained. Later, a considerably extended version (140 pages) was to turn up in a remote estate (Everett Helm) in the National Library of Australia, which was also procured.

d. Collecting societies

The database holdings of the three major collecting societies for musical products in Germany, Austria and Switzerland⁴²⁸ were searched for compositions based on texts by the poet. These were the

- Society for musical performing and mechanical rights GEMA
- Authors, composers and music publishers registered cooperative AKM
- Cooperative Society of Authors and Publishers of Music SUISA.

In addition, a number of collecting societies in the German neighbouring countries, the United Kingdom and Scandinavia, were contacted without any response.

'Hit' set.

The Israel Composers' League (ICL)⁴²⁹ performs several compositions by Jewish composers on Else Lasker-Schüler.

e. Music publishers

Due to the sheer number of music publishers, a systematic search is not possible with reasonable effort. An overview of German music publishers is offered by the German Music Information Centre (MIZ)⁴³⁰ with detailed information and links to the respective websites of the publishers. A targeted search in the catalogues of the more than 400 publishers has only proved practicable if it was known where a composer had been published (e.g. on the basis of information on his web pages). Only in the case of generally large publishers was it possible to search for compositions using the keyword 'Lasker-Schüler', albeit with moderate results, including Bärenreiter, Boosey&Hawkes, Breitkopf&Härtel, Peermusic, Riccordi, Schott, Sikorski and Universal Edition. Through the Israel Music Information Center (IMIC)⁴³¹ alone, nine Jewish

⁴²⁷ <http://www.archiv-frau-musik.de> and <http://www.unna.de/kreisstadt+unna/corporate-city/culture-operations-unna/composers-library>.

⁴²⁸ <https://www.gema.de>; <https://www.akm-aume.at> and <https://www.suisa.ch>.

⁴²⁹ <http://www.israelcomposers.org>.

⁴³⁰ <http://www.miz.org>.

⁴³¹ <http://www.imi.org.il>.

composers have been identified, all of whom have a special affinity with the texts of their Jewish poetess.

f. Web pages on composers

Web pages of contemporary composers are usually only searched for when other information gives reason for the search; in our case, this is especially the weekly Lasker-Schüler-Alert messages from Google or messages and inquiries from composers to the Else-Lasker-Schüler-Gesellschaft. However, it also happens that search engines lead directly to such websites.

The composers' own websites often have a catalogue of works and a sheet music shop, sometimes also recordings that can be listened to and downloaded online and relevant compositions can thus be accessed. Sometimes the path leads to the goal via performers, concert organizers, choirs or church institutions.

g. Music portals on the web

YouTube, a subsidiary of Google Inc., is the world's largest video and music portal. Many composers and performers make intensive use of the free opportunity to upload their own contributions. It is therefore not surprising that a considerable number of more or less successful musical contributions to Lasker-Schüler texts can be found. Other portals such as DailyMotion.com, MyVideo.de, Vevo.com and vimeo.com, on the other hand, hardly produced any hits.

That the search for Lasker-Schüler compositions on YouTube does not have to be a simple one is shown by the search of video clips on Israeli sites. Israeli people - especially the 40s generation and younger - have meanwhile discovered their poet. But how to get hold of Israeli contributions when language and writing are foreign? The detour via an online translator, which can translate texts in Hebrew script into German and vice versa, helped here.

With the Hebrew characters for 'Lasker-Schüler' quite a few YouTube hits showed up. The back-translation of the Hebrew descriptions of the 'uploads' into German mostly resulted in composers and titles that could be conflated with the poetry corpus. An archiving of the video clips was basically done as source evidence. In addition, attempts were made to locate the composers' own homepages, to discover further Else Lasker-Schüler compositions there and, on a case-by-case basis, to establish contact with the composer. The procedure was quite elaborate and complicated, but also fruitful.

Source research, i.e. first and foremost the indexing of compositions, composers and further information such as biographies, inventory references, references to secondary data, i.e. premières and dedications, among other things, as they have been entered in large numbers in the bibliographies (chapter 15), is in part detective work.

The subsequent procurement of sheet music is often even more time-consuming and is usually associated with costs, which in the case of the Else project ultimately ended up with a significant four-digit sum. Repro and shipping costs as well as the purchase of prints from publishers or Internet shops represented the lion's share. The largest part of the Bellenberg archive, which in the meantime has grown to over 900 works and over 500 sound recordings, consists of compositions and sound materials that have been kindly and generously given to me free of charge by composers themselves.

have been. This is not a matter of course and is associated with a considerable leap of faith and without these generousities the project would have failed.

In the more than eight years of the Else project, nearly 1,800 correspondences were conducted, the majority (73%) with over 150 composers. Even though most of the correspondence was initial inquiries about compositions, sometimes with requests for score copies and recordings, my thanks for providing them were always combined with, in some cases, detailed discussions of the works. From the feedback I received, I was able to gauge the extent to which the compositions had been understood by me and how my lines corresponded to the composer's intentions. Since the correspondences were always entered into the project's personnel database, some recourse to them was especially helpful in the preparation of Part III, "Composers and Works," and Part IV, "Bibliography of Else-Lasker-Schüler Settings." An example of this can be found with the composer Thomas Beimel (s. ch. 13.3). In several cases, such correspondence led to an exchange of ideas, which I found very enriching, since it usually led to a deeper understanding of the compositions and - what was particularly exciting - of the respective compositional process.

An extremely intensive exchange developed with three composers, which lasted for years and was not limited to music and Lasker-Schüler. Happy friendships developed in old age.

9 Overall presentation of the composition corpus

9.1 The corpus in chronological view

The evaluation of the composition corpus based on the years 1900-2015 reveals some interesting aspects (cf. Fig. 21). Of the more than 1,700 compositions in this time period, only about 200 could not be classified sufficiently precisely in terms of time for a variety of reasons, although the life dates of these composers would have made it possible to indicate an approximate time interval.

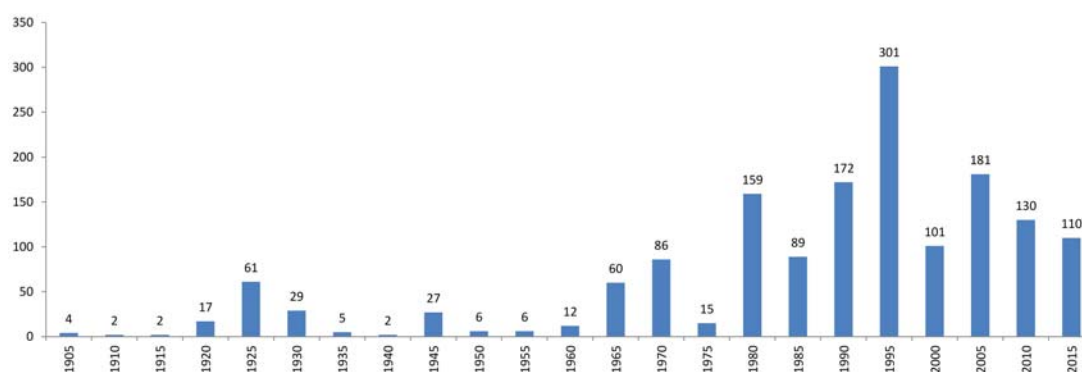


Fig. 21: Compositions netted in 5-year blocks

Let us first consider the period up to the Second World War. The 120 compositions between 1904, the year of the first ever settings, and 1934, the last year in which Lasker, who had already been "expelled" to another country in Switzerland in 1933 and had been banned from the profession, was set to music, i.e. in an interval of 30 years, do not exactly represent a large number of settings, but not a disappointingly small one either.

Twice as many prints have survived as manuscripts. This is probably due, among other things, to the fact that prints have a higher probability of 'surviving' for a longer time than manuscripts, simply because of the significantly higher number of copies. This is especially true for compositions that had to survive one or even two world wars. For manuscripts from this period it is also true that no duplication by means of photocopying was possible, as has been the case since 1961. Film-based methods of reproducing autographs were rarely used. In the case of manuscripts written before the Second World War, a large number may certainly be regarded as lost. This also applies to works, especially early works by well-known composers such as Viktor Ullmann and Friedrich Hollaender, whose Else Lasker-Schüler settings must, from today's perspective, be considered lost in whole or in part. Other manuscripts from this period were able to survive because, among other things, they were transferred to orchestral archives due to public performance during the composer's lifetime, and later to radio archives during the Third Reich. This applies, for example, to Hans Ebert (NDR Archive), Hugo Daffner (BSB), James Martin Simon (Marian Anderson Collection)⁴³² and Wilhelm Rettich (National Library of Israel). It concerns

⁴³² Marian Anderson (1897-1993) was considered an exceptional American alto, beginning her career in the 1920s and continuing into the 1950s. She had an extensive collection of sheet music, which is preserved as an estate at the University of Pennsylvania.

In all cases, these were composers who already had a certain reputation during their lifetime. James Martin Simon created the last known compositions before the Second World War in 1934 in his exile in Amsterdam. Between 1935 and 1944 there are no surviving compositions. This goes hand in hand with the exodus of the intellectual elite from Hitler's Germany.

This may at first seem surprising. Quite a few composers in exile or even those based in Austria and Switzerland - Ettinger, for example - could have set Else Lasker-Schüler to music during these years (perhaps precisely because of this). An answer is probably not far off. As far as exiled Jews are concerned, they were largely destitute in exile, like Else Lasker-Schüler, and struggled to survive, if they did not give up by committing suicide. This also applies to those who emigrated to the USA, Canada, Australia and other countries. There was probably no room for 'art without bread'. In the countries bordering Germany, moreover, the indirect but massive influence of the German embassies and the Foreign Office there on the widespread suppression of persecuted persons and their cultural creations was increasingly in evidence. Banned literature - and Else Lasker-Schüler was on this index - was therefore also a 'no go' in the bordering countries. The abrupt removal of the play *Arthur Aronymus und seine Väter* from the Zurich playbill after 23.12.1936 is one such example.⁴³³

No longer known today and thus lost, for the reasons mentioned above, are probably all those compositions that have not left the private sphere.

The course before the Second World War shows the greatest number of new compositions, especially in the 1920s and early 1930s.⁴³⁴ This increased musical reception can be explained, among other things, by the significant and numerous poetry publications that had taken place a few years earlier in the poet's first creative period, and her accompanying reputation as an artist (cf. chapter 1.3).

It is also significant that of the 23 composers who set Else Lasker-Schüler to music before the Second World War, 17 lived in Berlin at that time or a few years earlier and were familiar with or even connected to the local cultural scene around Else Lasker-Schüler, such as Herwarth Walden, Friedrich Hollaender, Paul Hindemith, Hugo Daffner, Israel Gladstein, Hans Ebert and Max Brand.

A closer look at Fig. 21 on the previous page, especially in a year-by-year spread (not shown here), reveals that the number of compositions is abruptly reduced to no more than two works from 1927 on. This may correlate with the New Objectivity in art, including music, to which Lasker-Schüler's often rapturous and flowery writing style no longer seemed to fit. Hindemith, for example, did not return to this lyricism after 1920.

The situation is fundamentally different for the period after the Second World War. The aforementioned restrictions prior to 1945 now largely ceased to apply. Above all, the process of coming to terms with the cultural damage is beginning, albeit tentatively at first, and there is a return - albeit only partial - to cultural workers who fled the Third Reich and were largely banned from performing and working. The often more than hesitant reappraisal may also be represented by the fact that only in December 2015,

⁴³³ Cf. Klüsener and Pfäfflin 1995, pp. 281-285.

⁴³⁴ There can be no question of a general decline in song composition in the years before the Second World War. For example, *Melos: Halbmonatszeitschrift für Musik* (*Melos: Semi-Monthly Journal of Music*) has published roughly the same number of new instrumental and vocal compositions in every issue since 1920.

Cf. <https://de.wikisource.org/wiki/Melos>.

that is, more than 70 years after the Second World War, a *centre for persecuted arts*⁴³⁵ was opened, the first and only one of its kind in the Federal Republic, housed not in the major cultural centres of Berlin, Frankfurt or Munich, but in the Solingen Art Museum.⁴³⁶

The first compositions of Else Lasker-Schüler poems are written in wartime 1944 in the trenches of the Hagenau Forest. Here the Essen-born Bernhard Rövenstrunck writes his *20 Hebrew Ballads* for mezzo-soprano, tenor and piano (K1140ff.).

The political situation after 1945 and up to the 1970s and its effects on the field of cultural workers was dealt with in detail in section 2.3. The first years after 1945 show isolated compositions, some by Jewish composers from exile (Ettinger, Sternberg), then again at the end of the 1950s compositions by Rövenstrunck. A broader reception is still to be found not take place.

The 1960s bring a significant surge in compositions. This has already been discussed under the special conditions of these years in chap. 2.3: new editions of Lasker-Schüler's work and socio-political reappraisal of the Holocaust. These include a total of 13 songs (1962-64) by the young Peter Bares (K0053ff.), the five orchestral songs by Siegfried Matthus (GDR) (K0899ff.), and the large cycle of 34 songs by Rudolf Kornberger from 1966 onwards (K0748ff.), which I have not yet been able to locate despite an intensive search.⁴³⁷

With the invention of the Internet, which revolutionized society, the 'landscape' of Else Lasker-Schüler's settings also changed. From 1990 onwards, the Internet became public; from 2003 onwards, every user could post his or her own contributions on the Internet on Facebook and, above all, on YouTube. In addition to their own websites, composers are increasingly making use of this worldwide, thereby achieving a far higher degree of recognition than through the media of radio, TV, the press and publishers.

During this time, the genres in which the settings were created also changed. More precisely: although the traditional field of serious music with classical instrumentation of voice and piano, small ensemble or other solo instruments, and certainly also with larger formats such as theatre music, cantatas and symphonic pieces remains, more and more compositions from the fields of chanson, songwriters, pop, and occasionally also jazz and rock (heavy metal) appear. Sounds are created that musically express Else Lasker-Schüler's poetry in a hitherto unusual and diverse way. They appeal to sections of the population - especially the youth - who have not been reached by Else Lasker-Schüler's poetry so far. Thus, on the initiative of the Else Lasker-Schüler-Gesellschaft, a CD with compositions by Björn Krüger and Julian Hanebeck with 13 pop songs was produced on the RANDOM HOUSE label in 2005. The CD was recorded by 13 singers together with their band and was widely distributed.⁴³⁸

As already illustrated by the poetry itself, the settings were not only created in the German-speaking countries.

Not only but also because of Else Lasker-Schüler's Jewishness and her fate as an exile, especially during her last years in Jerusalem, there are quite a large number,

⁴³⁵ On the history and objectives of the center, see also Jahn 2015, pp. 34-36.

⁴³⁶ The funding does not even come from the federal government, but only from the state of North Rhine-Westphalia, and this only after long, tough advertising and negotiations by, among others, the artist Georg Meistermann and the director of the Else-Lasker-Schüler-Gesellschaft, Hajo Jahn.

⁴³⁷ The composition data were taken from Dorf Müller s.a..

⁴³⁸ "Else Lasker-Schüler: I Dream So Quietly of You" (ISBN: 978-3-86604-050-2).

namely 50 Jewish composers who set Else Lasker's pupils to music; quite a few of them also have an exile's fate, such as Josef Tal, Erich Itor Kahn, Israel Gladstein, Leo Nadelmann and Wilhelm Rettich. But also contemporary Jewish composers such as Eyal Bat, Rachel Galinne, Tsippi Fleischer, Luca Lombardi and Alfred Schnittke dedicate themselves to the poetry of their Jewish-German poet colleague.

In addition, the following abbreviated outline shows the internationality in the post-World War II corpus of composers listed in the catalogue raisonné (excluding Europe and Israel):

- 1990 Herman Berlinski (USA)
- 1991 Egschiglen Ensemble (Mongolia)
- 1993 George Dreyfus (Australia)
- 1994 Sofia Asgatovna Gubaidulina (Russia)
- 2002 David Hamilton (New Zealand)
- 2005 Boris and Yuri Wajchanski (Belarus)
- 2007 Lucio Jorge Bruno-Videla (Brazil)
- 2014 Toshio Hosokawa (Japan)
- 2015 David Garner (USA)

Although the Internet has greatly increased the dissemination of Lasker-Schüler's lyrical works in particular, as well as the diversity of compositions and genres, and will presumably continue to do so at an accelerated rate, a latent problem has also grown enormously, which is described by the phrase 'separating the wheat from the chaff' and which applies not only to Else Lasker-Schüler.

Especially in the case of the recitation of Else Lasker-Schüler's poems, the sea of rather amateurish, even downright embarrassing attempts at recitation cannot be overlooked. This situation is not exactly conducive to the poetry of our poetess.

Even if not as massive, one nevertheless encounters a multitude of musical attempts that are far from any serious acceptance. Internet contributions, for example on YouTube, which showed clear amateurism in the musical performance (ability) or in the com-positional form (will to form), were therefore not included in the database.

In the future, the problem of selection will hardly be solvable on the Internet, simply because of the rapidly increasing number of posted contributions, since the 'filter of time', that is, what is lost in the course of time, through which a certain, independent selection has taken place up to now, is largely absent. On the Internet, on the other hand, almost nothing wants to 'perish'.

The question of quality and the problem of selection do not, of course, arise only with the Internet. The Hermann Hesse connoisseur, professor emeritus of German studies at Central Washington University and composer Christian Immo Schneider sees this question also given in the corpus of the very numerous settings of Hesse poems. In his book *Hermann Hesse*, published in 1991, he formulates the following after quoting his own assessment of Hesse: "There are probably about two thousand settings of my poems, from the Wandervogel-Dilettantenlied with guitar to pompous settings with orchestra", as follows: "However, the fact that quality and quantity are not infrequently inversely proportional to one another also applies to this enormous number of Hesse settings, since the majority of them were put down on paper in a - at least musically - not always strong hour". He observes that in compositions that already presuppose a certain technical expertise, such as choral works or works for several instruments, "more dignified, namely

compositionally more superior works than among the countless songs for one voice with - preferably - piano accompaniment, the majority of which are characterized by formlessness and apparently purely "intuitive" composing at random". One may not entirely share this point of view, or at least want to question it, but it does stand out from a cool reporting language that prefers to avoid making a statement of its own.⁴³⁹Incidentally, this observation can also be made of the Else Lasker-Schüler corpus of compositions.

9.2 The corpus of poems and compositions

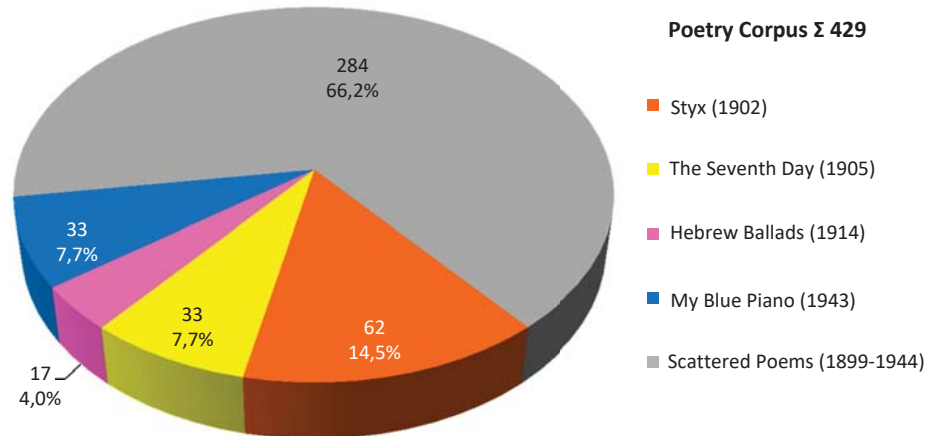


Fig. 22: The poetry corpus in its essential divisions

According to Fig. 22, the total poetry corpus of 429 poems is divided into the four independent collections (1/3) and the largest proportion (2/3), the so-called "scattered" poems, i.e. poems that have not appeared in any of these collections but are scattered in various press and anthologies.

If one contrasts the respective proportion of poems set to music out of a total of 1,693 from the composition corpus (Fig. 23), a clearly different, non-linear distribution emerges.

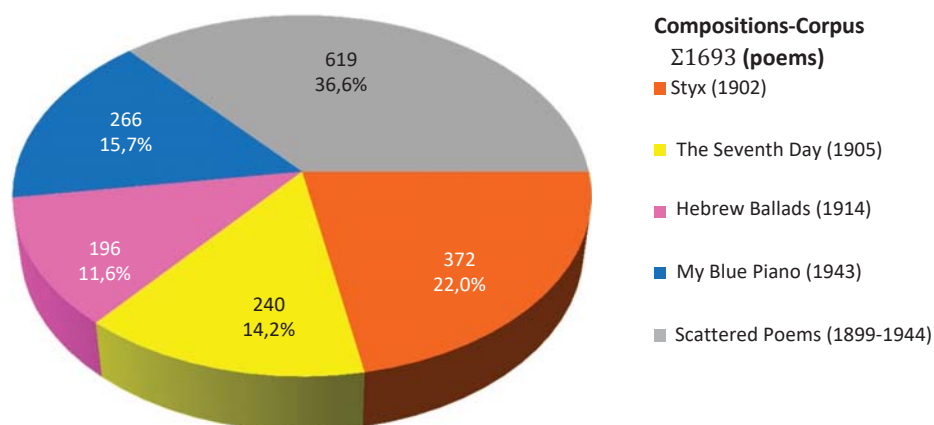


Fig. 23: The composition corpus (mirrored on the poetry corpus)

The scattered poems have been set to music far less frequently, at 36.6%. Cogent reasons can be given for this. The first and most important is due to the fact that a considerable proportion of them (62%) were first published in

⁴³⁹ Cf. Schneider 1991, p. 166f.

of the Critical Edition of 1996 (KA01) and is thus as good as unknown until today. To these there is also no single setting. In addition, some of these poems would have required a critical revision by the poet if she had had time to live, and therefore were and are almost certainly not really suitable for settings.⁴⁴⁰ A third of the poems from the estate appeared scattered in the years 1954-1994, with the exception of twelve poems published in 1961, edited by Werner Kraft: *Verse und Prosa aus dem Nachlass*, which⁴⁴¹ received a certain amount of circulation. This third accounts for only 17 settings, a vanishingly small number.

The second reason lies in the "scatteredness" itself. It has per se a different basis of reception whether a poem appears in magazines and newspapers - mostly as a single reprint - albeit occasionally in several sheets, or in independent collections, such as the four mentioned, or even in anthologies, such as the famous *Menschheitsdämmerung* by Pinthus. Thus the evaluation significantly shows that not a single one of these scattered poems has been set to music more than ten times.

	Anz.Ge- dichte	Anz.Ge- dichte(%)	vertont (%)
Geschlossene Textformen	145	100,0	92,4
- Styx (1902)	62	42,8	39,3
- Der siebente Tag (1905)	33	22,8	21,4
- Hebräische Balladen (1914)	17	11,7	←11,7
- Mein blaues Klavier (1943)	33	22,8	←20,0

Tab. 2: Sets to music (weighted) in the closed text forms

There is another conspicuous feature, the 'setting gaps', which are strikingly apparent in the areas of Occasional Poems and Other Poems. This is considered in more detail in chs. 10.8 and 10.9. Only 25% and 15% of the poems in these two groups have been set to music, and usually only once. In all other subject areas, there are significantly more poems that have been set to music.

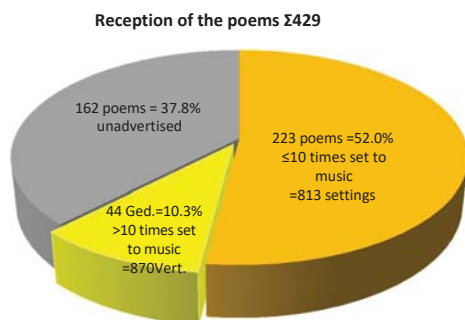


Fig. 24: 44 poems as the focus of the setting

The comparison with the poetry corpus also shows that approximately two-thirds of all compositions fall on one-third of the poetry corpus (comparison of the colored areas in both figures). A detailed analysis of the four collections also shows that *Mein blaues Klavier* was set to music disproportionately often. This is even more true for the collection of *Hebrew Ballads*. This can be seen in both in the ratio 'larger pie pieces' (areas in blue and pink), but more precisely at the small table (Table 2).

The table shows the almost complete musical reception of all four closed

⁴⁴⁰ Numerous annotations by Werner Kraft in the apparatus of the VPN point to inadequacies and incompleteness in poems from the Nachlass. Cf. Lasker-Schüler 2002a, p. 167ff.

⁴⁴¹ This is VPN. Lasker-Schüler 1961.

text forms, in the case of the *Hebrew ballads* 100%. A further examination of nine thematic fields (cf. chapter 10) is intended to provide an answer to the question of whether preferences for certain thematic fields can be discerned.

A somewhat different question is that of the global focus of all verse tonings. To this end, the corpus of compositions was divided into roughly equal halves (813/870 compositions), so that one half comprises poems that have been set to music up to ten times and the other half poems that have been set to music more than ten times (Fig. 24 on the previous page). If it is already quite a strong selection that almost 40% of all poems were not set to music at all - we had given three reasons, - the 'weight distribution' for the composition corpus (yellow areas) shows a clear and surprising concentration on only 44 poems at all. In other words, more than half of all compositions concern only 10% of Else Lasker-Schüler's poetry oeuvre.

If one examines the question of whether Else Lasker-Schüler was preferably set to music by certain age groups, the answer is very clear. Lasker-Schüler is apparently set to music by all age groups, from the 20s to the 80s (Fig. 25).

Apparently, their lyrical thematic fields and their lyrical language are such that not only primarily young composers feel addressed through poems from the 'wild and erotic circle of forms', as they are to be found above all in the collection *Styx*.

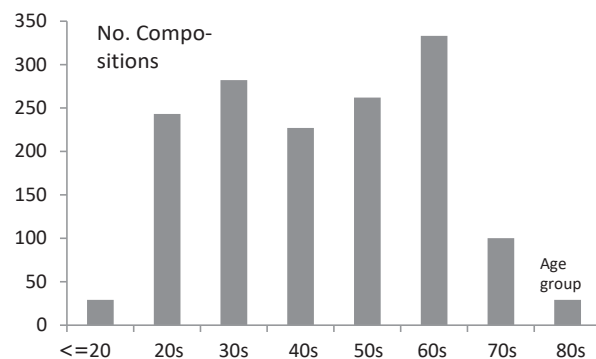


Fig. 25: Settings according to age groups

The lower number of compositions by the over-70s can be explained both by the length of life itself and by the fact that, from this age group onwards, the creative power sometimes dries up. In this context, I think it is astonishing that the level is maintained until the late 1960s. The total number of about 1,500 compositions considered includes only poem settings and only those for which the age of the composers and the year in which the works were composed could be determined.

9.3 The ranking of the settings, anthology presences

Of the more than 1,800 compositions, over 1,700 are settings of poems. The remainder are either unknown in terms of their text or are settings of other texts by Else Lasker-Schüler, such as music for plays.

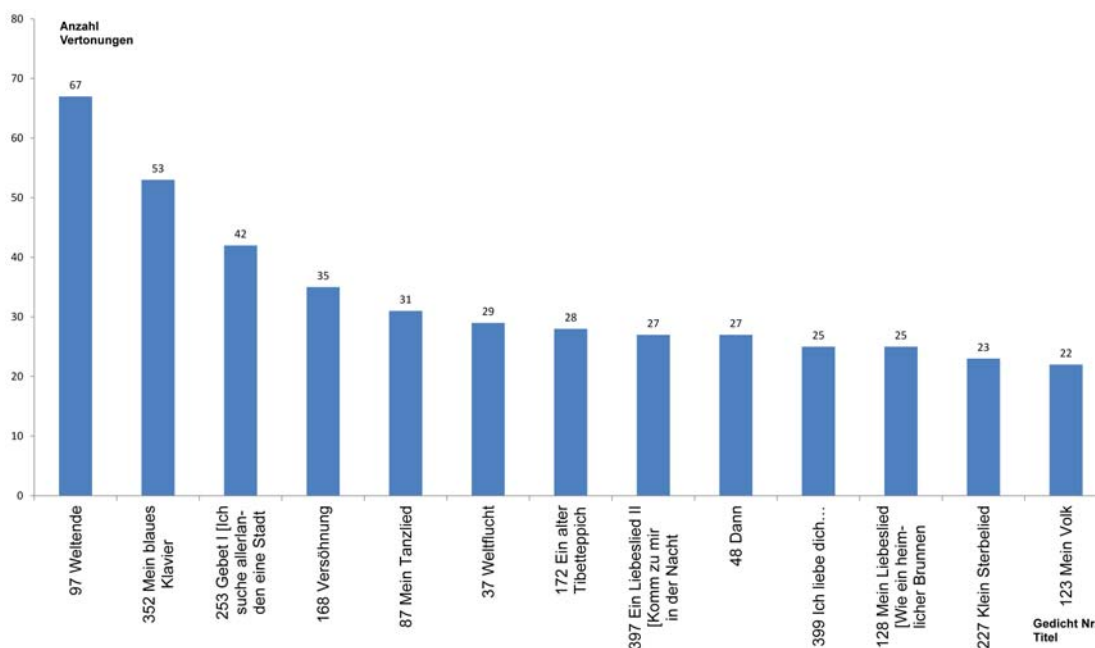


Fig. 26: The 13 most set to music poems ⁴⁴²

Poems by Lasker-Schüler have been set to music with unequal frequency. The differences are considerable. In order to make statements about this, two statistical problems arise first:

- the variants of poems which were included in the KA as independent, e.g. the block of *Hebrew Ballads* (cf. p. 42 on 'double prints'),
- the poems with the same title but different texts. In the case of the former, the variants have been added to the non-variants; in the case of the latter, the two to three poems with the same title are in the chap. 15.2 "Bibliographie" with square brackets [1]. . . [3]. However, in these cases there are settings that have not been given this exact attribution because of missing detail information - as a rule the musical text is missing. These cases have also been clearly distinguished in the corpus. In the statistical considerations, however, this would have resulted in a certain underestimation. In order to remedy this, the number of unattributed settings was divided in proportion to those that could be clearly attributed and added to them, so that proportionality was maintained and these were placed higher in the ranking. This leads in the list of the 13 most frequently set poems to music only

⁴⁴² The poem titles are preceded by the numbers according to KA01 and in some cases followed by the beginning of the poem.

to two shifts; the remaining order is unchanged in the group. Fig. 26 shows the described situation graphically.

A precise list of the setting frequencies of all poems of the poetry corpus can be found in Tab. 22 on page 492ff. It also takes into account the above considerations.

Among the most set poems, as can be seen, are almost all of the lyricist's 'great poems'. This is not surprising. On the other hand, however, it is known from the history of the Lied, especially the Romantic, that many composers, even the most important ones, such as Schubert and Brahms, often tended to choose poets and lyric poems that were not necessarily among the acknowledged greats, and whose texts often 'survived' at all only in their settings. This tendency is also demonstrable in our corpus. Only a few of the better known in our list of composers have taken on poems from the above canon of the greats. Thus Adorno, Henze, Hindemith, Gubaidulina, Leyendecker, Lombardi, Rihm and Schnebel have tended to choose texts that do not come from this canon and are for the most part even less well known.

The terms 'great poem', 'known - less known' and 'ranking', which appear in connection with what has just been outlined, require critical consideration. They seem to directly or indirectly represent or imply a certain goodness or quality of what is named. They represent an evaluation. Without doubt, this is all very relative, also in our case, since Josef Tal, Gil Shohat and Tsippi Fleischer have a similar reputation in their cultural circles - the aforementioned above all in the Jewish/Israeli cultural circle - as Dieter Schnebel has here.

When classifying poets and their poems in a cultural context, the consideration of anthologies may therefore be helpful. Anthologies form a certain canonization in the evaluation of the significance and the degree of popularity of poems. The canon usually counts poets and/or poems that appear in anthologies more frequently and over years and decades.⁴⁴³

Since 2010, the University of Freiburg has been working on a *Freiburg database of poetry anthologies* in order, among other things, to provide researchers with a simple record of the reception history of poets and poems. This database project is also based on the database compiled by Hans Braam, Kleve, but not yet published, on approximately 5000 poets published in poetry anthologies and well over 400 anthologies themselves. A weighty list, moreover, is the index compiled by Skrodzki of contributions by Else Lasker-Schüler in almanacs, anthologies, and other surveys during her lifetime.⁴⁴⁴In an essay on *The Canonization of Else Lasker-Schüler in German Anthologies*, written with Lutz Hagedstedt,⁴⁴⁵Braam shows that Else Lasker-Schüler clearly takes second place in the ranking of women poets behind Annette von Droste-Hülshoff, as already mentioned, and even 'outstrips' her in anthologies from 1970 onwards. Significant in this listing is the slump - the authors call it a 'Nazi furrow', - that Else Lasker-Schüler experienced in German anthologies in the 1930-40s. Of the total of 346 anthologies in the database between 1911 and 2013, 30 fall into this period. Until

⁴⁴³ However, cumulative entries of an author or poems in anthologies over centuries quickly distort their significance through a "drag effect". Through this effect, early mentions become heavier than late ones. It is therefore clearer to consider periods of a few decades, in which, however, the "spirit of the times" and current preferences of the editors play a greater role.

⁴⁴⁴ Cf. Skrodzki s.a.(I).

⁴⁴⁵ Braam and Hagedstedt 2013.

to the anthology of women's poetry *Herz zum Hafen* published by Langgässer/Seidel in 1933⁴⁴⁶ with three Else Lasker-Schüler poems, all others completely blank out Else Lasker-Schüler. It is not until 1952 that the poet is again represented regularly and in greater numbers of poems.⁴⁴⁷

On the basis of the database findings, the authors state: "Else Lasker-Schüler is one of the very few female authors who have succeeded in asserting themselves in this male domain [i.e. poetry - author's note]" (p. 366). It was extraordinary that Else Lasker-Schüler had managed to appear in anthologies already in her early years; early already (1905) in *Deutsche Lyrik seit Liliencron*⁴⁴⁸, there immediately with six poems; in the edition of 1920 then with ten poems. Hiller also printed ten Else Lasker-Schüler poems in his anthology *Der Kondor* in 1912.⁴⁴⁹ The objection that subsequent anthologies - once a successful inclusion - more or less perpetuate it can be countered by pointing out that in the present case there are 130 different poems (p. 379) that make up the basis of the citations as a whole, i.e. a quarter of the poet's oeuvre and thus a quite broad lyrical field.

Plausible reasons can be given for the surprisingly high anthology presence of Lasker-Schüler, namely "an early inclusion due to fortunate circumstances":⁴⁵⁰

- the conspicuous self-presentation of the poetess (dress, manner of speaking . . .)
- her multiple talents (poetry, prose, drawings)
- figurehead of expressionism, its preparation and transition into Dada and contemporary literature as well as
- good networking with outstanding representatives of the print media⁴⁵¹

Braam and Hagedstedt then go into the ranking of the poems themselves.⁴⁵² Top of the list are the poems *Ein alter Tibetteppich* (52 mentions), *Weltende* (38 mentions) and *Mein blaues Klavier* (37 mentions), the former with an origin of 27 and 46 years respectively, if one takes into account the initially low circulation of the third. The figures were initially updated on the basis of the data material made available to me by Braam.⁴⁵³ The data material includes anthologies between 1911 and 2013, but a comparison with Skrodzki's website⁴⁵⁴ on the same topic showed that essential anthologies and almanacs were not listed in the other survey. Therefore, both sources were consolidated. The results are graphically presented in bar chart Fig. 27 on the next page and correlated with the frequency of each poem's setting. It is noteworthy that the ranking of the canonized poems is broadly consistent with the ranking of the most frequently set poems, although some poems still fall in between in the compositional ranking, as can easily be seen by direct comparison with Fig. 26 on page 128; namely *Mein Tanzlied*, *Dann*, *Ich liebe dich*, *Mein Liebeslied* [2], *Weltflucht* and *Klein Sterbelied*. These are

z. Partly only somewhat subordinate, few as *Dann* also of subordinate importance. They are nevertheless poems of outstandingly strong emotionality, pictoriality

⁴⁴⁶ Langgässer and Seidel 1933.

⁴⁴⁷ The figures are taken from the statistical documents Braam sent me. Braam 2016, p. 7.

⁴⁴⁸ Bethge 1920.

⁴⁴⁹ These two figures are also taken from Braam. Braam 2016, p. 7.

⁴⁵⁰ Braam and Hagedstedt 2013, p. 385.

⁴⁵¹ First and foremost Karl Kraus and Herwarth Walden, although Lasker-Schüler soon found herself at odds with most publishers, as documented in her famous essay *Ich räume auf!* (Lasker-Schüler 2001a).

⁴⁵² Cf. Braam and Hagedstedt 2013, p. 393ff.

⁴⁵³ Braam 2016, pp. 2-8.

⁴⁵⁴ Skrodzki s.a.(l).

and inner musicality, which seem to be particularly suited to the sister art of music, while the poem *Jakob* (KA01-GNo. 196), for example - despite or perhaps because of its very robust language - is obviously less amenable to setting to music when it speaks of buffalo, roar, jungle, monkey bites and ox face. The same applies to the poem *Giselheer dem Tiger* (KA01-GNr. 198).

It is important to note, however, that the period under consideration, 1904-2011, lies for just under half of Else Lasker-Schüler's creative period up to 1944. The poems *Mein blaues Klavier*, *Ein Liebeslied* [2] and *Die Verscheuchte* had not yet been written in 1933, while all the others can already be attributed to the first creative period. The dragging effect (see fn 443) of, for example, *Ein alter Tibetteppich* thus enters fully into the consideration of the anthology question.

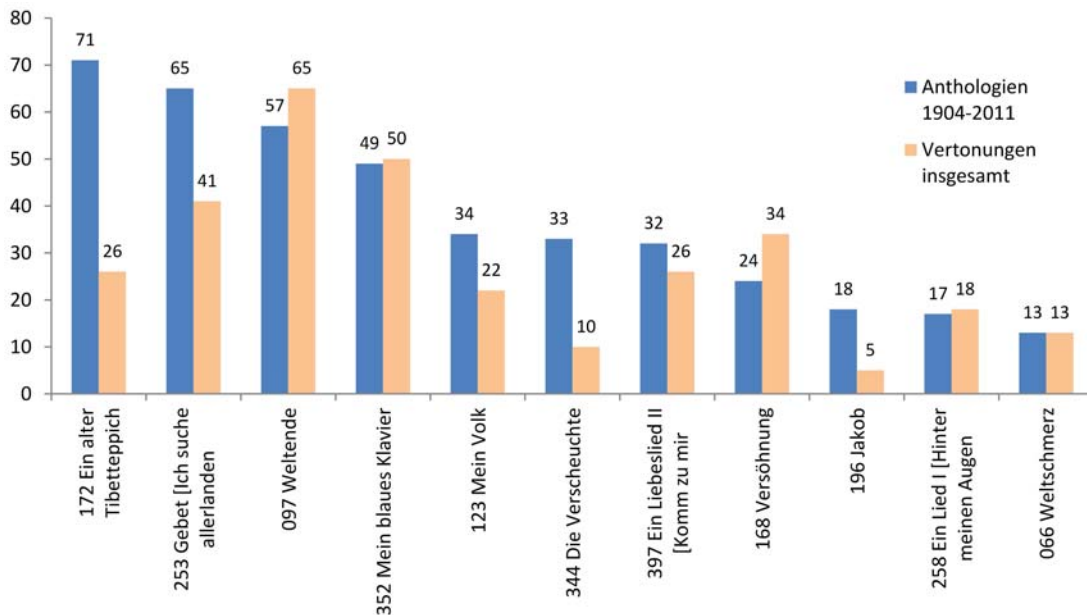


Fig. 27: The most frequently mentioned poems in poetry anthologies and their settings

The correlation of 'most frequently named' and 'most frequently set to music' provides statistical evidence for the 'great poems' (see above). Now, one cannot construct a causal connection of the kind 'the more often named, the more often set to music' from the quite high correlation of 0.64. However, this does apply with restrictions to the question of quality, if it is assumed - which does not seem far-fetched - that particularly good poems, such as those that are formally well constructed, rhythmic, sonorous, linguistically complete and interesting, find their way into anthologies particularly frequently and, at the same time, also represent special sources of inspiration for composers who like to use anthologies to select material.

9.4 Genres and instrumentations

In contrast to many other musical genres, the genre 'Lied' encompasses a large historical period that cannot really be delimited. Also clear genre characteristics are hardly determinable, the same applies to the text forms, which are the basis of the song. In music history the genre 'Lied' is usually equated with 'German art song' or 'German song', which is usually based ⁴⁵⁵on a poem. It appears in unaccompanied unison, in composed form accompanied by the piano (Klavierlied) or other instruments, as an orchestral song or in polyphonic solo or choral form.

⁴⁵⁵ Cf. Blume 2001, vol. 8, p. 746.

The art song took on a stylistic character during the Classical and Romantic periods and experienced its great heyday in the 19th century in Romantic lyrical composition and especially in the solo song, which extended through Schubert, Schumann and Brahms to Wolf, the most important composer of the second half of the 19th century alongside Brahms.

With the expanded harmony and turn to free tonality and dodecaphony at the beginning of the 20th century, the German art song also changed in the course of New Music. The word-sound relationship often shifts from the dominance of speech rhythm to a stronger emphasis on inner-musical relationships.

With Mahler, the orchestral song in its chamber-musical and symphonic instrumentation gains increasing importance over the piano song and expands the genre 'Lied'.

The genre thus briefly sketched continues to have a stylistic effect far into the 19th and 20th centuries and also occupies a large space in our composition corpus in the compositions of the 'Romantic descendants', who take up little or none of the musical language of the New Music of the Second Viennese School of Schönberg, Alban Berg, Anton Webern or Hindemith.⁴⁵⁶

Song composition after the Second World War is subject to too many complex currents for musicological historiography to have been able to write a history of styles. Kurt Gudewill states laconically in his MGG contribution on the *Lied*: "It is impossible to bring the Lied composition of the present day down to a common denominator".⁴⁵⁷ Siegfried Kross, who, in contrast to Wiora,⁴⁵⁸ continues his Lied-historical explanations into the 20th century, characterizes this situation in a more differentiated way and restricts it:

All in all, it can be said that the concept of the Lied has become so blurred that even a typology hardly seems possible. Even the efforts of composers such as Cesar Bresgen, Armin Knab, Ernst Pepping or Othmar Schoeck have not been able to change this. Of the living composers, Hans Werner Henze and Aribert Reimann have produced vocal solo works, mostly with (chamber) orchestra. One must therefore ask whether the music-sociological conditions for a genre such as the Lied still exist at all. A typology, however, would be a prerequisite for stylistic-historical analysis and mastery. At present, with the exception of the aftermath of preceding developments, it is not possible to do so for the period since the end of the Second World War or at least since the beginning of the 1950s.⁴⁵⁹

⁴⁵⁶ Cf. also Jost 1994-98, sp. 1304.

⁴⁵⁷ Flower 2001, vol. 8, p. 772.

⁴⁵⁸ Wiora 1971.

⁴⁵⁹ Kross 1989, p. 173.

Alongside the composers of the Second Viennese School, Hindemith's Lied work is also formative for the following generations "as a way of rejecting the 'subjective' Lied of Romanticism".⁴⁶⁰ After 1920, he was characterised by a rather distanced expression of emotion and the predominance of musical, above all contrapuntal, content over the lyrical text.

To a certain extent, a crisis of the Lied⁴⁶¹ is already apparent in Schönberg, who wrote only a few Lieder in his later years. Kross considers his retreat from this genre - similar to that of Zemlinsky and Alban Berg - to be "symptomatic, because the artificialization of the Lied had in any case deprived it of its supporting class, but now the increasing problems of hearing, intonation and thus design limited the reception even among professional singers to a small number of specialists".⁴⁶²

Aribert Reimann, in his essay "*Crisis of the Lied?*"⁴⁶³ He notes a "decline in production" in the 20th century compared to the heyday of the late Romantic period, but with a simultaneous diversification of the genre: "The concept of 'Lied' has expanded and shifted, and new formal and aesthetic attitudes have emerged".⁴⁶⁴ He further notes that after a phase of "inclusion of the voice in an ensemble composed of various instruments" (i.e. greater possibility of colour in musical interpretation) in the 1950s and 1960s, piano song cycles are now being written more frequently again by Rihm and Holliger, among others. The⁴⁶⁵ return to the traditional song of the 19th century is evidenced by the recourse to classical forms and the arrangement of romantic song cycles (Aribert Reimann, Heinz Holliger).⁴⁶⁶

If we look at our corpus of compositions, we can state that more or less all the characteristics and trends of the *Lied* genre that have just been outlined can be found in the compositions of the bibliography; moreover, they can also be found in works that can be assigned to other genres.

► On the instrumentations in the corpus of compositions:

The piano song is - as in all similar cases (s. ch. 11 "Corpora to other poets") - disproportionately represented.

A second group is formed by the orchestral songs, which are not nearly as numerous, but are nevertheless considerable everywhere, considering the greater 'compositional effort' of an orchestration compared to the piano song. Classically represented is the intimate instrumentation of the solo song with guitar, to which essentially several compositions of the chanson genre belong.

A further, considerable proportion is accounted for by solo singing with other instruments and small instrumental groups; in addition, purely choral ensembles - although also supplemented by soloists and instruments - are to be mentioned. Symphonic works in which text settings are embedded (e.g. by Hefti and Zimmermann) are also to be found. In some works - with quite different instrumentation - Lasker-Schüler texts without vocal part are only added as a central idea, e.g. in the

⁴⁶⁰ Jost 1994-98, sp. 1303.

⁴⁶¹ B. Winkler sees the question of the crisis of the Lied as "irrelevant, since it is less a crisis than a transformation of the Lied" (Winkler 1996, p. 24), but overlooks the diminished significance of the genre. Another shift in emphasis, however, has taken place in the direction of popular music, which must also be considered in the contemporary history of the genre of song.

⁴⁶² Kross 1989, p. 166f.

⁴⁶³ Reimann 1981.

⁴⁶⁴ Ibid, p. 236.

⁴⁶⁵ *ibid.* and Jost 1994-98, sp. 1304. On the Lied oeuvre of W. Rihm, reference is made to Abeln and Schnitzler 2012.

⁴⁶⁶ Cf. also Jost 1994-98, sp. 1304 and 1307.

Instrumentation Chamber orchestra, recorder, accordion, percussion solo, organ solo or wind quintet and piano solo (see keyword *Instrumentales* in Appendix A).

Since the end of the 20th century, in the course of the broader and broader use of the Internet, Else Lasker-Schüler's poetry has increasingly found its way into popular music, i.e. rock, beat, folk, soul and chanson with their sub-forms, and jazz. The instrumentations are quite diverse and range from solo singing with single instrument accompaniment to rock and jazz bands with a lead singer. Examples include the rock group *Pilos Puntos*, the Canadian black metal group *A Winter Lost*, the Mongolian *Egshiglen Ensemble*, whose settings are embedded in the modes, instruments and vocal technique of Mongolian culture, the composer Yara Linss with Brazilian-tinged jazz, Wolfgang Schmidtke, who writes jazz for classical big bands, and finally Caroline Wunderlich (aka Lina Fai), who is at home in chanson.

Bes.comb.	Compo(accurate)	Compo(with...)
Compos (without Bes)	425	1852
Speaker	4	98
01Vocals+Vocals (Solo)	2	354
01Vocals+Alto(solo)	1	133
01Vocals+Baritone(solo)	0	110
01Vocals+Bass(solo)	0	32
01Vocals+Mezzo (solo)	2	299
01Vocals+Soprano (Solo)	0	370
01Vocals+Tenor(solo)	0	80
02Piano+Piano (solo)	19	803
02Piano+Alto	82	90
02Piano+Baritone	23	56
02Piano+Bass	8	13
02Piano+Vocals	130	226
02Piano+Mezzo	114	198
02Piano+Soprano	138	204
02Piano+Tenor	0	42
03Guitar+guitar (solo)	0	135
03Guitar+Alt	9	11
03Guitar+Baritone	6	6
03Guitar+Bass	0	0
03Guitar+Vocals	30	68
03Guitar+Mezzo	2	2
03Guitar+Soprano	27	28
03Guitar+Tenor	0	19
05Orchestra+Orchestra	3	139
05Orchestra+Alt	3	5
05Orchestra+Baritone	6	10
05Orchestra+Bass	0	2
05Orchestra+Vocals	12	17
05Orchestra+Mezzo	36	38
05Orchestra+Soprano	32	59
05Orchestra+Tenor	0	8

Table 3: Instrumentation groups

That is a surprisingly low number.

More interesting is another evaluation of solo individual instrumentations, as shown in Tab. 4 on the next page. It shows that female solo vocal instrumentation (with any instrumentation) is almost four times larger (57.9%) than male solo vocal instrumentation (16.0%), moreover predominantly in soprano register. This suggests that composers read the texts as having predominantly female connotations. The lyrical I in Lasker-Schüler is usually female; it is a woman who speaks.

On the other hand, we know of Else Lasker-Schüler's androgyny, which, among other things, which is manifested, for example, in the figures of *Abigail*, *Jussuf*, *Tino*

The filters of the database explained on page 115 were used to create the table of the most frequent instrumentation (Tab. 3).

The second column filters the exact instrumentation combination, while the third column filters by occupation, in which the named cast combination is also contained. The setting for the empty filter specification 'Compos. (no instrumentation)' yields the total number of all compositions (1852) as well as those for which no instrumentation could be given due to the lack of further data (titles, scores). These 425 compositions (23%) are to be excluded from the following considerations, so that 1427 compositions remain for the discussion of the groups.

Cast groups were formed (cf. Tab. 3): *without vocals* in the first position, with *vocals in the following positions*, whereby the respective position 'vocals' contains an unspecified voice range.

In the group 01 of solo voices it is evident that only five compositions feature unaccompanied solo singing.

and *Malik*.⁴⁶⁷ We must not, therefore, speak of feminist poetry. As in her bohemian life, Else Lasker-Schüler in fact often undermines in her work clear determinations of gender and its specific eroticism - incl. her own alias names - as well as cultural and ethnic positioning by mixing the Oriental with the German, for example in *Malik* with German friends in the Oriental country, and of language, not only in the language imagery and colour, but in the mixing of German, her own 'original language' (see p. 50) and mock Arabic.

So o- occupation	Compos.	in%	
Song	354	25.6%	25.6%
Sopr.	370	26.7%	} 57 %
e osopr.	2	21.6%	
A t	133	6%	
Tenor	80	5.8%	} 16.0%
Baritone	110	7%	
Bass	32	2.3%	
SATB	6	0.4%	0.4%

Tab. 4: Individual solo instrumentations

Let us continue to look at Tab 3 on the previous page. The group 02 is the group 'Klavierlied' with a total of 514 songs, whereby the share of female solo songs - here a solo voice with piano - again represents by far the largest share with 334 compositions (65%), which supports the above assumption.

In the area 05 'Orchestral Song' this finding continues with 71 compositions for female voice and only six for male voice.

It would probably be interesting to investigate whether such findings can also be found in the song oeuvre of other poets, and if so, whether they are reflected in the respective theme of the poem.⁴⁷⁰

Similar to the classical instrumentation 'solo voice with piano' in the case of art song, the instrumentation 'solo voice and guitar' has priority in the case of chanson and pop song. With 74 compositions in exactly this instrumentation and again with a focus on female voices, this group 03 represents the third largest block in the composition corpus.

Finally, in the composition corpus there are 64 compositions or realizations (without sheet music) with band instrumentation, including 17 for jazz band. Although clearly smaller than the classical group 02, these instrumentations show how much Lasker-Schüler's poetry is also received in pop/rock.

⁴⁶⁷ In chapter 11.2 we will discuss the composition corpus of Annette von Droste-Hülshoff, the greatest German poet of the nineteenth century, who bore equally pronounced androgynous traits. Cf. the quotation from Ricarda Huch there.

⁴⁶⁸ Cf. KA01-GNo 196, KA01-GNo 158, KA01-GNo 159 and KA01-GNo 276.

⁴⁶⁹ It is remarkable that Else Lasker-Schüler vehemently opposed the persecution of homosexuals in Germany.

⁴⁷⁰ The martial texts from Mahler's *Des Knaben Wunderhorn* or Schubert's *Winterreise* tend to be sung by male voices because of their content.

► On the formats in the corpus of compositions:

Of course, the piano songs are predominant. Among them are a large number of songs arranged thematically in cycles - primarily from the *Hebrew ballads* (Rettich, Rövenstrunck) - but also voluminous song collections that do not follow any inner order. The piano song collections by Sybil Westendorp (211 songs), Christian Immo Schneider (54 songs), Arthur Dangel (43 songs) and Rudolf Kornberger (34 songs) are worthy of mention in terms of their extraordinary scope alone.

A special form of cyclical works is that which composers have put together from poems and prose texts by Else Lasker-Schüler as quasi text-musical arcs of a biography of the poet's life (including Henkemeyer and Scholl).

Formats that cannot be assigned to the genre of *song* in the composition corpus include *radio play, opera, oratorio, prose, symphony* and *play*.⁴⁷¹

The *radio play* format involves radio broadcasts based on the poet's dramatic texts (*Die Wupper* and *IchundIch*) and featuring settings from these texts as radio play components.

Three operas are known to us whose independent libretti are recruited from Else Lasker pupil texts, but do not concern the poet's dramas. The latter, on the other hand, are found under *Theaterstück*, i.e. are musical interpolations and incidental music in plays such as *IchundIch*.

Lasker-Schüler texts have also found their way into six oratorios, all of which were written after the Second World War. They have no (discernible) reference to the Auschwitz trials of the 1960s and were also written much later.⁴⁷² These texts do not stand alone, but together with texts by other authors. The oratorios - as far as they could be seen in the musical text - follow the oratorios of earlier times in their structure only to a very limited extent (recitatives, arias, choruses): Wilhelm Keller additionally goes into the scenic (K0679), Ulrich Klan created a very contemporary oratorio (K0712) on the murder of a Turkish-Armenian journalist, in which texts from various West-Eastern cultures are recited and - partly in scenic dialogue - alternate with a choir as well as with instrumental interludes and dance.

As it seems, the oratorio *Pax questuosa* (K1885), created by Udo Zimmermann in 1995, comes closest to the traditional genre of oratorio in the instrumentation of solos, choirs and orchestra, but with the peculiarity that its texts are not liturgical or biblical, but - with the exception of Franz von Assisi - those of German poets.

Two genres are notably absent, political song and electronic music.

In the first case, it is because of the poet's lyrics. It is not political poetry that she writes, such as that of Brecht.⁴⁷³

In the field of electronic music, we do not find any composition that contains Else Lasker-Schüler text, but there are certainly compositions in this genre with spoken and - though probably less frequently encountered - sung text.

⁴⁷¹ Cf. the works listed under the respective keyword in Appendix A (pp. 503ff.).

⁴⁷² See the comments on the impact of the Auschwitz trials on p. 33.

⁴⁷³ Yet Else Lasker-Schüler is by no means apolitical, as is often claimed. Evidence of this can be found in her essay *Ich räume auf!* in which she campaigns against exploitation by her publishers, her advocacy of free contraception and free love and at the same time for the abolition of §§ 218 (prohibition of abortion) and 175 (punishment of homosexuality), as well as her anti-fascist tragicomedy *IchundIch* (cf. her biography on the website of the Else Lasker-Schüler Society). Other activities seem rather naïve, such as her plan to persuade the Pope and Mussolini to end Hitler's persecution of the Jews (cf. Bauschinger 2004, pp. 330f and 379f and also Klüsener and Pfäfflin 1995, p. 308).

Text. These include *Gesang der Jünglinge im Feuerofen* (*Song of the Youths in the Furnace*) with electronically elementarized vocal text, *Sirius* and the heptalogy *Licht*, all by Karlheinz Stockhausen. Markus Erbe of the Musicological Institute of the University of Cologne referred to other examples, including: *Sieben Stufen* by Hans Tutschku ⁴⁷⁴after the poem *Verfall* by Georg Trakl, the acousmatic opera *Yawar Fiesta* by Annette Vande Gorne, *Das Fieberspital* by Diamanda Galás after the poem of the ⁴⁷⁵same name by Georg Heym and *Lexicon* by Andrew Lewis ⁴⁷⁶after a poem by a twelve-year-old boy.

The above remarks show the variety of musical receptions of Else Lasker-Schüler texts, ranging from simple (and sometimes plain) poetry settings to large-scale works with performance durations of one hour and more.

9.5 The composition archive

As already mentioned, many composers or their descendants have responded to my request for scores and sound recordings with great willingness to provide me with these materials. Sometimes they were extensive scores of over 100 pages. Without such generosity, my Else project could not have taken place.

The study of these scores usually led to a discussion of the works with the composers, which was sometimes quite exciting.

Most composers have also given me permission to pass on copies of their scores to interested professionals and practising musicians. This permission makes concert preparations and arrangements much easier.

At least as large a volume of scores was obtained from libraries in Germany and abroad and from other music archives, such as those of radio stations, in some cases at considerable expense.

In addition to scores in paper form, the Bellenberg Archive has a digital score collection of about the same size, which is partly fed by digital copies provided by composers and libraries.

It was already the intention at the very beginning of the research to collect scores and audio recordings in order

- to obtain authentic source evidence
- to achieve qualified musicological annotations and analyses in detail as well as the most differentiated overall view of the compositional corpus possible
- over time, to create an archive that will be available to the interested professional public for further research
- to offer the professional public an easily accessible archive for concert performances, including scores from remote sources and in part private estates.

The archive is fully digitally indexed, so that overviews of composers, times of composition, instrumentation and other questions concerning the composition corpus can also be created. ⁴⁷⁷The archive also wants to serve on a small scale to break down

⁴⁷⁴ <http://www.tutschku.com/sieben-stufen-post/?lang=de>.

⁴⁷⁵ <https://www.youtube.com/watch?v=UX2yUhv0sBg>.

⁴⁷⁶ <https://vimeo.com/55019302>.

⁴⁷⁷ Inquiries may be sent to karl@bellenberg.de.

the hurdles of well-worn paths of concert design, which Aribert Reimann describes:

The fact that song programmes are often so one-sidedly oriented towards songs of the 19th century (and usually only towards the best-known ones) is not only due to the unimaginativeness of some singers, but also to the lack of courage on the part of the organisers. Nobody wants to risk anything, the tried and tested is conserved, the audience might run away. But that is exactly the big mistake.⁴⁷⁸

According to current knowledge, the archive represents the largest collection of scores and sound recordings of settings of Lasker-Schüler texts.

⁴⁷⁸ Reimann 1981, p. 236.

10 Thematic fields of lyric poetry and their musical reception

In the successive growth of the composition corpus, it seemed that it was not only the obvious popularity of certain poems that led to their being set to music again and again over the past 100 years. The question arose as to whether certain thematic areas did not also inspire compositional reception in different ways, while others gave little cause for them to be set to music.

In order to get closer to this question, another one had to be solved first. Can it be possible to assign Lasker-Schüler's entire poetic oeuvre, which is so complex, to certain thematic fields? On the basis of such a field classification, the entire corpus of compositions could then be mapped.

In his famous anthology *Menschheitsdämmerung (Twilight of Humanity)* of 1920, in which Else Lasker-Schüler was also represented with fifteen poems, especially as the only woman, Kurt Pinthus already attempted to bring a thematic order to the wealth of themes in Expressionist poetry. The four sections "Fall and Cry", "Awakening of the Heart", "Call and Indignation" and "Love Man" reflect very concisely the intellectual currents of the time. In the first section alone, Else Lasker-Schüler is not represented. The end of the world and the cry, the topoi of expressionism that are repeatedly mentioned today, are also present in her work, but they do not characterize her poetry. The problem of a stylistic classification of Lasker-Schüler's poetry has already been discussed above.

Else Lasker-Schüler herself compiled her poems according to overarching themes in only three instances. The *Hebrew Ballads* (1913) and *Thebes* (1923) are such publications.⁴⁷⁹ The *Hebrew Ballads* are discussed in detail in ch. 5, *Thebes* - equally fascinating in terms of overall artistic conception, written by hand and accompanied by a coloured drawing for each of the ten poems - is colourfully described as the fictional realm of Thebes, the realm of *Jussuf*, her alter ego.⁴⁸⁰

The third thematic area, subsumed in the last volume of poems *Mein blaues Klavier*, brings together poems of exile and last love. Although it forms an orderly, cyclical compilation by the poet, it is rather shaped by the external events of her life.

In the following assignment of the individual poems to one of the nine thematic fields this may only be done with all reservation and under the point of view to which Oellers points:

There are few other examples in German literature [except in the poetry of Else Lasker-Schüler - author's note] in which poetry (often in one and the same text) is so

⁴⁷⁹ Very good reprints of these publications are: Lasker-Schüler 1986 and Lasker-Schüler 2002b.

⁴⁸⁰ The subject of *Jussuf*, the protagonist from the Old Testament legend of Joseph, and his reality as the poet's second ego, as it were, can only be touched upon in the context of our topic. The identification goes considerably further than is commonly supposed. The Joseph story is traced back to the myth of the Egyptian god Osiris by Samuel Lublinski, a well-known literary critic at the beginning of the 20th century - he wrote the first poetry reviews of Lasker-Schüler - and writer in Berlin and a friend of Lasker-Schüler, which he also undoubtedly explained to Lasker-Schüler (cf. Lublinski 1910, pp. 188-193). This bond Lasker-Schüler - *Jussuf* - Osiris has so far been examined in literature only with regard to the ruler figure "*Jussuf*, Prince of Thebes", but not with regard to the "closest proximity to God", even - sameness, as it appears everywhere in Lasker-Schüler's work. Henneke-Weischer, too, falls short in her discussion of the figure of *Jussuf*. Cf. Henneke-Weischer 2003, p. 123ff.

intense expression is of lostness and security, emptiness and fullness, longing and despair, failure and success. ⁴⁸¹

This reservation applies especially to the first three thematic fields: Love and longing are so often linked in Lasker-Schüler's poems with pain, mourning and death ⁴⁸²- and all of this overformed with the call for God and the (in)certainty "a farthest proximity" that⁴⁸³ an assignment or separation is only possible with difficulty. Nevertheless, a careful thematic weighting can be made for the individual poem, which is also partly influenced by the three creative periods of the poet.

The first creative period (1889-1917) is summarized in the poetry volumes *Styx*, *The Seventh Day* and *Hebrew Ballads*. The essential characters and the stylistics of the poems there are the subject of the considerations in chapters 3 and 4. Love and passion are there the all-dominant concepts, which often let God and world, loss, pain and death resonate as themes, in *Styx still impetuous* and in the artistic still untamed in parts, in *The Seventh Day* already more subdued and with a new tone of melancholy; the third volume *Hebrew Ballads* (chapter 5) filled with quite predominantly biblical material - but in a special way.

The second, clearly weaker creative period (1917-1931) brought, as described, mainly non-fiction poetry (Skrodzki), namely an excessive number of portrait and dedication poems as well as occasional poems; most of them appeared scattered and did not find their way into one of the poetry collections.

The third creative period (1931-1945) is marked by exile, including the last years of his life and his last love in Jerusalem. It is heralded in a certain sense by lyrical harbingers, as if the exile were 'foreshadowed'. The poems *Aus der Ferne* (E: 1931), *Ewige Nächte* (*Eternal Nights*) and *Wir stehen längst geknickt wo anlehnt* (*We stand long since bent where ajar*) can be counted among these; both E:1932. ⁴⁸⁴The poem *Abendzeit*⁴⁸⁵ is the first whose printing already falls into her exile period. Unhomeliness is not addressed here for the first time by Else Lasker-Schüler. The feeling of being "thrown into the world" (Heidegger) finds expression in vv. 2-4 "Ich fiel so einsam auf die Erde . . ." clear expression.

The nine thematic fields

- | | |
|---------------------------------|---------------------|
| 1. Love, ecstasy, longing | 6. Gottfried Benn |
| 2. Pain, grief, death | 7. Ernst Simon |
| 3. Religion and God | 8. occasional poems |
| 4. Exile | 9. other poems |
| 5. Son Paul and mother Jeanette | |

⁴⁸¹ Oellers 2016, p. 231.

⁴⁸² Topos of love leading to death. Cf. *ibid.*, p. 239.

⁴⁸³ KA01-GNo 149.9.

⁴⁸⁴ KA01-GNo 329, 332 and 342.

⁴⁸⁵ KA01-GNo 343.

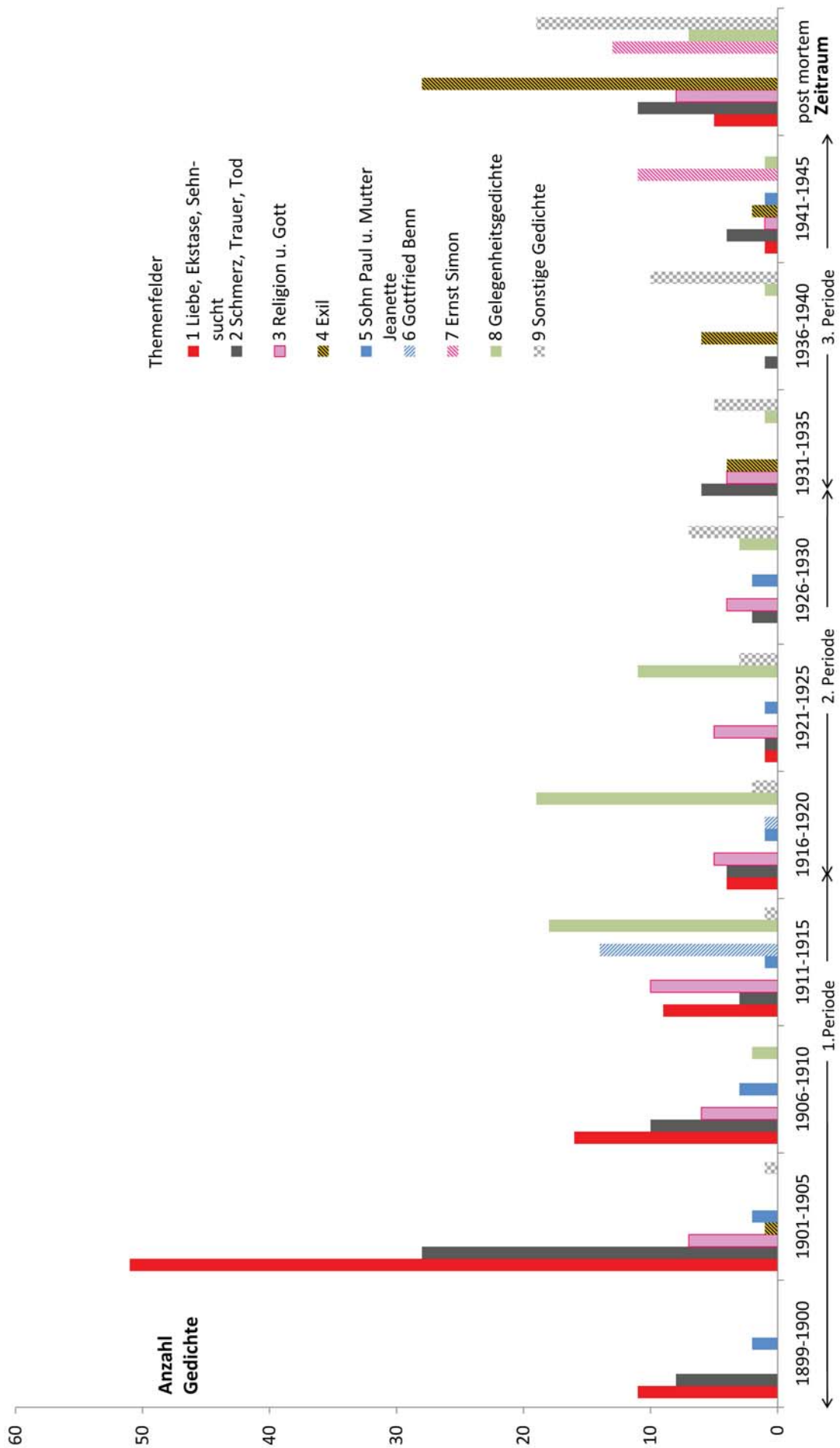


Fig. 28: Thematic fields of poetry and their course of production

which arise almost naturally from the poet's lyrical *œuvre* and their significance in her work, are described in more detail below. The respective assignment of a poem to its field can be found in the overview Tab. 22 on page 492.

Incidentally, very similar thematic fields can be found in Sander's epilogue to her edition of all Lasker-Schüler poems (Sander 2016); the poems on individual persons, as above, are not defined as a thematic field here, however.

The nine fields are shown graphically in blocks of five years over the entire period of poetry production—from the first poems in 1899 to the last in 1945 and those published only post mortem (fig. 28 on the previous page). Each of the panels has its own characteristic progression. The respective emphases can be assigned quite well to the three creative periods, as shown.

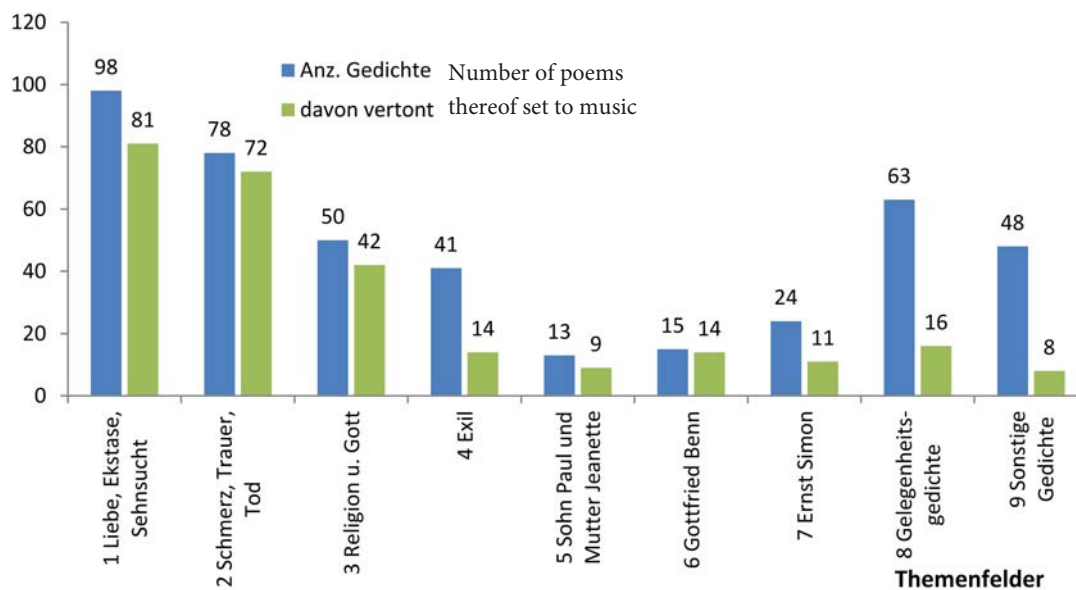


Fig. 29: Thematic fields and their musical reception

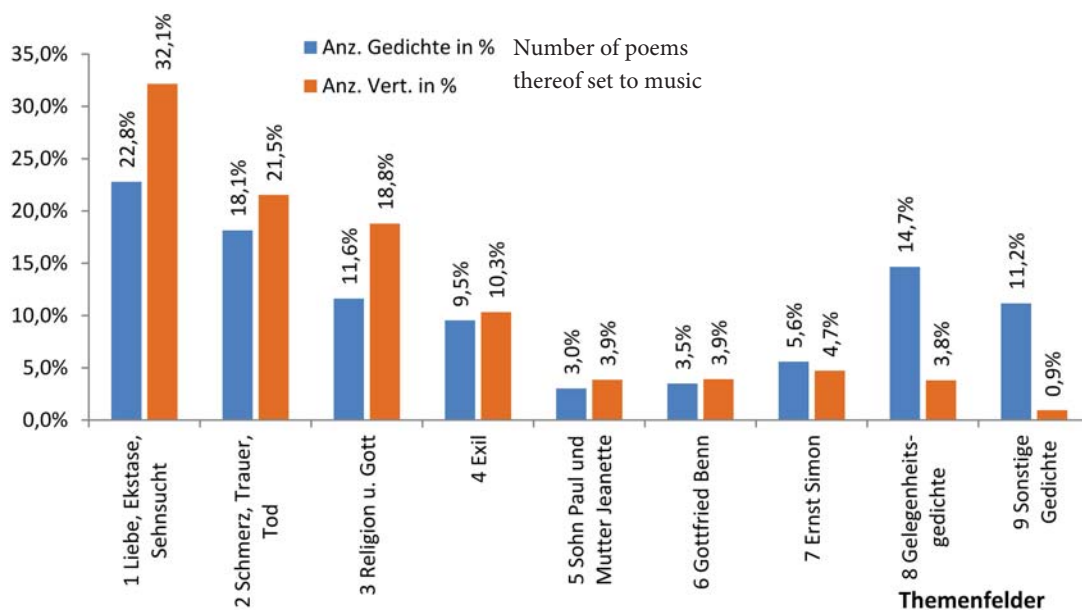


Fig. 30: Thematic fields and their thematic 'opularity'

Two other illustrations (Fig. 29 and Fig. 30 on the previous page) correlate these thematic fields with the compositions of the composition corpus. In each of the nine fields, Fig. 29 shows the number of poems (assigned to it) from the poetry corpus (blue columns) and, next to it, how many of these poems were set to music (green columns). We see that for themes 1-3 and 5-6, pretty much all the poems were set to music. Larger 'setting gaps' occur in the remaining areas. The reasons that can be put forward for this in each case vary and will be set out in the discussion of the field in question. A very similar illustration (Fig. 30 on the previous page) asks how many settings from the composition corpus (=100%) are allotted to a particular thematic field (orange columns), this mirrored for comparison by the percentage share of the respective field in the total poetry corpus (blue columns). This, one might say, maps the general thematic 'popularity' of the subject field among composers. For field 1 'Love, ecstasy, longing', for example, it reads like this: The field itself has a share of 22.8% in the poetry corpus; this compares with 31.7% of all settings in the composition corpus. This means, therefore, that poems of this first field were chosen by composers thematically clearly disproportionately often. This finding is in principle also true for fields 2-3 and 5-6. The opposite situation is significantly shown in the same figure for fields 8-9. They appear to be thematically of significantly less interest (lower popularity) for settings. The reasons are also explained when discussing of the field concerned.

10.1 Love, Ecstasy, Desire

In many of Else Lasker-Schüler's works, love is the overarching central concept in which she thinks and lives everything - and that means everything without restriction, including and above all her own life. She thinks God and the world and the universe, people, relationships and death and the wide emotional worlds of ecstasy, longing, grief and despair. Hence poems of love-pain and farewell are also subsumed under this theme. In the omnipotence and omnipresence of her love - as will be emphasized in several interpretations of this work - its force and uncompromisingness are at the same time frightening.

Love, which in Lasker-Schüler's work is able to compensate for everything negative, is at the same time a vanishing point and projection into the dream world. Then, moreover, pain, grief and death are non-existent in this earth-less world. *An old Tibetan carpet* exemplifies this vanishing point (cf. chapter 6.1).

Sensual love, ecstasy, and erotic, even undisguised sexual themes are very present, especially in the early works on *Styx*; in *Der siebente Tag* (*The Seventh Day*) they are already more tangible, more veiled, and in the late poetry they are found, if at all, then dramatized. The whole passion flares up once again in the collection *An Ihn* between 1942 and her death in 1945 (see chap. 7 and 10.7). In this context, Oellers on the one hand quite rightly refers to the quality of the material treated and her own being, which are more than the quality of her lyrical language, but on the other hand does not address the aforementioned downsides and not the ultimate failure of her own aspirations:

Love is not limited to individuals (to some people, for example), but is in principle universal, in every respect related to the whole and therefore qualitatively not to be distributed in an ordering scheme. (It is here the quality of the treated objects' does not mean those of poetic speech). It seems that Else Lasker-Schüler only in her last years, when she agonizingly experienced the downfall of herself and the downfall of the world in her Jerusalem exile, emerged from the unity of her life and

The world had fallen out of her love, her contemplation and her thinking, that she, who in the meantime had reached the age of over 70, ceased to be the collection, the centre and the mirror of the world.⁴⁸⁶

The third term, 'longing', is the actual tragic moment in the view. Lasker-Schüler's own aspiration, which lies in love, is at the same time the tragic pivot for the lifelong unfulfilledness and permanent failure of this love. The marriages fail, all her affairs, whether the great Alcibiades, Benn, Simon or the barely countable little 'infatuations', they fail - usually after a short time. Thus longing is her constant companion.

Longing not only has a forward component in the sense of unfulfilment, but can also be directed backwards in the sense of loss suffered. In particular, the loss of the mother and the only son should be mentioned here, which will play a separate role in chapter 10.5. It is also the loss of friends, which we have already mentioned, and especially in old age the longing for happy days of childhood, which are articulated.

Over glittering gravel (E:1942, KA01-GNr. 370) is such a touching manifestation of this longing: "Could I go home - " so begins the poem. Longing for the parental home and its garden, for the mother and the siblings. Here the ambiguity of longing becomes evident, linked on the one hand with the thematic field of 'love' and on the other hand with the second field of 'pain, grief, death': "Winter played with death in the nests" (v. 17).

The above can be seen directly in the course of production (Fig. 28 on page 141). The first thematic field is the most pronounced in the first creative period, is clearly less pronounced in the second period, and has no significance in the lyrical *œuvre* between the second half of this period and 1942, but finally takes hold once again from 1942 and post mortem.

The reception-theoretical significance can be illustrated by the two other graphs (Figs. 29 and 30 on page 142). From the first it can be read that a) the field has outstanding significance in the lyrical creation itself, b) almost all poems from it (82 out of 99) were also set to music, and c) the field, which is the largest in the poetry corpus at almost 23%, is disproportionately received in terms of composition at almost 32%. While the findings on a) and b) do not offer any new insights and only confirm them visually, c) shows more. This subject area, together with the second and third, embraces people's basal moods and psychological needs. The theme is and has been the theme in all the arts, including songwriting at all times.

Music is precisely the art that is most capable of expressing these moods. The question of what love is, however, has been discussed again and again in various disciplines, but has never been answered comprehensively. And it is precisely because it can never be fully grasped, because of its iridescence, its indeterminacy, its anchoring deep in the psyche, in the emotional, that it becomes apparent what distinguishes music from all other arts to take on this subject area.

10.2 Pain, Grief, Death

The second set of themes is as essential to Else Lasker-Schüler as the first, and the two can hardly be separated in the poems. It wants to seem, that - while the first, as descri-

⁴⁸⁶ Oellers 2016, p. 231f.

bed, often expresses all the unbridledness and wildness - some poems of this second complex show an almost shattering depth, such as this line: "For my sadness there is no measure on your scales" (*Gott hör. . .* KA01-GNr. 285.8). Such speaking to God is very reminiscent of that in the Old Testament lament Psalms.

The poem *Über glitzernden Kies* (*On glittering gravel*) from later years that I just mentioned also belongs here.⁴⁸⁷ Likewise, the poems of mental states of melancholy, loneliness and *weltschmerz* are part of this thematic field.

However, the extent to which this second thematic complex is already of great importance to the poet at a young age can be seen directly in Fig. 28 on page 141. Although at a somewhat lower level, the columns of the second thematic field run 'synchronously' with those of the first. Its importance increases from the middle of the second period onwards and predominates in the third period, to which substantial parts of the volume of poems published post mortem must be reckoned. As early as March 1904, her later mentor Peter Hille characterized Else Lasker-Schüler in the journal *Kampf* in his often quoted article: "Der schwarze Schwan Israels, eine Sappho, der die Welt entzweigegangen ist" (⁴⁸⁸The black swan of Israel, a Sappho who has lost the world) the drama of the still 35-year-old who suffers from the world, from her people and at times from her God. There will be greater suffering and sorrow to come at the many stations of Else Lasker-Schüler's life described.

In *Weltschmerz* (KA01-GNo. 66) she wrote in 1902 of her early despair: of the sun that may dissolve her, the lightning that may shatter her, of her inner petrification and the extinguished glow. The poem in its existential question of meaning finds multiple publication.⁴⁸⁹

Of course, the entire thematic field plays an almost exclusive role with great emotional force in the poems concerning the mother and the son, as discussed in the related chap. 10.5.

Else Lasker-Schüler's pain, suffering and grief were immediately communicated to the audience when she read her poetry and prose on this subject, as could be read in a review of a reading in Haifa on 20 March 1943: Else Lasker-Schüler "slipped abruptly into grief and pain, the authenticity of which almost physically hurt [...]".⁴⁹⁰

The reception-theoretical significance is directly comparable to that of the first subject area. The basal moods are also in the foreground of musical reception.

10.3 Religion and God

Throughout Else Lasker-Schüler's oeuvre there is much more or less detailed evidence of her belief in God and her knowledge of the Bible. This is dealt with in depth in various research projects, especially in dissertations such as those presented by Henneke-Weischer⁴⁹¹ with impressive content. Lasker-Schüler's faith cannot be assigned to just one religion. She certainly saw herself as a devout Jew, but her faith is also permeated with purely Christian content. Her pan-religious thinking is referred to several times in this work. The last verses of the late poem *Hingabe*,⁴⁹² for instance,

⁴⁸⁷ E: 1942; KA01-GNo. 370

⁴⁸⁸ Source: *Kampf* - Zeitschrift für gesunden Menschenverstand N. F. No. 8, p. 238f. Quoted from Klüsener and Pfäfflin 1995, p. 47.

⁴⁸⁹ Notes on the poem can be found on page 388.

⁴⁹⁰ Source: Allgemeine Wochenzeitung der Juden in Deutschland (Düsseldorf). Jg. 4, Nr. 39 v. 6.1.1950, p. 7. Quoted from Skrodzki s.a.(k).

⁴⁹¹ Henneke-Weischer 2003.

bear witness to this: "Durch stille Lüfte ruhend in Gottvaters Kahn, / Hingleite ich nun über allenWahn." With the barque the dead come to light in the cult of oriental religions. ⁴⁹³Osiris stands for this. Lasker-Schüler now connects this allegory as a matter of course with the Christian term God the Father' - the Trinity, on the other hand, is an incomprehensible deviation from monotheism for Jews and Muslims - and thus forms a new, unfamiliar allegory of 'security in God'. The poetic treatment of biblical figures is just as much a part of this thematic field as is more philosophical.

Her relationship to God or Zebaoth is, moreover, a love relationship, as can be seen very beautifully, for example, in the poems *Zebaoth* and *In the Beginning*. Liska speaks in this context of "heretical piety, hetaeric love", ⁴⁹⁴which, however, seems very exaggerated. Some things may seem so at first sight. But heresy and prostituting piety were never Lasker-Schüler's motives!

A major work by Lasker-Schüler on the subject of the Bible and religion is the prose *Das Hebräerland* (1937), a poetic 'travelogue' "into Bibleland, into the living Testament", as she called it. ⁴⁹⁵In the corpus of poems, it is above all the *Hebrew ballads* that provided the foil for such investigations. These ballads, as has already been pointed out (cf. chapter 5), present poetically clearly exaggerated biblical figures ⁴⁹⁶and can be read as a 'poetic exegesis' of the biblical model.

In the essay *Meine Andacht* Lasker-Schüler describes her search for God:

I have made a point of digging not for gold but for God, sometimes I have come across heaven. I have dug for the eternal, not out of audacious arrogance, but out of religious adventurousness. [. .] I build on God, for how often I put my pain and my joy into his hand, and now my child, my pain and my joy. ⁴⁹⁷

The despair of life, the "being thrown into the world" (Heidegger), this feeling that grips her again and again throughout her life - especially at the end of her life - does not even stop at God. In the poem *O ich möcht aus der Welt!* ⁴⁹⁸which she dedicated to "My Doctor Benn" in 1917, it says at the end: "O ich möcht aus der Welt! / But even far from it / I wander a flickering light / Around God's grave".

In the first creative period we find few poems that deal directly with God. The final poem *Im Anfang* in the poetry collection *Styx*, however, is dedicated to God in almost childlike verses "When I was still God's rascal!" - ⁴⁹⁹Sull speaks of "innocent paradisiacal world⁵⁰⁰" - and again quite differently, almost erotically, the poem *Zebaoth* (see page 46). Nevertheless, the third thematic field is - due to the anyway highest production - quite present in this period.

However, what is striking in Fig. 28 on page 141 is two things: on the one hand, this thematic field is the only one that is always present in Else Lasker-Schüler's work across all creative periods, and it is also clearly present in the 'Decline of Production and Quality' in the

⁴⁹² KA01-GNo 345.11f.

⁴⁹³ Cf. KA01-K 316.11.

⁴⁹⁴ Liska 2000, p. 40.

⁴⁹⁵ KA05, p. 45.25ff.

⁴⁹⁶ Cf. on biblical women in the poetry of Else Lasker-Schüler also Liska 2000.

⁴⁹⁷ KA04, pp. 153.12ff and 155.6ff.

⁴⁹⁸ KA01-GNo 254.

⁴⁹⁹ KA01-GNo. 96.20

⁵⁰⁰ Sull 1980, p. 170.

second period, and on the other hand, in the years 1921-1940, even more pronounced in comparison than the first two subject areas.

This shows, in purely numerical terms, the importance that Else Lasker-Schüler attached to this thematic field as a seeker of God throughout her life, especially in difficult times. Likewise, as one reads in figs. 29 and 30 on page 142, almost all poems (43 out of 50) are set to music and are disproportionately represented in the corpus of compositions (19.7% to 11.6%). The 'popularity' of the theme in musical reception is thus even more pronounced than in the first two.

The 17 *Hebrew Ballads* are of a special kind within the third thematic field. Not only is it the only group of poems that has been set to music in its entirety (17 out of 17; 100%), but also this small group (4% of the entire corpus of poems) is so frequently - that is 196 compositions (11.5%! of the corpus of compositions) - set to music.

- was set to music shows this special position in the corpus of compositions. Among them are two of the most frequently set poems, namely *Versöhnung* and *Mein Volk*.

The far disproportionate 'popularity' of *Hebrew ballads* in musical reception - 11.5% in the composition corpus to 4.0% in the poetry corpus.

- is probably not only due to Lasker-Schüler's extraordinary lyrical treatment of the biblical figures. On the one hand, it might be the high tone of the Hohe-Lied language, on the other hand, the peculiarity that Lasker-Schüler completely distances herself from her own person in many of these poems.⁵⁰¹

Moreover, the *Hebrew ballads* lend themselves to *compositional* cycles because of their formal cyclical character. And so, in fact, these cycles are explicitly found in the composition corpus of Brandt, Fraenkel, Fuchs, Keller, Leyendecker, Mishory, Rettich, Rövenstrunck, Schilling and Wilkens.

As already mentioned, the third period, apart from the exile situation, and presumably also because of it, is characterized by an intensified confrontation with God in sometimes almost serene, philosophical lines of verse or, however - with all the poetic art - in almost childlike devotion to God in the face of death.

The cognition

[. . .]

Only "cognition" lies within the human faculty. But to cultivate it to the final clarity -
When the cone of all exaltation doth thaw...⁵⁰²

Prayer [2]

O God, I am full of sadness . . .
Take my heart in your hands,
Until the evening comes to an end
In constant return of time.

[. . .]

- A flame of soul. -

O God, though she be full of failings,
Take her quietly into thy hands . . .
That it may end brightly in you.⁵⁰³

and finally:

⁵⁰¹ It is remarkable that otherwise alone 64 poems in the poetry corpus begin with the pronoun "I" and its frequency is already not shown in the concordance list.

⁵⁰² KA01-GNo. 339.11-13, E: 1932.

⁵⁰³ KA01-GNo. 340, E: 1932.

One man is often a whole nation But each
 one a world
 With a kingdom of heaven if he cares for the properties uredelste:
 God.
 [...] ⁵⁰⁴

10.4 Exile

The exile is the formative event in the poet's life since her flight to Zurich on 19.04.1933. The time of exile in Switzerland and in Palestine or Jerusalem from 28.03.1939 has often been described in detail, among others very well-founded by Bauschinger, Hessing, Klüsener and Skrodzki,⁵⁰⁵ so that we can limit ourselves only to the poetry of this time.

The third creative period coincides pretty much with her exile, so that Skrodzki is undoubtedly right when he sees the exile as an important, external impetus for this period and its great productivity.⁵⁰⁶ Nevertheless, in Else Lasker-Schüler's work we are not dealing with political exile poetry, which is not to be found in her work. Rather, it is a lyric poetry that expresses one's own thrownness in a foreign land, the loss of one's accustomed cultural and especially linguistic environment, and the feeling of being in a foreign land.

of being 'scared away' as a theme. It is remarkable, as Skrodzki rightly notes, that there are few poems in which "Else Lasker-Schüler explicitly dealt with the problem of exile".⁵⁰⁷ In ch. 7 "My Blue Piano", among other things, the characteristics of that late poetry are dealt with.

In this period, in addition to great prose, he wrote important poems, which are also among the most frequently set to music (number in []):

- *Gebet II* (Oh God I am full of sadness) [20]
- *Die Verscheuchte* [10]
- *Ich weiß, dass ich bald sterben muss* [15].
- *Mein blaues Klavier* [53]
- *Meine Mutter I* (The candle burns on my table) [14].⁵⁰⁸

Of the poems mentioned, *Die Verscheuchte* and *Mein blaues Klavier* belong directly to the fourth thematic field of 'exile'.

Figs. 28 to 30 on page 141f show a special feature of this subject area. A very substantial part of the exile poems was found in the estate of JNUL,ELS and only appeared in the first print post mortem, the vast majority of poems only in the KA (cf. fig. 28), which are therefore hardly known. In addition, some of the poems have the appearance of being fragmentary, others, as mentioned, show certain artistic deficiencies, also because there was probably no time to polish them, still others are preliminary stages of poems from *Mein blaues Klavier*, and finally, some unpublished poems were found in Ernst Simon. These circumstances also have an impact on the musical reception. Fig. 29 on page 142 shows a clear difference between the exile poems (44) and their proportion set to music (17). Only the poems that were known to date and at best published in VPN were set to music.

Fig. 30 on page 142 paints a different picture for the subject area 'exile'. This subject area accounts for 10.3% of all compositions in the composition corpus, while only 9.5% of all poems in the poetry corpus are attributed to it.

⁵⁰⁴ KA01-GNo 499.

⁵⁰⁵ Bauschinger 1980, pp. 249-294; Bauschinger 2004, pp. 353-448; Hessing 1985, pp. 157-183; Klüsener and Pfäfflin 1995, pp. 235-317; Skrodzki s.a.(r).

⁵⁰⁶ Cf. quote on page 23.

⁵⁰⁷ Cf. Skrodzki s.a.(g).

⁵⁰⁸ They are the poems KA01-GNo. 340, KA01-GNo. 344, KA01-GNo. 350, KA01-GNo. 352 and KA01-GNo. 374.

are. This leads to the conclusion that the theme of exile - perhaps especially in its typical Lasker-Schüler form - also seems to play a major role in the composers' choice of texts. Under the aspect of the late first printings (see above) this becomes even clearer, because the incl. VPN known share of these exile poems represents only one third, i.e. only 3.2% of the poetry corpus, which accounts for these 10.3% of the settings.

10.5 Son Paul and mother Jeanette

In a short essay *Mein Sohn*, Else Lasker-Schüler describes almost matter-of-factly two days after her son's death, "It happened: that he asked me - to go behind the curtain, I had to swear to him - he could hardly speak because of weakness - I should not see that he was dying. - " ⁵⁰⁹

The theme of son - mother of the fifth thematic field forms a very specific space in Lasker-Schüler's lyrical Œuvre. Both her son and her mother were undoubtedly the most important people in the poet's life. If love represents the all-dominant principle in the poet's entire oeuvre and in all her thoughts and feelings, if it encompasses body - soul - spirit - God and aesthetics, ethics and religion, then son and mother are the culminating figures par excellence. So it is not surprising that the lyrical creation - irrespective of ups and downs of the lyrical productivity in all the 45 years of Lasker-Schüler's poetic activity - is almost a constant to these two people, as is reflected in fig. 28 on page 141. All her great feelings of love, tenderness, longing, sorrow, pain and despair mark the poetry to these two. Both were lost to her at an early age. The mother died of liver cancer in 1890 at the age of 53. Bauschinger elaborates, "For the 21-year-old Else, her mother's death was a cosmic catastrophe. [...] Many of her poems are dirges, the ones about her mother and her own son never fall silent." ⁵¹⁰ We know - though only through Else herself, nothing at all from other sources - that her mother, a highly literate woman, planted the seed of literature and poetry in her daughter at an early age. She evidently cared intensively for her youngest. A popular game of both, the "Einwortsagen" is handed down, in which Else had to find a rhyme to a word of her mother.⁵¹¹ ". . . I succeeded in the most difficult verse, as I built up my poetry in her lap," Else wrote. ⁵¹²

My mother [1]

The candle burns on my table For my
mother all night long - For my
mother

My heart burns under the shoulder blade
All night long
For my mother ⁵¹³

This poem *Meine Mutter I* (E:1943) captures in just six verses of late years rondo form the consuming love for her mother.

⁵⁰⁹ Else Lasker-Schüler's obituary *Mein Sohn* in Berliner Tageblatt, 56th Jg., No. 597, p. [3] of 18.12.1927; see also KA04, p. 150.5f. and KA04-K 135.ff.

⁵¹⁰ Bauschinger 2004, p. 22.

⁵¹¹ Cf. *ibid.*, p. 19.

⁵¹² KA05, p. 80.28f.

⁵¹³ KA01-GNo 374.

The connection to their only son Paul is even more tragic. The illegitimate birth in 1899 - carried out as a free class delivery in front of students of the University Women's Clinic Berlin - is preceded by the separation from Berthold Lasker. The marriage then quickly crumbles and ends on 11.04.1903. She initially escapes the social crash through the second marriage with Herwarth Walden, which is concluded in the same year. They suffered from a constant lack of money, so that even the accommodation in Halensee was not secured.⁵¹⁴ At the same time, the upbringing of little Paul, who was mostly supervised by schoolgirls, was also in question. From 1909 on, Paul was placed and taught in reformatories and boarding schools. It became apparent early on that Paul was "not a robust child" (Bauschinger). But his artistic talent in drawing was already exceptional in childhood.⁵¹⁵

The son also suffered indirectly from the unsteady living situation after the separation from Walden in simple apartments and the simplest hotel rooms, in addition to extended stays in Berlin cafés such as the *Größenwahn* until late at night as well as a chronic lack of money.

At the end of February 1926, the 26-year-old begins his fight for survival against milliar tuberculosis, which he will lose on 14.12.1927. Else travels a lot to visit her son in Davos and can hardly afford the medical and sanatorium costs. In August 1927 she brings him to Berlin for care. Finally the obituary: "On Wednesday evening 1/9 20'clock my faithful child, my beloved boy Paul died in the 28th year of life - Else Lasker-Schüler"; her obituary above appeared a little later. In the year of mourning that follows, virtually nothing is written. Presumably early in the year she writes one of her longest poems *An mein Kind*⁵¹⁶ with 16 stanzas, the ninth of which reads:

Love for you is the likeness,
That one may make of God.⁵¹⁷

It is quite striking that this fifth complex of poems on mother and son is not limited to short periods of life or work like those on Benn and Simon, but runs continuously through the first and second creative phases (cf. fig. 28 on page 141). With the poem *An mein Kind* (1928), however, the lyrical treatment of this complex abruptly ceases. Presumably the pain of loss is too great to be captured in lyric poetry. Added to this is the situation in exile from 1933 onwards, which focuses the consciousness anew and massively. It is not until 1943, in the original of her swan song *Mein blaues Klavier*, that the final swan song *Meine Mutter I* is found with a dedication to her dead son Paul (see p. 149).

Werner Kraft notes this in his diaries under the 31.03.1943:

Lecture evening: Of the poems, the one that had the deepest effect on me [. . .] was a little poem to her mother [. . .]. The poem is carried solely as a poem by this powerful image of the heart burning all night as a candle under the shoulder blade. [. . .] I believe that if all her poems were lost, and only this little poem on the

⁵¹⁴ "In 1910, the total deficit amounted to 10,000 marks." Bauschinger 2004, p. 134. According to the Federal Statistical Office, this corresponds to about €50,000.

⁵¹⁵ Cf. also Else Lasker-Schüler's essays *Mein Junge*. In: KA04, pp. 175-179; E:1929, written after his death in 1927.

⁵¹⁶ KA01-GNr. 317. The poem appears on 13.09.1928 in the Berliner Tageblatt, Jg. 57, Nr. 9434; the printing is preceded by a manuscript and five typescripts (cf. KA01-K 317).

⁵¹⁷ KA01-GNo. 317.17f. These lines are all the more remarkable because Jews are forbidden to form an image of God at all (cf. KA01-K 317).

Mother would remain, from this image of the heart burning as a candle one would have to conclude a *great* poet.⁵¹⁸

Of this relatively small thematic complex with only 13 poems, nine poems (= 70%) were set to music. Understandably, only two poems from 1899, KA01-GNo. 1 and KA01-GNo. 2, KA01-GNo. 137 (1906), a quatrain to her infant Paulchen, and KA01-GNo. 309 (1925), an occasional poem to *Paule*, were not set to music, all of which must rather be counted among Lasker-Schüler's weak poems.

The number of settings, 3.9% of the composition corpus, also shows a disproportionate musical reception in relation to the poetry corpus. Composers obviously know how to distinguish these 'person-centred' poems from Lasker-Schüler's portrait, dedication and occasional poems in terms of style and content, and they sense the great emotionality that the poet inscribed in these poems.

10.6 Gottfried Benn

Else Lasker-Schüler famously met Benn in 1912. His first volume of poems, *Morgue und andere Gedichte*, which had just been published, made a deep impression on her, as she herself confessed. Soon a poetic dialogue developed, which was carried out in the Berlin press in all publicity, so in *Der Sturm* and *Die Schaubühne*, where on 28.08.1913 was to be read by her:

Giselheer the Tiger

[. . .]

I can't be without the
scalp game anymore.

Red kisses paint your knives
on my chest -

Until my hair flutters on your belt.⁵¹⁹

And Benn poems to her:

Man

(Beach by the sea)

[. . .]

Woman:

Then I will dance before thee. Every limb
shall be a hall of tepid red,
Which awaits you.

So I lift my thighs from the sand
And so the chest. Dress, away from my hips. [. . .]

.] ⁵²⁰

Such lines were provocative and disturbing even in 1913.

The relationship Lasker-Schüler - Benn was and is for many writers cause for partly wild speculations especially concerning the erotic, even sexual aspect.⁵²¹ What was really involved is idle speculation and, according to sources, rather obscure, certainly not illuminating. Even serious Else Lasker-Schüler scholars are therefore at odds; while Rölleke speaks of lover, lovers and beloved

⁵¹⁸ Kraft 1995, p. 357f.

⁵¹⁹ KA01-GNo 198.

⁵²⁰ Benn 2009, p. 15, vv.26-31.

⁵²¹ As an example, Sanders-Brahms 1997, p. 83f.

and not shying away from the comparison with Droste - Schücking, Bauschinger and Skrodzki ⁵²²judge on the basis of the source situation and rather see the poetic contest of two exceptional poets.

The poetess was "not close to Gottfried Benn as far as love is concerned". But she was in love with him for the sake of his art, without which she would not have taken any notice of him. In him she sensed an equal, a close relative, a prince with whom she could play the game of art, even though she saw the great differences between herself and Benn. He was the unbeliever, the heathen, the barbarian, and if she courted him in her poems, then also that he might profess himself to her, the Nibelunge to the city of Thebes. ⁵²³

And Skrodzki elaborates:

Else Lasker-Schüler's relationship with Gottfried Benn, seventeen years her junior, has preoccupied biographers more than any other friendship in the poet's life. There is no evidence of an intense love affair that is said to have united the two. The only sources we have are the poems of Else Lasker-Schüler and Gottfried Benn: they show that the two were close on the level of poetry and expressed this in 'advertising poems'. ⁵²⁴

The Benn cycle was published by Lasker-Schüler in the *Gesammelten Gedichten* under "Gottfried Benn" and comprises a total of eleven poems (cf. KA01-K 198, p. 194). Skrodzki added two poems with dedications to Benn, KA01-GNo. 240 and KA01-GNo. 254. The actual dedication poem *Gottfried Benn* (KA01-GNo. 270) is also to be added.

Kemp lists furthermore the poems KA01-GNo. 178 and KA01-GNo. 179 already published in 1911, thus before Benn's time, in the first print because of their heading *Dem Barbaren*, as one year later also Lasker-Schüler dubbed Benn as 'barbarian'. Of these thus altogether 17 poems *Klein Sterbelied* (KA01- GNr. 227) and *O ich möcht aus der Welt* (KA01-GNr. 254) do not deal thematically with Benn, so that our t h e m e n f e l d "Gottfried Benn" now includes 15 poems. They are all written in the narrow time range 1911 - 1915.

Benn's hasty marriage to the widow Edith Osterloh-Brosin in mid-1914 and his subsequent departure for war ⁵²⁵shocked not only Else Lasker-Schüler, who reacted in advance with the poem *Höre!*⁵²⁶ The relationship between the two poets cooled more and more and came to a complete standstill in 1933 with Benn's ingratiating with the National Socialists, among other things with his radio lecture "The New State and the Intellectuals" on 24 April 1933 and his speech to the literary émigrés shortly afterwards, which caused great indignation not only among them, as it did among Klaus Mann.

The extensive musical reception - as small as the cycle is - corresponds entirely to the expectations of decidedly well-known poems, all of which, moreover, have a high lyrical value. Thus 14 of the 15 poems have been set to music. Only the short three-liner of the dedication poem *Gottfried Benn* did not find a composer. The cycle makes up 3.5% of the poem corpus. The settings allotted to it make up 3.9% of the composition corpus (see fig. 29 and fig. 30 on page 142). So here too we have a disproportionate reception. With a total of 67 compositions, the Benn cycle thus enjoys great popularity.

⁵²² Cf. Rölleke: Else Lasker-Schülers Gedichte. 2002, p. 16ff.

⁵²³ Bauschinger 1980, p. 133.

⁵²⁴ Skrodzki s.a.

⁵²⁵ Cf. Raddatz 2001, p. 30.

⁵²⁶ KA01-GNr. 229; E: 08.04.1914. In and of itself - so also the general scholarly reading - this poem is Lasker-Schüler's answer to Benn's poem *Hier ist kein Trost* (Benn 1968, Vol. 3, P. 374), but the poet's jealousy is evident.

10.7 Ernst Simon

At the age of 74, Else Lasker-Schüler met Ernst Akiba Simon, 30 years her junior, in Jerusalem in 1940. Simon is a philosopher of religion and an educator, and is teaching at the Hebrew University of Jerusalem at the time.

Lasker-Schüler fell passionately in love with him, while he maintained a distanced but nevertheless very sensitive and appreciative relationship with her. At Simon's unspoken wish, their contact was limited more to correspondence. But Else Lasker-Schüler participated with great enthusiasm in the readings and mostly religious lectures of Simon, who also lectured in the Kraal, her lecture society.

The poet wrote numerous poems to Simon, some of which she included in her letters to him. The last independent volume of poems, *Mein blaues Klavier* (1943), contains twelve of these poems in the second part, with the collective heading 'AN IHN'; a further thirteen poems to Simon are found in the estate (KA01-GNo. 462 to KA01-GNo. 474). Three of these were published posthumously in VPN by Werner Kraft, the remainder only in KA of 1996. In connection with the discussion of the volume of poetry *Mein blaues Klavier*, further details on the relationship between Lasker-Schüler and Simon are given (ch. 7).

The experts agree that the love poems in *My Blue Piano* become the best that comes from the pen of the poetess.

A thematic assignment to the subject area '7 Ernst Simon' is initially less plausible from the poem text alone than in the case of the poems addressed to Gottfried Benn, if one initially disregards the general dedication 'AN IHN', which originally read 'An E. S.'. This can only be done in connection with Else Lasker-Schüler's letters to Simon. Not only that one or the other poem is first found in a letter to Simon, but above all that names she gives Simon in the letter - the Holde and Apollo - are found again, and activities, such as his speeches in the temple, or features, such as the 'immortelle' of his eyes, these parallels allow the lyrical Thou to be assigned to the person Ernst Simon.

Of the total of 24 poems that were assigned to the thematic area '7 Ernst Simon', 11 poems were set to music (46%). Only in one case was the thematic assignment changed because this seemed to make sense in terms of content. In all other cases the thematic group '7 Ernst Simon' was retained. The nine poems which were first published from the estate only in 1996 have not yet been set to music, but three of the four first published in VPN (1961) have. What is remarkable, however, is the musical reception of the love poems that had already appeared in *Mein blaues Klavier*. Their lyrical quality was recognized immediately after the publication of the book of poems, including by composers. Of these twelve love poems, nine have been set to music in 89 compositions. *One love song* [2] alone has been set to music 27 times. These are impressive figures, which also underline the lyrical significance of these poems.

The facts are shown in the bar charts Figs. 28 to 30 on page 141f. Naturally, only the two bars for the periods 1941-1945 and posthumously can be found in the former.

10.8 Occasional Poems

The term 'occasional poem' is defined by Drux in the *Historisches Wörterbuch der Rhetorik* in such a way that in the poem an event in the life of an addressee is thematized. In addition, the term could also be applied to non-lyrical genres.

such as shepherd novels or the festival play apply.⁵²⁷ They are typically poems on festive occasions concerning the respective addressee. The genre is, despite the admissions of Johann Wolfgang v. Goethe:

All my poems are occasional poems, they are inspired by reality and have a basis in it. I don't think much of poems plucked out of thin air.⁵²⁸

but still not very high on the list.

Gottfried Benn dismisses occasional poems as not worthy of consideration and formulates *problems of poetry* in the essay:

We do not want to deal with these poems of the occasion and the seasons, although it is quite possible that occasionally there is a pretty poem among them.⁵²⁹

In Else Lasker-Schüler's work, however, we are dealing only in a few exceptions with concrete, festive events in the lives of her addressees. Rather, her poems aim at characteristic qualities of these addressees; which - typical for Lasker-Schüler - are metaphorically alienated and exaggerated. In these poems, the person named in the title of the poem corresponds with the content of the poem. They are in fact portrait poems. Lasker-Schüler's portrait poems, however, are not biographical. Her poems may not be literally related to the empirical reality of the named.⁵³⁰ In the case of some poems, it is not quite clear today which person appears behind the portrait and whether it is a portrait at all. In her essay *Du hast mir nie meinen Namen genannt* (*You never told me my name*), Ricarda Dick, for example, has⁵³¹ convincingly demonstrated, and substantiated with some source material, that behind "Onit von Wetterwehe" there is not really clear evidence of the alias name of fellow poet Gerhart Hauptmann, who was highly esteemed by Else Lasker-Schüler, as research has repeatedly claimed up to now.

Korte correctly points to the "play with exotic roles, fairy-tale oriental settings" and "pet names", of which Lasker-Schüler makes extensive use in these poems as well as in the epistolary novel *Der Malik*.⁵³² The majority of the poems are addressed to early companions, especially writers, painters, musicians, and actors. "The horizon [. . .] hardly exceeds the Berlin district of the artists' bohemia."⁵³³ These are love poems in the broader sense, fed by a great human affection rather than a closer love relationship - this is also true of the friends 'Senna Hoy' and 'Giselheer'.

The mode of representation in these poems is almost invariably accompanied not only by a transfiguration of the characters, but their role assignment and stylization are at the same time abstracting reductions to salient or even merely assumed characteristics. In her prose, the poet - herself also the protagonist of her stories - incorporates the figures she has created in this way as figures of her "poetic court state"⁵³⁴: as king, grand prince and duke or Dalai Lama, etc. Such salutations are mostly retained in the letters to those so titled, and so these letters are part of the artistic-literary play of the 'Prince of Thebes'. The 'motif of artistic play' is an essential aspect of Lasker-Schüler's oeuvre

⁵²⁷ Cf. Drux 2012, p. 653; see also Lemma *Gelegenheitsdichtung*. In: Burdorf, Fasbender and Moennighoff 2007, p. 271f.

⁵²⁸ Thus Eckermann records it in his *conversations with Goethe* on 18.09.1823. Eckermann 1984, p. 39ff.

⁵²⁹ Benn 1968b, p. 1058f.

⁵³⁰ Cf. also Bauschinger 1980, p. 132.

⁵³¹ Dick 2000.

⁵³² Cf. Korte 1994, p. 19.

⁵³³ Ibid, p. 23.

⁵³⁴ Bluhm 2003, p. 87.

and is treated several times in literature.⁵³⁵ It serves at the same time to conceal and liberate the author's own authorship, in that the author is absorbed in her character (e.g. *Tino* of Baghdad). This "figuralization of the author-ego"⁵³⁶ consequently also provides the legitimation for the positing of author and lyrical I, but at the same time it resolutely provides the hint not to infer the real author from the work under any circumstances.

We have already noted elsewhere that especially the 'weaker in quality' 2nd phase of the lyrical creative process⁵³⁷ records a considerable number of occasional poems. Oellers also refers to this complex in Lasker Schüler:

Of course, a number of love poems by Else Lasker-Schüler have survived from the intervening period [that is, the second creative phase - author's note], but they do not bring much that is new, above all: they are, for the most part, occasional poems, addresses, as it were, to friends who are already mentioned in the title (with their civil names or those that the poet has given them): *Der Mönch* (i.e. the writer Franz Jung), *Paul Leppin*, *Gottfried Benn*, *Ernst Toller*, etc. - The twenties, it seems, can be described as the poet's - in both senses of the word - 'prosaic decade'.⁵³⁸

Wiener also refers critically to this group of poems.

Not merely on a whim are all these poems addressed to individuals. They are not equipped with everything necessary to pave their own way to understanding. They presuppose too much. They are too much "passive" experience. Often only teasing gimmicks, witty, amiable, poems for a private circle, thus no real art.⁵³⁹

Finally Werner Kraft also agrees and notes in his epilogue to the publication of Lasker-Schüler's partial estate (VPN):

"I have omitted only a few things, [. . .] at last some dedicatory poems, which do not go beyond the unpoetical praise of personality as such."⁵⁴⁰

But what those so honoured think of their dedications is another matter. The reactions vary, most of them remain silent, but Karl Kraus, who at first⁵⁴¹ feels flattered by his title *Dalai Lama*, later writes (22.01.1912) to Herwarth Walden: "Can you not at least work for this motif - the dignity is already growing out of my neck - to disappear from the Sturm? [referring to Lasker-Schüler's *letters to Norway*, which appeared in the Sturm at the time - author's note]."⁵⁴²

We can identify more than 60 such occasional poems in Lasker-Schüler's lyrical oeuvre, with the exception of the poems to her mother, her son, Gottfried Benn and Ernst Simon, all of which are not really occasional poems either, i.e. portraits. With almost 15% in the corpus of poems, this complex is moreover

⁵³⁵ For example, see Korte 1994; Bauschinger 1980; Bauschinger 1996; Feßmann 1992; Henneke-Weischer 2003; and Koch 1971.

⁵³⁶ Feßmann 1992, p. 275.

⁵³⁷ See Skrodzki's comments at p. 22.

⁵³⁸ Steinecke and Dörr 2016, p. 241.

⁵³⁹ Wiener 1922, p. 191f.

⁵⁴⁰ Kraft 2002, p. 149.

⁵⁴¹ Cf. *an old Tibetan carpet* KA01-GNo. 172.7 and *letters to Norway*: "Hauptmann's face and also yours, Dalai-Lama, seem blue." (KA03, P. 209.33).

⁵⁴² Klüsener and Pfäfflin 1995, p. 87.

a proportion not to be neglected (compare in fig. 29 and fig. 30 on page 142 the columns '8 occasional poems').

In Fig. 28 on page 141, the group '8 Occasional Poems' shows a bell-curve-like progression between the time blocks 1906-1910 and 1926-1930 with a maximum in the late 1910s. It clearly overlaps the production of all other thematic fields during this period.

What does the compositional reception of the thematic field '8 occasional poems' look like? Of the 63 poems assigned to this field, only 16 poems (25.4%) have been set to music. This is by far a low reception value, which is only undercut by the group '9 Other poems' (see fig. 29 on page 142). A total of 65 compositions have been written for these 16 poems. The famous poem *Senna Hoy*,⁵⁴³ in which Else Lasker-Schüler mourns the soldierly death of her beloved friend, alone has 17 settings. A further 29 are to be found in the poem quintet which the poet dedicated to the lyricist Hans Ehrenbaum-Degele. The latter was the editor of the journal *Das neue Pathos*, in which Lasker-Schüler also published. He was also killed in the First World War.

Seen in this light, only six (exceptional) poems of sufficient poetic quality from this thematic area have received significant compositional attention. This leads to the conclusion that occasional poems, if they are not of special quality, are little appreciated not only by philologists but also by composers. This can be clearly seen in the columns '8 occasional poems' in fig. 30 on page 142 in the disproportion of the ratio 14.7% to 3.8%.

If we therefore deduct the above-mentioned exceptional poems, the result is a 'complete blank' in the settings of occasional poems - portrait and dedication poems - of Lasker-Schüler. An interesting finding.

Song wants to sing and be sung along, it sings of what is familiar to the community, of love, suffering and death, of flowers, woods and birds, of God and his creation. This makes it clear that the special content of personal poems is not at all peculiar to the song.⁵⁴⁴ This is perhaps the simplest reason for the significant gaps in setting that we find not only in Else Lasker-Schüler, but in others as well. We will be able to make the same observation when we look at the composition corpora of other poets (see chapter 11).

10.9 Other poems

Finally, we consider the thematic field '9 Other poems'. It contains those poems that could not be thematically assigned to any of the other fields. These are essentially

- parodistic, ironic and funny poems
- Poems for non-personal occasions
- those of a general nature.

Among the funny poems are the two ulkiads *Der Schnupfen* (KA01- GNr. 327) and *Der Kartoffelpuffer* (KA01- GNr. 334). It is known that Else Lasker-Schüler had a lot of humor and also some irony. A number of poems bear witness to this, but for the most part they are not particularly poetically formed.

⁵⁴³ KA01-GNo 239.

⁵⁴⁴ Cf. also similar thoughts in Schnebel. In: Schnebel 1984, p. 214.

and filed impression. These belong to the estate. The weak or missing editing can also be seen in the respective, usually very narrow commentary of the KA. Sometimes they really seem to have been written according to the motto 'rhyme yourself or I'll eat you' and in bumpy rhythms that occasional poets could not have written worse:

I learned to blow soup, virtuoso the gong,
Playd, pillow and myself fly up to the ceiling, startled.
I'm ready to dress; ah no pardon helps me ⁵⁴⁵

partly they are fragments themselves:

Busy as a swarm of bees, the hand
on my arm Writes at the crack of
dawn
How it goes for you now and how it
stays here in the alpine country
Between Obstbühlalp and Mondkalbalp
<?> and also <?>
Between clouds & stars glitter
in the <... > ⁵⁴⁶

The inclusion of such poems in the KA - some of which have never before seen a first printing - results from the task of a complete edition of the work. Their inadequacy cannot be erased by omission or concealment, as Werner Kraft did not only with some of these poems, but also with the last drama *IchundIch*. They also belong to the poet's oeuvre and in their way underline the brokenness of the poet's person, in part also the powerlessness of her late years, and in their way also underline the inhomogeneity of her oeuvre, contrary to accounts to the contrary in the secondary literature. The other late work is all the more astonishing, as it confronts us in great poetic power as the last cycle *Mein blaues Klavier (My Blue Piano)*, as if the completed only becomes fully apparent through the fact that and in that it works alongside and between the "rubble of the unsuccessful" ⁵⁴⁷(phoenix-like).

With the end of the 1930s, an accumulation of poems in this thematic field can be observed, especially through KA, as just explained, in which 18 of the 48 poems post mortem alone appear for the first time (cf. fig. 28 on page 141).

So it is not surprising that the reception of this field by the sister art of music is slim; on the one hand, because some of them were published in KA for the first time, on the other hand, for reasons of quality. Of the 48 poems, only eight have been set to music, five of which were published during his lifetime. Only one poem, an Ulkiade, namely the early *Groteske* (E:1905) ⁵⁴⁸, was set to music more frequently (seven times). The low receptive interest (popularity) can also be read from the completely under-proportional ratio of columns to '9 Other poems' with 11.2% to 0.9% (cf. fig. 30 on page 142).

10.10 Summary

In view of the chronological and not theme-oriented structure of KA's poetry corpus, it was first necessary to clarify the significance of the respective thematic field in Lasker-Schüler's lyrical oeuvre, then how it is represented in the poet's overall oeuvre or production process. Here the following emerged

⁵⁴⁵ KA01-GNo. 424. The poem is taken from a prose draft *Tagebuchzeilen aus Zürich*, probably written in the late 1930s (cf. KA01-K 423. pp. 378f.).

⁵⁴⁶ KA01-GNo 482.

⁵⁴⁷ Kraft 1951, p. 51. Bänisch opposes this 'elimination' and 'arbitrariness' (cf. Bänisch 1971, p. 47f.).

⁵⁴⁸ KA01-GNo 117.

clear differences between the fields; those that stand out especially in the first creative phase, these are fields 1 and 2, or in the second phase field 8; the third theme is present across all three phases and Benn and Simon poems finally each concern only a short period of Lasker-Schüler's life. However, in no other modern poet are life story and poetry so closely interwoven as in Lasker-Schüler.

The poetry of Else Lasker-Schüler is in the overwhelming majority of poems not poetry in which the author remains outside or at best shows himself in abstract form. The lyrical I as an experiencing figure usually merges with the poet's auctorial I; the person who stages herself in the work becomes absorbed in her work. In Lasker-Schüler, the lyrical I becomes the "pronoun of self-reference."⁵⁴⁹ What is usually to be avoided, to equate author and lyric I, here it is appropriate and coherent. Incidentally, likewise with Benn, the lyric I is - as a matter of course - the poetry-producing author himself. We read in his lecture, held in Knokke on 12.09.1952:

It is on this background [essentially the works of Nietzsche are meant - author's note] that the modern lyrical I rises. It enters its laboratory, the laboratory for words, here it models, fabricates words, opens them, blasts them, shatters them, in order to load them with tensions, the essence of which then perhaps goes through a few decades. [. . .] It will be 70 years old at the most, by which time it must have described its morphology and found its words. Six to eight completed poems - that's all even the greats have left behind, - around this half dozen is the struggle.⁵⁵⁰

The importance of KA with regard to the estate was also made clear. However, there will be little in it that has not already been lifted from the estate in VPN and elsewhere.

We have been able to see that the lyrical thematic fields were and are musically received quite differently. While the three major thematic fields of love, pain and God are obviously received extensively because of their general and great importance, especially in Lasker-Schüler's oeuvre, as is still the case for fields 5-7 in particular and for their thematic proximity to fields 1 and 2, the findings in fields 4 and 7-9 are different. First of all, it is true for all these fields that a considerable part of these poems found publication only post mortem - in particular through VPN and KA (cf. fig. 28 column group on the far right). In contrast to field 4, namely the theme of 'exile', especially in the particular lyrical influence of Lasker-Schüler, Fig. 30 also shows for fields 8 and 9 that there is obviously no particular interest among composers in occasional poems (portrait poems) and poems that have no thematic connection to the first-mentioned fields.

It seems that the more concrete and situational the contents of poems are, the less they offer themselves to the sister art of music. It can be assumed that this goes hand in hand with, and can be justified by, the non-concrete speech in music. Music is not designed for the description of concrete circumstances or the reference to them, - even if this has been attempted again and again in program music, probably also when Wagner tries to turn out the narrative, even literary aspect of a musical poetics with his leitmotif technique, an "odyssey [. . .] to bring home the ⁵⁵¹impossible" - and the question of its relation to reality cannot be posed to it, to music, while this relation, on the other hand, always remains reflectable for literature.

⁵⁴⁹ Cf. also Jaegle 1995, p. 83f.

⁵⁵⁰ Benn 2001, p. 74f.; compared to the Marbach lecture on *problems of lyric poetry* from the same year, we do not learn much new. Cf. Benn 1968b.

⁵⁵¹ See also Adorno in his *Fragments on Music and Language*. Adorno 1970, p. 254.

It can be reduced to the simple denominator: The more concrete, the less all-embracing. Here the concrete literary signs, there the universal musical forms. Music only seems to want to unfold properly where language has sufficient breadth in statement and image and remains vague. The intentions - intentiones auctoris et operis - as the inner realm of what music can 'say' and literature 'wants to mean', are the intersection in which both arts can be linked and are able to correspond with each other.

The productive, but also thematic change in the creative process of the Lasker students was illuminated, which was shaped by inner necessity or outer fate. We were able to point out focal points of setting - as in ch. 9.3 with fig. 26 - and gaps in setting, which can be explained thematically as well as editorially. In view of the corpus of poems fanned out in this way, but especially of the corpus of compositions on Else Lasker-Schüller, which has not been known before on this scale, the question arises of a comparative classification in the series of already known corpora on other poets. This is the subject of the following Chapter.

11 Comparison with composition corpora on other poets

There are relatively few, more or less closed bibliographies of the settings of poetry by other poets, such as Benn, Brecht, Droste-Hülshoff, Freiligrath, Heine, Hesse, Hölderlin, Mörike, Pfau, Rilke, Rückert and Schiller.⁵⁵² An overview of some of the bibliographies mentioned above will attempt to place the corpus of compositions on Else Lasker-Schüler in the existing bibliographies of settings.

The review of the poets' lyrical works and their corpora of compositions, as well as the development of statistical and stylistic characteristics for classification, proved to be extensive and time-consuming, so that a limitation became necessary within the framework of this work. Important for the comparison with Lasker-Schüler seemed to be the corpora to the poets living little before and at their time and the compositional reception of these poem corpora. Therefore, most of the 18th and 19th century poets were left out of the consideration. Brecht's poetic oeuvre of some 2,300 poems has also been left out because of its size but also because of the specific subject matter of his poetry; many of his poems were written in response to specific events - in love poetry on personal encounters or in the political sphere - and can be seen more broadly as occasional poetry.⁵⁵³ Finally, the settings by Kurt Weill, Hanns Eisler (partly agitprop songs) and Paul Dessau, i.e. by only three composers, make up the majority of the settings, making the corpus of compositions quite special.⁵⁵⁴

The lyrical works of Heine and Droste-Hülshoff, on the other hand, were included in the consideration. Although neither of them belongs to the 'circle of vapour' around Lasker's pupils, and⁵⁵⁵ Heine's corpus of poems and compositions is considerably larger than that of Lasker-Schüler, some remarkable similarities in the comparison of the corpora and, furthermore, the exemplary bibliography by Metzner made a consideration seem advisable.

On the whole, however, it was not possible to provide a more in-depth analysis of the respective corpus of poems, especially of their style, without leaving an unduly large amount of room for comparison; at most, it was a few striking characteristics that were highlighted. It was more important to compare the composition bibliographies with that of Lasker-Schüler in order to assign this new one a place among them, but also to make remarkable similarities and differences visible in the statistical comparison.

Nevertheless, considerations are made in each case, especially with regard to the versification 'gaps', which also touch on the respective stylistics. Differences and similarities in the composition corpora can further reveal the peculiarities of Lasker Schüler's composition corpus.

The bibliographies reviewed are quite different in their respective degree of detail and thus in their informative value, especially with regard to

⁵⁵² On Benn: Heintel 1995; on Brecht: Lucchesi and Shull 1988 and Riethmüller 2000; on Droste-Hülshoff: Haverbusch 1985; on Freiligrath: Fleischhack 1990; on Heine: Metzner 1989; on Hesse: Vogel 1977, Dorner 1977 and Günther 2004; on Hölderlin: Kelletat 1944ff and Komma 1967; on Mörike: Erwe 1987 and Günther 2002; on Pfau: Emig 1994; on Rilke: Kunle 1980 and Riemer [ca. 2009]; on Rückert: G. Demel and S. Demel 1988 and Riemer 2010b; on Schiller: Günther 2001.

⁵⁵³ Cf. on Brecht's occasional poetry the chapter of the same name in Karcher 2006, p. 115ff.

⁵⁵⁴ Cf. also *Politisches Lied*. In: Schmierer 2007, p. 309ff.; and Kross 1989, p. 171ff.

⁵⁵⁵ If Heine was also an ostracized Jew like her and his books were burned like hers.

Sources for the acquisition of sheet music. Table 7 on page 184 provides an overview of the level of detail of these bibliographies, but also of the number of composers and compositions. On the one hand, it is intended to show in comparison which data are collected there in detail in order to highlight a certain quality feature, and on the other hand, to outline the scope of the respective corpus.

In the following, these bibliographies are presented in the aspects of interest here.

11.1 Heinrich Heine

The bibliography of musical settings of Heinrich Heine⁵⁵⁶ is one of the most comprehensive and detailed on German poets. In a total of twelve volumes, the reception of Heine's poetry is spread out, of which the listing of the composers and their works alone in ten volumes; the eleventh volume serves the statistical evaluations of the huge corpus.

The composition corpus is about 3.6 times as large as the one on Else Lasker-Schüler and comprises 6,533 compositions⁵⁵⁷ over a time range from about 1827, the year of the first printing of the *Buch der Lieder*, to 1945, the final year of the bibliography,

i.e. 118 years. The listing of Heine settings on the Internet at *The LiederNet Archive* (<http://www.lieder.net>) is similarly extensive, with more than 6,900 settings for about 650 Heine texts.

From the statistics to be found in volume 11 of Metzner's bibliography, some facts are pertinent for comparison with our corpus. The given

6,533 compositions - Metzner also counts the Lied settings individually, also in composition cycles - and a total of 2,650 composers (seven times that of Else Lasker-Schüler) form a huge corpus.

If we compare this corpus of compositions in terms of its size with those of poets from the 20th century, it must be taken into account that substantial parts of this corpus were already written during the Romantic period with its high production of Lieder, and that Heine settings have been and continue to be an integral part of Lieder recitals even beyond the German borders since this time. We should recall the settings of his contemporaries Franz Schubert with his six songs in *Schwanengesang* (D 957), Felix Mendelssohn Bartholdy with *Sechs Lieder op. 63* and numerous other operas, as well as Robert Schumann in *Liederkreis op. 24* and *Dichterliebe op. 48*, then also Hugo Wolf with *Heine songs* from his estate and Franz Paul Lachner, to name only the best known.

As is to be expected, Heine also has more or less great 'Gaps in the setting', as will now be examined in more detail and is not difficult to see from the listing "Frequency of Heine settings: Übersicht nach Zyklen und Nachlesen" (Overview by cycles and re-readings).⁵⁵⁸ According to this, the poem complex *Buch der Lieder* (E 1827) was set to music almost completely (87%), but hardly any of the sonnets from it (15.4%), far ahead of the other complexes - *Neue Gedichte* (E 1827), *Romanzero* (E 1851), *Gedichte 1853-54* (E 1854) and *Nachlesen*. These fall significantly out of the frame.

The content of each of the sonnets is addressed to real persons: Wilhelm Schlegel (1), the mother (2), Heinrich Straube (1) and Christian Sethe (9). We are dealing here with a situation comparable to that later encountered in Else Lasker-Schüler's portrait and dedication poems. Neither case seems to interest composers very much. Presumably it is the teleological theme that is too direct, too little generally valid. In addition, there is the classical sonnet form of two quartets, most-

⁵⁵⁶ Metzner 1989.

⁵⁵⁷ Cf. *ibid.*, vol. 11, p. 531.

⁵⁵⁸ Metzner 1993, p. 486.

ly written in embracing rhymes, followed by two tercets. Heine writes poetry in the so-called Ronsard sonnet form [abba-abba-ccd-eed] with sounding endings.

The sonnet experiences a renewed upswing under A. W. Schlegel (his lectures), to whom Heine assigns his first sonnet *To A. W. v. Schlegel*.⁵⁵⁹ The sonnet form survives into Expressionism with George, Rilke, but also Trakl. The strict formal construction and the often "epigrammatic" content and thus the "rational artificiality of the sonnet"⁵⁶⁰ with its tendency "to dissolve feelings into reflections" (Mettler) seem less suitable to thematically address the inwardly more emotionally oriented musician, despite the fact that the sonnet originally belonged to the love poetry of the troubadours. Finally, the mostly 5-height trochee may seem rhythmically tiring and the intended high language too artificial.

In the poetry complex *New Poems* we again find a strong disparity in the distribution of the settings: While the theme "Spring" (45 poems) and "Tragedy" (three poems) each shows the complete setting of all these poems, five smaller thematic circles are not included at all. These are again all dedication poems, all addressed to the female you. The form is the so-called folk-song stanza, mostly also with Heine 4-leveled and running in the iamb or alternating with the trochee; mostly also in the line style and without enjambment. The characteristic jumpiness of the images in folk song poems is also found in these poems.

In and of itself, this form would lend itself to strophic song composition. But here, too, it seems to be the very limited subject matter of the teleological love and person poem, of the amorousities set in verse, which tends to discourage setting to music. Added to this is a sometimes, it would seem, overly direct language, for instance in *Neue Gedichte: Diana I*:

These beautiful limb masses of
colossal femininity
Are now, without contention,
left to My wishes.

Or similarly ironically platitudinous

Hortense I.3: Now I know,

superfluous,
Like many a thing, is the kiss,
And with light senses I kiss,
Faithless in abundance.

Sometimes, however, the excessive length of poems - we will speak of 'long form' in the following - simply seems to be the case, as for example in the *Hebrew Melodies* in the *Romanzero* with 40! and more stanzas of four verses each to be a musical 'no go'.⁵⁶¹

A completely different world offers the poem block *Die Heimkehr* with 97 songs as part in the *book of songs*. Here the degree of setting of the 95 songs is almost complete (90%). There are poems with significant settings such as

- *Ich weiß nicht, was soll es bedeuten* (Silcher)
- *Das Meer erglänzte weit hinaus* (Schubert)
- *Ich unglückselger Atlas!* (Schubert)
- *Du bist wie eine Blume* (Schumann)
- *Die Wallfahrt nach Kevelaer* (Humperdinck)

⁵⁵⁹ Cf. Knörrich 2005, p. 210ff.

⁵⁶⁰ Cf. *ibid.*, p. 213.

They are love, fate, and nature poems, but not person-centered. The articulated feelings are generally comprehensible. The always valid themes of love, pain, loss and nature are more conducive to the musical expression of moods than descriptions of the events of specific persons.

Volume 11 also contains a time-range classification of the 6,533 compositions (adopted here in Tab. 5).⁵⁶²

Tab. 5: Heine: Balanced compositions

I	bis 1856	Heines Todesjahr	910 Vertonungen	=	14%
II	bis 1885	Beginn der Moderne	3321 Vertonungen	=	51%
III	bis 1900	Beginn des Expressionismus	4584 Vertonungen	=	70%
IV	bis 1945	Abschlussjahr d. Bibliographie	6215 Vertonungen	=	95%
		Zeitlich nicht zuordenbar	318 Vertonungen	=	5%

It becomes apparent that the course of the number of settings is fairly linear over the years. This suggests that Heine inspired composers equally at all times. However, Metzner's statistics say nothing about specific thematic preferences of composers at particular times.

We can state:

- In Heine's work, too, there are 'blank spaces' for setting, for example in the sonnets and other occasional poems. This is commented. Poems in too 'direct' language; likewise 'long forms' remain unscored.
- Other thematic circles on love, pain, loss and nature are almost entirely set to music. Here, too, there are clear parallels to the compositional corpus of Lasker-Schüler and the late Benn.

⁵⁶¹ One must add, however, that the very well-known ballads of moderate length, which are firmly anchored in the German ballad canon, have often been set to music, for example *Die Loreley* (6 sts. á 4 vv.) 66 times by Cl. Schumann, Liszt and Silcher, *Belsazar* (21 sts. á 2 vv.) 43 times by Orff and others. R. Schumann as well as *Die Grenadiere* (9 Str. á 4 vv.) 14 times by R. Schumann and others. Details www.lied.net extracted.

⁵⁶² Cf. Metzner 1993, vol. 11, p. 532.

11.2 Annette von Droste-Hülshoff

In anthologies, Droste long occupied first place among German women poets and was considered the greatest.⁵⁶³ As has been pointed out, Else Lasker-Schüler is now ranked equal there, or has taken first place in recent years (cf. Chap. 2.1). It therefore seemed interesting to ask, if the general reception of the works of both poets is roughly equal, what the situation is with the musical reception of both works. This was the noblest reason for including Droste in the comparison.

In his remarks on Droste, Peter Stein points to "the embeddedness of the individual in a time whose pre-capitalist idyll is coming to an end and which is arriving at a transitional point where the traditional no longer applies and the new does not yet apply."⁵⁶⁴ This polarity can be found in Droste's work, on the one hand in her finely observant nature poetry, and on the other hand in the thematic social upheavals, which are exemplified in the novella *Die Judenbuche* (*The Jewish Book*), which is formally situated in the 18th century, but which describes, among other things, the proletarianization of the peasants, which is typical of the situation of the Vormärz, which is set shortly before the novella is written (1842).

Droste's sensitive poetry of experience and her epic-lyrical cycles initially attracted little attention in the society of her time, despite the new "analytical depiction of the tense psychic impulses of an ego which, however, remains programmatically private". Her⁵⁶⁵ poetic breakthrough did not occur until the last decade of her short life.⁵⁶⁶

The vitae of Droste and Lasker-Schüler as well as their poetry are hardly comparable: here Droste, who could not free herself from the bonds of her aristocratic background, there the bohemian Lasker-Schüler, who sprang from a middle-class background; here the poet who was active in the era of Romanticism and emerging Realism, there the poet who broke ground in Expressionism, but who nevertheless immersed herself fully in her own special and often outlandish world, both in life and in her poetry. Both poetic thematic circles hardly touch each other, not even in their religious poetry: *Geistliches Jahr* (AvDH) and *Hebrew Ballads* (LS) are not similar in nature, here still completely bound in conservative Westphalian Catholicism, there standing up to Orthodox Judaism and thinking freely across denominational lines; both, however, - each in its own way - God-fearing.

The lyrical greatness of both manifests itself in their own linguistic power of images and interpretations of meaning, as well as in the sensitivity of lyrical reflection, here for instance in the almost psychoanalytical poem *Das Spiegelbild* die Droste, there the Lasker pupils with metaphysically-prophetically widened gaze in *Mein Sterbelied* (KA01-GNr. 125).

Heselhaus describes the poetry of Droste as

. . . much more restrained, much more human. [. . .] Narration and meditation are her two ways of speaking. Such poetry has a different character from song poetry, with its flowing and streaming, its melodic lines, its tendency to enchantment.⁵⁶⁷

and thus indirectly describes at the same time essential characteristics of the completely different lyric language of Lasker-Schüler.

⁵⁶³ Benno von Wiese, professor of German at the University of Münster, played a significant role in the canonization of Droste in the 1940s. Clemens Heselhaus, second chairman and managing director of the Droste Society at that time and also active at the University of Münster, had a more lasting effect with various publications. Cf. also Lauer 2003, p. 195ff.

⁵⁶⁴ Beutin 2008, p. 287.

⁵⁶⁵ Ibid, p. 288.

⁵⁶⁶ Cf. Heselhaus 1959, p. 379.

⁵⁶⁷ Ibid, p. 380.

As with Lasker-Schüler, one also notices androgynous traits in Droste. Ricarda Huch writes in her afterword to *Sämtliche Gedichte*:

... the only standard for an artist is art, not nationality or gender or denomination or class. It cannot be gender, for the very reason that every poet is androgynous; there is not one who does not unite masculine and feminine in himself. It is fruitless to argue about concepts that cannot be determined by weighing and counting; if one sticks to the common view, one can perhaps say that in Annette the masculine predominated. If one wants to call it masculine, if one lets his life merge into his work, then she was masculine.⁵⁶⁸

Martini goes into more detail about stylistic characteristics:

Droste disdains the soft music of feelings - a strong, almost masculine, very brittle rhythm gives the natural tone to her sensuously full and idiosyncratic language.⁵⁶⁹

In his dissertation *Droste Bibliography*⁵⁷⁰ A. Haverbusch lists in chap. VII *publications of works by Annette von Droste-Hülshoff that appeared in print between 1869 and 1973*. The sources of this list are not mentioned. The bibliographical information is extensive. The volume he mentions is enriched by ten further settings, which can be found in www.lieder.net, as well as three mentioned in the annual reports of the Droste Portal 2001-2017 of⁵⁷¹ the Landschaftsverband Westfalen-Lippe. No other bibliographies of settings on Droste are known. On YouTube, too, there are barely a handful of settings of her lyric; more such by herself as a composer. Thus, there are only 56 composers with 87 compositions that can be named. On the one hand, one may doubt at first glance that the volume is so slender in view of the importance Droste has assumed in recent literary history; on the other hand, one may assume a sufficiently meticulous bibliographical work in a dissertation which is, moreover, part of the historical-critical edition. There are also no restrictions in the work, such as a limitation to certain collections or a reference to incompleteness of the bibliography, so that the current state of knowledge can be assumed. Even if one were to assume just as many manuscripts that were not recorded, this would not change the fact that we are dealing with the smallest corpus of compositions in the comparison made here. And this is indeed surprising in view of the otherwise equally strong general reception of Droste and Lasker-Schüler.

As in the other compositional corpora compared, Droste-Hülshoff also has 'blank spaces'. Not set to music are the poems from the estate, all poems addressed to persons - this gap is also to be noted with all other poets, - and all youth poems also not. It is astonishing, however, that quite a few poems from the collection *Geistliches Jahr* have been set to music, namely 22 of the 83 poems, 16 of which, however, alone as Droste Chorbuch (1959) by Fritz Schieri.

The small corpus of compositions does not permit any really firm statistics. It would be even more vague to speculate about the reasons for such a low musical reception, also in view of the lack of statements by composers on their Droste settings.

⁵⁶⁸ Huch 1988, p. 731.

⁵⁶⁹ Martini 1965, p. 401.

⁵⁷⁰ Haverbusch and Woesler 1985.

⁵⁷¹ <http://www.lwl.org/LWL/Kultur/Droste/Bibliographie/Jahresberichte>.

Certain peculiarities of Droste's poetry may perhaps be reason to investigate this phenomenon of a low compositional reception of the great German lyric poet: The above quotations describe stylistic features that may be important to composers. There is also the relatively late discovery of Droste by her contemporaries, due in part to the poet's own reticence, which only ended with the help of Levin Schücking at the age of 43, only eight years before her death. Heselhaus formulates another character trait as follows: "The broadly rolling train of Droste's consistently extensive poems comes from her long narrative breath, or it spins off the sheer endless thread of solitary meditation."⁵⁷² In this connection it is worth pointing out that a large number of her poems have virtually 'long forms' and have lines of verse between four and six strokes; 'long forms', in other words, govern her poetry. We had already noted with Heine that, with few exceptions, 'long forms' hardly ever come to setting. We find this finding again with Droste, but not with Lasker-Schüller, since her poems hardly exceed half an A4 page.

Expressed love poetry is alien to Droste, as Ricarda Huch notes:

It is astonishing that love, which is such a powerful driving force in the lives of men and women, at times certainly the strongest, has left almost no trace in Annette's poetry.⁵⁷³

Finally, the lyrical I in Droste's poetry usually appears emotionally withdrawn, often contemplative or describing nature precisely at a slight distance, as in the poem *Durchwachte Nacht*.

All these moments may influence the inspiration of composers.

Wake through night⁵⁷⁴

How sank the sun glowing and heavy,
And from scorched wave then
How the legion of mist swirled
The starless night! -
I hear distant footsteps -
The clock strikes ten.

Not all life has dozed off yet,
The last doors of the bedchambers creak;
Carefully in the gutter belly pressed,
Still the polecat slips at the gable rafters,
The slumber-drunk heifer murmuring nods,
And far in the barn roars the horse's pawing,
His weary snort, till, soaked with poppies,
The motionless flank lowers limply.
[...]

We can state

- Droste's corpus of compositions is - in view of her importance as a great German lyricist alongside Lasker-Schüler - surprisingly narrow.
- There are also 'empty spaces' in this corpus of compositions; i.e. youth poems, portrait poems, contemplative and (with restrictions) nature-describing poetry, poems from the estate and 'long formats'. Thus, significant parallels to Heine and Lasker-Schüler can be seen. Love poetry is largely absent.
- The work and vita of both poets are hardly comparable.

⁵⁷² Heselhaus 1959, p. 380.

⁵⁷³ Huch 1988, p. 711.

⁵⁷⁴ Droste-Hülshoff and Huch 1988, p. 297f.

11.3 Rainer Maria Rilke

There are two scholarly bibliographies on the settings of Rilke texts: the one presented by Fritz Kunle in 1980 and the supplement by Jessica Riemer, which was put online by the International Rilke Society (www.Rilke.ch) in 2010 and covers compositions up to 2009.⁵⁷⁵ Kunle's lists 229 composers without their key dates, so that a chronological classification is not possible or is only possible via the year of publication of the compositions. Riemer cures this deficiency for her bibliography and lists another 480 composers. In total, more than 2,300 compositions are listed. As in the case of Lasker-Schüler, this figure can only be taken as an order of magnitude, for in the case of many work titles it is impossible to determine how many individual compositions are concealed behind them. The works are listed in both bibliographies with their full title and possibly with publisher's details and partly with dedications and first performance dates. However, the assignment to Rilke's corpus of poems is very often made difficult by the fact that the composition titles do not correspond to the beginnings or titles of the poems.⁵⁷⁶ As a result, it was not possible with a reasonable amount of effort to work out focal points and empty spaces in the settings.

Short vitae, reviews of works and other informal additions are omitted altogether, as is also the case with Riemer's 'Liederregister mit Komponisten-Zuordnung'. Thus, a popularity scale of the poems and a consideration of the compositional reception behavior over the entire corpus of compositions is not not comprehensively possible, so that no differentiated overall picture emerges.

Rilke's poetry production is about 80% greater than that of Lasker-Schüler. The larger number of composers is of the same order of magnitude. The corpus of compositions is about 36% larger than that of Else Lasker-Schüler.

A comparison of the composers who set both Benn, Lasker-Schüler and Rilke to music shows that only nine composers from the Benn composition corpus are also listed with Lasker-Schüler (cf. Chap. 11.5); the vast majority, however, do not appear there. Remarkable, however, is the number of 45 composers who set both Rilke and Lasker-Schüler to music. It would be worth investigating whether this is - as it seems at first glance - due to similar thematic fields or stylistic similarities in the poems of both. After all, one could take a part of the poems from *Neue Gedichte* as 'Rilke's Hebrew Ballads', such as *David sings before Saul*. Musicality and rhythm of the language, the sound of the words and their tonal shadings, which often dominate the meaning, the images, which so often remain dark and mysterious, are such common features, as is the play with lyrical forms. In Rilke's case, for example, it is the inward dissolution and dissolution of classical verse forms, such as the strict sonnet form in his 55 *Sonnets to Orpheus*; in Lasker-Schüler's it is the structure of her images, which have more of an oriental than an occidental character (Hohelied language, cf. Chap. 1.2):

The Sonnets to Orpheus II,29

Silent friend of the many distant ones, feel,
[. . .]

Be of excess magic this night
at the crossroads of your senses,
their strange meeting sense.

And if the earthly forgot you,

⁵⁷⁵ Kunle 1980; Riemer [ca. 2009].

⁵⁷⁶ Chapter 15 "List of works" in the present work, on the other hand, works exclusively with the beginnings and titles of poems.

to the still earth say: I'm running.
To the swift waters say: I am.

Comparing the corpora of Rilke's and Lasker-Schüler's compositions, it can be said that Rilke's texts were set to music by considerably more 'renowned' composers - about twice as many, in fact - than texts by Else Lasker-Schüler.

Another striking difference lies in the musical reception by the established music business. While Else Lasker-Schüler, as described above, has not played a role in concert life or recordings to this day, with the exception of the Internet (on YouTube, among other places), music based on Rilke texts has attracted attention. These are above all Hin- demith's *Das Marienleben*, song cycle for soprano voice and piano op. 27 and his settings of German and French Rilke poems, Frank Martin's and Viktor Ullmann's works *Die Weise von Liebe und Tod des Cornets Christoph Rilke*, Schönberg's *Drei Lieder* op. 22 and Leonard Bernstein's *Two Love Songs* in the classical field, each also with corresponding recordings.

In the field of chanson and pop, the "Rilke Project" by the composer and producer team Richard Schönherz & Angelica Fleer should be mentioned above all,⁵⁷⁷ which combines recitations by important actors (including Hannelore Elsner, Hannah Herz- sprung, Hardy Krüger and Mario Adorf) and music by important musicians on the scene (including Richard Schönherz, Angelica Fleer, Sol Gabetta, Peter Maffay and Udo Lindenberg). In the meantime the fourth CD (2010) has been released. In addition, there was a show production in over 20 cities and for television. The also commercially very successful CD series received gold status (i.e. more than 100,000 sales per CD).

Finally, the theme of 'Rilke and music' is also present in literature, unlike Lasker-Schüler.⁵⁷⁸

We can state:

- Rilke's corpus of poems and compositions is considerably larger than that of Lasker-Schüler.
- Rilke's corpus of compositions features more 'notable' composers.
- Due to the aforementioned problems of attribution to the poetry corpus, it is not possible to determine the focal points and voids of the settings.
- Rilke's musical reception in the German music world - classical as well as pop - is much more pronounced than Lasker-Schüler's.
- Certain similarities in the lyrical language of Rilke and Lasker-Schüler obviously appeal equally to a greater number of composers.

11.4 Hermann Hesse

"Hesse is not only one of the most widely read poets in the world [...], but also one of the most frequently set song poets of our time - indeed, within the entire history of German literature", is how C. I. Schneider, renowned Hesse biographer, classifies the poet.⁵⁷⁹ Schneider goes on to say that Hesse himself wrote to the composer Justus Hermann Wetzlar in 1950: "There are probably about two thousand settings of my poems, ranging from dilettante Wandervogel songs with guitar to pompous settings with orchestra."⁵⁸⁰

⁵⁷⁷ <http://www.schoenherz-fleer.de/rilke-projekt>.

⁵⁷⁸ Mággr 1960; Martinec 2014; Martinec 2016; Riemer 2010a; Schoolfield 1992; Spitzer 1974.

⁵⁷⁹ Schneider 1991, p. 166.

⁵⁸⁰ Hesse 2015, p. 188.

Of the two more recent bibliographies of settings by Leo Dorner and Georg Günther,⁵⁸¹ the latter is the more detailed and comprehensive. It also includes Dorner's data in a revised form and forms the basis for my remarks on the Hesse compositions corpus. The preface to Günther's bibliography states:

... in contrast to Hesse's literary and pictorial oeuvre, which has found and continues to find worldwide resonance, settings of his poems have hardly ever played a noteworthy role in the public consciousness. It was only during the preparations for the Hesse Year 2002 that a large number of singers, song accompanists and choral conductors from Germany and abroad came together in Marbach to compile concert programmes from the holdings of sheet music preserved here.⁵⁸²

Thus we are faced with the same musical reception situation with Hesse as with Else Lasker-Schüler. This Hesse catalogue was also compiled with the intention that it should serve primarily musicians and music historians in the design of concert programmes and as a basis for research.

Günther gives a corpus of poems by Hesse with a total of about 1,400 poems.⁵⁸³ The catalogue lists about 500 composers with about 2,100 titles.⁵⁸⁴ Nonetheless, Günther is forced to conclude - again, the same situation as with Lasker-Schüler - that this corpus of compositions "is confronted with a reception-historical insignificance that can hardly be surpassed",⁵⁸⁵ with the exception of Richard Strauss's *Vier letzte Lieder* AV150, three of which are based on Hesse poems (*Frühling*, *September* and *Beim Schlafengehen*), but which Hesse did not appreciate.⁵⁸⁶

Hesse's poetry production is at its greatest at the turn of the last century, between his 20th and 25th years. From 1930 it declines sharply, coming to an almost complete standstill after the Second World War. His great theme, which runs through the novels and the poetry, is loneliness, to which he also gave himself up in his own life, among other things with his retreat from 1919 to Ticino.

In literary history there is much criticism of his work, especially his poetry. In Kröner's German Literary History it says at the end about Hesse's poetry: "Among much that is all too personal and occasional, a selection will have to be made which the new complete edition (1948) does not yet undertake rigorously enough."⁵⁸⁷

Indeed, as evidence of this, one need not look far to find plain lines like the following:

Evening Clouds⁵⁸⁸

What such a poet ponders and drives,
Writes rhyme and verse in the little
book, To some it seems without core,
But God understands and tolerates it
gladly. [. . .]

Such things - as in this case - usually remain unspoken.

Deschner passes perhaps too harsh a judgment on Hesse's poetry when he writes:

⁵⁸¹ Dorner 1977; Günther 2004; The work of C.I. Schneider contains only a selection of composers and works. Schneider 2015, p. 223ff.

⁵⁸² Günther 2004, p. 5f.

⁵⁸³ Cf. *ibid.*, p. 807.

⁵⁸⁴ Cf. *ibid.*, p. 7.

⁵⁸⁵ *Ibid.*

⁵⁸⁶ Cf. Schneider 1991, p. 164.

⁵⁸⁷ Martini 1965, p. 523.

⁵⁸⁸ Hesse 2013, p. 241.

That Hesse has published such a devastatingly large number of level-less verses is almost incomprehensible. [Examples follow - author's note] [. . .] And on this level, partly somewhat above, partly even below, lies his poetry in general. And do even great poets leave behind weak and bad verses - so bad, and above all so many bad ones, there are not nearly with important, hardly with most mediocre authors.⁵⁸⁹

While the novelist Hesse became a bestselling author in his early years and is still read worldwide in many languages today, and in the protagonists of his novels - often with their romantic internalizations, contemplations and expansions of consciousness - created figures of identification, especially for young readers, the lyricist is by no means as prominent, not even in anthologies - his poems *Stufen* and *Im Nebel* and a few more are, however, exempt from this - hardly in literary histories, which almost exclusively illuminate the novelist. "The spiritual penetration of reality also distinguishes his *poetry (Musik des Einsamen)*, which spans the arc from folksong-like intimacy to romantic rapture to mature wisdom, and occasionally reaches almost Goethean perfection:"⁵⁹⁰

In the mist⁵⁹¹

Strange to walk in the fog!
Lonely is every bush and stone,
No tree sees the other
Each one is alone.

Truly, no one is wise,
who does not know the darkness,
That inescapable and silent
From all separates him.
alone.From all separates him.

Full of friends was the world,
When my life was light;
Now that the fog is falling,
No one is visible anymore.

Strange to walk in the fog!
Life is loneliness.
No one knows the other,
Each one is alone.

Hesse's poems often begin with an image of nature, slide into the introspective of the lyrical I in the reflection on it, and finally switch to the generally philosophical with a tendency towards the sententious. This can also be read in the above poem, which also plays in the second stanza with the somewhat 'worn out' palindrome *Leben-Nebel*.

In some images and sentences, Hesse comes across as sentimental, even pathetic, and in places too simple in his responses. His verses are, as a rule, immediately understandable. There are hardly any 'dark lines'; his metaphors, which are by no means as pronounced as those of Else Lasker-Schüler, are used sparingly; his poetry knows few neologisms and rarely blank verse.

Hesse's work is - if this striking description may be permitted for the sake of brevity - pervaded by the protagonists' search for themselves, oscillating between the poles of "vita activa and contemplativa".⁵⁹² It is thus antipodal, as it were, to the work of Else Lasker-Schüler, which is largely characterised by passion, self-dramatisation and exuberant orientality. Both, however, are united, each in its own way, by the subtlety and great musicality of language; each in its own way mystical and romantic.

The writer and poet Hesse's markedly intense and expert relationship with music is well known. The reader of his opus summum, the "mathematical-musical mind game"⁵⁹³ and future novel from the year 2200!

⁵⁸⁹ Deschner 1980, p. 166.

⁵⁹⁰ Krell 1960, p. 349.

⁵⁹¹ Hesse 2013, p. 236.

⁵⁹² Cf. Schneider 1991, p. 96.

⁵⁹³ Ibid, p. 98.

Das Glasperlenspiel, the dense and highly sensitive episodes of Magister Ludi Josef Knecht and his eventful life encounters with the Magister Musicae are familiar, and the play itself is remembered as highly artificial like a fugue, its material varied and perfect like that of an organ.

Hesse, for all his enthusiasm and intimate knowledge of music between the Baroque and Romantic eras - he could do little with the modern - was sceptical about the question of song settings, as many of his remarks show. In a letter to Richard Menzel at the end of the 1940s, for example, Hesse comments:

The question of whether it is better to set poems to music or to leave them unset is probably not properly posed. If a poem needs to be set to music in order to have an effect, then it is of little value, but it can still give rise to something beautiful for a gifted musician; there are a hundred examples. And if a poem is capable of effect by itself, it will always find readers, and the attempts of composers cannot break it. On the whole[!], I suppose, the more individual and differentiated a poem is, the more resistance it puts up to the composer. And the simpler, more general, more conventional it is, the easier it is for the music.⁵⁹⁴

In terms of popularity, the poem *Im Nebel* (see p. 171) ranks far ahead of all others with 92 settings (cf. fig. 31). Two others, with 46 (*Über die Felder. . .*) and 36 settings (*Reiselied*)⁵⁹⁵, also come from the theme of the wanderer poems, in which Hesse sings of the restless and restless setting out and of the unhoued - especially in his tramp poems.

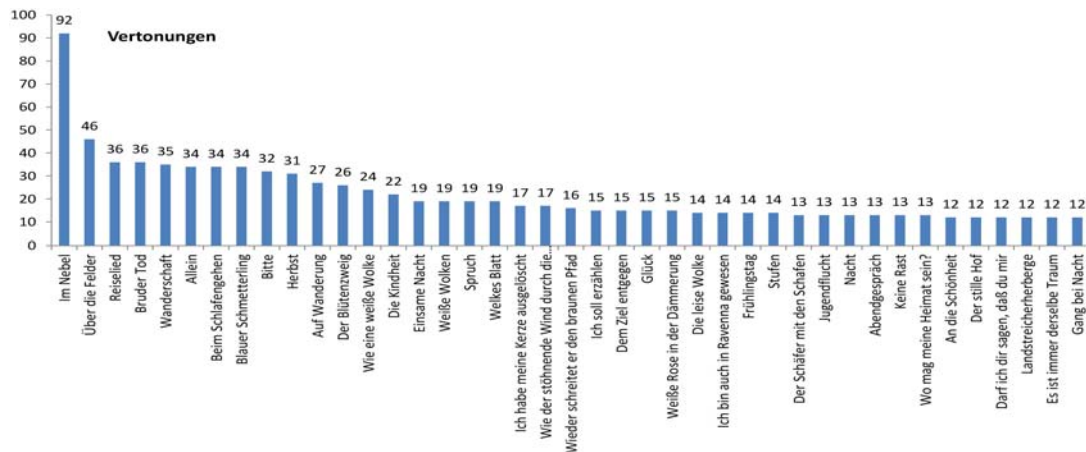


Fig. 31: The most frequently set Hesse poems

The series of composers, as in all the bibliographies of settings presented, features a predominant number of complete unknowns. There are hardly any really big names, and far fewer than in the case of Else Lasker-Schüler, namely Günther: Cesar Bresgen, Gottfried von Einem, Othmar Schoeck, with whom Hesse was friends and whose 25 songs he loved, and finally Richard Strauss, who has already been mentioned. 8th Symphony as a choral symphony of Rilke and Hesse poems (5. *Frühlingsnacht*, 8. *Im Nebel* and 9. *Vergänglichkeit*).

Günther mentions the following particularly productive composers: Franz Xaver Zintl with 60 settings and Christian Immo Schneider with 109 songs.⁵⁹⁶

With this statistically sobering finding, the corpus of compositions, which has remained irrelevant for concert life to this day, is not surprising. Only the Strauss songs

⁵⁹⁴ Hesse 2015, p. 186f.

⁵⁹⁵ Cf. Günther 2004, pp. 91, 236 and 305.

⁵⁹⁶ Cf. *ibid.*, p. 11, fn 10. Schneider also created one of the largest collections of songs in Lasker-Schüler's corpus of compositions. Cf. ch. 13.23.

have - ironically - become an integral part of the singers' repertoire and there are several recordings of these songs on the market.

On the overall view: Schneider is very negative about the general quality of composition in Hesse's corpus of compositions.⁵⁹⁷ It is also striking that of a total of almost one thousand composers, only twelve have set both Hesse and Lasker-Schüler to music. If, in the comparison between Benn and Lasker-Schüler, reasons intrinsic to the works could be named for this, as has been suggested, this should not be so easy in the comparison between Hesse and Lasker-Schüler, since it is precisely the musicality of their languages that speaks against a difference and more for a parallel reception by the composers. Perhaps it is the antipodean nature of the work that could provide clues upon closer analysis; perhaps it is also the critical appraisal of his lyrical oeuvre, which hardly entails a reception by renowned composers and no inclusion in the programmes of lieder recitals.

⁵⁹⁷ The quotation is found on p. 124.

11.5 Gottfried Benn

In addition to Georg Trakl, discussed in chapter 11.6, Gottfried Benn is the second poet in Lasker-Schüler's personal and temporal environment whose compositional corpus will be examined in the context of that of the lyricist. In doing so, essential differences in lyric style and in compositional reception will be highlighted, as well as 'gaps', as they also exist in the compositional corpus of the other poets compared and that of Lasker-Schüler.

Helmut Heintel presented his bibliography of *Gottfried Benn's works in music*⁵⁹⁸ in 1994. In it he collected from the first poems set to music by Paul Hindemith, all written in 1930/31,

- a) Male choirs a capella (1930)
 - *Du mußt dir alles geben*
 - *Fürst Kraft*
 - *Vision des Mannes*
- b) the oratorio *Das Unaufhörliche* (1931)

up to the song cycle *Ein Land* for medium voice and piano by Helmut Link, which was the last to be listed in 1995, a total of 318 settings by 64 composers.

The solo song also occupies the largest space in Benn's composition corpus (approx. 90%),⁵⁹⁹ primarily with piano accompaniment, but as with Else Lasker-Schüler there are also other forms, namely instrumental compositions (4), cantatas (2), motet (1), oratorios (2), a symphonic work (1) and stage music (3). Outstanding among them all is the great work *Das Unaufhörliche*⁶⁰⁰, a joint work by Benn and Hindemith.

Songwriters from pop and chanson are hardly represented in contrast to the corpus of Lasker-Schüler.

With 443 poems from the years 1912 to 1956 and the estate, Benn's poetry corpus is roughly equal in size to that of Lasker-Schüler. From this relatively extensive body of Benn's poetry, however, the composers selected only what at first sight appears to be an astonishingly small number of 145 poems (= 33%) to set to music. Everything else remains unscored. In the case of Else Lasker-Schüler, on the other hand, the figure is 62% (cf. fig. 24 on page 126). As with Lasker-Schüler and the other poets, a certain preference for texts by Benn can also be identified in the comparison, even if it is not overwhelming; it is the poems *Ein Wort* [1941] (12 times), *Astern* [1936] (11 times) and *Rosen* [1946] (8 times) that are at the top of the composers' favourites. At the same time, they belong to Benn's canonized poems, to his later poems, even if they are not counted as part of the late work itself, which is generally considered to have begun with the publication of the *Static Poems* in 1948. Benn himself delimits canonization in his important essay *Probleme der Lyrik*:

None of the great poets of our time has left more than six to eight completed poems, [. . .] - so these six poems[,] the thirty to fifty years of asceticism, suffering and struggle [are at issue].⁶⁰¹

⁵⁹⁸ Heintel 1995.

⁵⁹⁹ Cf. *ibid.*, p. 9.

⁶⁰⁰ Text for *Das Unaufhörliche*. In: Benn 2006, pp. 136-141.

⁶⁰¹ Benn 1968b, p. 1069f.; Similarly Benn expresses himself in a letter to Friedrich Sieburg o.D. (around 1949), DLA (first publication): "[. . .] whether I should not have limited myself in my production to that half dozen poems which in the most favourable case of a lyrical destiny are granted to the author for his whole life. . . ." Quote after: Raddatz 2001, p. 213.

It is immediately apparent in the present comparison of reception with other poets that Benn's corpus of compositions is not only very selective, but also decidedly narrow, and that, in view of Benn's - albeit strongly fluctuating - place in modern poetry, questions can be raised about this fact.⁶⁰²

- Why is Benn's corpus of compositions so small?
- Are there compositional preferences in the subject matter of the poems?
- Are certain poem themes left out?
- Are there 'illuminating' statements by composers about their choice of texts?

These questions will be explored in the following.

Heintel lists the compositions in a chronological register, among other things. The result is highly interesting in that it shows that the musical reception of Benn's poetry began much later than his literary fame from 1912 onwards, and also very hesitantly. We first find Benn's first three settings by Hindemith in 1930, eighteen years after the publication of *Morgue*;⁶⁰³ a year later four chansons by the then well-known, now forgotten chansonniere and actress Pamela Wedekind, daughter of the playwright Frank Wedekind and a friend of Thomas Mann, appear. Apart from Manfred Gurlitt with one composition, no other composer can be found until 1952 and only eleven compositions, including Hindemith's *Das Unaufhörliche*. No composer in this period draws on Benn's poems written between 1912 and 1920, including *Morgue*. This is at first a surprising finding and so not at all comparable with all the other bibliographies. The lack of publications of Benn's poetry cannot be the reason for this low, even non-existent musical reception. Already in 1930, the year of Hindemith's songs, six independent volumes of Benn's poetry had appeared, including *Gesammelte Gedichte (Collected Poems)*⁶⁰⁴ from 1927, albeit partly in small editions. By the end of 1952, eleven volumes of poetry had already been published, including the collection *Statische Gedichte* (1948), which was intended to bring Benn out of post-war oblivion.

This remarkable abstinence of composers continues to this day and is also reflected on the YouTube platform. There you will find only a handful of more or less successful settings from today. Benn, however, is presented in numerous recitations on this platform.

It seems reasonable to assume that the subject matter and language Benn uses in much of his poetry are of such a nature that many of his poems do not readily lend themselves to musical treatment and inspire composers. Gehlhoff-Claes describes Benn's style as follows: "From [such] vocabulary man grows forth as a being that exists through nothing other than his carnality; by individual parts of 'flesh' and their various *functions* and *secretions*."⁶⁰⁵

Lasker-Schüler, in her typical manner, aptly captured the character of Benn's poems in 1912 in an article *Doktor Benn*:

He descends into the vault of his hospital and cuts up the dead. [. . .] Long before I knew him, I was his reader, his book of poems - "Morgue" - lay on my blanket: gruesome wonders of art, dreams of death that took shape. [. . .] One hears the child-bearing women screaming from the delivery rooms to the end of the world.

⁶⁰² Benn was all but forgotten immediately during the years of World War II and thereafter until 1949.

⁶⁰³ A little-noticed precursor is found in the poem of the same name, *Morgue*, written by Rilke in Paris as early as 1906.

⁶⁰⁴ Benn 1927.

⁶⁰⁵ Gehlhoff-Claes 2003, p. 28.

Gottfried Benn is the poet Kokoschka. Each of his verses a leopard's bite, a wild animal's leap. The bone is his stylus with which he raises the word.⁶⁰⁶

Benn's nihilism, cynicism and sarcasm, even scorn and spitefulness, are often highlighted in secondary literature,⁶⁰⁷ qualities that tend to hinder a setting. His realism, which goes as far as the brutal, dissecting, precisely revealing, had an effect on his contemporaries and continues to have a disturbing effect to our days, even if two cruel wars and wide-ranging warlike events in the world surpass this lyrical brutality, as we encounter it above all in *Morgue I* and *II*, in realism. Nevertheless, to look for the aesthetics of events set to music on the dissecting table might be difficult, if one did not want to try the 'aesthetics of the ugly'.

Small aster⁶⁰⁸

A drowned beer driver was pinned on the table.
Someone had wedged a dark purple aster
between his teeth.
When I from the chest
under the skin
with a long knife
cut out his tongue and palate,
I must have bumped it, because it slid
into the adjacent brain.
I packed it into his chest cavity
between the excelsior,
when it were sewn up.
Drink your fill in your vase!
Rest gently,
little aster!

In the differentiated consideration of Benn's composition corpus, one finds a clear confirmation of the fact that the poems, which stem from the language and theme of pathology, with few exceptions, are not received by composers. This is true of *Morgue I* and other poems that appeared in its wake in 1912 and caused a scandal. *Morgue II* and poems with similar themes and language from a later period have also not been set to music.

A musically stylistically comprehensible exception is the setting of *Kleine Aster* (see above), which was realized by the gothic/punk group "Nekropolis" in 1979 for electric guitar, electric bass, drums and speaker in the typical gothic sound.⁶⁰⁹

A further thematic omission can be found in Benn's work in all person-centred poems, the so-called occasional poems. This omission could also be found in Heine, Droste-Hülshoff and Lasker-Schüler, and this seems to be clearly due to the narrowly defined subject matter. Benn wrote only a good ten of this genre. Only one of them, *Chopin*,⁶¹⁰ was set to jazz music (for voice; sax, pos, schz, cl, vl, kb).⁶¹¹ The above may be described as a language-based compositional omission.

Now the three favourites of the composers, namely the poems *Astern*, *Ein Wort* and *Rosen* mentioned at the beginning, show symptomatically what kind of Benn's poetry obviously inspires composers.

⁶⁰⁶ *Die Aktion* Jg. 3, Nr. 26. sp. 639 as well as Rietzschel 1987, sp. 209.

⁶⁰⁷ Cf. Gehlhoff-Claes 2003, p. 30f.

⁶⁰⁸ Benn 2006, p. 11.

⁶⁰⁹ <https://www.youtube.com/watch?v=MHnvXCOEWCQ>. Another realization of the rock band INSEL-SUCHT (2008) can be found at <https://www.youtube.com/watch?v=F4Vc4UkFIOg>.

⁶¹⁰ Benn 2006, p. 180f.

⁶¹¹ Michael Bardo Henning. In: Heintel 1995, p. 37.

Asters ⁶¹²

Asters - waning days,
ancient incantation, ban,
the gods hold the scales
a hesitating hour.

Once more the golden herds
the sky, the light, the pile
what broods the old becoming
under the dying wings?

Once more the longed-for,
the rush, the roses You -
Summer stood and leaned
and watched the swallows,
once more a supposition,
where long ago certainty waketh:
the swallows roam the floods
and drink ride and night.

Astern is written in classical, songlike, strict stanzaic form in pure cross rhymes and triple quatrains. The theme is about the seasons and times of life, about dying and becoming. It is one of Benn's poems that is hardly missing from any poetry anthology and has led to many poem interpretations.

The rhythm of speech flows, there are no pauses. The evoked images mostly line up - typically for Benn - noun to noun, without being connected to each other. A mythical kaleidoscope or merry-go-round, these images, like Fortuna's wheel, "once more . . . once more . . . once more . . ." spins before us. None of the images is an exceptional word or even a neologism - with the sole exception of the word 'schwälende'. Sky, light, intoxication, roses, summer are rather 'lyrically quite processed images'. The song-like and the sound of the language, however, are evident, the abundance of assonances even in verse middle:

"incantation," "gods," "hesitating" - "intoxication," "roses," "summer"... No comparative "like," rather the precise description, reduced to a noun, of realities and mythic realities behind them. The poem also thematizes vanitas by recourse to pre-formed images of this circle of meaning. Echoes of the ancient Germanic and Greek: "Bann" and "Götter" lend the poem something like "Allgültigkeit" as does the 'worked off' autumnal association complex of the nouns. Grief, however, and pain are not verbalized, but melancholy pervades every line of the poem. Benn anticipates the lyricism of his late phase here - 1936 after the "political disillusionment"⁶¹³ that began in 1934 (essay *Dorische Welt*).

The universality of the theme, the seemingly catchy imagery, the rhythm and sound, all may appeal to composers and lend themselves to the sister art of music. These are poems that use classical forms, not exotic or disgusting in the images chosen, but rather conventional in diction.

In 1936, in his third phase of poetry (1935-1946), Benn wrote fourteen poems of mostly four-line stanzas "in seemingly undemanding rhyming stanzas [. . .] Melancholic seasonal, mostly autumnal poems dominate the small collection," ⁶¹⁴. These poems, which with others - these include the above three favourites - from the period 1935 to 1946 were published as *Static Poems* by Benn in a first collection after the war, are significantly compositionally

⁶¹² Benn 2006, p. 166.

⁶¹³ Cf. Hanna 2016, pp. 15 and 163.

⁶¹⁴ On the lyric phases cf. *ibid.*, pp. 70ff.

intensively received. More than 80 compositions exist for the nearly 50 poems in this collection, i.e. more than half of the entire corpus of compositions is concentrated here. The poethological language and imagery are then, as indicated, in marked contrast to those of the first and second phases. The images are varied flowers, autumnal landscapes and seasons in a consistently melancholic mood of the lyrical self. 'Static'⁶¹⁵, however, well characterizes the "detached, at times even affectless tone of the poems. [...] The variety of forms is a defining aspect of the collection. 'It was precisely the range of expression, the alternation of rhythms and modes of speech, which saved the Static Poems from torpor.'" ⁶¹⁶

With regard to music and lyrical language in Benn's work, the following should be noted in the required brevity. Songlike forms, flowing rhythm and word sound can only be partially conceded as powerful parameters for compositional reception in Benn's lyrical language. In this context, it is remarkable that the *Benn Handbook* (Hanna 2016), which is written in small sections, does not devote a single chapter to the topic of music/musicality in Benn's work and does not even address it elsewhere.

With regard to Benn's distinctive stylistic feature of the ordering of nouns, reference is also made to my elaborations on the types of words in section 1.2, especially the static nature of nouns and their greatest (associative) productivity. Essential in Benn's style of ordering is the renunciation of embellishment.

The noun-heaviness is linked to Benn's obsession with precision of expression; the all-pervasive use of technical words, especially from medicine, including such neologisms - often used in their function as 'sound words' - promotes this and creates additional attention for the not-yet-there. This goes as far as the sentence-smashing familiar to Benn's style. The adjective, on the other hand, is a rarity in Benn, especially early Benn. In the use of verbs there is a noticeable preference for the imperative form, which again emphasizes the static rather than the dynamic-doing. ⁶¹⁷These too may be aspects that do little to promote music as the most *d y n a m i s c* among the arts.

The precision of the language and its images has a certain dissecting effect, its ruthlessness revealing. At the same time, this creates distance for the recipient, and probably also for the composer, a moment - perhaps even the decisive moment - as to how and to what extent Benn's poetry is received musically at all. On the other hand, we have brought examples of his poetry that have often been musically transposed. But it is precisely in these late poems that the dissecting precision of his language recedes completely behind the melancholy of his images, that the ego-centredness gives way to a dialogical view of the next person. The poem loses a bit of its "monologue-ness" (Benn). "The climate that prevails in these late poems seems on the whole more open to conversation." ⁶¹⁸

In this respect, Else Lasker-Schüler's language is from the outset more open, less rational, and its precision lies in the calculation of the choice of word, its emotional content, its sound and rhythm and its colour. Benn is thus stylistically diametrically opposed to Lasker-Schüler and her music-filled lyricism, and in a sense forms a counterfoil.

Even though "musical motifs play an astonishingly large role in his poetry"

⁶¹⁵ "Static, then, means a retreat to measure and form, it also means, of course, a certain doubt about development, and it also means resignation, it is anti-faustic. [It points] in the direction of the anti-dynamic." Benn to Schifferli, 23.11.1947. In: Benn 1960, p. 7f.

⁶¹⁶ Hanna 2016, pp. 111, 107. The quotation contained therein can be found in: Grünbein 2011, p. 30.

⁶¹⁷ Cf. on this the detailed stylistic investigations in: Gehlhoff-Claes 2003, p. 39ff, but especially p. 115ff.

⁶¹⁸ Perels 2000, p. 164.

this is by no means an indication of the musicality of his poetry,⁶¹⁹ and we also note that Benn himself considered himself "unmusical" and that his daughter attested to his "comically banal taste in music".⁶²⁰

Finally, two quotations underline Benn's pejorative relationship to the sister art of music as a 'literary auxiliary'.

On 17.12.1931 Benn notes in a letter to Ewald Wasmuth that the plan to produce texts for the joint work with Hindemith, the secular oratorio *Das Unaufhörliche*:

. . . the futility, namely, of attempting good texts for music [. . .] The music would again dominate the situation externally and internally, and after all I can get my verses or thoughts across to the man alone without music.⁶²¹

In a letter of Benn to Wolfgang Butzlaff of 25.05.1952 it says:

. . . What you say about music is perfectly true. I realize that, of course. But for me music is not art as such and in itself, but only (or even) a stimulant, an excavator of verses & precursors to verses.⁶²²

It would seem that under these statements Benn hides a less than confident fear that music, with its inherent means of 'moving the mind', could bring about precisely what he does not want to achieve with language at all: emotion instead of awareness and provocation. Revealing, therefore, is his execution in the essay *Probleme der Lyrik*, where it is said:

. . . on the one hand there is the emotional, the atmospheric, the thematic-melodic, and on the other hand there is the art product. The new poem, the lyric, is an art product. This is connected with the idea of consciousness, critical control, and [. . .] the idea of 'artistry'.⁶²³

One side - it can stand for music - in this polarization is obviously not granted by Benn the ability to be able to produce art and to be artificial.

Heintel has thankfully included in his bibliography a large number of comments by some composers on their work and on the selection of texts, or small passages from reviews. It is remarkable that

- hardly any composer comments on his musical realization of the linguistic circumstances in Benn's poetry, i.e. on sound, rhythm or imagery, etc,
- only one comments on moments of inspiration from the chosen poem,
- Benn's sometimes very complex language is answered with complex musical constructs.

The foregoing discussions of stylistic and linguistic features as well as of the recipient behaviour and the empty spaces in Benn's compositional corpus may have provided sufficient clues for answering the four key questions posed at the outset, especially concerning the very narrow and very selective compositional reception of his lyrical work, which stands in complete contrast to the receptions of Heine, Lasker-Schüler and Rilke.

⁶¹⁹ Hanna 2016, p. 100. they are poems such as *Chopin, The Singer, Double Concerto, Songs, Impromptu, Night Café, Notturmo* and *Requiem*.

⁶²⁰ Soerensen 1993, p. 22.

⁶²¹ Benn and Hindemith 1993, p. 87f.

⁶²² Butzlaff 2000, p. 242.

⁶²³ Benn 1968b, p. 1059.

11.6 Georg Trakl

Trakl's poetic output spanned only seven years, from 1908 until his early wartime death in 1914 from a cocaine overdose. During this time he created a comparatively large body of poetry, 319 poems, divided into three sections:

Tab. 6: Trakl: Poetry publications during his lifetime

1913	–	<i>Gedichte</i>	Verl. Kurt Wolff, Leipzig
1915	–	<i>Sebastian im Traum</i>	Verl. Kurt Wolff, Leipzig
	–	Nachlass	

The encounters with Else Lasker-Schüler took place, with the exception of one (1914), only in writing, in the greatest esteem for each other and with mutual dedication of works. The two felt a kindred spirit and the friendship was intense. As a poetic obituary, Else Lasker-Schüler wrote an epitaph for her friend, whose early death was one of her most painful losses:

Georg Trakl

Georg Trakl succumbed by his own hand in the war.
So lonely it was in the world. I loved him.⁶²⁴

The dissertation on settings of Georg Trakl, written by Bettina Winkler (1998),⁶²⁵ covers the earliest works from Anton Webern *Gesang des Abgeschiedenen* (1910) and Hindemith *Die junge Magd* (1922) to the last recorded composition *Grodek* (1991) by Manfred Trojahn.

There are 125 composers with 350 compositions listed by her. These are concentrated on 125 poems from the entire poetry corpus, which also includes the estate. That is, 40% of all poems were set to music; for Else Lasker Schüler, this percentage is much higher at 62%. The selection with regard to the popularity of poems for setting to music is extremely narrow in Trakl's case: If in the case of Else Lasker-Schüler it is still 10% of the poems (44) that have been set to music more than 10 times, in Trakl's case it is just four poems (1%) with a total of 74 settings (21%). These are the poems

Verklärter Herbst - 25 times
Ein Winterabend - 21 times
Rondell - 17 times
Klage - 11 times

If the trigger is set a little lower with 'more often than 7 times', it is 2.5% of all poems with a total of 120 settings (34%), which is still considerably more selective than with Lasker-Schüler. To give reasons for this is unlikely to be easy. For personal poems, which make up a large void of settings in Else Lasker-Schüler and others, are not known in Trakl. Another blank space in Else Lasker-Schüler, the poems from the estate, is also not present in Trakl; after all, 31% of them have been set to music at least once. It seems that an answer can perhaps only be found in the poem texts themselves, which could explain certain preferences of the composers.

In a letter to Bettina Winkler, the composer Hermann Große-Schwarz gives the following revealing description of his intentions with regard to the selection of texts for poems - in this case those of Trakl - and with this remarkable admission he probably stands for many song composers:

⁶²⁴ KA01-GNo 266.

⁶²⁵ Winkler 1996.

For a composer [...] leafing through poetry collections is a natural activity. At some point - sometimes immediately, sometimes only gradually - a special devotion to a poem or poet develops, and sometimes it is set to music. It is difficult to analyse what this affection is based on. In general I can say that sound and imagery appeal to me and tempt me to set them to music. I also appreciate thought poetry, but I could not set it to music (this goes from Goethe's Prometheus to Benn and Fried.) For me, the ambiguity of musical imagery touches especially with a poetry of "open" images, which correspond less to concrete thoughts and ideas, but rather touch rich associations and bring them into play. I do not see it as the task of music to make the text more "understandable" in the sense that it helps to decode coded thoughts - as an incomprehensible medium, it is not at all capable of doing this. [...] Whether I [...] can decode the coded thoughts [in the poem - author's note] is of less interest to me, I listen to the sound and leave myself to the images. That's what I did when I translated the poem into music.⁶²⁶

It is not surprising that apparently "sound and imagery" are named as the primary motivators and that also more the associative capacity of the text is important and "concrete thoughts and ideas" seem to be rather obstructive. The intellectual access to the text is also addressed by Große-Schware. The *geistige* penetration of the text seems to be of secondary importance in the composition process, the sensitive aspects of language, on the other hand, come first. The compositions testify to an intuitive, emotional approach to the text on the part of the composer. In this, Große-Schware is in great agreement with other composers who have spoken to me in a similar way about their text-music relationships.

The comparison of the two composition corpora, Trakl and Lasker-Schüler, seems interesting because both poem corpora are of roughly similar size, were written at roughly the same time during Expressionism, and the protagonists Lasker-Schüler and Trakl held each other in high esteem and, above all, their poems are very similar in a number of characteristics, which may have led to similar reception intentions on the part of the composers. This also shows that a total of 14 composers set both Trakl and Lasker-Schüler to music, including Theodor W. Adorno, Hans Werner Henze, Paul Hindemith and Wolfgang Michael Rihm, as well as Lily Reiff-Sertorius and Karl-Heinz Schäfer during the lifetime of both poets.

11.7 Summary

Summaries have been prepared on almost all composers. The bibliography on Heine compositions is the most comprehensive presented. Like that of Droste, it plays a special role in the comparison, if only because both are the only ones to embrace Romanticism. Then there is a group of three with Lasker-Schüler, Rilke and Hesse, each with around 2000 settings and 500 composers (cf. Table 7 on page 184). The second group, with Benn and Trakl, proves to be the narrowest, with less than 400 compositions each and a significantly smaller number of composers. Droste's also falls completely out of the frame here.

The Heine bibliography contains all the essential information and served as a model for this Lasker-Schüler bibliography. The latter is the only bibliography to include extensive references to his predecessor's work and his estate. In this way, extended access to the source material was taken into account.

As with Hesse and Benn, the instrumentation information is also complete, as far as researched. Therefore, as with almost all other bibliographies, it was possible to dispense with information on vocal range and key.

⁶²⁶ Ibid, p. 61.

The compositional analyses of Benn presented by Heintel are to be regarded more as a collection of the composers' comments on their works and of excerpts from concert reviews. The situation is different with the dissertation by Bettina Winkler (Winkler 1996), who presented a large number of partly detailed song analyses. These also provide information on the genre and style of the works discussed, as is also the case with the Lasker-Schüler analyses (cf. Part III on page 187ff.).

With over 70 discographical references and over 500 sound recordings in its own archives, the Lasker-Schüler case opens up a field for musicians and researchers that is considerably more extensive than that of other bibliographies.

The most concise information can be found in the bibliographies on Rilke and Droste-Hülshoff. In the case of the latter, the corpus of compositions can only be accessed via publisher's imprints.

The comparisons of the poetry corpus and the composition corpus showed significant 'gaps' in the settings in all corpora - probably the most interesting finding in the comparison. These obviously have to do with the form, and even more with the content or the theme of the texts, as has been shown in detail by way of example.

With regard to form, it is striking, though not really surprising, that 'long forms' are not to be found in any compositional corpus; this was made concrete for Heine, whose ballads, because they are not 'long forms' in our sense, are not meant here. Strophic songs, with such expansions of 40 or more strophes, would bear the danger of musical boredom and would hardly be able to emphasize the continuing text; through-composed songs, on the other hand, would be subject to the danger of formal instability in the 'series of always new things'.⁶²⁷

Long verses (not long lines) with five or more lifts are apparently also rarely set to music. This is the result of random sampling. Such verses do not correspond to the musical thematic and phrasal arcs since the Classical period and are more difficult to grasp in the design of concise, typically four-bar arcs.

Another result of the comparison was that thematically narrowly focused texts such as occasional poems are generally not set to music. Narrowly focused is often also political poetry, which at the same time usually has only a historically limited meaning.

It would seem that music is not quite able to unfold in all this, because it generally wants more than to line and accompany and - sui generis little concrete - rather needs the general image, the suggestion or even the dark metaphor on which it can ignite. It is therefore worth recalling the quotation from Große-Schware, for whom pictoriality and "open" images are the decisive elements of listening to sound and abandoning oneself to the images (cf. p. 180). But Hesse's insight into the question of setting poems to music also points in the same direction.⁶²⁸

Philosophical poetry of thought - such as Rilke's *Duino Elegies* - is also set to music far less often than poetry of action and feeling. Similarly, certain Heine and Benn poems have shown that language that is too 'crass' obviously does not encourage settings.

On the other hand, themes that are often set to music are those of love, suffering and death, nature and God, as has been shown with Heine, Droste and Lasker-Schüler. These are predominantly texts that are broad or general in their imagery and promote identification on the part of the recipient, as well as offering sufficient scope for compositional over-forming. Contrasting texts represent gaps in the musical setting of the

⁶²⁷ Cf. Kühn 2004, p. 166.

⁶²⁸ Cf. its quotation on. S. 172.

compositional corpus. This is in accordance with quite a few statements of composers about such poems.

Composers do not shy away from settings of 'dark' texts; these tend to be inspiring in their ambiguity (cf. the quote from Große-Schwarzes on page 180). On the other hand, poems that are too simple and do not require a great deal of hermeneutic effort to make them accessible, such as those we find in Hesse (cf. *Abendwolken* on page 170), are usually not set to music. With Lasker-Schüler we are not dealing with such simplicity; even in her 'weak' poems - Werner Kraft, one of Lasker-Schüler's closest confidants, speaks of the "debris of the failed⁶²⁹" - her language remains special, colourful, sonorous and idiosyncratic.

The point of a comparative analysis of linguistic styles in terms of popularity in compositional reception has been made in the case of Rilke and Lasker-Schüler.

Finally, the comparison of the composition corpora, linked to the recording market, which represents a certain reflection of the general cultural scene, shows differences in the musical presence of the poets. In the ranking, Heine settings on the recording market are in undisputed first place, followed by Rilke, then Trakl and Lasker-Schüler. This is likely to be similar in the classical German concert business. The ranking of musical Internet presences requires a separate investigation because of the greater genre diversity, including the entertainment industry.

A first comparative classification of the Lasker pupils' corpus of compositions in the circle of the corpora of poets of their time and beyond should thus be concluded for the time being.

11.8 Comparison table

Tab. 7 on the next page shows the extract from the aforementioned bibliographies that is of interest to us. It is arranged chronologically according to the year of birth of the poets.

Explanations of the individual columns in the table:

C: contains information on the bibliographies consulted, which are also listed in the bibliography.

D: indicates the respective period for which the bibliography was compiled. For various reasons, it is not possible to extrapolate the periods to, for example, 150 years for the sake of a supposed equal treatment of the (probable) number of composers and compositions. The mere fact that composers and their oeuvres were and are received very differently in different cultural epochs prohibits such a procedure.

E: Extent of the respective corpus of poems.

H: provides the composition corpus, i.e. the number of compositions. In these, mostly the song settings of a collection or a cycle are counted individually.

M: The number of times a poem has been set to music is partly given in the bibliographies. N-P: These columns indicate the peak values for K.

S: In a few cases there is a short composer's vita, in two cases only partially. U-W: Publisher's information may make it easier to obtain sheet music material and is available as a rule.

AG-AJ: As a rule, genre and style information as well as discographies and musical work analyses are not to be found in the bibliographies.

⁶²⁹ Cf. Kraft 1951, p. 7.

Tab. 7: Composition corpora in comparison

A	B	C	D	E	F	G	H
Quelle				Statistisches			
Dichter	Lebensdaten	Bibliographie von	Zeitraum d. Bibliographie	Zahl aller Gedichte d. Dichters	- davon vertont	Zahl d. Komponisten	Zahl d. Kompositionen
Droste-Hülshoff, Annette	1797-1848	Haverbusch 1985; lieder.net	ca. 1869-2016	370	47	56	87
Heine, Heinrich	1797-1856	Metzner 1993	1827-1945 (=118 J)	787	?	2.656	6.533
Lasker-Schüler, Else	1869-1945	Bellenberg	1904-2018 (=114 J)	429	267	416	1.840
Rilke, Rainer Maria	1875-1926	Kunle 1980; Riemer 2010	1897-2009 (=112J)	767	?	709	2.392
Hesse, Hermann	1877-1962	Günther 2004; Dorner 1977	1899-2003 (=104J)	1.400	400	500	2.100
Benn, Gottfried	1886-1956	Heintel 1995	1930-1995 (=65 J)	443	145	64	318
Trakl, Georg	1887-1914	Winkler 1998	1901-1991 (=100 J)	319	125	125	350

I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	AA	AB	AC	AD	AE	AF	AG	AH	AI	AJ
Statistisches							Kontaktdaten							Kompositionsdaten													
	Ordnung nach Komponisten	Ordnung nach Werken	Ordnung n. Ersch.Jahr	Häufigkeitsangaben häufigste	zweithäufigste	dritthäufigste	Komp. Geb. & Todesjahr	Komp. Geb. & Todesort	Komp. Kurzvita	Adresse	URL	Verlag	Ersch.Jahr	Zeitkategorien	Bezugsquelle/Standort	Kompositionstitel	Liedanfang	Tonart	Stimmenumfang	Besetzung separat zum Titel	Widmungsangaben	Uraufführungsangaben	Gattungsangaben	Kompos.-Stil	Diskographie	Werkanalysen	
Droste-Hülshoff, Annette	x	-	-	-	16	7	6	-	-	-	-	x	x	-	x	x	-	-	-	-	x	-	-	-	-	-	
Heine, Heinrich	x	x	x	x	-	-	-	x	-	x	-	-	x	x	x	-	x	x	-	-	-	x	x	-	-	(x)	-
Lasker-Schüler, Else	x	x	-	x	67	53	42	x	x	(x)	x	x	x	x	-	x	x	x	-	-	x	x	x	(x)	(x)	(x)	(x)
Rilke, Rainer Maria	x	-	-	-	-	-	-	(x)	-	-	-	-	x	x	-	-	x	x	-	-	x	x	-	-	(x)	-	
Hesse, Hermann	x	-	-	-	96	46	36	x	-	-	-	-	x	x	-	x	x	x	x	x	x	x	x	-	-	-	
Benn, Gottfried	x	x	x	x	12	11	8	x	-	(x)	-	-	x	x	-	-	x	x	-	-	x	-	x	-	-	(x)	(x)
Trakl, Georg	x	x	-	x	25	21	17	x	-	(x)	-	-	x	x	-	-	x	-	-	-	-	x	x	x	(x)	-	(x)

Die drei häufigsten Gedichte

Droste-Hülshoff, Annette	Der Weiher; Es steht ein Fischchen...; Letzte Worte
Heine, Heinrich	nicht zu ermitteln
Lasker-Schüler, Else	Weltende; Mein blaues Klavier; Gebet I
Rilke, Rainer Maria	nicht zu ermitteln
Hesse, Hermann	Im Nebel; Über die Felder...;Reiselied & Bruder Tod
Benn, Gottfried	Ein Wort; Astern; Rosen
Trakl, Georg	Verklärter Herbst; Ein Winterabend; Rondell

III

Composers and works

12.1 An Intendant for Else Lasker-Schüler

First of all, as an introduction to the discussions of composers and works, I would like to report on a highlight concerning Else Lasker-Schüler compositions that took place in Berlin on 28 May 1994. It was the 60th birthday of the then director of the Berliner Festspiele, Ulrich Eckhardt, whose name is also associated with the Berlinale, the Berliner Festwochen, the Musikbiennale, the Jazz-Fest and important exhibitions in Berlin. With his Berliner Festspiele GmbH, he has been able to bring well over 150 world premieres to life.⁶³⁰ The studied lawyer and musician, conducting student of Karajan and accomplished organ player had wished for a special concert for his birthday - like an organ concert 20 years later in 2014. For years in a leading position in the capital's cultural centre, he was networked worldwide with cultural figures of all stripes. At the same time, the topic of repressed art in the Third Reich and its rehabilitation and reanimation was a matter close to his heart.⁶³¹ Thus, it was the wish of the jubilarian that the composers invited to the celebration contribute works on Else-Lasker-Schüler texts to the birthday concert at 7:30 p.m. in the Siemens-Villa, Berlin-Lankwitz.

The concert programme was prepared and put together by his wife Jo Eckhardt, Dirk Nabering, Axel Bauni, today head of the interpretation class "Contemporary Song" at the University of the Arts Berlin, and the staff of the Berliner Festspiele at the time. The result was a programme by composers of high standing, predominantly from East and West Germany, who in most cases had set texts by the poet Else Lasker-Schüler to music for the first time and precisely for this occasion as friends of Ulrich Eckhardt.⁶³²

In addition to all composers, the program booklet also shows all compositions (Fig. 32 on the next page) - one double sheet each, on the left the complete Lasker pupil poem, on the right the first page of the composition - almost without exception facsimiles of the manuscripts and all provided with the dedication to the jubilarian.

The only composer in this illustrious circle of composers was the Russian Sofia As- gatovna Gubaidulina,⁶³³ who was still little known at the time and was almost considered an 'insider tip'. Her composition *Ein Engel...* (K0465) concludes the programme booklet (fig. 33 on page 189). Her composition is discussed below in section 13.9.

In addition to the "Verscheuchten" Else Lasker-Schüler as a poet, the program also set other cultural-political signals. With Josef Tal, Friedrich Goldmann

⁶³⁰ Cf. Volker Müller: *Festspiele-Intendant Dr. Ulrich Eckhardt turns 60. The powerful manager with the musical soul.*

In: Berliner Zeitung from 27.05.1994.

⁶³¹ In this context, it is worth recalling the jubilee events for the 750th anniversary of the city of Berlin in 1987, for which Eckhardt was responsible and in which he played a decisive role. It was important to him to also raise awareness of the inglorious sides of history, for example with the concerts of the festival weeks, which he placed under the motto "Music from Exile". To this end, an impressive documentary volume *Verdrängte Musik. Berliner Komponisten im Exil* (Traber and Weingarten 1987), which lists all these concerts from 31.8-14.10.1987. In the same programmatic way, Eckhardt's concern was to repeatedly address the double meaning of "Verdrängte Musik" - physical and mental displacement in the Third Reich. In 1986, for example, he succeeded in persuading the exceptional exiled Jewish pianist Vladimir Horowitz to return to Germany after 54 years, where he gave his legendary concerts in Berlin and Hamburg.

⁶³² A recording of the concert can be ordered from Deutschlandradio under archive no. X344200.

⁶³³ The MGG of 1986 does not yet list Gubaidulina; the Brockhaus Riemann Musiklexikon devotes a small entry to her in the supplementary volume. Cf. Dahlhaus, Eggebrecht and Oehl 1995, pp. 12,673f.

- Josef Tal *Mein blaues Klavier* (Else Lasker-Schüler)
für Mezzosopran und Klavier
- Friedrich Goldmann *Ein Liebeslied* (Else Lasker-Schüler)
für Sopran und Klavier
- Wolfgang Rihm *O, meine Seele war ein Wald* (Else Lasker-Schüler)
für Mezzosopran, Alt, Harfe, Viola,
Violoncello, Kontrabaß
- Hans Werner Henze *Heimlich zur Nacht* (Hans-Ulrich Treichel)
für Gesang und Klavier
- Augustyn Bloch *Die Verscheuchte* (Else Lasker-Schüler)
für Bariton, Klavier, Viola, Violoncello
- Heinz Holliger *Dörfliche Motive* (Alexander Xaver Gwerder)
Vier Bagatellen für Sopran und Klavier
- Dieter Schnebel *Mein Herz ruht müde* (Else Lasker-Schüler)
für Altstimme und Klavier
- Siegfried Matthus *Abends* (Else Lasker-Schüler)
für Sopran und Klavier
- Georg Katzer *Ich liege wo am Wegrand* (Else Lasker-Schüler)
für Mezzosopran und Violoncello
- György Kurtág *Komposition für Viola. Ohne Titel*
- Aribert Reimann *Wir, die wie der Strandhafer Wahren* (Paul Celan)
für Mezzosopran und Klavier
- Isang Yun *Ost-West-Miniatur II*
für Oboe und Violoncello
- Alfred Schnittke *Mutter* (Else Lasker-Schüler)
für Gesang und Klavier
- Sofia Gubaidulina *Ein Engel* (Else Lasker-Schüler)
für Alt und Kontrabaß

„Ein Engel...“

Alto
Ein En-gel schrei-let un-sicht-bar durch un-sa-re Stadt.

Alto
Za-ber-ru-chen Lie-be durch den

Cello

9
Heim-ge-kehr-ten, Der noch

15
den Näch-ster -ü-ber sich-ge-lie-bet hat

20
schon ei-ne Trä-ne für den lie-bens-wer-ten.

Fig. 33: Gubaidulina: *Ein Engel...*, First score page of the autograph

and Alfred Schnittke, three Jewish composers were represented, the first of whom went into Palestinian exile in 1934, founded the Jerusalem Academy of Music and Dance there, and who personally met and spoke with Else Lasker-Schüler in Jerusalem on 8 June 1940 (cf. KA11-Br. 047).⁶³⁴

Another sign was that - contrary to the trend of the first years after the political turnaround (1989), which left many artists from the former GDR with few professional opportunities in the 'absorbing' FRG - composers with this background were deliberately invited, namely Matthus, Katzer and Goldmann. This was entirely in the tradition of Eckhardt's longstanding efforts to build cultural bridges from West Berlin to the GDR.

⁶³⁴ Eckardt is also the editor of Tal's autobiography *Tonspur*. Tal 2005.

Thus Ulrich Eckhardt gave due space to both of the aforementioned groups in his birthday concert from his overarching cultural-political perspective and his declared commitment to the cause. Almost needless to say, it was precisely language and music that were linked in this sense at this extraordinary event.

In the field of contemporary settings of Else Lasker-Schüler poems, this project is unique in terms of music history, if only because of the weight of the composers brought together, and in view of the rehabilitation of the "Verscheuchten" in the FRG, it is a cultural-political landmark.

12.2 A comparison of compositions

When looking through the scores that composers gave me or that I obtained from libraries or on the Internet, I noticed similar musical solutions in some poems now and then. It seemed that this mainly concerned particularly emotionally charged passages of poetry that showed these striking similarities in compositional design. These were general pauses, dynamic extremes (*pppp* to *fff*), extremes of ambience (small seconds, large interval leaps) or shifts in tempo.

I examined this phenomenon more closely in the poem *My People*⁶³⁵ and the 15 Compositions that I have in my archive for this purpose.

The instrumentation of the compositions is very diverse: voice and piano, choirs, other individual instruments, ensembles, small and large orchestras, all of which, with one exception, belong to the so-called serious music.

With 22 settings, this great poem ranks 13th (cf. fig. 26 on page 128) and thus does not quite occupy the position accorded to it in lyric anthologies, namely fifth place among all Lasker-Schüler poems (cf. fig. 27 on page 131). Here, too - similar to the poem *Weltende* - it is to be noted that settings first appear late. The first was by Max Brandt (1925) and only two others were written between the World Wars, by Hans Ebert and Lily Reiff-Sertorius (both 1926). Even after the Second World War, musical reception did not begin until the 1990s. Among the better-known composers are Erich Walter Sternberg, Arthur Dangel and Ferdinand Henkemeyer.

The poem is characterized by a series of very vivid images: the rotten rock, the abrupt fall, the loneliness, and finally the cry of the people of Israel to their God. The ending of the poem was chosen, namely vv. 15-16 "My people / To God cry." The cry to God, whether it is read, as the KA commentary recommends, as a fervent prayer,⁶³⁶ or as an existential cry, or even as a cry from the Shoah, as which it has certainly been interpreted after 1945 - in disregard of the 1905 context in which it was written, or its deliberate over-forming.⁶³⁷ This cry to God has obviously moved all composers who have set this poem to music. The synecdoche 'my people' is highly emotionally charged: The whole Israeli people cry out to God, a cumulative cry that includes everyone, has sound but - and this is crucial - is wordless. The phenomenon is thus acoustically universal and at the same time a sign of an epoch.

In Fig. 34 on the next page, the comparison of the 15 composition excerpts shows the rhythmic progression of the vocal part in the last section of the respective Composi-

⁶³⁵ KA01-GNo. 123, E:1905. For an interpretation of the poem itself, see Ch. 5.2. For the musical reception of the poem *Mein Volk*, see the individual presentations in Ch. 13.11 "Henkemeyer, Ferdinand", Ch. 13.16 "Mishory, Gilead", Ch. 13.17 "Reiff-Sertorius, Lily" and Ch. 13.29 "Weiand, Ludwig Werner" referred to.

⁶³⁶ Cf. KA01-K 123.16.

⁶³⁷ Cf. among others Popp 2013 and Müller 1997.

tion. The composer is noted in the left margin of the illustration with his Lfd. No. from the bibliography. The right margin of the illustration shows how many bars of pure instrumental music follow the end of the song.

From the overview, remarkable similarities can be seen in the rhythms of the vocal part. In three cases a metre of 5 occurs. In most cases, however, the meter is even and corresponds to the iambic foot of the verse, which at the beginning and in the last three verses makes up the poem (cf. page 69). The mostly syllabic melodic

⊕Coda

Komponist									
44 Brand									0T
60 C.O.-Swaab									2T
64 Dangel									2T
73 Ebert									5T
86 Fleischer									0T
131 Henkemeyer									8T
139 Hildemann									1T
167 Keller									0T
232 Mishory									0T
242 Nening									5T
262 Rands									6T
267 Reiff-Sertorius									0T
280 Rövenstrunck									0T
351 Sternberg									9T
396 Weiland									1T

Fig 34: The Cry to God - rhythms of singing voices

formation follows rhythmically to a large extent the natural flow of speech of the iambs of short and long syllables: small values on "Mein" and "zu", large values on "Volk" and "Gott", whereby there is a tendency to stretch the long vowels of "Volk" and "Gott" considerably in time compared to the purely spoken word. This is true in virtually identical note values in Brand, Dangel, Ebert, Fleischer, Henkemeyer, and to some extent in Mishory, Rands, and Sternberg. A related rhythmic design is found in Osorio-Swaab and Weiland.

A special feature of the setting is found in Henkemeyer's work: the phrase "zu Gott" is repeated several times only in his work, and in an 11-bar cantilena on "Gott", in which only the vowel 'o' is heard, it is semantically reinterpreted as a long, melismatic wail 'Oh!'

Finally, we consider the rhythmic treatment of the last word "cries" in the fifteen variants. Here, too, we find that the word, which is in itself short-syllabic, is assigned long note values in ten cases. In four cases, moreover, the "Cry" is clearly set off from the rest of the text by large pauses (Henkemeyer, Mishory, Rands and Weiland). This creates a striking, tension-increasing jam in the chant that does not occur in the flow of speech in the poem itself.

The rhythmic events show significant similarities in the 15 present settings. But the rhythmic progressions that fall entirely outside this framework should also be named. Keller uses a 5/8 ostinato that runs through his entire piece and drives an unsteady restlessness. The word "Mein" is given a special rhythmic position and thus a special emphasis, and the driving ostinato stops completely from here until the end, except for a final organ beat. Reiff-Sertorius, too, is out of the ordinary in the rhythmic events. The expressive melody and sound of the entire piece also determine its conclusion.

In considering the musical moments, we noted that v. 15 'Mein Volk' enclosed in commas acts as a speech jam (see p. 76). We find this jam realized as pauses before and after 'Mein Volk' in the course of the song in almost half of the compositions. Similarly, the cry itself is rhythmically emphasized. In seven scores it is set off by pauses before and/or after it, thus emphasizing its dramatic nature.

Let us now consider the dynamic progressions of the phrase of 'crying out to God' in the 15 variants as shown in Fig. 35 on the next page. Under the monosyllabic words 'My - people - cry - out - to - God' and, where appropriate, the coda, the dynamic indications in the compilation are taken from the scores. Here a very homogeneous picture emerges. The dynamic climax, the greatest affect, lies in the Cry to God' often already with "God" in *ff*, but then again increased into *fff* on "cries". The - certainly theologically justified - reading of the commentary the KA, that the cry is a fervent prayer in the Old Testament psalms, is ⁶³⁸not found in any of the composers. We will discuss the striking deviations in the cases of Rövenstrunck and Weiland below.

It should be clearly emphasized that in all cases the most intense dynamic climax lies on "screams" when no coda follows, as in Fleischer, Keller and Mishory. Here the compositions break off, so to speak, as if only a silent cry remained afterwards, which seems all the more horrible. In these cases we have been able to hear in Fig. 34 on the preceding page show that either this cry is decidedly short, namely, an eighth long, or else it is very long, at least in a half note or over a whole

⁶³⁸ KA01-K 123.16.

three bars. Both variants have the greatest dynamics, the greatest affect. They are both intuitively perceived as 'true'.

In those cases where a coda exists, however, there is usually a dynamic regression, sometimes into the *ppp*. This can be interpreted as relaxation, but also as a felt resignation after the cry. Two cases differ: A description of the dynamics in the Rövenstrunck case is not possible. There are no dynamic indications in the score. The interpreter thus has wide freedom of interpretation. The complete lack of dynamics in Weiland's case - here continuous *p* is given - can only be explained by looking at the entire composition and the present recording of the premiere. Weiland has an avowedly great inner distance from the Else Lasker-Schüler texts he sets to music in this work. His entire 130-page score, with a few exceptional passages, is below the *mf*. For long stretches, the string section provides quiet sound carpets, while the woodwinds and percussion are, as it were, interspersed with quick, aphoristic interjections - one is often reminded of the birdcalls of Olivier Messiaen.

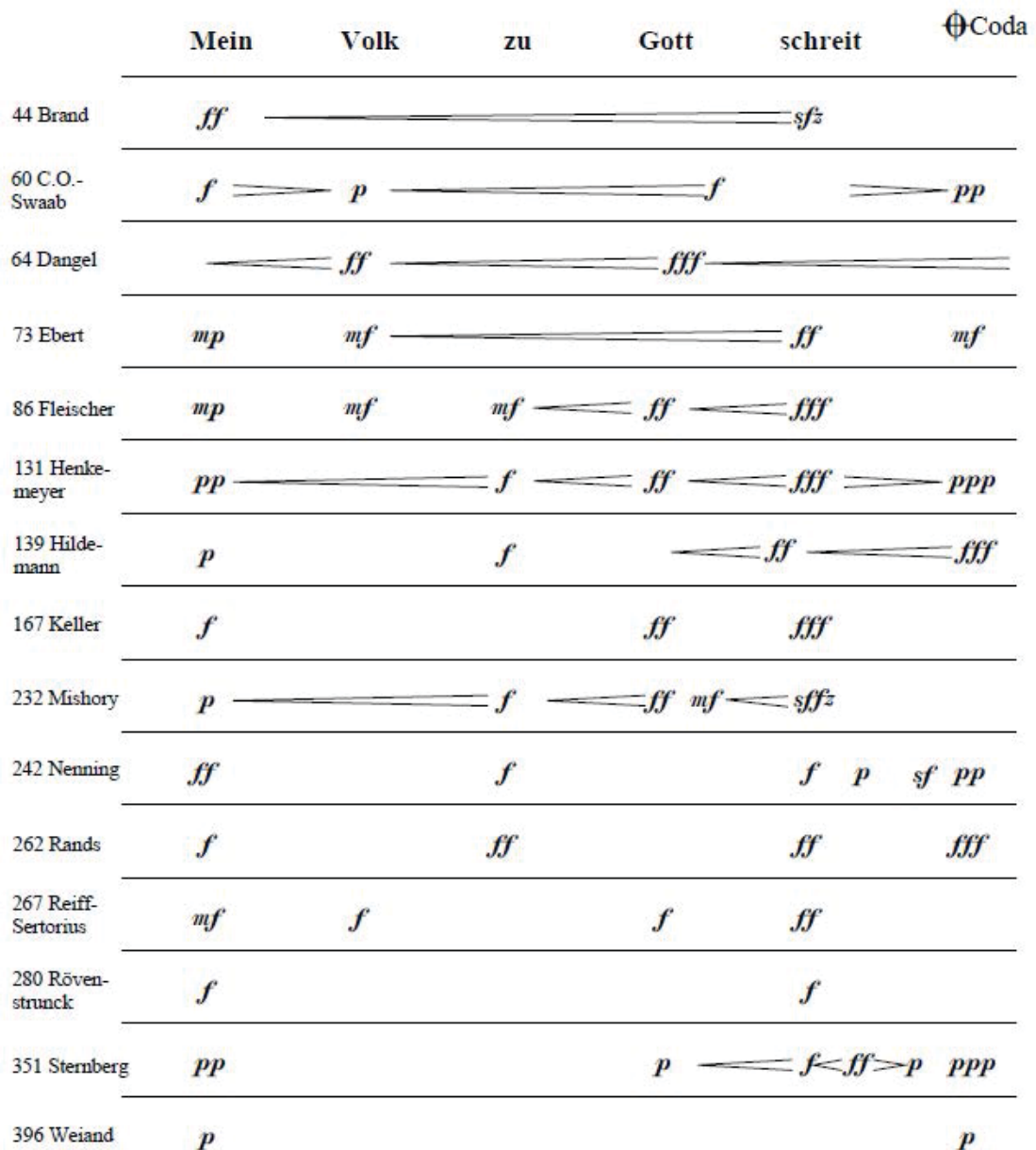


Fig. 35: The cry to God - dynamics in the compositions

- colour the sound events. In the compositional section *Mein Volk (My People)* of the complete work, Weiland juxtaposes this text, which deals with the Jewish people and the poet's own diaspora situation, with a second text, the poem *Weltschmerz* (KA01-GNo. 66), which deals with the inner coldness of the lyrical self, the shattering of the self-image and the inner torpor. It is the state of the soul that Gottfried Benn addresses in his famous poem *Hier ist kein Trost (Here is no consolation)* of 1913.⁶³⁹ Weiland picks up this overall mood musically, as described, and this also explains the ending, which seems dynamically 'underexposed' and rhythmically completely disrupted by the decided pauses in speech.

If we look at the last bars of the 15 variant settings to *My People*, another characteristic is particularly striking. These are the rapid, mostly staccato and marcato tone repetitions in the accompaniment (usually 16th notes), which are also predominantly dissonant. We find this in the form of tonal clusters in Brand's winds (*g-b-c-a*), in Dangel's piano part (*a-es-as-a*), in Ebert's strings (including *g-d-h-as-es*), in Henkemeyer's piano part (minor second triple and cluster *a-b-cis-d* doubled), in Rands' strings and winds, and finally in Sternberg's piano. In all versions, the music is to be played with the highest emphasis; Henkemeyer, for example, writes "with the utmost force, hammered".

A second conspicuous feature is to be noted. It is found in Fleischer's *ff*-glissandi with the instruction "at the cry as high as possible", Henkemeyer writes *ff*-double cluster glissandi as a tonal total, which appear twice (m. 43f and m. 60f) followed by pendulum movements in the coda, which are also found in Rands in all strings and in the kettledrum. *ff*-tonal clusters are found in Hildemann's work, Nening writes cluster arpeggios.

With these sound dissonance repetitions and cluster glissandi chopped with the utmost emphasis after the scream, which sometimes end in glissandi or pendulum movements in the coda, the sonic mood of the end of time is evoked. The repetitions turn into machine-gun salvos. These compositions completely abandon the reference to the Old Testament Psalm and point rather to the events of the Shoah, or at least in the case of Brandt (1925) to the horrors of the First World War.

Finally, we come to the question of the extent to which such compositional deixen are covered diachronically by the poem's text. After all, the poem was written in 1905, before both world wars, and Else Lasker-Schüler de facto lacked this Shoah experience at that time.

First of all, in attempting an answer, it should be pointed out that musical statements per se, and thus also in this case, remain ambiguous and may only evoke such associations in the listener and this, moreover, against the background of his own historical status, unless the composer confirms these associations as intended, as Henkemeyer did to me.

If - according to the second remark - such a deixe seems plausible, a 'semantic added value' is ⁶⁴⁰added to the lyric text by the composer by means of this turn of phrase and the lyric text is placed in a wider, historical and intertextual context.

Thirdly, as several authors who have ⁶⁴¹dealt extensively with prophecy in Else Lasker-Schüler's work point out, we nevertheless find striking descriptions and narratives of Holocaust-like incidents in

⁶³⁹ Benn and Wellershoff 1993, p. 374. It results in 1914 with Else Lasker-Schüler's poem *Höre!* as a response a poetry dialogue between her and Benn that has become famous.

⁶⁴⁰ See footnote 10 on page xxiii.

⁶⁴¹ Cf. Bänsch 1971, pp. 136ff; Domdey 1964, pp. 144ff; Hammer 2004, 155ff and 200ff; Heck 1996; Hedgepeth and Schürer 2000, pp. 119ff; Henneke-Weischer 2003, pp. 172ff; Kupper 1963 and Andre Meyer 1965.

Else Lasker-Schüler's work; for instance in the stories *Arthur Aronymus* and *Der Wunderrabbiner von Barcelona*,⁶⁴² to name but two, which show that already a priori the poet's ideas about such events are very concrete and frighteningly topical. This also shows that it does not necessarily seem far-fetched to draw a connection in terms of content between the last lines of the poem *Mein Volk* and Nazi events from 1941 onwards.

The melodic progressions (Fig. 36 on the next page) also show characteristics in comparison. First of all, it is striking that in almost all cases we are dealing with a very restless melodic line, not a linear one, but a jumpy one, which sometimes contains the most difficult interval sequences. Large sevenths, ninths, excessive octaves and tritones occur frequently, i.e. intervals that stand for the greatest tension. The progressions are quite extreme in Fleischer, where the mezzo-soprano is led far beyond its vocal limits (*a-f'''*) with *f* and *b''*, and the soprano is challenged with sevenths, ninths and excessive octaves in Henkemeyer, and finally with the high *c''* in Rands.

Surprisingly, the scream itself is only represented onomatopoeically in three cases as an extremely large interval leap upwards, in order to support the dynamic emphasis of scream even with tone-high register.

In all cases, the syllabically composed progression is interrupted once or twice. In Dangel's case it seems to be a synagogue-like phrase, in Hildemann's the cry seems to detach itself from a phrase of lamentation in order to remain stuck tone-repetitively. Finally, in Nening and Reiff-Sertorius we find a final clause in the relational Jewish mode.

It seems that the musical realizations of the 'cry to God' show remarkable similarities in the considered aspects of rhythm, dynamics and melody, as has been tried to show.

There is another 'emotionally powerful passage' at the beginning of the poem in v. 3, where it says: 'And sing my God-songs'. Although the expectation that melismas would embellish the picture here is only slightly fulfilled - only three compositions make use of them - the syllabic melodic arcs at this passage show striking similarities among themselves, in part again with turns in the Jewish mode. It is remarkable that in all variants the voice and accompaniment are not sung in classical harmony, but in disharmonic Frictions.

The comparison of compositions in only two passages of the poem *Mein Volk* arose, as indicated, from an observational assumption. No stylistic differences in the musical realization of the text passages in the compositions written between 1925 and 2015 could be read off in the sense that compositions from the 1920s, which are still in a certain way rooted in Romanticism, have clearly different musical material than those written about a century later in order to set such textual images to music.

⁶⁴² KA04, p. 239ff, E:1932 as well as KA04, p. 7ff, E:1921.

⊕ Coda

44 Brand 0T
Mein Volk zu Gott schreit.

60 C.O.-Swaab 2T
Mein Volk zu Gott schreit.

64 Dangel 2T
Mein Volk, mein Volk zu Gott schreit.

73 Ebert 5T
Mein Volk zu Gott schreit.

86 Fleischer 0T
Mein Volk, mein Volk, zu Gott schreit.

131 Henke-meyer 8T
Mein Volk zu Gott O! zu Gott zu Gott schreit.
11 Takte Kantilene

139 Hilde-mann 1T
Mein Volk, zu Gott schrei - !

167 Keller 0T
Mei - n Volk zu Gott schreit.

232 Mishory 0T
Mein Volk zu Gott schrei t

242 Nening 5T
Mein Volk zu Gott schreit

262 Rands 6T
Mein Volk, mein Volk, mein Volk zu Gott schreit

267 Reiff-Sertorius 0T
Mein Volk, mein Volk zu Gott schreit.

280 Röven-strunck 0T
Mein Volk zu Gott schreit.

351 Stern-berg 9T
Mein Volk zu Gott schreit

396 Weiland 1T
Mein Volk zu Gott schreit

Fig. 36: The cry to God - melodic progression in the compositions

Almost all of them also illustrate the 'rotten rock' and the "riesele ganz in mir", so that no musical solution can be found in the diachronic show that clearly stands out - except the work by Weiand for the reasons explained.

The comparison and the descriptions of the progressions of rhythm, dynamics and melody did not yet answer the question of why the similarities. How do such similarities in the settings come about, even across stylistic and epochal boundaries? - It seems that we are dealing with musical elements and compositional methods that intuitively or consciously take over the way of setting texts to music, or even more so, of adding a musical speech to literary speech, from music-historical history into the modern age, or rather, that we are dealing with musical elements that are unchangeably means of expression of all music-historical times.

The analytical description of the above comparison and the immanent structures could also have been done with the vocabulary common in the baroque period, namely that of the description of affects and figures, i.e. from a time in which this knowledge and insight, which had grown over centuries, became more and more systematized.

These equally semantically and syntactically coded musical formulas⁶⁴³ can, however, also be found in compositions of the Romantic and Modern periods and also in our examples (fig. 36 on the previous page) as powerful, traditional forms of expression and musical turns of phrase, without these being able to be described as used in a catalogue:

1. the *saltus duriusculus* in Fleischer and Henkemeyer, at the same time executed as a *climax*, in order to lend emphasis to the text. The climax also appears in Rands' work
2. the *aposiopesis*, the deliberate use of pauses, as an effect of silence and dying and/or to give greater weight to what follows. We find it in Osorio-Swaab, Henkemeyer, Mishory, Rands and Weiand, who make use of it especially before the word "cries"
3. *anabasis* and *katabasis* as ascent and descent we find in Sternberg, Reiff-Sertorius and Keller on "My People" and "God."
4. the *apokope/abruptio* as an abrupt interruption of the melody on "scream" (as if the scream were stuck) in Hildemann, Mishory and Reiff-Sertorius
5. the *suspiratio*, the musical sigh figure, especially here on "people" and "God" in Dangel, Henkemeyer, Reiff-Sertorius, and Rövenstrunck.

What is decisive is that certain effective musical gestures have developed and been preserved over the centuries as implicitly learned means of expression, namely as musical signs that have always been and still are comprehensible to the audience in their tradition. Art does not emerge in a 'vacuum'; even something new that does not want to link up with a music-historical past "is always a further finding in the already existing musical material space".⁶⁴⁴

Musical language is subject to constant change and constantly feeds on its tradition. René Leibowitz commented on the syntax of this language in the mid-20th century:

This syntax is given to us in all the sound forms that have been invented up to our time. We can therefore derive it from the past, and if we know how to incorporate this past into our own activity, we will enrich and advance the language of music. For just as each form of sound for itself has its tradition behind it and within it, all sound forms of a

⁶⁴³ Cf. Klassen 2006, p. 287.

⁶⁴⁴ Rihm 1997a, vol. 1, p. 32.

given historical moment *contain* all sound forms of the past. Or more precisely: the totality of present sound-forms presupposes a continuous flow of such forms, each of which presupposes all the preceding ones. It is this total continuity that encompasses tradition *as a whole* - the tradition that preceded the living present, which in turn asserts itself as tradition, that is, as a new starting point for the same tradition.⁶⁴⁵

It seems that these apparently historically invariant means of setting in the 20th century - in which many an 'old ballast' was thrown off - continue to have their validity and significance.

⁶⁴⁵ Original in: Leibowitz 1947, p. 265; translation in: Mosch 1987, p. 81.

13 Composer Portraits

13.0 Introduction

In this part of my work, an attempt is made to provide more detailed information on some composers and to examine their works from the catalogue raisonné in greater detail. In some cases, annotations are made to supplement the bibliographical data given in section 15.2. These include notes on the composers themselves or on their works, such as information on premieres, etc.

The question arises at the outset as to which composers and works should be selected for such an undertaking. First of all, in view of the large corpus of compositions, this can only be a small selection, which does not represent a qualitative evaluation.

In the course of my research, I have become more intensively involved with some composers, whether as a result of lengthy research that brought to light unknown or little-known facts - this applies, for example, to Hugo Daffner, James Martin Simon, Lily Reiff-Sertorius and Max Ettinger, Lily Reiff-Sertorius and Max Ettinger - or that a more intensive relationship arose with some contemporary composers in the form of a manifold exchange of ideas - this was particularly the case with Ferdinand Henkemeyer, Arthur Dangel, Christian Immo Schneider, Thorsten W. Hansen, Reinhold Meiser, Reinhold Meiser and Reinhold Meiser. Hansen, Reinhold Meiser, Michael Gregor Scholl and Wolfgang Stockmeier - or the composition itself attracted me to a closer examination - for example the work of Luca Lombardi.

This is an initial justification, a first criterion for the selection of composers and works, which, however, could not all be discussed, some only in a short portrait. Works by contemporary vocal composers of distinction such as Rihm, Gubaidulina and Schnebel should of course also find their place among the portraits. Equally, however, composers and works should be brought into focus - at least through a short contribution - who are less well known or not known at all.

One particular objective in the selection of composers and works was, however, in focus from the outset: those composers who demonstrably had contact with Else Lasker-Schüler or were even friends with her are all treated individually. These are Max Ettinger, Friedrich Hollaender, Lily Reiff-Sertorius, Wilhelm , James Jakob Rothstein, Arnold Schönberg and her husband Herwarth Walden. Not verifiable but with some probability had contact with her or had relationship to the Berlin scene around Else Lasker-Schüler Eduard Asmussen, Paul Hindemith, who from 1927 held a professorship for composition at the Berlin Hochschule für Musik and in general to Judaism - his wife Gertrud was regarded as a 'half-Jewish'⁶⁴⁶ - was very close, and presumably also Viktor Ullmann, who was enthusiastic about the poetry of Else Lasker-Schüler and who may have had contact with her through his time in Prague or Zurich as Kapellmeister, visiting Prague and Zurich during the periods in question.

Thus - under the aforementioned selection criteria - it is intended to produce a kaleidoscope of the most diverse compositions and styles. The diversity and colorfulness - also in the quality of compositions - is thus a certain reflection of the colorfulness of Lasker-Schüler's poetry.

⁶⁴⁶ According to Nazi racial doctrine, but was baptized Protestant and converted to Catholicism in 1938. Hindemith also got into trouble with the Nazis because of her ancestry. Cf. http://mugi.hfmt-hamburg.de/Article/Gertrud_Hindemith.

In addition to the composers mentioned above, Else Lasker-Schüler was acquainted or befriended with other musicians who probably did not set any of her texts to music, but who should be mentioned here. She had a warm relationship and several letters with Leo Kestenberg, whose piano playing she admired and to whom she listened passionately. Kestenberg writes from the exile years:

We met Else Lasker-Schüler again here in Israel. The great poet lived in Jerusalem, but often came to visit us in Tel-Aviv. She loved it very much when I played for her, which I always did with pleasure, because she was an unusually good listener. ⁶⁴⁷

Kestenberg was a music teacher, pianist (Busoni pupil), composer and professor at the Musikhochschule in Berlin, but above all he was the initiator of the educational reforms in Prussia (Kestenberg reforms), ⁶⁴⁸which continue to have an effect to this day. In 1933 he emigrated to Palestine via Prague and Paris and was general manager of the Palestine Symphony Orchestra from 1938 to 1944. His friendship with Else Lasker-Schüler lasted until her death. ⁶⁴⁹

Another encounter was with the "angelic musician"⁶⁵⁰ Ferruccio Busoni. Presumably they met at the Reiffs' house in Zurich, where Busoni liked to stay. ⁶⁵¹After a concert in the first half of 1919, she wrote to him of her great emotion and emotional shock, which must have been profound: "[...] or I would have cried aloud in front of all those people. [...] all my wounds are bleeding again. That's why I never want to go hear you play again" (KA11-Br. *67).

⁶⁴⁷ Kestenberg 1961, p. 36.

⁶⁴⁸ His reforms of the school and music school system were aimed at professionalizing the training of music teachers at music colleges. Cf. Blume 2001, vol. 7, p. 864ff.

⁶⁴⁹ Cf. the letters of the late years, among others KA11-Br. 367.

In this and other contexts dealing with friendships or acquaintances with Else Lasker-Schüler, reference should be made to the impressive compilation by Karl Jürgen Skrodzki, which he has placed on his Else Lasker-Schüler website. Skrodzki s.a.(n).

⁶⁵⁰ KA04, P. 303.25.

⁶⁵¹ Thomas Mann writes about the salon. Cf. quote p. 313.

13.1 Allende-Blin, Juan

(p. 414)

The Chilean Juan Allende-Blin, born in 1928, long since naturalized in Germany, is one of the most idiosyncratic, fascinating, versatile figures of new music; a profound scholar, a philosopher and mystic. 'Mein blaues Klavier' for organ and barrel organ (K0015), composed in 1969/70, recalls the German-Jewish poet Else Lasker-Schüler, expelled by the Nazis, and her poem of the same title [. . .]. The musicologist Heinz-Klaus Metzger wrote about 'Mein blaues Klavier': "For a long time, I have wanted to dedicate an essay to this structure that transcends not only the 'genres' but also the categories, since the collapse of European civilization and perhaps - dialectically - its salvation takes place in this music. I am probably not yet up to the subject"⁶⁵²

The basic message of the poem *Mein blaues Klavier* (cf. the interpretation in chapter 7.2) - the art that came to death in the Third Reich represented by music - is literally not possible to be set to sound. All the more remarkable is Allende-Blin's solution to this dilemma. He works with the wind of the organ, in a sense the breath of this music. In the preface to his score he describes very precisely how the wind supply is to be throttled, essentially "so that the high notes of the pedal flicker". In addition, he explains the physical effect that with the wind throttled, "the sound [becomes] quiet and lower the more keys or the more stops one adds." This describes in concrete terms that the more the organ is asked to 'say', the more 'mournful' the result becomes; in *ff* its sound collapses fully into a yelping whine. This technique, as well as others in this composition, is based on his experimental sound work, which since the 1950s has aimed to elicit sound effects from the church organ that have never been heard before.

Fig. 37: Allende-Blin: *My blue piano*, T. 1

The notation of the very complex work is done for the organist on seven(!) systems, i.e. distributed in parallel on three manuals and a pedal (Fig. 37).

A quiet tone cluster in the III manual (Gedackt 8') initially narrows, then widens as the wind pressure constantly changes. Concrete single notes, which are layered on top of each other, are supplemented at about 40" by a Principal 8' cluster; concrete single notes end the first bar, which lasts about 70".

Superimposed on the notated sound event is the progression of the wind pressure, which - influenced by the number of tones as described above - in turn affects their intensity, timbre and pitch (which drops when reduced). The interde-

⁶⁵² Heinz-Klaus Metzger, Letter to Juan Allende-Blin. Cf. Hans-Klaus Jungheinrich. In: "Musik für Orgel - Zwei radikale Positionen" Booklet to the CD Musik in Deutschland 1950-2000: Musik für Orgel, Deutscher Musikrat, Sony/BMG 74321-73606-2.

For the metaphor 'piano door' s. Ch. 7.2 "My blue piano".

pendence creates a very complex, in detail not predictable overall sound picture. The psychological auditory impression is disturbing and seems plaintive, indeterminate and not quite comprehensible.

Fig. 38: Allende-Blin: *My blue piano, étouffez*, T. 7

The second example (fig. 38) shows a passage in T. 7 in which the playing instruction 'étouffez' described in the preface comes into play: "by waiting after each chord until there is enough wind again, which is then suddenly used up on the attack 'sfz'".

Approximately in the middle of the score we find an extraordinarily impressive passage beginning at T. 10 (middle) (fig. 39). It begins tonelessly with the playing instruction:

"Silent playing of the pedal (without stops)," a long, downward 16th-note pedal solo that is acoustically only consists of the pattering of the feet (duration 10") on the pedal. During this time the wind builds up

again to normal pressure. After a short break one of the most expressive passages in the composition (playing instruction: "Full organ with all couplers and full wind", i.e. tutti). The effect of loss of wind pressure with a full organ described at the beginning occurs: After a short time, the full organ sound degenerates into 'cacophonous mud', in which the glissando also loses its structure.

Fig. 39: Allende-Blin: *My blue piano*, T. 10ff.

At this point, a first speculative thought is permitted. We are dealing with a purely instrumental work, but it plays on the foil of Lasker-Schüler's poem that gives it its title. On the title page of the composition we find two mottos, one a quotation from Kafka's diary,⁶⁵³ the other the first verse of the fourth stanza of our poem, "Zerbrochen ist die Klaviatur" ("Broken is the piano door"), which is said to have touched Allende-Blin exceptionally. This is preceded by the centre of the poem, which is particularly prominent in our interpretation: "Now the rats are dancing in the clatter", which at the same time represents its greatest 'point of imperfection'.

It seems that the passage just described wants to express precisely this onomatopoeically: the unplayable, broken piano door, the pattering of the rats on it, the cacophonous slush of sound that follows. This is followed (no longer shown in the example) by a general pause of 5" (silence in view of the monstrosities of the events?). Then the Oberwerk alone begins on the organ, a narrowly scaled 8-foot on a narrow four-note *g-a-ges'-as'* - again 2" general pause,

⁶⁵³ Probate fragment from 1917. Kafka 1993, p. 310.

then a (squawking) reed stop in the Oberwerk in a lament gesture *g-fis-h-c-des'*:
"I weep for the blue dead".

In the second half of the work (from T. 30) we find the barrel organ. In our context it takes on a counter function to the sacred organ. This is strikingly underlined by its French name 'orgue de Barbarie' and there is no doubt about its association with Nazi fascism, which Allende-Blin makes.⁶⁵⁴ At first it makes itself heard only selectively: "Quelque sons entrecoupés d'un orgue de Barbarie", the score says; but then more and more penetratingly over a duration of 1'44".

The fairground music fragments can still be silenced by impressionistic piano quotations from the *Etude* op. 10/6 by Chopin and the *Sonata* No. 3 by Scriabin. But already with Scriabin, the barrel organ drone breaks in again - already so massively that the musical quotation is covered beyond recognition. A third quotation inserts itself from the *Threepenny Opera finale* by Brecht/Weill, played in lowest, quiet pedal position with 32' substitution: "Bedenkt das Dunkel und die große Kälte" / (In diesem Tale, das von Jammer schallt).⁶⁵⁵

Once again we hear the Chopin quotation, at the end of which the Orgue de Barbarie now takes full control. The organ mixes in secondary rests that are registered exclusively with reeds and make a banal effect.

What has been described provokes further speculation. It has the impression that a tonal assimilation of sacred sound to barbarism is taking place, which is continued in stupendous 16th-note sequences of the organ (tritone with resolution into the fourth!). This would - so the thought - musically-symbolically point clearly beyond the contexts anchored in the poem, as they were culturally experienced in exile and in life in the Third Reich: for example with regard to the inglorious role of the churches in the Third Reich and also at other times, in which they partly made adapted common cause with the rulers.

The composition ends on a pedal G-sharp, registered with Principal 16' and a very high 1' voice, to be sustained 50"(!). Into this extreme sound, spread over four octaves, the buzzing, steady pulsation of a low Jew's harp is heard after 20".

The ending, so empty of sound, leaves the listener wondering about its meaning. Is this ending sound-semantically connected with the last stanza of Lasker-Schüler's unfulfilled wish for heaven? What is the function of the Jew's harp compared to the organ and barrel organ?

At least this much can be said that at the end the composition is completely reduced to two notes, the organ G-sharp and the *C* of the Jew's harp, and at the very end only to this pulsating *C*.

The Jew's harp is one of the most primitive instruments in the class of aerophones⁶⁵⁶. Its tongue vibrates at a fixed frequency; even a resonating body is missing and must be 'provided' in the form of the human oral cavity. The (dispensable) wind supply is the human breath.

⁶⁵⁴ Hans-Klaus Jungheinrich, who wrote the booklet text for the CD, sees the instrumental pair of opposites in another sense: "The juxtaposition of the 'rich' church organ and the 'poor', fairground barrel organ [. . .] is of great symbolic significance. With this reading, the meaning of the antithesis

The word 'poor-rich' does not quite make sense, since it plays no role whatsoever in the poem.

⁶⁵⁵ Final chorale with organ from The Threepenny Opera (No. 20 Third Threepenny Finale).

⁶⁵⁶ This term is hardly ever used in German today because of political correctness. In an article on the physics of the Jew's harp in the *Allgemeine musikalische Zeitung*, Leipzig 1828, Vol. 30, H. 38, p. 625ff. however, the term is used unobjectionably. To what extent this term is helpful for understanding must remain open.

At the other end of the scale of aerophones is the 'high sophisticated instrument', the organ with the richest number of sounding pipes.

Considering this, the end of the composition could, in a speculative sense, stand for total exile, rootless and speechless, as Else Lasker-Schüler (and many other exiles with her) felt this for themselves. The triad of the 'three closed doors' goes in the same direction in thought. Moreover, the mindless pulsing of the Jew's harp carries no musical development. Not even a *ritardando* in the soloistic ending is allowed by the composer. Thus, any further musical expression is radically denied: The blue piano is dead.

His commitment to the cultural rehabilitation of composers ostracized under National Socialism and Stalinism is well known from Allende-Blin's vita.⁶⁵⁷ This composition is an eloquent musical example of this commitment. The musical statement - since it is not verbally limited - gains in general validity compared to the lyrical statement. Nevertheless, the musical means speak an astonishingly vivid, forceful and concrete language.

13.2 Asmussen, Eduard

(p. 415)

Not much is known about Eduard Asmussen. He is not listed in the relevant music dictionaries. However, Fey does provide evidence that⁶⁵⁸ Asmussen enjoyed a musical education in his hometown of Flensburg at the age of five and also took his Abitur there in 1902. He later studied law and music in Heidelberg, Leipzig and Kiel. He received his doctorate in law in Rostock in 1908.⁶⁵⁹ This is probably the origin of his pseudonym 'Eduard Richter', under which he partly published compositions. Nothing is known about degrees in music.

Another entry is discovered by Frank:⁶⁶⁰ "ASMUSSEN, Eduard, Dr. jur.
* 26/11 1882, Flensburg, lives in Copenhagen since 1919 as a merchant. W: Songs".

In 1908, under his pseudonym Eduard Richter *Herzensglut* op. 8 No. 1 (K0023) was published by Wilhelm Hansen Musik-Verlag, Copenhagen, the setting of the poem *Du, ich liebe dich grenzenlos*.⁶⁶¹ I found the title in 2011 in the OPAC of the Aarhus Universitets Biblioteker, Denmark.

Only my inquiry to the Hansen publishing house and its research in the old contract documents resulted in the doubtless dating to 1908 and the true composer's name Eduard Asmussen, as⁶⁶² well as the initiation of corrections in the university OPAC. This composition is thus the fourth, reliably verifiable setting of a Lasker-Schüler poem after the three by Herwarth Walden from 1904.

A personal acquaintance of Asmussen with Lasker-Schüler is not documented. However, his knowledge of the Berlin artistic scene around her, Dehmel, Bierbaum and others may be assumed, since he also set several texts by Bierbaum to music.⁶⁶³

⁶⁵⁷ Cf. his writings *Kirchenmusik unter Hitler* and *Erich Itor Kahn*. Allende-Blin 1984; Allende-Blin 1997.

⁶⁵⁸ Fey 1922, p. 3.

⁶⁵⁹ The doctoral entry of the University of Rostock can be found at http://quart_ifk.bsb-muenchen.de/ifk._quart/_jsp/imageAnz.jsp?Display=ImageCard&ImageID=40368149&Lang=en.

⁶⁶⁰ Frank and Altmann 1974/1978, p. 21.

⁶⁶¹ KA01-GNo 074.

⁶⁶² Email from Hansen Music Publishers, Copenhagen dated 25.05.2011 to the author (unpublished).

⁶⁶³ Cf. also Bauschinger 1980, p. 73.

Ἄθανatoi (The Immortals)

You, I love you boundlessly!
 Over all loving, over all hating!
 You more than anything!
 Want you like a precious stone
 Set into the rays of my soul.
 Lay your dreams in my lap,
 I had it enclosed with golden walls
 And filled it with sweet Greek wine...
 And pour the oil of the roses over it.

O, I flew out to you like a bird,
 In desert storms, in sea winds,
 In my days' sunshine red,
 In my night's star to find you.
 You! spread out the power of your will, that we
 float above all autumns,
 And evergreens we wrap around the death
 And give him life.⁶⁶⁴

Asmussen's song does not refer textually to the above first printing in *Styx* of 1904, but clearly to the only later printing in the Beiblatt zum Jahrgang 36, Nr. 288 [Monday edition] of the Berliner Tageblatt of 10.06.1907. This is clear from a comparison of the text with the first printing (cf. KA01-K 074); in detail in German: Ti: Herzensglut] Ἄθανatoi; v6: liess ihn] will sie; v7: ihn] will sie; süssen griechischem] süssem griechischen.

This clarifies the origin of the title *Herzensglut*, which occurs only here in the entire corpus of compositions. In addition, the somewhat difficult - if not unintentional - reference in vv. 6 and 7 to *Schoss* (*Styx* version) in Else Lasker-Schüler's Berliner Tageblatt version has been changed to *sie* with a semantically more comprehensible reference to *Deine Träume* and thus also adopted by Asmussen.⁶⁶⁵

The translation of the poem's title from Greek, *The Immortals*, already describes the entire content of the poem. It is about the lovers, the lyrical I and you. While the lyrical I declares himself to the you in statements (I love you, want to catch you, flew out after you), the lyrical you is addressed by him in an imperative way (lay your dreams, spread the power).

Typical for Lasker-Schüler is also here the almost overwhelming claim to absoluteness to the "you", which speaks from the lines. The extremes of *all loving*, *all hating* are surpassed by the boundlessness of the love of the lyrical I; so too the 'hyperbolic' flight of birds through desert storms and ocean winds. In Asmussen's text it is 'barrierless' instead of 'boundless' as in Else Lasker-Schüler's original! Should the text have been changed by Asmussen himself - for such a variant is not recorded in the apparatus of the KA's notes - this would be a change to the disadvantage of the textual statement. The term 'barrier' is in fact limited to barriers between two areas. However, their removal, the barrierless, does not abolish these different territories themselves, which were separated by them. The term 'boundless', on the other hand, is more comprehensive, more radical, since the territorial boundaries - whichever they may be - in the are abandoned "without boundaries" in the sense of 'everywhere, without separation'. This is precisely what Else Lasker-Schüler aims at. For her, a dyad is always a total one.

The oriental word decoration is also not missing in the poem and describes the ecstasy: golden walls, Greek wine, rose oil, sun red and star circumscribe the mental state of the lyrical ego.

⁶⁶⁴ KA01-GNr. 74, version 1904.

⁶⁶⁵ Tilo Medek uses the version from *Styx* (K0909), but in the presence and omitting vv. 7 and 8. Presumably he too 'stumbled' upon these verses. Other compositions to this poem were not available to me for checking.

The image in v. 9 recalls the Eichendorffian image from *Mondnacht*: "Und meine Seele spannte / Weit ihre Flügel aus" as an allegory of liberation from earthly bondage. The anaphoric image is found in v. 13: "Thou! spread out the power of thy will." And the fact that the power of the will can dominate the existential, here in the metaphor of autumn the farewell to life, has - like the pathos of the entire poem - mental proximity to Nietzsche.⁶⁶⁶

The unconscious states - here metaphorically called up by *dreams* and *womb* - have in the poem, as in Lasker-Schüler's work in general, priority over consciousness as the generally creative.⁶⁶⁷

The immortality of the lovers in the permanent act of love finally manifests itself in vv. 15 and 16: they wrap the bla u-flowery evergreen, which the girls used to wrap around their heads to dance(!), around Death, that he may die in life, or turned differently: Utopia - we are reminded of Gustav Mahler's 2nd Symphony and the Klopstock text - points in the immortality of almighty love beyond being-in-time into eternity.

Stürmisch.

Recit.

Du! Ich lie-beDich schrankenlos!

Ü - ber al - les Lie - ben,

ü - ber al - les Has - sen.

ff *p* *mf* *f* *mf* *mf* *rit.* *ff* *p* *mf* *cresc.*

Fig. 40: Asmussen: *Herzensglut* op. 8.1, excerpt p. 1

⁶⁶⁶ Cf. also Bauschinger 1980, p. 66.

⁶⁶⁷ Cf. also *ibid.*, p. 67.

The playing instruction of the song is "Stürmisch" (stormy). The time signature is predominantly 9/8 time, i.e. 3/4 time with 8th-note triplets, so it has a dance-like, driving character. The more static 6/8 time (2/4 time with eighth-note triplets) covers only vv. 1-2 and 9-10, i.e. the beginning of each stanza, which is textually concerned with the inner state of the lyrical I in a broader sense, while the swinging 9/8 time covers the second part of each stanza, in which the focus is on the dyad I and Thou, i.e. in a broader sense the love play itself. At the same time, the different speech rhythms of the poem are sensitively depicted in the beats and meter changes. Almost throughout is the uniformly continuous accompanying figure of chords broken into sixteenths, which are led bar by bar in up and down movements. The frequent use of sixte ajoutée and seventh chords is striking. Also the declamation rhythm - a 4th followed by an 8th (thought in triplets) - is in large parts Passages predominate where the text runs in trochaea.

22
 sü - ssem grie - chi-schen Wein und mit dem
mf *cresc.* *f* *cresc. e riten.*

24
 ö - le der Ro - sen be - gie - ssen!
ff *rit.* *decesc.*

26
e ritard. molto *a tempo* *espressivo*
pp

28
 Ich flog nach Dir wie ein
mf *mf* *p*

Fig. 41: Asmussen: *Herzensglut* op. 8.1, excerpt p. 3

We hardly find any tone paintings, at most in "und mit dem Öle der Rosen begießen" ("and pour the oil of the roses"), in which the r. H. is led downward in several lines illustrating the pouring and figuratively supporting the similar course of the singing voice. The same applies to the r. H. in "Desert Storms" and "Sea Winds." And finally, the upward course of the r. H. on "Life" (T. 46).

The l. H. begins with a *ff* broken chord in the mediant C major and leads at the beginning of the text, to the subdominant parallel of A-flat major (T. 2 at Fig. 40); the subdominant of D-flat major at "Ich liebe Dich schrankenlos!" is followed by a *passus duriusculus* in the piano in a series of sixte ajoutée chords. This baroque figure expresses pain in and of itself, though there is no mention of it in the text here. The figure leads to the tonic *A-flat* (T. 6), which is heard for the first time, and whose third position (T. 7) then leads to the seventh chord of the dominant: "Love - Hate" (T. 8-9). The septnone chord on the median of F minor (T. 10f) leads to the tonic in fifth position (T. 12). Modulations to somewhat more remote harmonies - B-flat major seventh chord (T. 16), sixte ajoutée on B and G (T. 18-19) - lead back to the tonic with the wine and rose oil allegory (T. 22-24). T. 26 leads via the seventh-nine chord on the dominant *E-flat* into the new key of A major (T. 27) of the second stanza. This tonic is not reached until T. 30. This is followed by a longer passage in the mediants of F-sharp minor and C major (T. 32-36), which musically illuminate the more distant images of the quest 'from a bird's-eye view, as it were' (vv. 9-12), by removing the root reference (T. 32-38).

The return to the home key of A-flat major (T. 39ff) from "spread the strength of your will" (v. 13-16) is not in the home key, but similar to the flight of birds (see above) (T. 31ff) in more remote chords - *F*- in T. 40, *G*- in T. 41, *C*- in T. 42, *D*-major and *B*-minor in T. 43 - and ends only on the last, the central and target word "life", again on *A-flat*, however in the continuing seventh-note chord, in order to close on A-flat above the dominant seventh chord, and twice in the coda still tension-richly evading into the augmented fifth (beyond being-in-time into eternity?). Life, the last word in the poem *Die Unsterblichen (The Immortals)*, the antithesis of death, is the only word in the otherwise entirely syllabic song that, held over two and a half bars, represents the swan song (T. 45-47). Relational here is the upward 16th-note run on the dominant seventh chord. The dynamic throughout the phrase is in *ff*, the coda finally dies away in *pp*.

The composition picks up on the overall character of the poem. The wild dynamics of young infatuations and erotic ecstasies that characterize so many poems in the *Styx cycle* are musically 'lived out' in this song, in terms of the dynamics and harmonic turns in the piano part. Strange and in contrast to this is the leading of the singing voice, which generally comes across as not at all exalted. The individual vocal phrases generally move in the ambitus of a sixth or less and are led in small steps. The rhythm, as mentioned, is almost exclusively monotonous in triplet two-note groups of 1/4 and 1/8 note values. Whether this was intended as an offer to less experienced singers must remain open.

13.3 Beimel, Thomas

(p. 417)

Thomas Beimel from Wuppertal, who died much too early at the age of 49, took composition lessons with Myriam Lucia Marbe in Bucharest between 1996 and 1997 (see p. 449) after successfully studying viola at the Folkwanghochschule in Essen and instrumental pedagogy at the Hochschule für Musik im Rheinland (now the Hochschule für Musik und Tanz in Cologne).

In addition to stage and radio play music, he composed for various instrumentations, including accordion, percussion and vocal solos. Later he was also the administrator of the estate of his teacher Marbe, whose works he put online. As a music educator, he has also been working on compositions with and for children and young people since 2002.

Beimel's music is characterized by reformulating the familiar and thereby crossing genre boundaries with his own humor, which does not stop at 'cultural pillars', and who is happy to think outside the box.

I wrote to Beimel with the request to make his Lasker-Schüler composition available to me (K0092f.). From this developed the following email exchange, which is at the same time typical of several intensive exchanges of ideas with other composers, usually connected with a piece of analysis or at least some thoughts on the work.

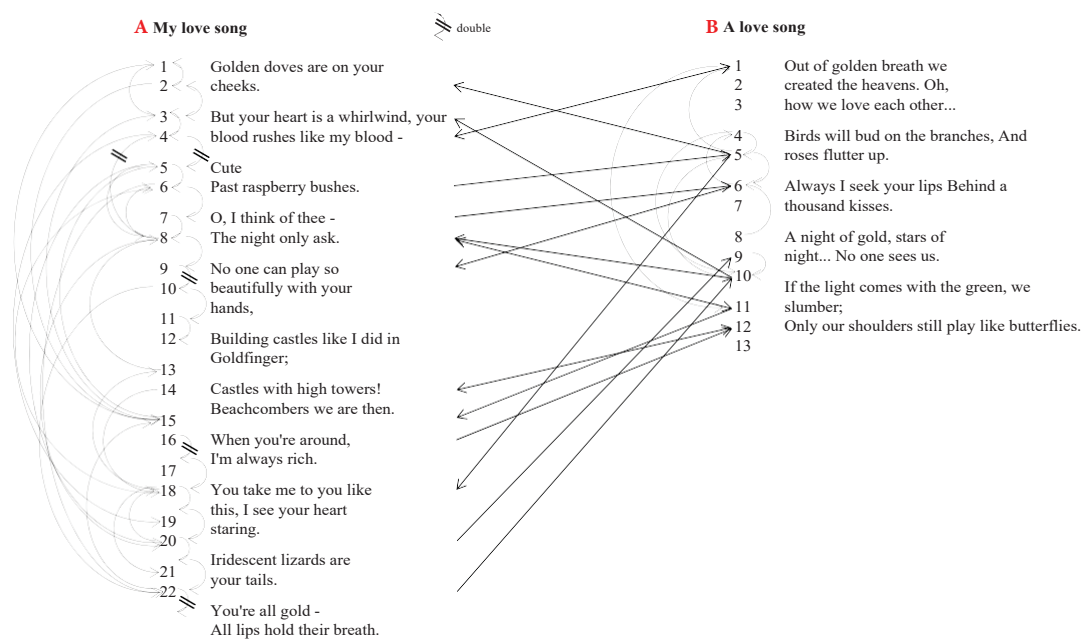


Fig. 42: Beimel: *auf deinen wangen...*, network of relationships

16.11.2012

Dear Mr. Bellenberg, thank you for your interest in my composition on poems by Else Lasker-Schüler. There is only one work in this regard: Beimel, Thomas

(2002): "auf deinen wangen / goldene tauben." for mezzo-soprano. This uses the following poems by ELS: *Mein Liebeslied + Ein Liebeslied*. The premiere took place in the context of the X. Else-Lasker-Schüler-Forum (at an event in the Museum Baden, Solingen). As far as I remember, the original version of the piece was performed in Wuppertal, Stuttgart and Bucharest. Last year it was performed again in Cologne. On this occasion I have revised (shortened) the piece. In the attachment you will find the now valid version of the score as a PDF.

Yours sincerely, Thomas Beimel

On the basis of the score, an almost symmetrical division of the work into two parts emerged

I. *In the thicket of metaphors*

II. *"Wedding Dance."*

In both parts, the two poems A and B (fig. 42 on the previous page) are deconstructed by separating the metaphors, allegories and lines of verse and then combining them into new units of meaning. In this way, two new love poems I and II are created, as it were, in which what is fragmented retains its fragmentary nature. In the diagram above, the newly created network of relationships is represented by arrows. It becomes clear, without going into detail, that the 'lyrical result' has considerably greater pictorial turbulence, which is just as musically discharged (I. In the thicket of metaphors).

I wrote Beimel on this without already knowing his subsequent comments on the 2002 work:

17.11.2012

Dear Mr. Beimel, thank you very much for the Else Lasker pupil score. A most witty way to deal with the two poems, to let them penetrate each other, so to speak, to deconstruct and to create new contexts through montage, which - even more exalted, but remaining in Else Lasker-Schüler's meta- phern world - at times seem quite surrealistic, almost Dada-suspecting. Singing, speaking, noise and performance support this, in my opinion, in the best possible way. In this respect, the performance of your composition probably surpasses the performance style (including exalted noises and facial expressions) of Lasker-Schüler that has been handed down to us. Thus I understand your composition as exaggeration up to the so-called "dead metaphor", which (consciously) hides the meaning of the actual speech. The

"Thicket of metaphors" thus becomes quite apparent. Wonderful! And also a bit of irony in it? Certainly! And "Wedding" blends both poems brilliantly. Chapeau! Is there a recording of the performance? That would be marvellous. Enclosed are two sides of my preoccupations: on the one hand, to read the "thicket of metaphors" as "two byes"; on the other hand, the network of relationships graphically, - so that the thicket is not only revealed to the ear. On the basis of this, some new things could be read, for example, what was particularly important to the composer: ⁶⁶⁸A15: "when you are there"; A22: "all lips hold their breath"; B6: "I am always looking for your lips" and B10: "no one sees us". B3 & B13: no theme! What's that trying to tell us? [. . .]

Yours sincerely Karl Bellenberg

A few days later I received the following reply:

20.11.2012

Dear Mr Bellenberg, I was very pleased to hear your accurate comments on the piece *auf deinen wangen / goldene tauben*. In fact, I did not intend to set ELS's poems to music with the piece, but rather - in an allegorical way - to recreate the poetic process. In the attachment I am sending you a text that I wrote for the original, unabridged version of the work. The performative character is essential for this piece: through the indications of the initially musically intended body movements, the piece virtually stages itself, but at the same time the performer's body also moves into the focus of attention. This concreteness counterpoints the typically European processes of abstraction in the composition. From there

⁶⁶⁸ The following designations refer to the respective verses in Fig. 42 on the previous page: A15 = first (A) poem verse 15. 'Particularly important' passages are shown to be the most frequently repeated in the new text, i.e. to have many entry and exit points in the weave.

it's a piece meant to be heard and seen. I found a provisional concert recording of the Cologne performance in the archives. I will send it to you by mail. [. . .] Best regards from Wuppertal, Thomas Beimel

20.11.2012

Dear Mr. Bellenberg, In the attachment I send you the concert recording of *auf deinen wangen / goldene tauben* as MP3. The concert took place on 8 May 2011. The interpreter was the Romanian mezzo-soprano Elmira Sebat.

Kind regards, Thomas Beimel

In his accompanying text, which is at the same time a piece of analysis, Beimel explains the work, which was created in 2002: ⁶⁶⁹

The composition, "auf deinen wangen / goldene tauben", written for the X. Else-Lasker-Schüler-Forum in Wuppertal, is not a setting in the conventional sense: rather, it attempts to imitate the poetic processes that led the poet into her metaphorical world.

Based on decomposed text material of two poems, "My Love Song" and "A love song," a re-inventio of Else Lasker-Schüler's language is attempted. [. . .]

When I resumed reading this year, I found that her magnificent language now frightens me: for in her sovereign and solitary aesthetics, in her metaphors oriented towards oriental topoi, I think I discover a tremendous distance by means of which she expresses the situation of a person who is "exposed". [. . .]

Because of the fear and confusion that her poetry now provoked in me, I decided to make the peculiar character of this reading [meaning a perception of the lyrical text that is only selective and not holistic - author's note] a compositional principle.

"auf deinen wangen / goldene tauben" is divided into three parts. ⁶⁷⁰

I With extreme exaltation

Eruptive articulations lead the performer to an interplay of inner states of tension. The singing seems to be "unrestrained" and extends from the beginning to the whole body.

II In the thicket of metaphors

In the following, the singer enters the imaginary space of a creative chaos. In it, vocal caprices emerge that develop discontinuously on three levels - relaxed ornaments in the high register - a "secret" and "hidden" singing in the lowest register - a speaking that is rushed in the extreme, violating the clear contouring of the phonemes.

III Wedding song

For the last part I made a contest with myself: would I succeed, at least for one of the poems-"My Love Song"-in finding a manner in which I could conceive it as a song with the greatest possible integrity?

From the confusion of the middle section springs a chant shaped in several ways. The melodic lines are built over a stable mode whose main steps form a hexatonic scale: *as-b-des-es-g-a*.

The melodies are structured by means of asymmetrical Aksak rhythms⁶⁷¹, which are first exposed by actions of the performer, which in the course of the "song" develop a gestural and acoustic counterpoint to the singing.

Through these means, which are alien to my musical language, I wanted to pay homage to the aesthetic position of Else Lasker-Schüler.

⁶⁶⁹ Archive Bellenberg.

⁶⁷⁰ The version of last hand contains only parts II. and III. according the letter of 16.11.2012.

⁶⁷¹ From MGG-online: "Particularly typical is the 9/8 time, decaying into 2+2+2+3 units, which is called aksak and has found its way into art music. The term aksak means 'limping', 'stumbling' or 'flowing unevenly'. This indicates that here one of the four metrical to ptahrts has been lengthened by half its value, thus interrupting the uniform flow of time." <https://www.mgg-online.com/mgg/stable/45439>.

I Im Dickicht der Metaphern
ohne Zeitmaß, ganz ruhig,
süßlich

Instrumente
rapido

accelerando

Vögel werden Knäusen an den Ästen und Rosen

Presto imp

einige Silben

deine Lippen flattern auf / dein Herz sch ich sterben / an Amberstrüchern vorbei / alle Lippen / wenn du da bist / süß, süß / sind deine Gewinde

das Herz

versteckt*

mit ha-ken

men

die Nacht

mp

dein Blut

A

ist ein

schon expressive

rensch wie

wie Blut

die Nacht

die Nacht

kommt Licht dem Gen

die Nacht

mp

Fig. 43: Beigel: *auf deinen wangen...*, p. 1: I. *In the thicket of metaphors*

In fig. 43, one first learns about the text fragments newly assembled into a Beigel love poem, which could already be read as a persiflage. The fragments⁶⁷²B(4-5-6)-A(18-6-22-15-5-20-18-13-8-4-3-4-5-8)-B11-A8 [...] develop into a love poem. new images, often with enigmatic irony: "sweet, sweet are your tissues" (cf. A5-20 in fig. 42 on page 209).

The mezzo-soprano, which begins freely, "without time measure" (playing instruction), seems to want to tune in like a string instrument at the beginning: *b"-es"-a'-d'-as-ã- a-as-g-a(!)*; but then it does not sing, but recites the text at a ludicrous tempo, gasping for breath again and again. This is very funny! The vocal text begins in a completely exalted manner: *g'-as"-es"-d-as"-b-E*: "the heart - castles". This new Beigel image is reminiscent of the closing line of the poem *Ankunft* (KA01-GNo. 163.7): "But my shoulders lift, haughty domes". It is not surprising that the new poem could (almost) be one of Lasker-Schüler's, indeed it consists of a mix of her and new Beigel images. The composition was last performed in Wuppertal in 2018.⁶⁷³

The Lasker-Schüler-informed reader remembers descriptions of the performance of Lasker-Schüler readings with similar, in the truest sense crazy attitudes of singing in the recitation, bells on the ankles and partly knickknacks on the table. Beigel's composed exaltation, however, may be classified as a completely ironic exaggeration.

13.4 Braun, Peter Michael

(p. 421)

Like Else Lasker-Schüler, Peter Michael Braun (*1936) was born in Wuppertal and, according to his own statement, developed an inner relationship to the poet's work at an early age. His curriculum vitae⁶⁷⁴ shows that he studied at the music academies of Cologne and Detmold with Frank Martin, Bernd Alois Zimmermann and Herbert Eimert. Performances in Donaueschingen and Darmstadt, where he also taught. At the Musikhochschule Mannheim he held a professorship for composition and music theory.

In his "Credo",⁶⁷⁵ Braun represents a conception of music that leaves behind the time

⁶⁷² For the designation, cf. fn. 668.

⁶⁷³ Opera Wuppertal 2018, no. 14.

⁶⁷⁴ <http://www.petermichaelbraun.de>

⁶⁷⁵ Cf. *ibid.*

of the "atonal" music in the sense of not being "harmonical" (Braun). He writes music that returns to its harmonic foundations, especially the natural tones⁶⁷⁶, also with the intention of overcoming problems of reception in today's music.

Thus his style is rather conservative, avoiding large dissonances and rhythmically strong pointing. His tonal language remains largely in the extended major/minor tonal space. The homophonic movement is predominant. The harmony favours seventh and seventh-ninth chords, sixte ajoutée sounds in narrow and wide registers, as well as chordal depressions. The rhythm is, with exceptions, rather simple and lacking in variety. His music, which is largely text-bound, on the whole refrains from the musical tracing of literary images. Rather, the intention prevails to capture the atmosphere of the events sonically.

On 30 March 2014 the concertante premiere of the chamber opera *Neue Menschen* took place in the City-Kirche, Wuppertal about the moving time of the poetess in Berlin of the 1900s. Peter Michael Braun had composed the work for the XX Else-Lasker-Schüler-Forum.

The one-act scene describes a fictitious picnic celebrated by the poet friends Peter Hille, Gerhart Hauptmann, Julia and Peter Baum⁶⁷⁷ and Else Lasker-Schüler in the autumn forest of Berlin: in the awareness of the birth of the 'New Man', which is also the title of the chamber opera.

In the libretto, which was compiled by Braun from texts by Hauptmann (*Und Pippa tanzt*), Hille (di-verse texts) and Lasker-Schüler (*Das Peter Hille-Buch*⁶⁷⁸, *Gedichte*), the idea of the 'new man' is thematised in many ways as a loving human being created by a benevolent God. The original texts were all written in 1910 and earlier and belong to the epoch of naturalism: sublime depiction of nature and God in creation; the language - a high language, partly in poem and ode form:

Such an autumnal forest air.
 The colourful autumn leaves! It's
 sealing, isn't it? Stored sunshine.
 [...] (from: Peter Hille. *Herbstseele*)
 Dreamy godlike figures lie the mountains. [...]]
 And his [Jehovah's - author's note] prophet formed in the clouds the
 new
 People from the laughing midday sun of his homeland.

(from: Else Lasker-Schüler. *The Peter Hille book*)

Towards the end, the libretto places feelings of love, beauty, soulmate, peace and carefree joie de vivre at the centre of the contemplations, not the action, for the chamber opera has little action! But the end is

⁶⁷⁶ Braun illustrates this with the systematics of vibration theory.

⁶⁷⁷ Else Lasker-Schüler knew Peter Baum from her childhood days in Elberfeld. In her infatuation she gives him the name Antinous, because Tino is hidden in it, reports the brother Hugo Baum (Klüsener and Pfäfflin 1995, p. 44). Paul Zech, also from Elberfeld, was a few years younger. To the former play-cameo Baum she later wrote these touching verses: May Roses. (Round dance song for the big children.) / He promised his holy sisters / Not to seduce me, / Between May roses he almost / Broke his word, / But he made three crosses / And I thought to freeze hot [...] KA01-GNo. 47.

⁶⁷⁸ KA03, p. 27ff.

dedicated to the "transfiguration" (stage direction: "brighter becoming light") of the Lasker-Schüler's mentor, Peter Hille.

Peter Michael Braun's moderately modern music impresses with clarity of construction and thematic work. He is able to musically stage the playfulness of the words and verses, the partly airy lightness of the lyrical images and the joy of the poets.

Neither the text nor the music contain any drama and serve entirely the - admittedly from today's point of view and bearing in mind the First World War, which soon swept away all lofty thoughts - naïve hope for the 'New Man'. From this point of view, the question of the meaning of such a composition project would have to be asked, if it did not already answer it out of itself: the description of a literary and poetically highly productive community of poets and writers that actually existed at that time, which called itself *Neue Gemeinschaft - ein Orden vom wahren Leben*.

940

Fl.

Kl.

Petrus

Vl.

Vc.

Kb.

So trübe mich vom eige-nen

Fl.

Kl.

P.

Syn.

Vl.

Vc.

Kb.

Blu-te und bin so wach von mir.

Fig. 44: P. M. Braun: A passage of Petrus

Before the First World War, the idea of the 'New Man' moved the minds of Germany's intellectual elite as the hoped-for spiritual and moral new beginning at the beginning of Expressionism and a new humanity as a counter-design to the disintegrating, agonizing, shattered existence of the previous decades. This new humanity is to be characterized by love, compassion and an expressionist pantheism, as Else Lasker-Schüler was one of the first to capture in her poetry from 1900 onwards and to which Pinthus was a mouthpiece in his famous anthology *Menschheitsdämmerung*, and is understood as an act of liberation.⁶⁷⁹

The instrumentation is a chamber-musically idiosyncratic one, namely 2 Fl, 2 Cl, 1 Trp, 1 Pos, 1 Synth, 5 Vl, 3 Vc, 1 Kb, Sop, Mez, Ten, 2 Bar. In addition, in the case of scenic performance, aliens, dancers, young boys and girls.

The first thing that stands out in the score of the work is the predominant pulsation in the instrumental groups, especially in the strings, with the exception of a few passages throughout the opera. The greatest exceptions to this are the *Exotic Dance* in the middle of the work and the opera's conclusion (cf. p. 216). This pulsation in the usually strict meter is realized as repeating 8th or 16th notes and in root, seventh, seventh-ninth, sixte ajoutée, or similar chords, typically also sequenced by chord returns. The dynamics are often between *p* and *mf*. Overall, the woodwind and brass sections are more lively and more melodic.

The three protagonists are clearly characterized musically, sometimes in leitmotif-like fashion.

Petrus (alias Peter Hille, baritone) in his then well-known, calm, slightly pathetic manner is musically drawn with small interval progressions and calm meters. The vocals are usually underlaid with a very evenly pulsating carpet of sound in eighth notes, sometimes together with chordal pushes, as described above, or organ point-like chordal layers in the strings and/or winds. The synthesizer occasionally takes over effects of silvery harp sounds. At times, flutes and clarinets led against each other in chordal breaks lie like birdsong above the song of this - also in historical reality - 'strange bird' Peter Hille (cf. an example in Fig. 44 on the next page).

Fig. 45: P. M. Braun: *Tino* motif

Prince Onit [von Wetterwehe] (alias Gerhart Hauptmann, tenor) is joined by the trombone for personal identification, often coupled with the trumpet. The voice leading is similarly gravitational to that of *Petrus*. Underlying this is mostly a six-stole pulse primarily in the strings (example in Fig. 47 on page 217). - *Tino*

(alias Else Lasker-Schüler, soprano) is consistently more lively in the melodic line (depending on the text). Her leitmotif is a sequence of notes which is always assigned to the 1st violin with 16th notes played staccato (Fig. 45 on the next page) and which, with the motive e-a-dis(=es)-e, forms the middle section "E. Lasker" of the name theme. In addition to these leitmotifs in the broader sense, there is, as just indicated, the somewhat hidden theme that is not associated with any operatic figure, the *Else Lasker-Schüler* theme (cf. fig. 46 on the next page), which appears for the first time in the 1st violin (T. 493ff), then also - transformed, among other things, by thematic reflection in the 4th violin (T. 498ff) and further in its individual motives - is spun on. It can be found in many of the opera numbers.

⁶⁷⁹ Some text passages are taken in modified form from my critique of the premiere. Cf. Bellenberg 2014.



Fig. 46: P. M. Braun: The *Else Lasker-Schüler* theme

At the end of the opera, Peter will leave the circle of friends. The plot comes to an almost complete standstill, the situation becomes increasingly unreal. Peter's last speech is the

poem *Der Abend ruht auf meiner Stirne* (KA01-GNr. 138), which is taken from *the* context *Peter and I on the mountains V* (KA03, p. 59ff.). The original text has in its description an impression of the transfiguration of Christ on Mount Tabor or also of the dialogue of Moses with God on Mount Sinai.⁶⁸⁰

The language of Lasker-Schüler is, incidentally, the language of the Bible in tone. In the opera, the dialogue Tino - Peter ends - "To whom are you talking, Peter?" "I'm talking to the most distant one who will guide me. What will you do when I walk on another star?" "I'm afraid" - in the scenically not represented death of Peter, whom then - and here the screenplay inexplicably leaves the naturalistic-expressionist setting of the picnic for the surrealist - "two oversized extraterrestrialmen with long blond hair" at shoulders and feet carry away into a brighter and broadening light shine, which then sinks into complete darkness.

Musically, the opera's conclusion is clearly different from everything that has gone before. The pulsation that has accompanied us almost uninterruptedly up to this point - mostly in the strings - deviates from T. 1325 to a 7/8 -beat as (4+3)/ 8 -beat, which begins at T.1337 with a (3+4)/8-beat.changes. This gives the impression that the whole thing has lost its grounding, which is in line with the text (see above).

The wind section, interspersed with rests, seems increasingly "frayed" and plays in extreme registers.

After a general pause (T. 1353), a completely dissonant tapestry of sounds begins, with recumbent notes extending over several bars, which stylistically falls completely out of the rest of the composition and transforms itself into a new semitone pulsation around the respective central tone with various meters (quintuplets over triplets and sixths). Is this supposed to be a prolepsis to Tino's pain of loss? - Then a new timbre of violin trills in the highest register mixes in. The whole thing slowly runs out like a wheel into orchestral mixture sounds.

A new sound episode (T. 1384) with hard beats in the synthesizer and the low strings is not quite classifiable. Are these the hard steps of the aliens that are to be musically illustrated? This episode seems to stand (unrelated?) in space without thematic connection. It is no different, it seems, with the next episode from bar 1417ff with *ff* tone clusters in the synthesizer over which the flute and clarinet alternate with the violin and violoncello (*détaché*) in almost free aleatoric unison 16th note runs. From T. 1444, Tino sings her "Abgesang," the famous poem *Sulamith* (KA01-GNo. 28), which P. M. Braun places in the Tino-Petrus context in his libretto: "O, I learned to know at your sweet mouth / Too much of the blisses!" - *Sulamith*, the name being "the name of the beloved in the 'Song of Songs' [...] of the Old Testament" (KA01-K 28.p. 85), first appeared in the journal *Ost und West* in 1901. Else Lasker-Schüler connects the poem to her Hebrew Land and *Hebrew Ballads*. It does not appear in *The Peter Hille Book*. Her relationship with Peter Hille was also more of a rapturous one with her guru, as

⁶⁸⁰ Hille dies more realistically and much more prosaically on 7.5.1904 - after collapsing on a bench at Zehlendorf station - in a Berlin hospital. Cf. Klüsener and Pfäfflin 1995, p. 48.

880

Tr.
in C notiert

Pos.

Onit
Dann kommt ihr wahrlich dahin wo

VI.

Vc. & Kb.

Tr.

Pos.

O.
Friede und wo Freude

VI.

Vc. & Kb.

Tr.

Pos.

O.
den euer warteten.

VI.

Vc. & Kb.

Fig. 47: P. M. Braun: An onite passage

we know today, and not to a lover. Thus the context in the libretto must be attributed to the composer's artistic freedom. The pain of loss that Lasker-Schüler actually felt at the death of her mentor makes this freedom seem justified.

13.5 Daffner, Hugo

(p. 423)

Born in Munich in 1882, Hugo Daffner is a now forgotten composer and music writer. He studied musicology in Munich and composition privately with Reger.⁶⁸¹ In 1904 he received his doctorate, then moved to Königsberg in 1907, then to Dresden in 1909, where he worked as a music editor and writer.

-critic worked. In 1914, during his time in Königsberg, he founded the Deutsche Dante-

⁶⁸¹ Daffner 1926.

Society, of which he became president, and edited its yearbook from 1920. From 1919 he was again resident in Königsberg. In 1920, after additional studies, he was awarded a doctorate in medicine.⁶⁸² From 1922 Daffner practiced as a physician in Berlin. From 1933 he is again registered in Munich until his deportation in 1936.⁶⁸³

Daffner was - according to the research of the Concentration Camp Memorial Da- chau of 25.11.2011 prepared for me - deported to the concentration camp on 21.12.1931 as prisoner number 8879 and forced laborer marked "Jew". There he died on 26.09.1936 according to the registration office Munich by suicide by hanging.⁶⁸⁴The archive KZ-Dachau writes to me further:

According to the index card of the Reich Medical Association, 'Arbeitszwang Reich': Jude as reason for arrest and incarceration in the Dachau concentration camp can be taken from the biographical sketch by Ruppert Renz: Hugo Daffner-Spuren jenseits der Lebensmitte 'Ein Deutsches Requiem' (2009 in the Dante Yearbook, 84th volume, pp. 9-24). In the Ehrengerichtsakte Daffner from the Munich State Archives it says: "The incarceration is justified by the thoroughly antisocial behaviour of the accused. Dr. Daffner is a troublemaker of the worst kind, who for more than ten years has understood how to exploit public welfare in the meanest way and to cleverly avoid any regular work". Thus, the source "Einlieferungen auf Grund des Arbeitszwangs-Gesetzes" should be given precedence, according to which Daffner was committed to Dachau as a so-called asocial person.⁶⁸⁵Apart from the entry on the index card of the Reich Medical Association, there is no reference to Daffner's Jewishness. According to the findings of R. Renz, Daffner did not come from a Jewish family and the reason for persecution "Jew" is said to have been arbitrarily raised. The name of the parents according to the death register entry: Franz Daffner and Josefina, née Randstetter.

It can be assumed that the accusations of the Reich Medical Chamber were absolutely arbitrary. Daffner was known as an intrepid spirit of contradiction. This may have led to his being 'cold-cocked', as was common practice at the time. It must have been known from his doctoral and licensing certificates that Daffner was of Roman Catholic faith. Moreover, this fact can still be found in an encyclopaedia entry in 1935.⁶⁸⁶The baptismal register of St. Ludwig, Munich lists him under 18.06.1882.

Ruth Keller refers to the following facts:

His extensive compositional legacy of⁶⁸⁷ 543 songs, four symphonies and numerous chamber music works suggests that Hugo Daffner had been active as a composer since his studies. He wrote the earliest of his works still extant today in 1905. In the same year "he appeared in public as a composer for the first time in Vienna"⁶⁸⁸. It is not known whether further performances of his works took place later.⁶⁸⁹

Keller's provisional catalogue of works⁶⁹⁰ shows that Daffner composed two operas, four symphonies, several pieces of piano and chamber music and almost 600 songs, of which only very few were published. These include 65 songs after Dehmel, 12 songs after Nietzsche, 17 songs after Hans Bethge (1914), 9 songs after Trakl (1923), 11 songs after Else Lasker-Schüler (1924) and 3 sonnets after Dante (1915).

⁶⁸² The information is taken from various encyclopedias between 1911 and 1935 as well as from the entry "Daffner, Hugo" by Ruth Keller in the MGG ²(<https://www.mgg-online.com/mgg/stable/17319>), who wrote her state examination thesis on Daffner. The latter contains a meticulous biography. Keller 1999, today: Ruth Weingart, Regensburg.

⁶⁸³ Cf. *ibid.*, p. 34.

⁶⁸⁴ Cf. *ibid.*, pp. 36 and 45. Keller also considers murder to be quite possible.

⁶⁸⁵ Cf. also the detailed discussions. In: *ibid.*, p. 40ff.

⁶⁸⁶ *Who is it? Our Contemporaries*. Ed. H.A.L. Degener 1935, 10th ed. p. 345.

⁶⁸⁷ Hugo Daffner's estate is kept in the music department of the Munich State Library.

<http://daten.digital-sammlungen.de/~db/0008/bsb00087501/images>.

⁶⁸⁸ Jansa, Friedrich (1911). *Deutsche Tonkünstler in Wort und Bild*. Aufl. 2, Leipzig.

⁶⁸⁹ Keller 1999, p. 17.

⁶⁹⁰ *Ibid.*, p. 60ff.

In addition, there are several musicological writings on Johann Sebastian Bach, Mussorski, Rossini and Debussy, as well as his dissertation of 1906, *Die Entwicklung des Klavierkonzerts aus der Zeit nach J. S. Bach bis zu Mozart*.⁶⁹¹

In his first creative phase before and during the First World War, there are several settings of German nationalist slogans, such as "Auf zum heiligen Kampf, Germanen / Kaiser Wilhelm zog das Schwert! . . ." Daffner's style was influenced by Reger, Keller says, who placed more emphasis on harmony than melody.⁶⁹² As Keller goes on to note, Daffner's post-World War I compositions are more heavy-handed. We find tempo markings such as "Heavy; Derb; Mit wuchtigem Ausdruck; Wuchtig aber nicht zu breit." In the playing instructions of our op. 97 by Hugo Daffner, which follows, we also read designations such as "Heavy, somewhat bulky" (No. 3), "Very quiet and stretched" (No. 4) and "Somewhat dragging" (No. 8).

In 1923/24, Daffner composed in Berlin-Friedenau, as was revealed in the BSB's estate, his former residence, a collection of eleven poems by Else Lasker-Schüler for voice and piano, op. 97, whose No. 9 *Dann* (K0217) is discussed.

My first access to Daffner's Else Lasker-Schüler settings was through the MGG² entry on the article *Daffner, Hugo* and contacting the article's author Ruth Weingart (née Keller) through the Bärenreiter publishing house. She kindly made her examination paper available to me, which in the meantime is no longer publicly available. Here I took the reference to the Daffner estate so that I could write to the BSB for a copy of the manuscript of this collection of eleven songs. It turned out that Daffner's music manuscript was anything but easy to decipher, as Keller had already discovered at the time. Nevertheless, a transcription of one of the songs, *Dann*.

The poem itself is discussed in chap. 3.1. A further analysis of the setting, that of Herwarth Walden's composition of the same name, can be found from page 395 onwards.

Daffner's composition (Fig. 48 on page 221), at 39 bars, is similarly short as Herwarth Walden's, and only 20 years separate them (1904/1924).

Daffner's composition begins and ends in G-sharp minor. The modulations in far-flung keys such as C major seemed reason enough for Daffner to dispense with accidentals altogether. The composition is divided into two parts according to the two stanzas of the poem (A=T. 1-17; B=T. 18-39). Each stanza begins and ends with a short prelude and postlude.

We find a number of almost literal correspondences in the composition, so that we can speak of motivic relationships in the harmonic and melodic progression. A small-step downward progression in G-sharp minor over

T. 1-3 (*a'-G-sharp*), in which the chord over *g-sharp-d-sharp-a'-c-sharp* is built up and surprisingly transformed into a seventh chord (T. 3), then follows in

shift a seventh chord B^7 and back to H^7_6 .

These and similar chromatic shifts seem typical for Daffner, as his composition teacher Reger already noted. On April 22, 1904, Reger wrote about his pupil to his colleague Kroyer, with whom Daffner was still studying musicology at that time:

Mr. D. is certainly not untalented; only an enormous "shyness," an admirable "conviction" of his own eminent importance as a composer will probably prevent him from learning anything proper for the rest of his life; all my coaxing, in good, bad, and bad times, will

⁶⁹¹ Daffner 1906.

⁶⁹² Cf. Keller 1999, p. 54f.

and sarcastic words were in vain: first to learn the simple, absolutely simple in composition, i.e. in practical application, - he always had to grope around in the naturalistic-chromatic fog . . . the gentlemen all begin where Hugo Wolf left off.⁶⁹³

We find the same phrase from T. 1-7 with only slight variations at the beginning of the second section (T. 18-24) and in the coda (T. 36-39). There are also parallels in the course of bars 9-11 and 26-28 and the following bars in harmony and line, also with small rhythmic and tonal shifts.

⁶⁹³ *Art Nouveau Music? Münchner Musikleben 1890-1918*. exhibition catalogue Staatsbibliothek, edited by Robert Münster, Wiesbaden: Reichert, 1987, p. 227. citation after Keller 1999, p. 12f.

Fig. 48: Daffner: *Then*

Sehr ruhig und gehalten

Sopran

Klavier

Phrasen 1, 2, 3, 4

pp, *espress.*, *pp sempre*

Dann kam die Nacht mit
 dei-nem Traum in stil-lem Ster-ne-bren-nen. Und der Tag zog lächelnd
 an mir vor-bei, Und die wil-den Ro-sen
 at-me-ten kaum. Nun

The image shows a musical score for the piece 'Then' by Hugo Daffner. It is arranged for Soprano and Piano. The score is divided into four systems, each with a Soprano line and a Piano line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is 'Sehr ruhig und gehalten'. The score includes performance markings such as 'pp' (pianissimo), 'espress.' (espressivo), and 'pp sempre'. There are four phrases marked in blue: 'Phrasen 1', 'Phrasen 2', 'Phrasen 3', and 'Phrasen 4'. The lyrics are in German and describe a scene of a night and a day. The Soprano part is mostly melodic with some rests, while the Piano part provides harmonic support with chords and moving lines. The score ends with a double bar line and a fermata over the final notes.

20
S. sehn' ich mich nach Trau-mes - mai, nach dei-nem Lie be -
Kl. Phrase 2

24
S. of-fen-ba-ren. Möch - te an dei nem Mun de
Kl. Phrase 3

29
S. bren-nen ei - ne Traum - zeit von tau send Jah
Kl. Phrase 4

33
S. ren.
Kl. Phrase 1
espress.

[Berlin-]Fr[riedenau] 2.1.24;
transribiert 1.5.2018
K. Bellenberg

Several details should be pointed out: The "dream" and the "still Sternebren-nen" are musically captured in a quiet melodic progression of small ambitus, accompanied by rests and two secco chords in the piano part (T. 6-7).

A motif appears again and again in the voice, always at the beginning of a new image in the text (T. 4, T. 9, T. 13, T. 19-20 and T. 31), but without creating semantic references.

In the vocal melody on "wild roses" we find a strange reference to "Then came the night", which does not quite reveal itself, unless the ritornello-like - the coda also points to this - of night, day, dream and the scent of roses is to be implied. Also the 'longing for dream-maiden' (T. 20-21)

is obviously meant to be included, since melodically it is so completely related. Moreover, the connection of "Und der Tag zog lächelnd" (T. 9-11) with "Möchte an deinem Munde . . ." (T. 26-28) seems difficult because of their musically very similar shape. It is possible that the focus is simply more on the musical form itself than on poetic cross-references. The passage "(a dreamtime) of a thousand years" (T. 30-33), which concludes the text-bound part of the composition, ties in melodically and harmonically with the passage "Und die wilden Rosen . . ." - here, too, probably more formally than text-semantically.

All in all, a transparent, formative will is evident. In the broadest sense, we can speak structurally of a varied strophic song with supplementary sections, for example from T. 26 onwards. For all the freedom and expressivity of the harmonic and melodic treatment, which identify the composition as expressionistic, it is nevertheless very much rooted in the traditional major-minor functions. The "Schwulst of fog" criticized by Reger is stylistically evident in this composition as well. Above all, the reversals of seventh and seventh-ninth chords (e.g. in T. 21-22) and the abundant use of unresolved chords in general convey this impression, which is, however, stylistically compatible with the equally 'sultry colours' of the text of dream, wild roses and (love) burning.

13.6 Dangel, Arthur

(p. 423)

Arthur Dangel was born in Schwäbisch Gmünd in 1931. He studied school music with Jürgen Ude and Alfred Kreutz and composition with Johann Nepomuk David at the Stuttgart University of Music and Performing Arts (HMDK Stuttgart) until 1955. From 1957 he took composition lessons in Freiburg i. Br. with Wolfgang Fortner, by whom he says he was strongly influenced. At the same time he took up the study of German language and literature.

From 1960-1994 he taught at the Gymnasium Korntal. Between 1965 and 1971 he had a teaching assignment for score playing at the HMDK.

In the course of his compositional activity he won several composition prizes, among others the composition prize of the Landesmusikrat Baden-Württemberg in 1989.

His compositional style is freely atonal, but not dodecaphonic or serial. In his word-bound compositions he uses a technique all his own, which he calls *word-picture sound*. This is illustrated in examples in the following compositional analysis.

This includes design elements such as

- progressive intervalics
- Free lines
- Circle melody
- Symmetries (including mirroring and cancer)
- sound spreads and contractions as well as

generally known elements such as

- Tritonus
- Whole tone rows
- Cluster
- and polyphony

Elements of the first group in particular aim to illustrate text-immanent words and images in terms of musical graphics and sound. In addition, there are purely music-immanent design features such as *elementary pitch structures*, as he calls them, which - to put it very simply - proceed from multiphonics, which are spread or are com-

pressed, broken and reversed several times, and in these forms provide the sound material. Altogether, all these design elements form a 'compositional cosmos' of their own, constructed by Dangel.⁶⁹⁴

The complete works of all Lasker-Schüler settings by Dangel comprise 43 songs (K0221ff.) and are divided into three cycles, op. 53, op. 57 and op. 61, which were written together in a short period of just over three years. The volume also represents the third largest collection in our corpus of compositions.

The first cycle op. 53 is dedicated to the 16 poems that Else Lasker-Schüler addressed to Gottfried Benn. These are the cycle *Gottfried Benn* with eleven poems that the poet dedicated to Benn in her *Collected Poems* as well as individual dedications. The second cycle op. 57 has, except for the fact that the poems belong to the independent book publication *Meine Wunder* (1911), no thematic bracket and is rather to be regarded as a song collection. Finally, the third cycle op. 61 is the complete setting of all the poems in the poetry collection *Theben*, a collection of outstanding poems and hand-coloured drawings by the poet.

Dangel's cycles are also bibliophile gems in the outer presentation of the scores, printed on high-quality special paper and, in the case of *Else Cycle III*, published as an artist's book using the facsimile reproductions of the 1923 preferred edition of *Thebes*.⁶⁹⁵

Only you

The sky carries the curved moon in
the cloud belt.

Under the crescent image
I will rest in your hand.

Always I must like the storm wants
am a sea without a beach.

But since you're looking for my shells,
my heart's been glowing.

That lies on my ground
enchanted .

Maybe my heart is the world
is throbbing -

and seeks only you -
how shall I call you?

The poem *Nur dich*⁶⁹⁶ is published in KA under the title *An den Herzog von Vineta (To the Duke of Vineta)*; from D³(1917), however, it is published under *Nur dich*.

It does not make any higher demands on the recording of its metaphors and images. In this respect, an interpretation will be dispensed with. Written in free verse, without rhyme and without a fixed verse footing, like many poems of the first creative phase of the Lasker students, it is a series of images. It is not narrative poetry; the images are purely psychological mood pictures. Just as *Vineta*⁶⁹⁷ is an enchanted dreamland, the language and image of this poem lie in the mystical of a (one-sided, unclear) you-relationship.

⁶⁹⁴ The information is taken from the composer's website (<http://www.arthur-dangel.de>) as well as from the booklet to his first Else Lasker-Schüler cycle. Cf. Dangel 2000.

⁶⁹⁵ Cf. the reprint of the facsimile: Lasker-Schüler 2002b.

⁶⁹⁶ KA01-GNo. 203; E:1913

⁶⁹⁷ Presumably *Vineta* is a legendary, sunken Baltic city, probably [. . .] on Wollin. Cf. KA01-K 203.

(a) freie Linienführungen, T. 19, 20, 33ff.

(b) progressive Intervallik, T. 1

(c) Kreismelodik, T. 24

Fig. 49: Dangel: *Word picture sounds in Only You*

Dangel's method of composition, which has just been briefly outlined, obviously suits this free, associative poetic form very well, as it seeks to musically capture and trace certain linguistic images and stimulus words with the method of the *word-image sound*. "To complement poetry in this way was my aim," Dangel writes.⁶⁹⁸ He himself clarifies some of these design elements - in relation to this poem setting - in the booklet, stating:⁶⁹⁹

a) for free line guidance (Fig. 49a):

"Physiognomic motifs are also used, for example, in the composition of various shell shapes (for example, oval or curved) by means of freely drawn lines, [...] which produces a distinct pictorial quality."

One has the impression that this means of composition is preferably used at text-free passages in the compositions, sometimes also as musical proleps to subsequent text passages.

b) to progressive intervallics (Fig. 49b):

"This is the piano introduction to the following text: 'The sky carries in its belt of clouds the bent moon', and the interval series indicated is the bent moon: between 'it' and 'it' stand the widening and re-combining intervals 2-3-4-3-2: pictorial realization, physiognomic motif of the 'sickle image'" (cf. fig. 51 on page 227, T. 1).

One might object that the interval row should - in view of the crescent moon lying flat like a barque in the Oriental sky⁷⁰⁰ - curve concavely, should open and close only once, and should also have the greatest width there, i.e. also the greatest intervals, in order to form the musical figure of the crescent moon in reality.

c) to the circular melody (fig. 49c):

"To represent a round shell, [...] circular melodic are drawn[!]:"

In the example, when comparing Fig. 49c with Fig. 49b, it should be noted that this note image only represents a semicircle, while the other is also intended to depict the strength of the crescent moon, as described.

⁶⁹⁸ Dangel 2000.

⁶⁹⁹ Ibid.

⁷⁰⁰ Cf. the comments on *My Blue Piano* on page 104.

A musical figure does not always have a textual reference. In all such examples, the note progressions are those that can occur anywhere in any composition. Only the pictorial assignment of the graphic note progressions to words or expressions establishes a meaningful relationship, which through the third parameter, playing, becomes what Dangel calls *word picture sound*.



Fig. 50: Schütz: Cross motif

Moreover, this is nothing new in music history. Many Baroque figures have precisely this characteristic. One example is the cross motif, which was frequently used at the time and can be found in the *Historia von der Auferstehung Jesu Christi* by Heinrich Schütz, one of the protagonists of such pictorial motifs. Voice crossing, a diminished fourth in the middle and the

cross as accidental underline the word in the notation (Fig. 50).⁷⁰¹

Just as the poem is formed by the sequence of images, so the song is composed through with rows of sections that make little reference to each other in terms of musical theme and run largely in sync with the lyrical image sections (Table 8).

Tab. 8: Dangel: *You only*, mold sections

Formabschnitt	Takt	Verse	Wortbildklänge
A	01-10	1-4	gebogener Mond; Sichelbild; in deiner Hand
B	11-16	5-6	Sturm; Meer
C	17-31	7-10	Muschel; (personaler) Grund
D	33-44	11-13	Welt; Herz pocht
E	44-47	14	rufen

► The short prelude in form section A begins with the crescent moon phrase (fig. 49b on the previous page). With the augmented sound *es-g-h* in the lower section and *g-h-dis(es)* in the upper section, a spherical sound is immediately fanned out (playing instruction: "tender and secret"), which is taken up by the augmented triads *h-es'-b' / as''-es'''-g'''* spaced at intervals of an augmented second (T. 2ff.). The alto adds a free melody in three undulations, illustrating the text.

The inversion of the phrase, transposed upward by an augmented prim, musically paints the crescent moon open upward, as described; the voice follows the bowing motion in major thirds (T. 5).

⁷⁰¹ The example is taken from: Schütz 1885, p. 10 (last system); cf. also Eggebrecht 2005, p. 47.

Fig. 51: Dangel: *Only you*

$\text{♩} \approx 72-76$

Gesang

1 A 2 *tenero*

tenero e tranquillo
(zart und heimlich)

Der etwas schwebend und

Klavier

p-mp *mp* *cresc.*

progressive Intervallik Dreiklangsschichtungen

3 *un poco sonoro* *mf* *Ganztonskalen* *p-mp*

Him-mel trägt in sei-nem Wol-ken-gür-tel den ge-bo-ge-nen Mond.

federnd

un poco sonoro *mf*

Ben *mf*

Bitonalität

6 *mp-mf* *Tranquillo* *sonoro e molto dolce* *quasi* *mf* *Ganztonskalen* 7 8

Un-ter dem Si-chel-bild will ich in dei-ner

sempre dolce e sonoro *tenero* *tenero*

leicht und schwebend *leicht und schwebend*

mp-mf *quasi mf* *Klangverdichtungen*

molto sonoro cantabile
Hand.
 9 ruhn .

molto sonoro Klangverdichtungen
cantabile
 10

B *Piu mosso :*
♩ ≈ 104-108
marcato progressive Intervallik
f, cresc.
 11 Im-mer muß ich wie der

agitato tempestoso
f, cresc.

f ff
 12 *Sturm* will, *espressivo molto*
 bin ein Meer ohne Strand.

quasi ff ten.
 13

rit. molto *meno mosso*
 14

f ff
 15

quasi cresc. *bin* *delesc.* *mf*
 16 mit Bedacht

C *♩ ≈ 96*
 17

andante
 18

Augmentation espressivo
 19

cantabile Muschelmotiv
 20

vigoroso
 21

mp-mf
un poco cresc. *mf*

Animato
 22

mf
 23 A-ber

cantabile Muschelmotiv
 24

espressivo
 25 seit du

mit wei-
 26

27 *dolce e sonoro* *chiaro* *mf-f* *quasi f* *Molto tranquillo* *sostenuto* *mp*

Mu-scheln suchst, Leuch-tet mein Herz. Das liegt auf mei-nem Grund ver-

-chem, vollem Klang *chiaro* *vigoroso* *sostenuto*

31 *meno mosso e misterioso* *♩ ≈ 100* *pensoso (trasmagnato)* *rezitativisch*

zau-berst. Viel-leicht ist mein

subito p *mp* *cresc.* *quasi f*

molto sostenuto *freie Linienführung*

38 *♩ ≈ 69* *sf* *mf*

Herz die Welt pocht und sucht nur noch

marcato

42 *ben mf* *liberamente (♩ ≈ 112)* *quasi mf*

dich - wie soll ich dich ru-fen?

quasi mf

In T. 6, the phrase appears again in its original form, again transposed for a small second as a word-image sound to 'Sichelbild'. The alto forms a shell motif three times on the text "in deiner Hand ruhn" (T. 7-10). This reproduces musically what appears lyrically as a 'crescent moon' and a 'hand formed into a shell'.⁷⁰² In addition to these shell motives, which are made up of whole tones, there is an upwardly directed sound stratification in the piano part, which is repeated four times and in its complex sound almost forms the chromatic total. It is the densest sound event in this composition. In this way, Dangel musically underscores the meaning of the verse lines, which - starting from the image of nature - transform this into the wishful thinking of a dyadic, dense relationship between two, typical of Lasker-Schüler.

► The poem section B (vv. 5-6) with the pictorial terms *storm - sea - beach - shell* begins in T. 11 with a 'progressive intervallic' in the alto voice (*b'-fis'* to *es'-d'*) accompanied in the piano part by tense stratifications of large sevenths and a whole-tone triplet run '*d'-ais'*', which in turn concludes with a tritone stratification in *ff* (T. 12), only to sink tonally less 'charged' into a whole-tone scale in the lower register and ebb away (T. 13-16). 12), and then descends and ebbs in a tonally less 'charged' whole-tone scale into the lower registers (T. 13-16). Here, too, we find an onomatopoeic figure of speech, namely that of a rising storm (*agitato, tempestoso*) and an abyssal sea. The dynamics increase to *ff*, only to be reduced to *mp*. This relatively short section of five bars is at the same time the most moving, even the most exalted, with progressive intervals (*b'-fis'* to *es'-d'*) and rhythmic dotting in the alto.

► The poem section C (vv. 7-10), which focuses on the lyrical I's own state of mind, the enchanted heart, is introduced by a piano prelude (T. 17-22). Sound spreads and contractions in the l. b. (T. 17ff.) are coupled with free lines in the r. b. (cf. fig. 49). H. (cf. fig. 49a on page 225), whereby these are augmented (16ths to 4ths in T. 19-22). Here we are dealing with the musical gesture of shell shapes and movements, as performed by Dangel, in a sense as a prolepsis of v. 7: "But since thou hast sought my shells".

The passages with their large sevenths in the upper register and hard dissonances in the voice-leadings with bi- and polytonal character are written entirely atonally throughout. The pure major tones in *F*, *A-flat* and *C* of T. 26-27, against which the alto sings 'meine Muscheln suchen' (search for my shells) bitonally displaced by a small second, seem all the more surprising in the piano. Without this second offset, the 'Suchen' would probably also be musically implausible and, in its major, would fall entirely out of tonal frame. The following piano phrase, which initially continues this offset (T. 28), then leads into the unison E-flat (T. 29) ('und nun gefunden?'). This unison is continued in the alto and the r.

The bass line with *B - A₁ - G-sharp₁ = A*-something like a cadence *H - H₇ - G = A* with

and foreign tones (*fes, d*) at the end. The whole lacks not a certain sweetness.

► Section D (T. 33-44) begins with a so-called "free line". "(cf. fig. 49a on page 225), which, however, increasingly shows a structure in itself: The third through sixth eighth notes form, to all appearances, a motive of 4, which returns four times in modification as a group from the 17th note onward. This moving line stands in remarkable contrast to what follows. Over a shimmering sound surface *F-a-fis'-gis'*

⁷⁰² There is an illustration "Salomein comforts Abigail" in the storybook *Der Prinz von Theben*, where Abigail bury her head in the comforting hand of Salomein in the same gesture. Lasker-Schüler 1914, before p. 68; see also Dick and Butterfly 2010, p. 271.

over two bars is the only passage of sprechgesang: "perhaps my heart is the world", which is thus lifted out of the song-like.

The following phrase is dominated by the piano part. Bitonal sounds in C-sharp minor || E-major over D-major with a deviation to E-sharp minor and in the course of further chordal strangeness (T. 41) form the framework for the pulsating rhythm of 16th notes and dotted 8th notes in the middle voices, illustrating the throbbing of the heart; above this, the alto descends in small seconds: "pocht - und sucht nur dich". The musical illustration of the text is, it seems, most direct here and does not want to allow any further musical interpretation of the text.

► The shortest formal section E (T. 44-47) is at the same time the strictest or, depending on one's point of view, the most unformed. Over simple fourths in triple octave doubling over *e*, the alto also sings his *e'* with a major third after *c'* and *g-sharp'* in an augmented fifth: "how shall I call you?"

The overall musical impression of the composition seems rather cool, even somewhat distant, with the exception of the formal section B. This arises from the bitonality in the secondary interval (e.g. T. 4 and T. 26f.) as well as chords in mostly wide registers. A certain proximity to Fortner's increasingly free-tonal tonality from the 1930s onwards, such as his *Sonata for Flute and Piano* (1949) or *Five Bagatelles for Wind Quintet* (1960), is noticeable.

The word-image sounds and melodic progressions are revealed directly in the score, and to some extent also in the listening, as illustrative elements.

13.7 Ettinger, Max

(p. 427)

Born in Lemberg as the grandson of an influential rabbi, opera composer in Leipzig, film composer in Berlin and finally exile in Ascona - all stages of Max Ettinger's life bear the stamp of historical events. His career had begun promisingly in the 1920s with the Leipzig premieres of the operas *Clavigo* and *Frühlings Erwachen (Spring Awakening)*, and even after the Great Depression there seemed to be hopeful prospects for film in Berlin. In vain: in 1933, Ettinger had no choice but to go into exile in Ascona, where his career was hopeless. The aim of this publication is to make Max Ettinger's oeuvre accessible to the present day. The focus is on a catalogue raisonné which, in addition to giving dates and instrumentation details, looks above all at the sources of the individual compositions. And in order to convey a characteristic impression of Ettinger's aesthetic position, the volume contains a selection of his own texts on opera, film and Jewish music as well as an introductory commentary.⁷⁰³

Like Humperdinck and Furtwängler, Ettinger was a composition student of Rheinberger (*Abendlied*). He and his wife had been friends with Else Lasker-Schüler since they both emigrated to Ascona in the 1930s, where the exiled poet also frequently stayed. She loved Ettinger's music.

⁷⁰³ The text is abstract from Rentsch 2010.

To Emil Raas she telegraphed on 11.10.1936:

UEBERGEBET ETINGER[!] ALLEN JUBEL GROSSEM COMPONISTEN CHARMANTE
BAIERIN BRAUSENDEN SAENGER=JUSSFUF+ ⁷⁰⁴

And to the same on 27.10.1936 by letter:

[. . .] I am also pleased that you like my dear Ettingers so much. He is so kind and very talented, and Mrs. Ettinger is really very motherly, which makes me feel good. I'm a boy. ⁷⁰⁵

The three song settings of Else Lasker-Schüler (K0339ff.) can be found in Ettinger's estate at the Israelische Culturgemeinde Zürich (ICZ). ⁷⁰⁶

These are autograph inscriptions and a small print (*A song* KA01-GNo. 258); the two composed in 1945 are possibly a reaction to the poet's death in January of the same year. At least this is suggested by the choice of texts: *Ein Lied an Gott* (Es schneien weißer Rosen auf die Erde) and *Meiner Mutter* (Es brennt die Kerze auf meinem Tisch) in memoriam of the poet's great motherly bond. The compositions are all three plain-spoken works, brief and in short supply of motifs and rhythms, which are abundantly repeated but hardly developed.

While the dating of *Ein Lied an Gott* und *Meine Mutter* by entry in the scores is 1945, there is no indication for *Ein Lied*. Here the information of Karl Jürgen Skrodzki in his email of 06.01.2016 to me helps:

Now, on 14 July 1935, Else Lasker-Schüler wrote from Ascona to the Zurich department store director Hugo May [as yet unpublished letter - author's note]: 'A few days ago, a poem composed by Dr. Ettinger was sung here in the Teatro'. This is probably the undated setting of '*Ein Lied*', which is in the estate with a dedication to Leo Kestenber. ⁷⁰⁷

This assumption is supported - by exclusion - by the fact that no further Else Lasker-Schüler settings are to be found in Ettinger's Nach-lass and that they are also not known anywhere else.

13.8 Gladstein, Israel

(p. 431)

Gladstein, also Yis'raél Gladshṭ, ayn, was born according to the bibliographical data of the Museum of the History of Polish Jews POLIN⁷⁰⁸ on 03.06.1894 in Gostynin, 130 km northwest of Warsaw/Poland. Details about him are not found in the MGG and NGroveD, only date of birth, residence and profession in the *Lexikon der Juden in der Musik* ⁷⁰⁹.

He was first trained as a musician in his hometown by the cantor of the synagogue. He then worked as a cantor in other small towns. In 1908 he was a chorister in Łódź' at the local theatre. He performed his first compositions - mainly for the theatre - at the age of 24 in Warsaw and elsewhere. He composed a number of songs, including children's songs in Yiddish. His three operas, including *Sulamith*, were performed in the United States. Between the wars, Gladstein lived as a composer and choir director in Berlin, where he served as conductor of the Oranienburg Synagogue (cf. KA07, p. 617).

⁷⁰⁴ KA09-Br. 645

⁷⁰⁵ KA09-Br. 651

⁷⁰⁶ <http://www.icz.org>

⁷⁰⁷ The letters have appeared in the meantime (Jan. 2019). The letter is no. 39 there. Lasker-Schüler 2019, p. 137.

⁷⁰⁸ <https://sztetl.org.pl/en/biographies/2708-gladstein-izrael>

⁷⁰⁹ Stengel and Gerigk 1940, p. 84.

He returned to Warsaw in 1934, where he took over the direction of the Jewish Music Society Choir in 1938. During the German occupation he lived in the Warsaw Ghetto. It was not possible to determine when he was deported to the Treblinka concentration camp; he died there in an unexplained manner in about 1942.

During his stay in Berlin he had direct contact with Else Lasker-Schüler, namely in a letter (KA07-Br. 475) of 28.07.1922 to Georg Koch, sculptor in Berlin, the poet writes a greeting address to Gladstein: "Greet [...] if he is there, my court musician Mr. Gladstein (I dichtet sagen Sie ihm bitte.)"

The title 'Court Musician' is again such a typical way of Lasker-Schüler to nonchalantly incorporate "really living people" into her fictitious 'court', as she did especially with all her friends. Really, however, she is probably referring here to the only two known Else Lasker-Schüler compositions Gladstein wrote during this period, namely those on the poems *Ruth* and *Boas* (K0442f.), which appeared in print shortly thereafter in 1923 at the music publishing house JUWAL, Verlagsgesellschaft für Jüdische Musik, Berlin/Tel Aviv.

Since its founding in 1923, the publishing house, especially under the leadership of Joel Engel, edited composers who belonged to the so-called *New Jewish School*, including Gladstein. Above all, it published compositions from the *Petrograd Society for Jewish Music* of⁷¹⁰ 1908, and from 1927 onwards also from the *Warsaw Society for Jewish Music*. In view of the inflation that broke out at the end of 1923, however, the focus shifted to light utility music, and later, from mid-1924, increasingly to synagogue music.⁷¹¹

The *New Jewish School* combined for the first time "a nationally oriented Jewish style that integrated elements of Eastern Jewish folklore and Jewish liturgical music into art music."⁷¹²In a concert in Warsaw on 28.05.1928, Gladstein's *Ruth* is also on the program.⁷¹³

The songs *Boaz* (E:1912) and *Ruth* (E:1905) from Lasker-Schüler's *Hebrew Ballads* appeared more than ten years earlier. *Boaz* and *Ruth* stand with their story in the Old Testament in the Book of Ruth⁷¹⁴and are considered the progenitors of the tribe of David.⁷¹⁵

Ruth was - so the Bible tells us - a widowed, poor Moabite woman and had to earn a living for herself and her mother-in-law by gathering ears of corn in the fields of the landowner Boaz in Bethlehem.

Ruth - and this is not only highly unusual in the Old Testament - *Ruth* and not *Boaz* courts the love of the other⁷¹⁶- "And thou seekest me before the hedges" - the so much older one, who is quickly inflamed with love and in great respect for *Ruth*'s chaste attitude marries her the very next day.⁷¹⁷

⁷¹⁰ On the history of the society, cf. the essay by Jascha Nemtsov. Nemtsov 2006b as well as Nemtsov 2004, p. 111ff.

⁷¹¹ Cf. Nemtsov 2014, p. 64ff.

⁷¹² Nemtsov 2006b, p. 91.

⁷¹³ Cf. program note in: Ibid, p. 94.

⁷¹⁴ The Book of Ruth is only four chapters narrow and tells exclusively the story of *Ruth* and *Boaz*. *Ruth* herself was a Moabite, but her late husband and her mother-in-law, with whom she returned to Bethlehem, were of the same tribe of Elimelech as *Boaz*. *Boaz* as 'redeemer' of the women's property will therefore, according to Old Testament law, perform the 'leviathan marriage' with *Ruth* instead of her deceased husband.

⁷¹⁵ Cf. Book of Ruth 4.21f.

⁷¹⁶ Cf. Book of Ruth 3.

⁷¹⁷ Cf. Book of Ruth 4 and also KA01-K 192.

Ruth

And you look for me in front of the hedges.
 I hear your footsteps sigh
 And my eyes are heavy dark drops.
 In my soul sweetly thy looks bloom
 And fill,
 when my eyes drift off to sleep.
 At the well of my native land
 Stands an angel,
 He sings the song of my love,
 He sings the song of Ruth.⁷¹⁸

Boaz

Ruth is looking everywhere
 After golden cornflowers
 Past the breadhearder' huts -
 Brings sweet storm
 And glittering shenanigans
 About Boaz' heart;
 That waved high
 In his cornfields
 To the strange reaper.⁷¹⁹

Else Lasker-Schüler describes both in a few pastel strokes - *Ruth* is the song of Boaz and the other song *Boaz* announces, crosswise so to speak, the storm wind 'Ruth' that comes upon him. The biblical event itself is only dimly discernible. But the psychological events become abundantly clear: "sweet tempest" and "glittering playfulness" over Boaz's heart; "it surges high". And this is how Boaz explains himself in the poem of his Ruth, when he confesses: "In my soul sweetly blossom your looks / [...] an angel, / Who sings the song of my love, / Who sings the song of Ruth;" composed lines full of intimacy.

Both compositions are not only restricted in the poem but also musically (cf. fig. 57 on page 239) by several melodic and rhythmic motifs and are both in G minor. - In contrast to our Western European tradition, the minor keys - here also the G minor - do not express sadness in Jewish music, but joy or even happiness! The elements of Jewish music, among others the Jewish modes, the linguistic shifts of emphasis to light time signatures and recitative-like moments can also be found in Gladstein's music. Gladstein sets to music - this can be shown in detail - the Hebrew version and not the German original version of the poem and this leads in the musical performance of the German original text to shifts in meaning which we also know from other languages, especially non-European languages, when sung in German.

In the scores, accents are placed over the Hebrew text in order to be able to compare this with the melodic line. The accents were kindly placed by the classical philologist Hans Kraft, University of Düsseldorf, and proofread by his colleague at Leo Baeck College, London, Esther Seidel. She was not aware when she made her comments that the German text, and not the Hebrew, is the original.⁷²⁰ By implication, however, this means that we are dealing with a Hebrew adaptation and not a literal translation. Since the scores do not say anything further about this, it may be assumed that Gladstein himself created the Hebrew text, taking into account his compositional concerns.

Of course, the Latin transcription of the Hebrew nocturnal poem is also notated in reverse reading direction to the Hebrew and thus synchronously to the musical notation, i.e. from left to right.

⁷¹⁸ KA01-GNo 115.

⁷¹⁹ KA01-GNr. 192. 'Brotthuerer' is a mhd. term for those who had to carry out a goods inspection (quality control) for all bread goods of the village and were responsible for their joint sale. Cf. <https://www.mittelalter-lexikon.de/wiki/Warenschau>.

⁷²⁰ Seidel wrote in an email on 3.7.2018: "In the Hebrew text there are already red accents, which are quite alright. Almost all the words are end-stressed, and when sung, almost every syllable carries the stress. I think the composer took his cue from the Hebrew, because the German translation is not a literal one."

First, let's look at the score in its essential features (Fig. 52). First, there are the motif variants *a*, namely the important motif of the played-around quarto fall (T. 1) - but not in its original form, - which we will call the "Ruth" motif (*a*) (T. 3 fig. 52), since it refers to Ruth for the first time in the Hebrew text, but above all because of its

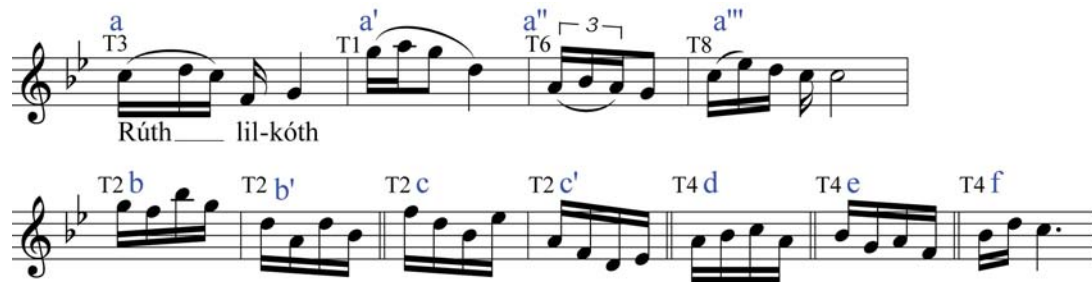


Fig. 52: Gladstein: Motif material

gesture: a light-footed, upwardly directed, quick play around the final quarters, a figure that later also becomes triplet (*a''*) and correctly emphasizes the Hebrew 'li-kóth' in stressing the last fourth (cf. T. 3 in fig. 53 on the next page). This gesture, despite its lightness, with its small downward leap, is a gesture of service and subordination, according to the Boaz - Ruth role-play,⁷²¹ perhaps also the body language of picking up ears of corn from the ground. - But this time she is looking for Boaz in front of the hedges and she is gathering cornflowers today instead of ears of corn (v. 2).

All of the motif material in Fig. 52 has great affinity with one another. Nearly every motif represents a play-around of a principal value. In the *a*-motif variants it is always the last note, which at the same time has the greatest value and which, in the 4/4 metre, lies cha- racteristically on unaccented time. These are also the places where the Hebrew text usually has a final syllable accent.

Another moment in the course of the melody is superimposed on this. The first notes in each case - they are marked with a circle in the score (Fig. 53 on the next page) - together form a simple melody that has the character of a folk song with a small range of notes, a small ambitus and a simple, memorable sequence of notes. The recourse to folk-song-like elements is probably entirely in keeping with Gladstein's intention, especially his intention to implement references to the Yiddish singing of the Eastern Jews, as apostrophized by the *New Jewish School*.

What are such references? The *Encyclopaedia Judaica* contains examples of East Ashkenazic chants from the synagogue.⁷²²

The *Adon olam* ('Lord of the World' in fig. 54 on page 237), which nowadays concludes the Sabbath as a song, shows in the present version fundamental similarities to our motif material, such as the folk-song-like simplicity, the wave-like course of the melody as well as the tone repetitions, which occur above all in bars T. 5-6, T. 8 and T. 10 also become clear in our composition (circles in fig. 53 on the next page).

Another very typical example is an East Ashkenazic version of the *Kol Nid- re*, which is prayed before the evening prayer on the Day of Atonement, with tone repetitions, triplet movements, stresses at the end of phrases, free meter, and the wel- len melodic movement (fig. 55 on page 237).

⁷²¹ Book of Ruth 2.10: "Then she fell on her face, and bowed herself to the ground, and said unto him, Wherewith have I found grace in thine eyes, that thou art kind unto me, who am a stranger?"

⁷²² Skolnik and Berenbaum 2007. cf. there vol. 1, p. 414 and vol. 12, p. 277f.

Fig. 53: Gladstein: *Boaz* op. 3b

Allegro. Lebhaft.

Piano.

A

cresc.

3

Jaz' - ah Ruth lil - koth ba - ssa-deh pir chėj da - gan
 Ruth sucht ü - ber all Nach gol - de - nen Korn - blu - men

5

'al jad a - ha - lej not - rej ka - math gan.
 An den Hüt - ten der Brot - hü - ter vor - bei.

B

7

Pal - chah l'ssa - a-rath hod.
 Bringt sü - ßen Sturm

10

Uw-naf thu - lej - lej b'chesheq chen. Lew schel
 Und glit - zern - de Spie - le - rei Ü - ber

12 *A' mf* *cresc.*
 Bo - as bo. W'ho - lem lew cal mar - ba - dej kar - mo
 Bo - as Herz. Das wogt ganz hoch in sei - nen Korn - gür - ten

15 *ff*
 Li - qra - th ko - ze - reth bath ne - char. _____
 Der frem - den Schnit - te - rin zu. _____

A - don o - lam _____ a - ser _____ ma - lak be - te rem _____ kol ye -
 zir niv _____ ra le - ét na - a - sa _____ ke hef _____ zo _____ kol a -

Fig. 54: Eastern Ashkenazic version of the *Adon Olam*

we - e - so - re _____ u _____ she - vu - e wa _____ cha - ro _____ me
 we - ko - no _____ me ah _____

Fig. 55: Eastern Ashkenazic version of the *Kol Nidre* (detail)

Our musical material also shows some of the characteristics of 'Jewish folk melody'⁷²⁴ described by Gnesin⁷²³ in his 1928 Vor- trag:

1. Emphasis of the strong bar part by ornaments; here the *a-motives*
2. "The rhythm is varied", partly syncopated. In Gladstein's work, a 4/4 meter is set, but in passages a free meter prevails, for instance from T. 5.
3. "Individual turns of phrase are emphasized by repetition. A motif consisting of a few notes is repeated immediately;" here in several places in the score (cf. T. 5f.); typical repetitions, as usual in Torah readings (cf. T. 6, T. 8 and T. 10).

In her dissertation, Schröder-Nauenburg lists the three most important modes of Jewish Music on.⁷²⁵



Fig. 56: The three main Jewish modes

1. Modus *Magen avoth* (Hebrew: *shield of the fathers*): It is identical with the ecclesiastical Aeolian or minor key and is "especially characteristic of old synagogal chants" and is used as the key in our two compositions *Ruth* and *Boaz*.
2. Modus *Adoschem malach* (Hebrew: *the Lord as King*): It is identical with the kirchent key Mixolydian, built on equal tetra chords 1-1-1/2 and especially used "for the chants of the holy holidays".
3. Mode *Ahavah rabah* (Hebrew *great love*): Similar to Phrygian, but characteristic with small second followed by an excessive (2nd-3rd). Suitable for "mystical chants" because of its "emotional character".

We also encounter the often melismatic character of Torah chant phrases in our composition, even though syllabic text is underlaid here (cf. T. 4, T. 8 and T. 14).

The setting of *Boas* follows the rhyme- and verse-less stanzaic structure in varied stanzaic form A-B-A':

Table 9: Gladstein: *Boas*, mould sections

Form-section	v.	beat	Text
A	1	01-07	Ruth is looking everywhere. . .
B	2	07-12	Brings sweet storm. . .
A'	3	13-18	That waved high. . .

► The prelude (T. 1-2 in fig. 53 on page 236) immediately consolidates the tonic G minor and brings the motive *a'*. Then, with T. 2, the further motives *b* and *c* appear, harmonized with the *tP* B flat major with sixth *g* and (on beat 4) with the altered seventh *a*; then modulated to F major with seventh and fourth and back via the dominant in the tonic (m. 3).

⁷²³ Russian Jewish composer (1883-1957).

⁷²⁴ Gnesin 1928, not consulted. Reproduced in: Schröder-Nauenburg 2007, p. 201f.

⁷²⁵ Ibid, p. 30f.

This is followed in T. 4 by a modulation into the mediant B-flat major via $S^6 = D_5^7$ which is consolidated with the subdominant and dominant, then modulated back to G minor in T. 5, followed by F major, E-flat major, B-flat major and back to G minor (T. 6). The first verse is thus concluded in the home key.

Harmonically, therefore, nothing really spectacular. The arrangement of T. 5-6 is remarkable: while the accompaniment describes a downward and upward movement in seconds in simple fourths, the voice remains in a repetition of the *a-motif*. It would seem that the collecting by Ruth perhaps finds expression as unobtrusively as possible in the repetitive activity past the guards (bread keepers) in this musical gesture. Despite all the liveliness of the performance - playing instruction *Allegro, Lebhaft* - the piano part itself remains mostly in the role of the chordal accompaniment (here, too, entirely in the tradition of synagogal music).

► The second stanza begins with a short transition that takes up the beginning of the prelude in a variant. This part B is arranged in two phrases that are identical in all voices: T. 7-8 in E-flat major and T. 9-10 sequenced to F major, as well as the concluding phrase T. 11-12, which is formed from the beginning of the prelude (T. 1- 2). No new material is added! The action is formed from motives *b*, *a'''* and *a'* in the first two phrases. In the third, the piano part contains the beginning that the voice imitates in 2/4 offset.

For all the simplicity of the second strophe - here, too, the folk song-like quality is apparent - it is nevertheless conceived with some sophistication: The threefold repetition of T. 7, T. 9 and T. 11 seems like a musical gesture of 'approaching squalls', which is also expressed in the text: "sweet storm . . . over Boaz' heart".

► The third verse is a faithful repetition of the first in melody and accompaniment. The latter differs only in that the bass line is extended to eighths with fifths and sixths and thus gains in liveliness. The Ruth motif repetitions (T. 15f.) fit the 'high surging heart of Boaz' famously in their musical gestures, as if the storm were driving through a waving cornfield.

The coda comes to its simple but bravura end with the repetition of T. 7 and the threefold Ruth motive in pure G minor.

Moderato. Mäßiges Tempo.

Piano. *f* *m.d.* *m.g.* *p*

(Frei, wie improvisierend)

Ba-mis-tha-rim thwa-k'sche-ni,
Und du suchst mich vor den Hecken

Fig. 57: Gladstein: *Ruth* op. 3a, beginning

Finally, the very similar structure of the composition *Ruth* op. 3a is illustrated by the first two lines of the score (Fig. 57 on the previous page). We again find simple melodic construction, recitative-like repetitions, free meter, wave-like interplay and emphasis of the last syllable in Hebrew with dotted quarters on *thwak'scheni* instead of *Hécken*.

It could be made clear from the entire composition *Boas*, which is only 18 bars long, which musical elements Gladstein, as a representative of the *New Jewish School*, uses as elements of Jewish music. These are entirely appropriate to the lyrical material of the setting, the *Hebrew Ballads*, on the historical background of the Old Testament.

The psychological moments of the lyrical model are traced in musical gestures, such as the picking up of the cornflowers and Boaz' waving heart. The playfulness ("glittering gimmicks") of the text finds its musical diction above all in the motif material (Fig. 52 on page 235) but also in the folksong-like facture of the composition itself. All of this nestles so completely in the (childlike) simple, but full of intimacy swinging narrative style of Lasker-Schüler.

No other translations or re-poetitions of Else Lasker-Schüler's poetry into Hebrew are known from the 1920s, especially not in the tonal language of the *New Jewish School*. For this reason, the two compositions *Boaz* and *Ruth* by Gladstein also have a certain music-historical significance in our context.

13.9 Gubaidulina, Sofia Asgatovna

(p. 432)

In 1994 Gubaidulina set *Ein Engel . . . for alto and double bass* (K0465) for the 60th birthday of Ulrich Eckhardt, to whom this composition is dedicated. The more detailed circumstances of this culturally significant event are discussed in chapter 12.1 "An Intendant for Else Lasker-Schüler".

Born in 1931 in Chistopol, Tataria, the composer Sofia Gubaidulina is one of the leading representatives of the Russian avant-garde and, since around the 1990s, has increasingly become one of the most important composers in Europe. She first lived and worked in Moscow, where she also completed her music studies, then from 1963 as a freelance composer. At first, like many others, she suffered under the repressive cultural policies of Stalinism, but was encouraged by Shostakovich himself to remain true to her personal style. He also avowedly had the greatest influence, along with Bach and Webern, on her compositional creative process, though not on the style of the works themselves.⁷²⁶ In 1986 Gubaidulina was able to travel to the West for the first time (including a performance of *Perception* in Lockenhaus and a festival in Berlin with the symphony *Stimmen . . . Silence . . .*).⁷²⁷ She has lived near Hamburg since 1992. Her Christian influence is reflected in many of her works. There are fewer purely orchestral works in her oeuvre, but numerous oratorical and above all chamber-musical and vocal ones, which meet her need for communication. "The musical trends of the last twenty years [...] have left no conspicuous traces in Sofia Gubaidulina's works."⁷²⁸ Although she has explored many styles of contemporary music.

Gubaidulina chooses *Ein Engel . . .* an Else Lasker-Schüler poem, which she is the only Lasker-Schüler poem to have set to music to date and which belongs to the thematic circle of '8 Portrait and Dedication Poems'.

⁷²⁶ Cf. Nies 1992, p. 158.

⁷²⁷ Cf. Kurtz 2001, pp. 258 and 261f.

⁷²⁸ Redepenning 1992, p. 162f.

The poem itself was also only set to music by Gubaidulina. It was not given a heading by Lasker-Schüler, as it was conceived by her as the conclusion of her obituary to Karl Sonnenschein. This obituary appeared in the *Berliner Tageblatt* Jg. 58 No. 166 (morning edition) of 09.04.1929.⁷²⁹

Karl Sonnenschein

An angel strides unseen through our city,
To gather love for the homcomer,
Who yet loved his neighbor - above himself. -

Already a tear for the love-worshipper,
An eye that shines for his soul,
A pure word, from thy mouth's red leaf -

For him to whom all sorrows you confessed;
In his bitter consolation lay already his deed.⁷³⁰

With Gubaidulina's procedure of prefixing the poem with the title *An Angel* . . . the poem is lifted out of its concrete context into the general and thus becomes more difficult to understand, since it is deprived of the concrete environment of time, place and events typical of personal and dedicatory poems. Who, for example, are the figures angel, homcomer, neighbor, love-worshipper? Also unclear is the relation to soul and thou. . . .

Already the historical context with the obituary of Karl Sonnenschein creates more understanding. But - as is typical for Lasker-Schüler - further things are tacitly assumed about the poem.

An at least approximate picture of Karl Sonnenschein has to be formed, so that one or the other thing in the poem becomes clear.

The commentary of KA explains about Karl Sonnenschein (KA01-K 322):

The Catholic social ethicist and publicist Karl (Carl) Sonnenschein (1876-1929), after studying theology in Rome, was first chaplain in Aachen [.] Since 1918 he lived in Berlin and founded there in 1919 the Akademisches Arbeitsamt, in the years thereafter further organizations for the academics and the metropolitan pastoral care. From 1908 to 1916 he published the "Soziale Studentenblätter", from 1925 until his death [20.02.1929] also the "Katholische Kirchenblatt für Berlin".⁷³¹

Where he worked, Sonnenschein was especially active in the student-social environment and was considered one of the "helpers of humanity" (stamp 1952). A memorial plaque in Berlin-Grünwald commemorates the "Berlin Metropolitan Apostle". Else Lasker-Schüler belonged to his inner circle of helpers. Tucholsky described him succinctly as

for the very fine a somewhat suspicious appearance, a gypsy of charity. It may have been colorful enough in his consulting hours, he helped all and everyone, did it in the freer form and himself led the rushed life of his epoch.⁷³²

The 'homcomer' is Karl Sonnenschein, who is clearly meant in Lasker-Schüler's obituary. There can be no doubt about this because of the context. He is

⁷²⁹ To be read in full in: KA04, p. 167.ff.

⁷³⁰ KA01-GNo 322.

⁷³¹ It should be added: Karl Sonnenschein, also written as Carl, grew up in Düsseldorf and was ordained a Catholic priest in 1900 after studying theology and philosophy. Via positions in Düsseldorf, Aachen and Cologne he came in 1904 to Elberfeld to the "Herz-Jesu-Kirche", where he got to know among others Else Lasker's pupils. Already in 1906 he was suspended from service because of his "uncomfortable" political activities. Until 1918 he worked in Mönchengladbach under different activities in the social field. In 1918 he moved to Berlin. There he devoted himself in particular to the post-war plight of the academic proletariat. From 1925 he was temporarily financially on his own. He also worked in Berlin in social areas in an exemplary manner as a "metropolitan apostle". His death was mourned by many, not only Catholics, but also the Jewish community and the Social Democrats.

⁷³² Tucholsky 1961, p. 756.

in the third verse raised by the poet above the people to whom normative applies: "Love your neighbour as yourself" (Galatians 5.14), for his *caritas* went - according to Lasker-Schüler - beyond this: "Who still loved his neighbour - above himself. - " With this evaluation of his ethical actions, Lasker-Schüler moves Karl Sonnenschein into the heavenly, apparently letting him be an angel himself, who strode through Berlin as such during his lifetime. The vv. 4-6 can be read as an invitation to a 'gathering of loving remembrance' (v. 2): for him, the dear one, a tear - it does not choose the 'flat' expression 'dear one' and by (economically) omitting a letter says so much more: 'he was worthy of our love'; - for him, a radiant look in remembrance of a great human soul, for him, a pure word. The third image of the 'pure word' recurs, it would seem, to the 'pure word of God', the Bible as Luther understood it. Furthermore, Lasker-Schüler places the word in correlation with the deed (in an almost Faustian thought), in that Sonnenschein gives comfort with words (v. 8). With her epic⁷³³ poetry, Lasker-Schüler stands entirely in the tradition of 17th-century chasual poetics, such as that of Simon Dach.

In Gubaidulina's newly placed heading *An Angel* . . . the name Karl Sonnenschein not only substituted, but in the discussed sense of v. 3 'transfigured' and the altruistic attitude to life ennobled. It is not really surprising that Gubaidulina set such a text to music, since its core corresponds entirely to the composer's preference for religious and mystical themes and texts in particular, as is easily evident from composition titles such as *Offertorium*, *Seven Words of Jesus on the Cross*, *Et Expecto*, *The Canticle of the Sun* and *St. John's Passion*.

The 6:04 min poem setting *Ein Engel* . . . is divided into a 'text-based' section A (2:58 min) and a double bass solo section B (3:06 min) of about the same length (tab. 10).

Tab. 10: Gubaidulina: *An Angel* . . . , form sections

Abschnitt A

- | | | |
|----|----------|---|
| A1 | T. 1-10 | Sologesang über vv. 1 bis 2 (Ausnahme T. 7) |
| A2 | T. 11-30 | vom Kontrabass begleiteter Gesang über vv. 3 bis 5 |
| A3 | T. 31-50 | Sologesang über vv. 6 bis 8, in T. 31-33 noch überlappend |

Abschnitt B

- | | | |
|----|----------|--|
| B1 | T. 51-61 | Kb-Solo kantilenenhaft mit klar fixierten Tönen und Glissandi in festen Metren |
| B2 | T. 62-73 | Kb-Solo in grafisch-aleatorisch skizzierten Tonhöhenverläufen in 32stel-Vibrati in Art einer Rahmennotation im Wechsel mit präziser Notation von Einzeltönen- und Flageoletti-Passagen |

The horizontal movement, the progression of sound and movement is in the foreground of the composition. The score has varying degrees of notational precision, allowing the performers more or less freedom in performance.

A phasic dissolution of the time signature can be observed. The meter becomes more complicated: if we have a 3/4 time throughout section A (exceptions T. 45 as 6/4 time) with triplet structures in the alto voice, the meter in section B, the double bass solo, frequently alternates between 5/4, 3/4 and free time. The latter are the phases which - instead of the metre - have duration specifications, namely the bars T. 63 ("8"), T. 65 ("10"), T. 66 ("8"), T. 68 ("13"), T. 71 ("10") and T. 73 ("25"), in which the double bass solo is given graphic-aleatoric pitch progressions.

⁷³³ Cf. the lemma *Epicedium*. In: Burdorf, Fasbender and Moennighoff 2007, p. 194.

are.⁷³⁴ In addition, the partially still existing meter is obscured by syncopations, overlaps, and pauses; rather, a free rhythm can be perceived in this section. With the aleatoric pitch progressions we have the second parameter, the pitch, in phasic resolution of its definiteness and order. This dissolution is driven into noise by the bowing technique employed at the end (s.t. and s.p., see fn. 739).

► Section A does not follow the strophic division into three parts in its internal structure, but rather its own inner-musical division, which is based on the textual division and form without a discernible consideration.



Fig. 58: Gubaidulina: *An Angel*. . . Motif Variations

Section A1 comprises the first propositional movement over the first two verses. The triplet motive ("angel"), exposed right at the beginning, runs through the entire section A in repeatedly modified form (cf. fig. 58 from T. 2; 6; 8; 18; 45).

- open sung, forced
- ⊗ reduced voice, *mezza voce*
- ◻ almost toneless, whispered

Gubaidulina consistently distributes the syllables in such a way that their stressed ones receive the bound-over first two notes of a triplet, usually combined with an upward or downward swing. This seems a little obsessive in its accumulation. In 'indicative

notation' form precise instructions for vocal articulation are given in addition to the dynamics.⁷³⁵

Up to T. 15, the melodic line forms almost a chromatic total without being dodecaphonic. In addition to the changing dynamics and the articulation, it is the rests that separate the phrase parts (nominal, verbal, adverbial and prepositional phrases) of the vocal text from one another. These three parameters draw the listener's attention to the performance; the usually rapidly changing articulation and the pauses also lend the performance a certain disjointedness, perhaps even a rushed quality (The attitude to life in Berlin in the 1920s? Gubaidulina speaks of the "Staccato of our life"⁷³⁶). This also applies without restriction to sections A2 and A3. First of all, in section A1 and at the beginning of A2 the double bass is limited to short harmonics in the high register with a 'ricochet'⁷³⁷ bow during the vocal pauses. Section A2 (cf. score page 1 fig. 33 on page 189) is the only one in which the alto joins the double bass in concert. There seems to be no dialogue, however, since the two do not interact thematically. There we have continuous flageolet glissandi with bowing in 32nds to be played in *pp in the* described manner of graphic-aleatoric pitch progressions.

⁷³⁴ The notation of the approximate location of the pitch is as described by Karkoschka. Karkoschka 2004, no. 559-3, p. 68.

⁷³⁵ The three signs shown here are not listed in Karkoschka's work, or are used differently there. Cf. No. 214 *ibid*, p. 75.

⁷³⁶ Quoted from Redepenning 1992, p. 164.

⁷³⁷ In this bowing technique for the strings the bow is thrown onto the string with the effect of several notes following each other staccato-like.

Fig. 59: Gubaidulina: *An Angel...* for alto and double bass, page 2

25 *mp* *mf* *p*
 Ein An-ge, das für sei-ne See-le leuch-tet,

30 *f* *p* *mf*
 Ein rei-nes Wort von dei-nes Stun-des

37 *p* *mp* *f* *p*
 ro-tem Blatt für ihn, dem al-le Sor-gen

41 *pp* *ppp* *p*
 ihr ge-leich-tet in sei-nem her-ben Tres-be

46 *ppp*
 Lag se-kon sei-ne Tat.

Fig. 60: Gubaidulina: *An Angel...*, S. 3

*) При этих переходах сызка важно прослушивать разницу, чтобы не пропустить естественные флэголетты.

Bei diesem Bogenwechsel ist es wichtig, verschiedene, zuweilen unvorhersehbare natürliche Flageolett-Töne zu hören.

► In section B (fig. 60), the double-bass solo part, the double-bass is no longer limited to recumbent notes or tremolo accompaniment, but takes on 'textless' vocal tasks in very differentiated playing techniques, sound progressions - Flageoletti, vibrati, recumbent tones, 32nd note repetitions and varied bowing between board and bridge (s.t. and s.p.) - as well as dynamic changes. This chant has structural similarities to the chant and instrumental progression of section A. We note similar groups of 3 (T. 52, T. 57, T. 59f. . .), similar harmonics (T. 54, T. 56, T. 58 . . .) and, from T. 65 on, phrases of graphic-aleatoric pitch progressions as from T. 17. It wants to seem that this double-bass singing - beyond all text, beyond all words - happens in a world of its own.

The very differentiated information on the presentation on the one hand as well as on the other hand the considerable freedom afforded by the dissolution of metre

and pitch order opens up great scope for productive interpretation in terms of imagination, skill and will to form. Redepenning states: "Sofia Gubaidulina's works are difficult to perform, for she demands of her interpreters that they meditatively penetrate the sound, sacrifice themselves to the sound, as it were. [. . .] then the performance [. . .] becomes a sacred act."⁷³⁸

Finally, the piece ends in a long coda (25") - played solely on the lowest, empty string E₁ - 'breathy in *pp*', with the bow again alternately played wandering close to the fingerboard (s.t) or the bridge (s.p.).⁷³⁹ The playing instruction says: "During this bow change it is important to hear different, sometimes unpredictable natural harmonics."

We are reminded of the mystical image from *Sulamith* (E 1901; KA01-GNo. 28.10-14) in this final effect, which is as simple as it is atmospheric:

[. . .]
 And dwell in space,
 In eternity,
 And my soul burns up in the evening colors
 of Jerusalem.

13.10 Hansen, Thorsten W.

(p. 433)

Born in 1987 in Trier, Torsten Hansen is the second youngest composer in the bibliography in the field of contemporary music. From 2011 to 2013 he is studying composition at the Berlin University of the Arts as a master student with Prof. Walter Zimmermann, but has already been a multiple prize winner at "Jugend musiziert" and "Jugend komponiert" at the national level and won 2nd prize and a special prize at the International Piano Duo Competition in St. Petersburg in 2003. He is also a scholarship holder of the *German National Academic Foundation*. Hansen, a trained church musician, has been intensively studying Lasker-Schüler poetry since 2011. Thus he planned an extensive song cycle of 21 poems for soprano or choir and piano, of which nine compositions have since been put on paper. He wrote to me about it:

You can't imagine how much my head is buzzing when I'm dealing with this. Words, phrases, sentences instantly become music. I would love to devote more time to this work, only I don't have the time. I feel consumed by odd jobs that I prefer to do for the sake of money.⁷⁴⁰

Hansen writes partly very filigree music, which despite its clearly contemporary sound sometimes reminds of Debussy. His composition *Nun schlummert meine Seele* (K0488) is also very tender.

Now my soul slumbers

The storm has felled their trunks,
 O, my soul was a forest.

Did you hear me crying?
 For thine eyes are open in fear.
 Stars scatter night

⁷³⁸ Redepenning 1992, p. 164f.

⁷³⁹ The different bowing s.t.=sul tasto and s.p.=sul ponticello produces different formants and thus has a considerable influence on the sound. While in the s.t. position the odd partials are more prominent ('clear tone'), in the s.p. position aperiodic oscillation components are added (less clear tone, noise).

⁷⁴⁰ Emails to d. Verf. dated 04/28/2012 and 08/11/2012.

In my spilled blood.
 Now my soul slumbers,
 timid on its toes.
 O, my soul was a forest;
 palm trees shaded,
 Love hung on the branches.
 Comfort my soul in slumber.⁷⁴¹

The voice enters freely. In almost unbound rhythm, the melody rises above a duodecimal: "The storm has felled their trunks / O, my soul was a forest". The soul of the lyrical self, laid low by the storm of psychic distress - the past tense in the 11th verse suggests loss of love - that roared over it. The storm waves seem to continue in the dynamics that swell up and down between *pp* and *mf and* in the melodic movement. A musical gesture of grief follows, the song 'dripping' down a ninth, as it were (T. 6: *e''-c''-ges'-d'*): "Did you hear me cry?" Then the piano accompaniment enters, very softly in the *ppp*, very delicately; an iridescent tapestry of sound from quintuplets over triplets begins to spread out, on which the singing voice is bedded until the end of the song. Only once more with verses 7 and 8 does the voice sing - alone in space: "Now my soul slumbers..." (T. 12-15). A musical reference back to the beginning of the song, as if the soul in the dream still remembers the pain (cf. in particular T. 3f and 15f), which is expressed in the assonances of 'tentative' and 'toe'. 'toes' makes the tears, the 'ears' rise (v. 3 "Did you hear me cry?"). The despondency is carried into the *pppp*. The image of 'trembling on toes' is also found in the novel *The Hebrew Country*:

On toes, timidly I approached the prophets of Israel, holy kings, shepherds and shepherdesses in the verse of my Hebrew ballads, with kindly restraint after the example of our faith (KA05, p. 85).

The spiritual closeness to the prophets of the Orient appears clearly in vv. 8-9: "O, my soul was a forest; / palms shaded". The soul is thus not located in the novelistic, German forest, but provides shade (before the devastation) as a palm grove - in oriental terms as a forest - as locus amoenus.

In a few places the Jewish mode with its excessive second embedded in small seconds appears in Hansen, for example in T. 2: *f'-ges'-b'-a'* and T. 7: *g''-fis'-es'-d' / e'-des'-c'*. This occurs at the peculiar metaphor of the 'stems' of the forest in the 'abbreviated' comparison⁷⁴² with the soul. Forest' and 'soul' are also closely related in other poems by Lasker-Schüler, moreover connoted with the qualities of deep peace and security.⁷⁴³

⁷⁴¹ KA01-GNo 162.

⁷⁴² This is characterized by a lack of *like*.

⁷⁴³ See KA01-GNo 139.9; KA01-GNo 291.19; KA01-GNo 304.9; KA01-GNo 307.20; KA01-GNo 337.7:

"Bin ich ein Wald" and KA01-GNo. 155.7: Pharaonic Forests in *Heimweh*. Psychologically, this feeling of security probably also goes hand in hand with Lasker-Schüler's inner image of her parents' house at the foot of the forest in Elberfeld.

Fig. 61: Hansen: *Now my soul slumbers* T. 1-7; 12-16; 23-30

mp $\text{♩} = 65$ *p* *mf* *pp* *mf* *p*

Der Sturm hat ih-re Stäm-me ge-fällt, O, mei-ne See-le war ein Wald. Hast du mich

6 *mf sub.* *p*

wei-nen ge-hört? Weil dei- - - - - ne

ppp una corda *legato sempre*

3 Pedalverwendung sehr sparsam.

12 *mp* *mf* *p* *pp*

Nun schlum-mert mei-ne See-le Za-gend auf Ze-hen.

15 *ppp (quasi eco) sotto voce* *pppp*

O, mei-ne See-le war ein Wald;

ppp (una corda) *(legato sempre)*

23 *pp*

im

pppp *pp*

senza pedal

25 *pp* *pp* *ppp* *ppp*

Schlum-mer

The homonymy of the word 'tribe' in the sense of 'descent' possibly gives the image a further meaning: as 'Jewess, born into the 12 tribes of Israel'. In this way, the field of tension between Else Lasker-Schüler and *My People*, which is discussed in chapter 5.2, would also open up here. So it may be that Hansen seeks to illuminate this with the Jewish mode.

The song ends (from T. 25) in the low registers of voice and piano "in slumber", which then, however, seems to musically evaporate into the unconscious of the lyrical I via the highest registers - first in the soprano's octave tritone leap "b-e" (T. 26), then also up to "g-sharp" in the piano.

Hansen also makes use of the technique of free rhythm in the song *Ankunft* (K0489): "Ich bin am am Ziel meines Herzens angelangt". But we also find tone clusters there, which develop one from the other through only tiny shifts of tone, so that the overall timbre changes in space. - We also find tone-grape sequences of this kind in Messiaen's so-called "church window chords", with which he tries to acoustically reproduce the moving, coloured glow of the window rosettes of cathedrals illuminated by the sun. Hansen, too, produces a richly coloured tapestry of sound.

Hansen's music is demanding. It demands a great deal of technique and expression from the artists, but also a great deal from the listener, for his musical speech is not a direct translation of verbal metaphors or topoi, so that 'the text is not necessarily the ruler of the song' and music does not want to make directly tangible what the text says anyway.⁷⁴⁴

13.11 Henkemeyer, Ferdinand

(p. 434)

We encounter an extraordinary work in the cycle *Wandelhin- Taumelher*, created in 1995 after texts by Else Lasker-Schüler for soprano, contralto, female speaker, female choir and instrumental ensemble by the Cologne composer Ferdinand Henkemeyer. Henkemeyer, music teacher, former director of the renowned Rheinisches Kammerchores Köln,⁷⁴⁵ as well as a founding and honorary member of the board of the Hermann Schroeder Society, who died in Cologne in February 2015, created this special sound work in which he interweaves the poet's poetry and prose into a musical life cycle lasting a good one and a half hours. The premiere took place under the sponsorship of the Cologne Society for Christian-Jewish Cooperation and the Else Lasker-Schüler Society on October 2, 1996 at the Kunststation St. Peter, Cologne.

Stylistically, the cycle as a whole can be classified as part of the music that began in the first half of the 20th century, in which rhythm once again gained in importance over romanticism with its emphasis on melody and harmony, and in some cases dominated. Schönberg, but above all Stravinsky and Bartók, are the protagonists of musical expressionism with its emphasis on the rhythmic component. In addition to dodecaphony, which Henkemeyer applies consistently and rigorously in this work, it is rhythmic expressivity that pervades the cycle as a whole. The cluster technique, as well as the rhythmic

The special tonal colours and surfaces made possible by the 'extravagant' instruments are also prominent compositional means used by Henkemeyer.

⁷⁴⁴ The text is taken in an amended and supplemented way from my essay *Maschentausendabertausendweit*. Cf. Bellenberg 2013b, p. 353ff.

⁷⁴⁵ <http://www.rkk-ev.de>

Henkemeyer writes of his work:

"The composition represents an attempt to combine central themes of Else Lasker-Schüler's poetry into a larger unified work in a mixture of song cycle, melodrama, and unaccompanied recitation, while also providing insight into the poet's life and fate."⁷⁴⁶

Fig. 62: Henkemeyer: *Twelve-tone series for the cycle Wandelhin-Taumelher*

The work is consistently based on two twelve-tone rows with their 48 derivatives each, i.e. transpositions, inversions and reflections (see Fig. 62).

The two twelve-tone rows are unfolded according to the completely same rules as Pierre Boulez describes row development: first by transposition on the following tone of the row, so that twelve derivations result, whose first tones, read one after the other, result in the row itself; then by cancer formation of each derivation, then by mirroring and finally by cancer formation of the mirroring. Thus one gets $4 \times 12 = 48$ derivations per theme (out of a total of $12! = 479$ million possibilities to derive twelve-tone rows in dodecaphonic space).

Assigning the numbers 1-12 to the 12 notes of the chromatic scale, according to the four rules of derivation, yields four quadratic tables - Boulez calls them what they are, permutation tables⁷⁴⁷ - that fully describe the entire tonal material space. For the first theme *Wandelhin* (IR1), the four permutation tables recto (IR), Krebs (IK), inversion (IU) and Krebs of inversion (IKU) are shown with their 12 transpositions each (cf. fig. 63 on the next page). The same is true for the second subject.

At the beginning of the entire ELS cycle, the two themes on which the one-and-a-half-hour work is built are presented as twelve-tone rows, the first in the basic form recto (IR1) and the second in the fifth transposition recto (IIR5), first by the glass harp, then by the soprano solo, and finally by the choir in unison with an Else Lasker-Schüler text as a sort of prefix: "Sternenjahren vor weilte ich auf Erden schon / Und nur mein Vers war keine Illusion".⁷⁴⁸ Just as the cycle begins with this motto, it also ends literally, after the stations of Else Lasker-Schüler's life have passed before the listener in the poet's own texts.

I would like to preface the analysis with a few personal thoughts as a small digression on the interpretation of the two twelve-tone series.

⁷⁴⁶ From the text booklet of the premiere p. 7.

⁷⁴⁷ Cf. example of a permutation table in *Werkstatt-Texte*. Boulez and Häusler 1972, p. 28f.

⁷⁴⁸ Text taken from: *landl*. KA02, p. 186.8f. and p. 187.24ff.

IR	1	2	3	4	5	6	7	8	9	10	11	12
IR1	4	5	9	8	6	7	1	12	2	11	3	10
IR2	5	6	10	9	7	8	2	1	3	12	4	11
IR3	9	10	2	1	11	12	6	5	7	4	8	3
IR4	8	9	1	12	10	11	5	4	6	3	7	2
IR5	6	7	11	10	8	9	3	2	4	1	5	12
IR6	7	8	12	11	9	10	4	3	5	2	6	1
IR7	1	2	6	5	3	4	10	9	11	8	12	7
IR8	12	1	5	4	2	3	9	8	10	7	11	6
IR9	2	3	7	6	4	5	11	10	12	9	1	8
IR10	11	12	4	3	1	2	8	7	9	6	10	5
IR11	3	4	8	7	5	6	12	11	1	10	2	9
IR12	10	11	3	2	12	1	7	6	8	5	9	4

IK	1	2	3	4	5	6	7	8	9	10	11	12
IK1	10	3	11	2	12	1	7	6	8	9	5	4
IK2	11	4	12	3	1	2	8	7	9	10	6	5
IK3	3	8	4	7	5	6	12	11	1	2	10	9
IK4	2	7	3	6	4	5	11	10	12	1	9	8
IK5	12	5	1	4	2	3	9	8	10	11	7	6
IK6	1	6	2	5	3	4	10	9	11	12	8	7
IK7	7	12	8	11	9	10	4	3	5	6	2	1
IK8	6	11	7	10	8	9	3	2	4	5	1	12
IK9	8	1	9	12	10	11	5	4	6	7	3	2
IK10	5	10	6	9	7	8	2	1	3	4	12	11
IK11	9	2	10	1	11	12	6	5	7	8	4	3
IK12	4	9	5	8	6	7	1	12	2	3	11	10

IU	1	2	3	4	5	6	7	8	9	10	11	12
IU1	4	3	11	12	2	1	7	8	6	9	5	10
IU2	3	2	10	11	1	12	6	7	5	8	4	9
IU3	11	10	6	7	9	8	2	3	1	4	12	5
IU4	12	11	7	8	10	9	3	4	2	5	1	6
IU5	2	1	9	10	12	11	5	6	4	7	3	8
IU6	1	12	8	9	11	10	4	5	3	6	2	7
IU7	7	6	2	3	5	4	10	11	9	12	8	1
IU8	8	7	3	4	6	5	11	12	10	1	9	2
IU9	6	5	1	2	4	3	9	10	8	11	7	12
IU10	9	8	4	5	7	6	12	1	11	2	10	3
IU11	5	4	12	1	3	2	8	9	7	10	6	11
IU12	10	9	5	6	8	7	1	2	12	3	11	4

IKU	1	2	3	4	5	6	7	8	9	10	11	12
IKU1	10	5	9	6	8	7	1	2	12	11	3	4
IKU2	9	4	8	5	7	6	12	1	11	10	2	3
IKU3	5	12	4	1	3	2	8	9	7	6	10	11
IKU4	6	1	5	2	4	3	9	10	8	7	11	12
IKU5	8	3	7	4	6	5	11	12	10	9	1	2
IKU6	7	2	6	3	5	4	10	11	9	8	12	1
IKU7	1	8	12	9	11	10	4	5	3	2	6	7
IKU8	2	9	1	10	12	11	5	6	4	3	7	8
IKU9	12	7	11	8	10	9	3	4	2	1	5	6
IKU10	3	10	2	11	1	12	6	7	5	4	8	9
IKU11	11	6	10	7	9	8	2	3	1	12	4	5
IKU12	4	11	3	12	2	1	7	8	6	5	9	10

Fig. 63: Henkemeyer: Permutation table 1 for *Wandelhin-Taumelher* after Boulez

The series designations "Wandelhin" and "Taumelher" are found as the third line of the Else Lasker-Schüler poem *Vollmond* (KA01-GNr. 102.3), in which Else Lasker-Schüler is once again concerned with the search for her Jerusalem: "Wo bist du ferne Stadt / Mit den segnenden Düften?" Henkemeyer also had these lines placed in his obituary.

Full Moon

Quietly the moon swims through my blood. . . .

Slumbering sounds are the eyes of day

Wandelhin - taumelher -

I can't find your lips. . . .

Where are you far away city

With the blessing scents?

Always my eyelids lower

Over the world - all asleep.

The two neologisms contain different dynamics. The "Wandel- hin" associates a relaxed walking without any hustle and bustle, with a touch of solemnity and nobility, a word that seems to come from the elevated style of speech. The recto form of this "Wandelhin" series forms, as it were, two sections of six notes each; the second appears almost as a cancer of the first. With the exception of the two fourths, the sections of the row progress in small steps in seconds around their respective centers of *F-sharp* and *C-flat*. They aptly describe their name in this way.

The second row, "Taumelher", is constructed quite differently. Fourth, fifth and jumps in sixths paired with seconds are the characteristic. This unsteady jumping and again holding conveys restlessness. One would like to speak of a counter-theme.

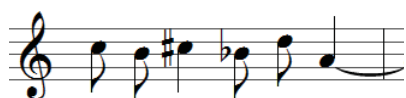


Fig. 64: Henkemeyer: Motto *Wandelhin - Taumelher* from IR1

Vater,
ich glaube an dich,
den Ursprung,
Beweger und Vollender
allen Lebens ...

The row seems to have less structure; also, no real repetition of motifs seems to succeed, at best only vaguely - as distant relatives - the tone groups 1-4, 5-8, and 9-12. The undirectedness of the series course stands also here for the name of this series. Finally, this is remarkable: Henkemeyer places on his obituary a few days before his death as musical motto the second part of the first row and the adjacent text below it.

I was struck by this musical motto - in No. 3 *Full Moon* (T. 92) it appears for the first time. I am immediately fascinated. So simple and straightforward in its construction, it develops from the fundamental *c*; develops from this nucleus in the smallest steps, in small seconds, descending and ascending - *b-c sharp* - pauses there for a short beat and continues in small steps via *b* and *d* to *a*, also lingering there, bound beyond the limits of the metre to the following, which remains open. In this movement, so simple in the smallest steps, the tonal space opens up to the fourth *d-a* - an interval of the medieval *concordantiae*, the euphoniums - and finally closes on *a*, the median of the beginning, originally the third tone to the fundamental, middle cadence in psalmody (*mediatio*). A next semitone step is forbidden, since it would lead to the tritone *a-es*. Thus the theme forms two motive arcs in great symmetry around the root *c*, which is also the mirror axis of the entire motto.

In this directionality and this opening gesture the turning of the origin towards the world is revealed, in the small step a certain 'majesty' and a certain 'power'. 'Serenity', in the motif symmetries of 2×3 tones the intimation of Trinity. The divine, however, finds its pictorial expression in the old, baroque sound figure of this cross theme, which the old masters used so often. The fourth *d-a*, however, forms an oscillation ratio of 3:4 to the nucleus *c* and symbolically the ratio of the divine (3) to the earthly (4). Finally, the motto contains precisely all the notes with which J. S. Bach inscribed his own name B-A-C-H and the theme of the unfinished quadruple fugue in his *Art of Fugue*, his opus summum. - So much for the personal thoughts.

The cycle, with a total duration of a good hour and a half, is divided into two parts of roughly equal length and features an instrumental and vocal ensemble:

Soli:	Soprano, Alto, Speaker
Choir:	Soprano 1+2, Alto 1+2
Instruments:	Piano, Organ, Accordion, Glass harp/ baschet, antique cymbal xylophone, vibraphone, Viola, Clarinet, Bass Clarinet

Part 1 *Wo bist du ferne Stadt* takes its motto "Jerusalem" from the fifth verse of the poem *Vollmond* (KA01-GNr. 102), which is also the title of the cycle *Wandelhin-Taumelher* (cf. also pp. 7 and 77 of the score). The question is at the heart of the poem and formulates the poet's lifelong inner search for religious home and identity. The earthly Jerusalem will be Lasker-Schüler's last abode and the place of her final rest. But more than that, it is her search for the heavenly Jerusalem, the city of God and the Fathers. Else Lasker-Schüler articulates this search often in her work, including in the

famous poem *Prayer* [1]⁷⁴⁹: "Ich suche allerlanden eine Stadt / Die einen Engel vor der Pforte hat." - The search of Else is thus the motto of the first part, the No. 4 of which has this poem *Full Moon* as its theme. But it is at the same time the search for one's own way of life and one's own identity, which is thematized in this part with its most different stations of the poet's life.

Part 2 *Jerusalem* is not, as one might expect, the musical elaboration of the image of the "heavenly Jerusalem", but the confrontation with Else Lasker-Schüler's actual situation in the 1940s, which is marked by the Holocaust and her own final exile Palestine and Jerusalem, which turns out to be a single disaster for her. At the same time, however, it is the musically and dramaturgically formulated flight from the world into past lifetimes that recalls those poems that date from the poet's early years, 1901-1911: *Chaos, My Dance Song, My People* and *Full Moon*.⁷⁵⁰

Part 1 *Wandelhin Stagger*

The glass harp first introduces the two rows, and before the listener knows it, he is taken into a delicate, mysterious sonority 'redolent of the Orient': *Starry years ago!* (No. 1)

The image shows a musical score for the piece 'Starry years ago!' (No. 1) by Ferdinand Henkemeyer. It consists of two staves. The top staff is for the voice, marked 'ca. 60 Solosopr.', and the bottom staff is for the piano, marked 'Glasharfe Sehr ruhig'. The music is written in a key with one sharp (F#) and a common time signature. The lyrics are: 'Vor Ster-nen-jah-ren weil-te ich auf Er-den schon und nur mein Vers war kei-ne Il-lu-sion.'

Fig. 65: Henkemeyer: *Star years ago*

No. 2 *Mein Volk* for soprano and piano is one of the most dynamically moving parts of the cycle and is based on the poem of the same name.⁷⁵¹ In the following, a detailed analysis will illustrate how expressively and in part beyond the poetic text Henkemeyer shapes his cycle. Above all, it is by no means constructivist twelve-tone music that we encounter here.

On the score pages of *Mein Volk*, the rows IR1 and IK1 used there (Fig. 62 on page 250) are shown with the corresponding tone numerals (position in the row) (see Fig. 66 on page 255 ff).

Several things stand out:

1. Henkemeyer allows repetitions and octavations in an otherwise strict sequence (T. 1ff.).
2. The rows, which are initially linear in the horizontal, are increasingly layered in the vertical as well, starting with the introduction of the voice (T. 12ff.), so that a clearly more colourful tonality results, especially from T. 14ff. onwards. This corresponds to the entrance of the lyric subject through the voice.
3. In the piano arrangement, from the second part of T. 16 onwards, a glitch occurs twice in the form of a violation of the dodecaphonic rule (cf. the two red hori-

⁷⁴⁹ KA01-GNo 253.

⁷⁵⁰ KA01-GNo 22, KA01-GNo 87, KA01-GNo 123 and KA01-GNo 102.

⁷⁵¹ KA01-GNo 123.

zontal lines under T. 17: the row IK1 calls for the tone sequence *a-d-b-c sharp*, but in fact the sequence is *a,b - a,b,d - a,b,d - a,b,d* and then breaks off completely in order to continue immediately with IR1 in accordance with the rules. Whether this fact is a compositional flaw or a deliberately set musical cipher cannot be clearly decided. This will be discussed in more detail below.

But first a somewhat more global consideration of No. 2 *My People of the Cycle*. The almost spherical-sounding introduction - No. 1 *Vor Sternenjahren!* - is followed by a first fulminant, dramatic climax *Mein Volk* for soprano and piano: the "rotten rock" (the Jewish people) is acoustically illustrated, it crumbles (T. 1-11) - at first slowly, then becoming faster - and the lyrical I crashes down... (T. 19-21), but this gesture is musically taken up again at the very end of the poem after the people's cry to God with a fulminant cluster glissando directed into the tonal abyss (T. 60f). In this way Henkemeyer musically points beyond the verse lines of the 1905 poem to the catastrophe of the Holocaust. Despite Adorno's verdict that "writing a poem after Auschwitz [is] barbaric", Henkemeyer does not shy away from referring to the ⁷⁵²Holocaust several times in this work, and can probably also derive this right from several, in part downright prophetic passages in Lasker-Schüler's work, especially in view of her last drama *Ich und Ich*, and may thus evade Adorno's verdict. ⁷⁵³

The cry of the people to God is first announced in the motive *a4* with a small ninth in T. 11f. and is later introduced via motive *a'4* as a *suspiratio* figure in T. 40, continued in T. 40 to 42 and reaches its climax in T. 43 in the highest *b*" for the soprano in *ff* and a first cluster glissando. Then, however, develops from In T. 44, the addressee word "God" is followed by a long cantilena of 11 bars: the singer repeatedly makes a high musical exclamation gesture and sings herself out in expressive melismas on the vowel "o" of "God" (T. 49ff), so that only the lamentation "Oh!" seems to fill the space! In my opinion, a musical thought rich in relationships. In addition, there is a repeating 16th-note triplet figure in the piano, which rises inexorably from the *ppp* (T. 51) to *fff*, "with the utmost force; hammered", as it says in the instructions for the pianist. In T. 60, the piano repetitions abruptly break off in the soloist's cry, only to culminate in a second cluster glissando. The postlude takes up the opening motive *a1* again in first-beat 8th-note pendulum movements. In this extremely dramatic final phase of the setting, one cannot help but associate the hammering and 'shuddering' of the piano with machine-gun salvos from the Shoah. ⁷⁵⁴

Without going into the even more expressive second part of the cycle, the more global description of the solo piece *Mein Volk* will now be further differentiated. A detailed interpretation of the poem itself can be found in chapter 5.2, so that in the following only the connections between word and music will be pointed out.

The actual stations of life in this cycle begin, as it were, with a confession by Else Lasker-Schüler to her roots, the Jewish people, but also to her own state of mind of diaspora, distance and lostness.

⁷⁵² Adorno 2003a, p. 30. This often quoted statement is later questioned by Adorno himself: "therefore it may have been wrong, after Auschwitz no more poems could be written". Adorno 2003b, p. 355.

⁷⁵³ It should be noted, moreover, that Henkemeyer addresses Nazi crimes several times in his oeuvre, as in the 1971 Auschwitz cantata *Il Male*.

⁷⁵⁴ Henkemeyer confirmed this impression to me in a conversation as being quite intended by him. This also becomes very clear at the beginning of the 2nd part of the cycle (no. 13) (cf. p. 268).

Fig. 66: Henkemeyer: *My people* (4 p.)⁷⁵⁵

Legende
 A... C Abschnitte
 a... c Motive
 IR1..IK1 1. 12-Ton-Reihe
 l... 12 Nr. des Tons der Reihe

A1 Vorspiel
 schwer, heftig ♩=76

Sopr.

Kl.

fff

IR1 2 1

8^{va}

6

langsamer ♩=72

rit.

pp

ppp

A2

3 3 3 3

9

f

pp

A3

3 3 3

7 8 9 10 11 12

IK1 1 2 3

4 5 6 7 8

a1

a2

a3

⁷⁵⁵ The following musical examples have all been transcribed from Henkemeyer's autograph by the author.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various dynamics such as *ff*, *fff*, *mf*, *f*, *p*, and *pp*. Performance markings include *accel.*, *rit.*, and *Red.*. The vocal line includes lyrics: "Der Fels wird morsch, dem ich entsprin - ge und mei - ne Got - tes - lie - der sin Jäh - jäh -". The piano accompaniment features complex rhythmic patterns, including eighth-note clusters and sixfold chord doublings. Fingerings are indicated by numbers 1-5. Red annotations highlight specific intervals and chords, such as IR1, B1, B2, and IR1. Blue annotations highlight specific intervals and chords, such as a3, a4, b1, a4, a4, m1, c1, and c2. The score ends with a series of blue annotations: c2, c2, c2,

The movement begins with theatrical gestures (T. 1-20), then the singing voice is T. 21 is entirely recitative-like, accompanied by the piano in eighth-note cluster movements (l. h. *a-b-cis*; r. h. *b-cis-d*) (T. 21-25). The great dynamics of the action are already apparent from the notation alone, and remarkably realized with the simplest means, namely the notes *D-sharp* and *E* in *sixfold* chord doubling, beginning in *fff* (T. 1) as well as increasing in acceleration.

The soprano's entry (T. 12) gesturally paints the rock in the steep melodic curve (*dis'-e''-gis''-g'*), but at the same time also its breaking apart (*b-cis'*) in T. 14, followed by the

Piano part in the same gesture, but more extreme (cf. T. 14 middle l. H. E, r. H. *as''*). This At the same time, 'breaking' sequences the singing voice (motif *b1*), which figures the lyrical I's escape.

From the second half of T. 14, there is a clear shift in character towards the lyrical, with a long cantilena on "sing" accompanied by arpeggios in the piano part.

We return to the double 'dodecaphonic rule violation' of the piano part in T. 16-17. It begins here again with row IK1 (*a-d-b*), breaks off with a general pause in the piano and begins a second time, but not in the prescribed order,⁷⁵⁶ and breaks off a second time with a general pause. - What is striking, however, is the semantic place where this rule violation occurs. The melisma on "sing" (T. 15f.), accompanied by arpeggios, breaks off in song in T. 17 with an ascending(!) third, although from the point of view of linguistic pragmatics concerning speech melody⁷⁵⁷, a lowering of the voice would be expected at the end of the sentence instead of a questioning gesture. Here, too, there is a disturbance in a certain sense. Then follows - seemingly even more unmotivated - after the piano accompaniment breaks off into its general pause, a second attempt at singing, but now as a leap of a fifth upwards, i.e. a now even clearer gesture of asking "sing?" and pauses on three fermatas in succession (T. 18). One can read this passage as if the composer were expressing doubts about the undisturbed singing of the Song of God, as if the lyric subject's inner position was not free of doubt. Thus, the violation of the rules seems to me to be a deliberate one. Immediately, the song leads semantically and musically into a catastrophe: "jäh stürzen ich vom Weg" ("I fall abruptly from the path"). The fall (T. 19f) could not be more vividly composed musically, and with the simplest of means, namely octave leaps down, up, down again; the melodramatic gesture of the body somersaulting as it falls into the abyss cannot be overlooked.

In the poem, the high fall turns into a trickle: "und riesele ganz in mir fern ab". The corporeality has obviously crumbled into its components. Musically, this is underlined by the smallest conceivable ambitus, namely by tone repetitions on "c" (T. 21), followed by narrow tone clusters in the piano (T. 22ff.) in low bass registers.

The end of the first stanza's sentence "towards the sea" is musically formed by a downward empty fifth (T. 26). This motive is the exact inversion of the motive in T. 18 on "sing" and also with intermittent piano accompaniment. Motivically, then, the metaphor of song is answered by inversion with the metaphor of the sea, the abyss. Two diametrically opposed states of mind: Singing and abyss! What the poet's language - however expressive - cannot do, music is able to bind even the semantically distant and thus create its own meaning beyond the text. This also applies to the highly dramatic conclusion of the movement, which, as already described, points far beyond the year in which the poem was written, 1905, to the coming atrocities of the Shoa.

Finally, the formal arrangement of the setting is entered in blue in the score. The sections A1 - A3 subdivide the prelude. B1 characterizes the image of the rock and the lyrical I. B2 vividly depicts the fall, using transformed motives of singing(!) (*c1*, *c1*) (*c2*, *c2*). The narrowing of tonality and the reduction of dynamics and ambitus in

⁷⁵⁶ The same would apply to the only theoretically possible series IIR2 (*d-a-b*).

⁷⁵⁷ Happiness 2005.

31 *mf* im-mer, im *pp* mer noch der

33 *pp* Wi-der - hall in mir, *ff pp* wenn schau

35 *f* er - lich gen Ost,

36 *ff* gen Ost *gliss.*

section B3 mark the trickling and the dissociation of the lyrical I (cf. the poem interpretation chap. 5.2, S. 74). Finally, the design of the final section C1 - C4 draws on motifs from the preceding sections of the form - *Echoes in me*. The last two lines of the poem "My people, / To God cry" refer back to the beginning. Thus an ABCA-form is present.

37 *ff* *a^m* *ff* 11 12 *sed.*

38 *f* das mor - sche Fels - ge - bein, *p* *f* *a³* *a⁴* *IK1* *IK1*

39 *p* mein Volk, *pp* *cresc. molto* *a⁴* *IK1* *IK1*

40 *f* mein Volk, *pp cresc. molto* *ff* *a⁴* *IK1* *a¹*

Detailed description of the musical score: The score is for a voice and piano piece. It consists of four systems of music, numbered 37 to 40. Each system has a vocal line and a piano accompaniment.
 - System 37: The vocal line has a long note with a slur and a fermata. The piano accompaniment features a series of triplets in the right hand and a bass line with triplets and a final note with a fermata. Dynamics include *ff*.
 - System 38: The vocal line has lyrics: "das mor - sche Fels - ge - bein,". The piano accompaniment continues with triplets and chords. Dynamics include *f* and *p*.
 - System 39: The vocal line has lyrics: "mein Volk,". The piano accompaniment features a complex texture with triplets and chords. Dynamics include *p* and *pp*.
 - System 40: The vocal line has lyrics: "mein Volk,". The piano accompaniment is very dense with many triplets. Dynamics include *f*, *pp cresc. molto*, and *ff*.
 - Fingerings and articulations: Red numbers (1-12) indicate fingerings. Blue brackets indicate articulations like *a^m*, *a³*, *a⁴*, and *a¹*.
 - Performance markings: *sed.* (sordina) is marked at the end of measure 37. *cresc. molto* (crescendo molto) is marked at the end of measure 39.
 - Other markings: *8^{va}* (ottava) markings are present above the piano accompaniment in measures 37, 38, and 39.

42 *pp* *ppp*
8va mein Volk zu Gott Gott,
ff *r.H. schw. Cluster*
pp *l.H. weisser Cluster*

45 *p* *p*
 zu Go tt, zu Go o
m2 *m2* *m3*
ppp

48 *mf*
IK1 *m3*
mf *ppp*

51 *mf* *pp cresc.*
8va *A'''1* *m3*
mf *pp*

Detailed description of the musical score: The score is for a vocal line and piano accompaniment. It is divided into three systems. The first system (measures 42-44) features a vocal line with lyrics 'mein Volk zu Gott Gott,' and piano accompaniment with clusters in both hands. The second system (measures 45-47) continues the vocal line with lyrics 'zu Go tt, zu Go o' and piano accompaniment with triplets and slurs. The third system (measures 48-51) shows the vocal line with lyrics '(o)' and piano accompaniment with triplets and a crescendo. Performance instructions include dynamics like *pp*, *ppp*, *ff*, *p*, *mf*, and *pp cresc.*, as well as technical markings like *8va*, *r.H. schw. Cluster*, and *l.H. weisser Cluster*. Fingerings and articulations are indicated throughout.

52 8 9 10 11 a^m4

(0) m^m3

53 12 1 2 3 4 5 6

mf IK1 *f*

cresc mf *ff*

55 7 8 9 10 11 12

a^m4 *f* a^m4 *ff*

tt zu Gott, zu

57 10 11 12 a^m4 12

Gott schreit.

r.H. schw. Cluster

I.H. weißer Cluster

fff

mit äußerster Kraft; gehämmert a^m1

Der Klang des Clusters muss ungehindert (Pedal) weiter geführt werden, bis er nach einiger Zeit selbst endet.
Die schreitende Pendelbewegung (T.62ff.) tritt aus ihm allmählich heraus und verebbt ebenfalls.

No. 3 of the cycle brings together in an entertaining, whimsical way - and yet with great seriousness about life behind it - Else Lasker-Schüler texts that have that own wit and humor for which the poet was known. They tell *Kinematographisches Wenn mein Herz gesund wär* (KA03, p. 265ff) - aphoristic thoughts on life, her crazy life. The music presents an equally crazy hustle and bustle, polytonal and polyrhythmic, entirely in the character of a pulsating fairground *trubula*. In between, long held secondary sounds *ais-h* and *d-es* of the glass harp add to the oscillation between *b* and *e-flat* of the antique cymbal. This perhaps associates something like a slowly swinging (squeaking) swing on which Else Lasker-Schüler might hold her soliloquies:

I have no money, but that is no reason to cut myself off from the world, especially since I can go to heaven all by myself for nothing. Besides, I was offered the government of Thebes; I am already ruling pro forma.⁷⁵⁸

Fig. 67: Henkemeyer: *Suspiratio*-figure from the vocalise

Into this whimsical event slowly mingle - voice by voice - the twofold divided choir (soprano 1+2/alto 1+2), the solo soprano and the female narrator with the a capella-singing of the full moon. The number closes with a vocalise of impressive simplicity, which ends in a *suspiratio* figure in the Jewish mode and the

simultaneous text of the female speaker (cf. fig. 67): "In the night of my deepest distress I rose to become Prince of Thebes" (In: *Ich räume auf*, KA04, p. 69.37).

Elberfeld in Wuppertal is a pure piece of recited prose of No. 4.

⁷⁵⁸ KA03, p. 267.31ff.

No. 5 in Henkemeyer's cycle *Versöhnungstag*, which is based on the poem *Versöhnung* and the prose *Der Versöhnungstag*,⁷⁵⁹ begins with the first movements of this prose. Then the viola enters with the melody of *Kol Nidre*, to which this prayer of the highest Jewish holiday is recited in chant, which solemnly introduces the evening of the Day of Atonement (Yom Kippur = Day of Atonement). This is followed by the choral singing of the Hebrew text in unison.

The *day of reconciliation*, is recalled by the speaker in Else Lasker-Schüler's memory of childhood days in the fictional letter from her to Franz Marc in *Der Malik*,⁷⁶⁰ which ends so gruesomely in the pogrom story of the great-grandfather. The number ends with the compositional recourse to the lines from No. 3 *Full Moon* "Wo bist du ferne Stadt" and the reminiscence from childhood *Elberfeld in Wuppertal*⁷⁶¹.

No. 6 is entirely dedicated to the poet's only son, Paul:⁷⁶² *Mein Junge* (recited), *Meinlingchen*, *Die Pavianmutter singt ihr Paviänchen in den Schlaf* (*The baboon mother sings her little baboon to sleep*) interlaced with *Ein Ticktackliedchen für Pülchen* (*A tick-tock song for Pülchen*)⁷⁶³ and a *children's song* by the Jews from Romania. All these parts show Else Lasker-Schüler in her lyrics as a doting mother, as well as a poet not from her strongest side, but with her 'stirring poems hard past kitsch'.⁷⁶⁴ Not even the music can heal that. She takes up the texts in the swaying triple time musically simply in the manner of music box music for children (fig. 68).

The image shows a musical score for a piece by Henkemeyer. It consists of four staves. The top staff is for S-Alt (Soprano Alto), the second for S (Soprano), the third for Chor (Chorus), and the bottom for Kl. (Klavier/Piano). The music is in 3/4 time. The lyrics are: "Ei-lu-lu-lu, Ei-lu-lu-lu, Schla-fe, schla-fe." The piano part is marked with "pp" and "Akkordeon".

Fig. 68: Henkemeyer: *The baboon mother sings her baboon to sleep* (detail)⁷⁶⁵

No. 7 is dedicated to only one poem: *Weltflucht*. An⁷⁶⁶ interpretation of the poem can be found in chapter 3.2.

Henkemeyer prefaces this with a text from *Etwas von mir*,⁷⁶⁷ which makes a coded reference to her first husband Berthold Lasker: "That is why I decided to marry a marten [...]".

⁷⁵⁹ KA01-GNo. 168 and KA04, p. 98ff.

⁷⁶⁰ 17. letter. KA03, p. 446f.

⁷⁶¹ KA04, p. 95ff.

⁷⁶² Since a former movement No. 6 of 12 pages (pp. 39-50) was apparently removed from the autograph by the composer before the premiere, the score continues from here with Nos. 7ff. Our counting, however, adheres to that of the programme booklet.

⁷⁶³ KA04, p. 177.15ff; KA01-GNo. 78; KA01-GNo. 136 and KA01-GNo. 262.

⁷⁶⁴ A certain sentimentality may be assumed when the *baboon mother poem* written in 1906 meets a seven-year-old and *Ein Ticktackliedchen* in 1917 meets an 18-year-old son Paul.

⁷⁶⁵ Transcribed from the autograph by the author.

⁷⁶⁶ KA01-GNo. 37. In *Weltflucht*, Else Lasker-Schüler deals primarily with her psychological state, the - and this is shown by a number of her works from this period - is shaped by the bourgeoisie into which she had married through her marriage to the dermatologist Berthold Lasker and which became increasingly unbearable to her. She never comments directly on Lasker. In her letters he appears only abbreviated as B.. Cf. on the relationship Else-Berthold also Bauschinger 2004, pp. 66ff, but above all Hessing 1985, pp. 56ff: "[...] she did not give him his name, she took his name from him." (ibid. p. 57).

⁷⁶⁷ KA04, p. 188.27ff.

After this, the composer initially has the poem text merely recited. In the second passage, the soprano then begins almost recitatively with repeated notes and a relatively small ambitus in *p* (row IIR8). It seems here as if the desire for boundlessness in the poet's 'bound' situation is occupied by fear for Henkemeyer, or at least expressed in secret.

After that, the entries of the speaker "O, ich sterbe unter Euch!" and the contralto "Da ihr mich erstickt mit euch" seem strange. The text, thus divided among three performers, is thus fragmented.

The series used, however, are not fragmented. They all come from the second range of rows, which we have characterized as 'unsteady' and 'conveying restlessness'. Henkemeyer takes the row material for the soprano - with one exception (IIR 8) - from the realm of the Krebs rows and their reflections, while the alto is fed by the tonal material of the recto forms and their reflections. The soprano and alto series thus run quasi against each other.

It is certainly not evident, but it seems that Henkemeyer wants to musically illuminate the whole disruption of the poem's images with the fragmentation of the text, the 'unsteady' series material and the 'counter-rotations'.

The setting of *Weltflucht* begins with a motif that appears here for the first time and is used in the

Follow the cycle again and again in

slightly altered form. In its original form it appears in the prelude to *Jerusalem* (no. 12) and then on the keyword itself, which runs mentally as Else Lasker-Schüler's mystical quest through the text and as the "Jerusalem motif" through the music (cf. fig. 69 and bass line in fig. 71 on page 268).



Fig. 69: Henkemeyer: *Yerushalayim* motif

In the revue of Lasker-Schüler's life, the liaison between the poet and her colleague Gottfried Benn, who was 17 years younger, must not be omitted.⁷⁶⁸

First, in No. 8, a text from *Der Malik* is⁷⁶⁹ prefaced by the 'real spe-. The author describes the 'lunkendasein' and the dreamed-of 'world escape' city, her Thebes, but also sketches the beginning of that brief and violent liaison with Giselheer, the barbarian, in a few strokes.

In the soprano's solo singing, three poems line up attacca subito: *Gottfried Benn, Giselheer dem Knaben* and *O, deine Hände*.⁷⁷⁰ The instrumental scoring is one of the largest in the cycle: antique cymbal with cello bow and mallet, glass harp rubbed and with mallets, accordion, viola, piano and organ. This is the hallmark of high tonal colour, which underpins the texts, some of which are deliberately kept in the tone of children's language.

It is simple tapestries of sound of long reclining notes of the glass harp and the antique cymbal and their steady beating that give *Giselheer the boy* color. To this the composer's instruction:

The fermatas [. . .] are intended to create a rhythmically indeterminate, floating sound, a gradually denser, aleatoric fabric of individual notes, structured in time only by the steady pulsation of the 'antique cymbal' (quasi 4/2 time!).

The superficially childlike play of 'King and Prince' is one already broken in the background: "- I have no home -" (v. 5) is the middle of the poem! Around it

⁷⁶⁸ There are parallels to Annette von Droste-Hülshoff, also 43 years old at the time, who was very fond of her godchild Levin Stücking, who was also 17 years younger. This relationship also ends - as in Benn's case - with Stücking's hasty marriage. Cf. also Rölleke 2011.

⁷⁶⁹ 1st letter KA03, p. 433.1ff. and 6th letter KA03, p. 438.13ff.

⁷⁷⁰ KA01-GNo 270, KA01-GNo 205 and KA01-GNo 194.

draped is a child's play scenario. And the "star on the lash" (v. 1), a metaphor for inspiration and the artist's spirit, stands in opposition to the "body" of the you (v. 10), which is the fascination of childlike play. A bridge does not open up between them. "And would like to play with you" (v.4) seems then less the lived reality than a wish. In the second part, the aleatoric nature of individual tones is reinforced by almost punctual, rapid eighth-note interjections from the accordion, piano or organ, underlining the gestures of the text, which is recited by the soprano with a jaunty, childlike attitude. The varied 'Jerusalem' motif (fig. 69 on the previous page) is heard several times. The middle, however, the 'trouble spot' (v. 5) is spoken! over a cluster on the organ, which underlines the chaos inherent in this verse with rapid changes of register.

The brief liaison with Benn is over. The speaker recites in No. 9 the 7th letter from *Der Malik*, in which Lasker-Schüler confesses to her *Blue Rider* Franz Marc the end of her "new love" and her grief, despair and tiredness of life.⁷⁷¹ These are also the expression of the poem *Hinter Bäumen berg' ich mich* that follows / *Until my eyes are rained out*. This is recited. Music seems only later again. The poem seems to have a place here, namely from the middle of the poem onwards, where the motif from *Vor Sternenjahren* (cf. fig. 65 on page 253) is heard in the glass harp and antique cymbal, mysteriously enraptured, as if the 'illusion of her life' were to be musically recalled here.

Again and again - as here - Henkemeyer uses his music in his motivic and thematic work to interpret Else Lasker-Schüler's texts, often in a cryptic way.

No. 11 *Klein Sterbelied* follows. An interpretation of the poem can be found in chapter 6.2.

In its dramaturgical position, such a poem would rather be located at the end of a (musical) life cycle, as the last two stanzas already evoke. In fact, however, Henkemeyer places the poem immediately before the collage of *Die kreisende Weltfabrik*, *Briefe nach Norwegen* and a separate letter, which textually describes the crazy, pulsating Berlin of the 1910s and 1920s.⁷⁷²

The contrast between introverted, life-weary childishness on the one hand and the "machine-like inhabitants" of Berlin and bored "imitated poets" on the other could probably not be greater. To read the middle of the cycle as the 'middle of life' would probably be less appropriate at this point. It would rather seem that the extreme positions of Lasker-Schüler's psyche are to be illuminated, and probably also her pronounced sense of self-dramatization: "night everywhere" vs. "circling world factory, tempo!"

Read in this way, the literally 'monosyllabic' poem text is once again given a broad interpretation by Henkemeyer's composition.

Although very strictly constructed, the poem offers no real possibility for a strophic composition because of the extremely short strophes.

In his skilful selection, Henkemeyer takes groups of four from the twelve-tone rows, always with the same rhythm, and sets them in such a way that a fugato seems to form, first with alto 1 and soprano 2 (cf. fig. 70 on the next page). The motivic work is ostensibly a play with a motive and its variations, inversions and canons, but is de facto only a strict sequence of the

⁷⁷¹ KA03, p. 439.2ff and KA03, p. 445.6ff.

⁷⁷² KA04, p. 25.9ff, KA09-Br. 051, KA03, p. 184.18ff, KA03, p. 196.11ff, KA03, p. 196.20ff and KA03, p. 196.7.

⁷⁷³ Transcribed from the manuscript by the author.

Fig. 70: Henkemeyer: *Little Death Song* 773

The image displays a musical score for Henkemeyer's 'Little Death Song' (Fig. 70). The score is arranged in four systems, each containing four vocal staves (Sopran 1, Sopran 2, Alt 1, and Alt 2) and their corresponding lyrics. The music is written in a common time signature (C) and a key signature of one sharp (F#). The lyrics are in German and describe a scene of death and resurrection.

The score is annotated with twelve-tone rows (IIR11, IR6, IU11, IKU11, IK8, IK11) and their occurrences in various parts of the score. The rows are color-coded in red and labeled with their respective numbers. The lyrics are written below the staves, and the music is written above them. The score is divided into measures, with bar numbers 10, 19, and 28 indicated. The final measure of the score is marked with 'rit.' and 'pp' (pianissimo).

The lyrics are as follows:

Sopran 1: (her.) Mein Herz noch
 Sopran 2: *p* So still ich bin, all Blut rinnt hin. Wie weich um - her, nichts weiß ich mehr.
 Alt 1: *p* So still ich bin, all Blut rinnt hin. Wie weich um - her, nichts weiß ich mehr.
 Alt 2: So

10
 S¹: klein, starb leis an Pein. War blau und fromm! O Him-mel komm. Ein tie-fer Schall,
 S²: Mein Herz noch klein, starb leis an Pein. War blau und fromm! O Him-mel komm. Ein tie-fer
 A¹: still ich bin, all Blut rinnt hin. Wie weich um - her, nichts weiß ich mehr. Mein Herz noch klein,
 A²: Nichts weiß ich mehr. So still ich bin,

19
 S¹: Nacht ü - ber-all, Ein tie-fer Schall, Nacht ü - ber-all, Nacht ü - ber - all.
 S²: Schall, Nacht ü - ber - all, Ein tie-fer Schall, Nacht ü - ber - all, Nacht ü - ber - all.
 A¹: starb leis an Pein. Ein tie-fer Schall, Nacht ü - ber all, Ein tie-fer Schall, Nacht
 A²: all Blut rinnt hin. Wie weich um - her, nichts weiß ich mehr. Mein Herz noch klein, starb leis an

28
 S¹: Ein tie-fer Schall, - Nacht ü - ber-all, Nacht ü - ber - all, ü - ber - all.
 S²: Ein tie-fer Schall, ein tie-fer Schall, Nacht ü - ber - all, Nacht ü - ber - all, Nacht ü - ber - all.
 A¹: ü - ber - all, Ein tie-fer Schall, Nacht ü - ber - all, Nacht ü - ber - all, ü - ber - all.
 A²: Pein. Ein tie-fer Schall, Nacht ü - ber - all, Nacht ü - ber - all, Nacht ü - ber - all.

Rows IIR11 (alto 2) and IR6 (soprano 1). Soprano 1 enters in T. 9 with row IIU11 in the third stanza and recites the poem text in full up to T. 25. This is followed by soprano 2 with row IU11. In addition, the repetition of the first and second strophes is interlaced in alto 1, which continues repetitively in alto 2 with row IR6. While the groups of four motives alternate in accordance with the strophic syntax up to T. 9, the compositional events become visibly denser from T. 9 onwards with the entry of soprano 1: the motive entries slide into one another like a tight passage, similar to the texts, and the friction becomes more intense, even to the point of some cross-stances (cf. T. 17, 19, 23, 24, 25, 30 and 31).

The structure becomes so dense, at the latest with the introduction of the fourth voice and the overlapping of four twelve-tone rows, and the textual interweavings so complex, that the listening impression seems to be one of disintegration. This is perhaps somewhat mitigated by the partial parallel conduct of voices from T. 28 (soprano 1 || soprano 2) as well as in T. 29, T. 31- end (soprano 2 || alto 2). Nevertheless, it seems that not much remains of the first verse "So still ich bin" - despite the calm time measure - in the auditory impression. Nevertheless, for the *attacca-subito* transition into pulsating life

of the "Circular World Factory Berlin", dramaturgical question marks remain: "Cosmic homelessness?", "Loss of the nearness of God?" (Rölleke).

Part 2 Jerusalem

No. 13, entitled *Yerushalayim shel sahav*,⁷⁷⁴ begins with the 'shadowing' of the machine-gun salvos, which we had become familiar with from No. 2 *Mein Volk* (cf. p. 254), but in a different guise of instrumentation, and which is now brought back to our attention (*Allegro con fuoco*). The organ then takes over with tone clusters, until a double cantus firmus interferes in these cluster movements in the double pedal as a perfidious irony: "Ein feste Burg ist unser Gott", the old Martin Luther song, which is superimposed on the song "Fest soll mein Taufbund immer stehn", the confession song of the Catholic Church in Germany from the 19th century.⁷⁷⁵ This collage-like organ interlude is followed in high drama by the clarinet, which plays a motif in *ff* that resembles the cry of a bird that has been injured to death and is also heard in *f-e-des-c* in the typical course of the Jewish mode.⁷⁷⁶ The glass harp, on the other hand, then sets the theme of the song "Yerushalayim" - also in the Jewish mode, - the melody of which we know as the New Spiritual Song⁷⁷⁷.

The interplay of these themes with the highest contrast leads into a bass clarinet cantilena that takes up the motivics of *Yerushalayim*. Piano, accordion, viola and xylophone prepare in eerie clusters from *p*, crescendoing into *f*, for the women's choral unison recitative "Be Auschwitz, Majdanek, Treblinka . . .". The motifs mentioned are then superimposed in an almost musical hullabaloo, into which the choir intones "Der Fels wird rotsch". In the course of this very densely worked number, the reminiscence of the beginning of the cycle "Vor Sternjahren weilte ich auf Erden schon" (No. 1) is heard, which is in turn replaced by "Der Fels wird rot". "Hineh ma tov uma na'im" (It's nice when sisters and brothers live peacefully...)

The image shows a musical score for two instruments: Klarinette (Clarinet) and Glasharfe (Glass Harp). The Klarinette part consists of two staves of music in 4/4 time, marked 'sempre ff' and '8va'. The first staff starts at measure 104 and features rapid sixteenth-note passages with fingerings 6, 5, 5, 5. The second staff continues with similar passages and fingerings 3, 3, 3, 3, 6. The Glasharfe part is on a single staff in 4/2 time, marked 'decresc.' and 'pp' to 'ppp'. It features a series of notes with a triplet of eighth notes at the end.

Fig. 71: Henkemeyer: "Bird Cry" and *Yerushalayim*

⁷⁷⁴ "Jerusalem of Gold," a popular Israeli song (composed by Naomi Schemer) that focuses on the two-year-old longing for Jerusalem.

⁷⁷⁵ Lasker-Schüler's legacy contains remarkable lines that call for the reconciled coexistence of the three monotheistic world religions. It says: "'Love one another!' . . . taught, admonished the divine Jew. After his death he was baptized. That is, a wall was erected between Him and His former people. Love one another. . . he pleaded. But - they sowed the cruelest hatred, still today the stepfathers on his brothers and sisters. On the innumerable guiltless ones, who died on the cross of the Lord" (KA04, p. 499.15ff.).

⁷⁷⁶ See footnote 859 on page 308.

⁷⁷⁷ Cf. *Evangelisches Gesangbuch* (1996) and catholic *Gotteslob* (2013). Neues Geistliches Lied (NGL) "Ihr Mächtigen, ich will nicht singen", c. f. in fig. 71.

living together . . . Psalm 133), a song for the celebration of the Sabbath, performed a capella by solo pran and women's choir in serene calm, which in the overall context of the number, however, seems rather depressing, reminiscent, as it were, of the Jews who went singing into the gas chambers. This song continues without transition in the Else Lasker-Schüler poem "Wo bist du Ferne Stadt" until the whole ends in a cluster glissando, which musically refers to the cluster glissando after the "cry of the people" at the end of No. 2 *Mein Volk* des Zyklus (cf. ch. 13.11).

Without music, at the end of section no. 13, the speaker repeats the poem *Sulamith* (KA01-GNo. 28) is recited. This in itself beautiful song-poem, which could be taken from the *Song of Solomon in terms* of style,⁷⁷⁸ experiences a completely new level of meaning in view of its connotation of holocaust, when it speaks of the lips of the archangel Gabriel, made entirely of fire, burning on the heart, of the night cloud, of blowing away in space and the burning up of the soul.

New levels of understanding also open up through the coupling of Else Lasker-Schüler texts and other texts close to the Shoah. We also encounter this in No. 14 with the poem *Gebet [1]* "Ich suche allerlanden eine Stadt" (Jerusalem)⁷⁷⁹, performed by the soprano and alto solo, and the song *El male rachamim* (God full of mercy), sung by the women's choir, which is usually performed in memory of the victims of the Holocaust.

With Nos. 15 and 16, Henkemeyer leads into the large-scale conclusion of his cycle. Retrospectives of the past life stand next to Else Lasker-Schüler's depressing ego feelings from her last years in Jerusalem. Titled *Heimweh*, No. 15 brings together textual retrospectives from the poet's childhood and youth. Clarinet, viola and vibraphone underscore the texts of this dream world polytonally and in secondary sounds in 'sonorous airiness'. In addition, the piano intones the folk song melody of "Lieben Augustin" and of "Alles ist hin" in a relationally cynical manner. This surreality is additionally underlined by the lying notes of empty fifths of the glass harp.

Then the chorus takes off fugato with the recitation of this poem (KA01-GNo. 155):

Homesick

I know the language
This cool land not,
and his step not walk.
...

The rest of the poem's text falls painfully out of song, as it were, remaining only spoken.

...
Who anoints my dead palaces -
they wore the crowns of my fathers,
their prayers sank in the holy river.
(vv. 19-21)

The first thoughts and images of the poem, first printed in *Die Fackel*⁷⁸⁰ in February 1910, can already be found in letters to Jethro Bithell and Karl Kraus from the period 12-19 August 1909, as well as in other places in their work.⁷⁸¹

In the context of Henkemeyer's Holocaust texts, the poem also contains new references to meaning: "the language of this bold land" associates the propa- ganda language of the Nazi regime, the new vocabulary with which, for instance, Judaism

⁷⁷⁸ Cf. Oellers 1999, p. 20.

⁷⁷⁹ An interpretation of the poem can be found in chap. 6.3.

⁷⁸⁰ Jg. 11, No. 294/295 of 4 Feb. 1910, p.+27. Cf. KA01-K 155.

⁷⁸¹ Cf. KA06-Br. 172-175 as well as KA03, p. 70.25 and KA03, p. 125.2f. Cf. also the profound interpretation by Dick (Dick 2010b, p. 64ff.).

and the 'step', which is not a gait, associatively turns into a military step. The middle section of the poem, however, draws a different conception of Else Lasker-Schüler's world, directed 'Meinwärts', the world of Tino of Baghdad and Jussuf of Thebes.

A great apotheosis to her 'immortally' beloved mother with the poem *Meine Mutter* (*My Mother*) recalls, among other things, the ⁷⁸²opening motif from *Mein Volk*, which is heard again a little later in the original (No. 2).

It begins an exalted setting of *Mein Tanzlied*⁷⁸³ with the piano's rapid 16th-note repetitions in *ff*, which we know from *Mein Volk*, in sixths combined with circular movements of the accordion, which together with the piano also takes up the bird-cry motif in fifths, in wildly moving dance rhythm. This forms the foil for the in great leaps - tritoni, excessive intervals of

The image shows a musical score excerpt for Henkemeyer's 'My dance song'. It consists of three staves: Mezzo voice, Accordion (Akk), and Klavier (Kl). The Mezzo part has lyrics: 'Aus mir braust finst' - re Tanz - mu - sik,'. The piano part features rapid 16th-note repetitions in sixths. The accordion part features circular movements and a 'Cluster' section. The tempo is marked 'ff'.

Fig. 72: Henkemeyer: *My dance song* (excerpt)

The soprano voice is led by fifths and duodecimes, and this number demands a great deal from it in terms of artistry. This musical event drastically illustrates the text of the poem. ⁷⁸⁴

⁷⁸² KA01-GNo 169.

⁷⁸³ KA01-GNo 87, E:1902.

⁷⁸⁴ KA01-GNo 87.

My dance song

Out of me roars dark dance music,
 My soul breaks in a thousand pieces!
 The devil takes my misfortune
 to press it to his burning heart.

The roses fly from my hair
 And my life rushes to all sides,
 So I have danced for a thousand years,
 Since my first forever.

The poem, created in the poet's intensively lived bohemian period - placed in Henkemeyer's cycle in the 'swan song of life' - turns into a macabre image of the poet's physically fading body. It seems that the dramaturgically repeatedly applied 'text alienation by means of context shifting' is an essential design feature of Henkemeyer, which points beyond the purely musical design. Thus, in the balance of lyrical text and music - which not only has an illustrative effect - he achieves a 'compositional added value' with which a dramaturgical Gesamtkunstwerk is created, whose components necessarily complement each other and clearly shift the original - among other things historical - setting of the poetry.

With *My People, Full Moon*, and *Before Star Years*, the end of the cycle is turned back to the beginning of the cycle in a quasi-cinematic way. The circle of life has closed:

Starry years ago I dwelt on earth already
 And only my verse was no illusion.

13.12 Hindemith, Paul

(p. 436)

Hindemith's acquaintance with Lasker-Schüler is not certain, but probable, possibly, however, only during his Berlin period 1927-1935 as a composition teacher at the Berlin Hochschule für Musik, thus after his Lasker-Schüler compositions. He gave concerts, among others, in the rooms of Herwarth Walden's gallery, but at a time when the Lasker-Schüler-Walden marriage had already long since divorced. Hindemith is not mentioned in Lasker-Schüler's letters. However, the proximity to the poet is also indicated by the fact that the text for Hindemith's oratorio *Das Unaufhörliche* (première 21.11.1931 Berlin Philharmonie) was written by Gottfried Benn - together with some correspondence between the two on the subject ⁷⁸⁵- and Benn in turn dedicated his text to Lasker-Schüler. The highest literary award in Germany at the time, the Kleist Prize (1932), to Lasker-Schüler, who had been at her artistic peak for years, might also speak for a contact between Hindemith, who, as we know, also took a lively interest in the poetry of his contemporaries, and the poetess.

There is enough relevant literature on Paul Hindemith. ⁷⁸⁶Bruhn briefly summarizes Hindemith's song oeuvre thus:

Hindemith composed almost 150 songs in the course of his life. These were written in two main and two secondary periods: about sixty songs date from the decade 1915-1925, and as many from the years 1933-1944; seven youthful works are juxtaposed with seven songs from the late period. ⁷⁸⁷

⁷⁸⁵ Benn and Hindemith 1993.

⁷⁸⁶ On the subject of "vocal works" there is, among others, the well-founded work by Siglind Bruhn. Bruhn 2010; then a large number of specialist contributions in: Hindemith-Jahrbuch. Hindemith Institute 1971ff.

⁷⁸⁷ Bruhn 2010, p. 15.

However, his song compositions are still rarities in concert life today and are virtually undiscovered by singers. The present three compositions with Else Lasker-Schüler texts can still be attributed to his youth and were written a short time after his studies in 1917 and 1920. He then achieved his artistic breakthrough as early as 1921 at the first *Donaueschingen Music Festival*.⁷⁸⁸

"With the year 1917 a decisive turn occurs in the choice of textual models. Hindemith now deals with poetry from the circle of poetic expressionism."⁷⁸⁹ The turn to spiritual lyricism in the *Marienleben* setting of the Rilke text already has antecedents in his mystical Else Lasker-Schüler texts set here. Hindemith himself marks this compositional phase with the words, "around this time I was wobbling around and didn't know what was going on."⁷⁹⁰ Kross describes this phase, often called expressionistic, as "rather one of groping in different styles".⁷⁹¹

Hindemith himself assessed the *Drei Gesänge* op. 9 (1917) with his first setting of an Else Lasker pupil poem, namely *Weltende* (K0562), in such a way, "that my new songs in particular are more genuine in their unboundedness than, for example, Sekles' *Temperamente!*"⁷⁹² Jost attributes to this composition a significance for Hindemith's rejection of the Romantic subjective conception of the *Lied*.⁷⁹³ We will examine this in the analysis. The *Drei Gesänge* (1917) were not performed until 1974 by the Frankfurt RSO.⁷⁹⁴

The *Zwei Lieder for alto and piano* (1917) with *Ich bin so allein* (K0563) first appeared in 1983 in *Sämtliche Werke* (Hindemith 1983, p. 25f.) and were probably not performed during Hindemith's lifetime; Hindemith's note in *Werkeverzeichnis A* reads: *probably unperformed*.⁷⁹⁵ No first performance of the *Zwei Lieder for alto and piano* is listed in Hindemith's catalogue raisonné.

The expressive *Songs with Piano* op. 18 (1920) (K0565f) are Hindemith's first piano songs to appear in print. He himself regarded these compositions highly as a breakthrough in his compositional language. The autograph is considered lost. No. 3 *Traum* and No. 6 *Du machst mich traurig - hör were* composed in March and April 1920 and feature not only Else Lasker-Schüler but also her friend Georg Trakl.⁷⁹⁶

Hindemith writes about this on 1 March 1922 to the publisher Schott:

⁷⁸⁸ Cf. <http://www.hindemith.info/de/home/>.

⁷⁸⁹ Cf. Hindemith 1983, p. IX.

⁷⁹⁰ Ibid, p. X. Quoted there from: Hindemith *Werkverzeichnis A*, note under *Cello Pieces* op. 8, (Strobel 1960).

⁷⁹¹ Kross 1989, p. 169.

⁷⁹² Hindemith Institute 1972, p. 185. Hindemith had completed his composition studies with Sekles just one semester earlier. For the rest, with the exception of his early letters from 1913-18, we are looking for - "almost in vain [...] for statements on questions of art, 'new music' and his own composing practice and conception of music." Hindemith 1982, p. 9.

⁷⁹³ Cf. the MGG² article *Lied*. Jost 1994-98, Sp. 1303.

⁷⁹⁴ There are currently only two recordings with Gert Albrecht on WERGO: WER 60106-50 and with Yan Pascal Tortelier on Chandos: CHAN 9620.

During the processing of the estate, the following findings emerged for Hindemith's early works: "Among these 'mountains of music paper' are works from almost every genre: Chamber music (*Andante* and *Scherzo* for Clarinet, Horn and Piano op. 1; 1st String Quartet op. 2; Piano Quintet op. 7), orchestral music (*Lustige Sinfonietta* op. 4), concertos (*Concerto* for Violoncello accompanied by Orchestra op. 3), piano music (*Waltz* for Piano for 4 Hands op. 6), songs (*Songs* in Aargau Dialect op. 5; 3 Songs for Soprano and Orchestra op. 9) and even an unfinished opera (*Der Vetter auf Besuch* after W. Busch).

With the exception of the 3 *Pieces for Violoncello and Piano* op. 8, none of these works was published during Hindemith's lifetime. Works such as the *Lustige Sinfonietta* op. 4 or the 3 *Songs for Soprano and Orchestra* op. 9 were even never heard by him." See: <http://www.hindemith.info/de/leben-werk/biographie/1914-1918/>.

⁷⁹⁵ Cf. Hindemith 1983, p. X.

Cf. ⁷⁹⁶ ibid, p. XI.

The corrected cello sonata [op. 11, no. 3] will be returned by the same post. At the same time, I am sending you the songs you announced long ago, which were sung in Berlin the other day. I had never heard them before and was quite astonished to hear such good things, of which I myself hardly knew anything.⁷⁹⁷

Jost refers to op. 18 (and op. 14) to Hindemith's stylistic turn towards a radical polyphonic linearity and, because of the "ruthless" use of dissonances, to the foundation of his reputation as a bourgeois and revolutionary.⁷⁹⁸ The premiere of op. 18 took place on 25 January 1922 in Berlin at the *6th Melos Kam-mermusik Abend* at Herwarth Walden's *Sturm* art exhibition. Poems by Herwarth Walden were also performed on this evening. A further performance is dated 22.11.1925 for the matinée 'Morgenfeier Rheinische Dichter' in the Schauspielhaus Düsseldorf reports.⁷⁹⁹

From the early work *Drei Gesänge für Sopran und Orchester op. 9*, the second orchestral song *Weltende* is analysed in⁸⁰⁰ relation to the poem of the same name by Else Lasker-Schüler. An interpretation of the poem, which will be referred to in the following, can be found in chapter 4.1 "Weltende". Three of Hindemith's own comments on the work from different years are reproduced here, which show how his views on it and on his early works in general changed:

- Letter of June 1917: "Sekles is now quite enraptured by it, having seen it as a whole. He claims the orchestration is masterly. I am properly proud of this opus."
- Letter of May 1922: "Ancient things that someone had slipped into the program without my knowledge. I have, of course, withdrawn them."
- In the mid-1930s, "And with this 'tremendous achievement,' I now believed I had removed all difficulties and had become the safe man."⁸⁰¹

The *Drei Gesänge op. 9* were only made accessible to the estate through the complete edition published by Schott after a 10-year blocking period.⁸⁰²

The complete works of *Drei Gesänge op. 9* consist of the settings of two poems by Ernst Wilhelm Lotz: *Meine Nächte sind heiser zerschrien*. . . op. 9.1 and *Aufbruch der Jugend* op. 9.3 as well as that of the poem *Weltende* op. 9.2 by Else Lasker-Schüler.

Ernst Wilhelm Lotz (1890-1914) was an esteemed young poet during the Expressionist period, but he fell on the Western Front during the first days of the war. Although a Berlin poet, he is not mentioned in Lasker-Schüler's poetry and letters. He is mentioned in Kurt Pinthus' poetry collection *Menschheitsdämmerung* with six poems. among others *Aufbruch der Jugend* - but plays no role in today's anthologies. more. This poem is full of expressionist pathos, glorifying the 'New Man' apostrophized in youth at the time: "Glaringly the flags wave [...] We sweep the night and overthrow the thrones of the old. . . [...] Storm overflags." An equally pathetic poem is the first poem, *Meine Nächte sind heiser zerschrien* (*My Nights are Hoarsely Shouted*), which, like the third, uses the topoi typical of lyric expressionism - Aufschrei,

⁷⁹⁷ Ibid, p. XII.

⁷⁹⁸ Cf. Jost 1994-98, sp. 1303.

⁷⁹⁹ Cf. Klüsener and Pfäfflin 1995, p. 198.

⁸⁰⁰ Score to op. 9.2. in: Hindemith c1994, pp. 27-40.

⁸⁰¹ <http://www.hindemith.info/de/leben-werk/biographie/1914-1918/werk/kommentare-hindemiths>.

⁸⁰² Cf. Stephan 1971ff, p. 9, Paul Hindemith: *Sämtliche Werke*, vol. VI, 5 (1983).

Despair, destruction, the end of the world - are thematized; the third number in op. 9 *Aufbruch der Jugend* furthermore the topoi of revolt and resurrection/new world. Accordingly, in both compositions we also find great musical pathos, which calls up the full orchestral sound and drives the soprano into extremely high *ff* passages. In contrast, the mystical Lasker-Schüler text, which, moreover, does not belong to the realm of expressionism, falls completely outside this framework. The two Lotz settings are then also criticized to a certain extent, in particular because "their tonal language is limited to the

19th century recurs" and therefore appears retrograde. This is especially true of the march in the third song. Rexroth looks back: the expressionist 'tone' of this music seems liberating from the point of view of today's common Hindemith reception.⁸⁰³ Nevertheless, Schmierer also cites 'exonerating' arguments "in the sense of overcoming aestheticism".⁸⁰⁴ We find confessional statements by Hindemith himself in a letter to Irene Hendorf from June 1917:

The third song turned out well, that's by far the most important to me. Op. 9. Come here, I want to preface it for you. Great march. I march along with you, overthrow thrones, deal with rotten crowns, split whimpering casemates, etc. with the help of 5 percussionists and 8 (after the performance) dead horn players. The Darmstatters should perform that sometime. A soprano with 2 lungs and compressed air system would perhaps be found there.⁸⁰⁵

At the same time he writes to his friend Emmy Ronnefeldt who is very close to him similarly:

I have just finished my songs on Pentecost, started Easter, completed Pentecost - is that a good omen? Sekles is now quite enchanted by it, having seen it as a whole. He claims the orchestration is masterly. I am very proud of this opus. Three songs it is. The last one is a march. Youth marches on, thrones are overturned, prisons are broken, barricades are built, prisoners are freed, a killing buzz is made - a magnificent poem of rare power, by the way. I think the music connects equally with the text. The orchestra is very large [...]. The singing voice has to scream all the time at the end - fine, eh? Not for musical people. Resistant wanted!! Singer with two lungs! Sekles has claimed that the song must be sung by at least "3 pulps" of soprano.⁸⁰⁶

Both underline his inner affirmation of the texts of Lotz and Lasker Schüler. - From today's perspective on two world wars, this musical, at times martial pathos is surprising, especially in view of the third year of the war, 1917, in which the settings were written. "You will be surprised that I have suddenly become so patriotic, but one really cannot help it."⁸⁰⁷ In his diary, however, Hindemith hardly comments on the events of the war, towards which the initial euphoria gave way to growing disillusionment. "[...] Talking about the war is now so terribly commonplace."⁸⁰⁸

Hindemith himself has a clear compositional concern during this creative period: ". . . something that is written from the bottom of my soul and doesn't give a damn about song form and other pomposity," he wrote to Emmy Ronnefeldt in May 1917.⁸⁰⁹

⁸⁰³ Hindemith 1982, p. 10.

⁸⁰⁴ Cf. Schmierer 1971ff, pp. 97, 99 and 118 and Danuser 1971ff, p. 55.

⁸⁰⁵ Hindemith 1982, p. 63f.

⁸⁰⁶ *ibid.*, p. 64f. Regarding Ronnefeldt, it should be noted that Paul and his brother Rudolf stayed with the Ronnefeldt parents for 'care' during the war years when both mothers were working in the military hospital (cf. *ibid.*, p. 10).

⁸⁰⁷ Hindemith 1982, p. 36; the attempt to rescue the pathetic, as Briner et al. undertake, must fail because of the question of whether Hindemith seriously sets to music what he does not approve of literarily, especially in view of his claim to write "from his very soul". Briner, Rexroth and Schubert 1988, p. 34.

⁸⁰⁸ Hindemith 1982, p. 48.

⁸⁰⁹ *Ibid.*, p. 60.

The second orchestral song on Else Lasker-Schüler's poem *Weltende* is divided into nine formal sections (Tab. 11):

Tab. 11: Hindemith: *World's end* from op. 9, form sections

Formabschnitt	Takt	Abschnitt	Versanfänge
A	01-07	Vorspiel	
B	08-15		
C	16-28	1. Strophe vv. 1-4	Es ist ein Weinen ...
D	29-40	2. Strophe vv. 5	Komm, wir wollen ...
C'	41-45	vv. 6-7	Das Leben liegt ...
D'	46-52	Zwischenspiel	
E	53-67	3. Strophe v. 8	Du! wir wollen ...
B	68-78	vv. 9-10	Es pocht eine Sehnsucht ...
A	79-84	Nachspiel	

In his essay "Sturmüberflagt," Danuser describes form sections that essentially correspond to those in table 11.⁸¹⁰ Deviations arise in T. 45-67. In T. 46, a formal section D' begins, which at first shows great affinities with D, but then, from T. 49 on, clearly shows its own features in motives and dynamics. T. 53 is followed by a section that Danuser does not identify individually, but which should certainly have been designated as an independent formal section. This section E is the longest over 15 measures and in several respects exhibits an independence that can be depicted in relation to the other form sections. This will be demonstrated below. The proposed form sections above sufficiently coincide with those in Schmierer.⁸¹¹

The orchestral apparatus used in the *Drei Gesänge op. 9* is very large and reaches proportions that we encounter in the late Romantic period, for example in the Orchesterlieder of Mahler, who, however, also prefers chamber music instrumentation.⁸¹² We see immediately that Hindemith also orchestrates the present piece as a chamber music piece and makes little use of the tutti. The large instrumentation can be explained more as a necessity of the overall concept with the two Lotz poems, but also as a possibility of extended colour nuances. The wind section is fully voiced, and in the case of the brass (8-4-3-1) it is also quite thick. For the strings, "strongly cast" is prescribed; in addition, four 1st violins are to be soloists.

Hindemith comes from chamber music, especially as a violist in string quartets and as a composer of works of chamber music, such as the *song cycles for solo voice and chamber ensemble op. 23*, the *chamber music op. 24* (1922) and *op. 36* (1924) and the *string quartets* (1914/15 and 1917), to name but a few, which were written in some proximity to our op. 9. Velten states for Hindemith's early songs: "Characteristic is the choice of instrumentation: the song becomes the object of

⁸¹⁰ Cf. Danuser 1971ff, p. 43.

⁸¹¹ Cf. Schmierer 1971ff, p. 130.

⁸¹² We think, for example, of the extreme orchestral thinning out in the sixth movement, "Der Abschied" ("Farewell") in *Das Lied von der Erde*, including the line "Es wehet kühl im Schatten meiner Fichten" ("It weeth cool in the shade of my spruces"), where only double basses in the lowest register and the double beat of the high flutes accompany the desolation of the voice. Cf. Fischer 2010, p. 696.

chamber music action; the genre-historical standard is broadened, and with it the range of expressive possibilities."⁸¹³

At first the large cast in our work is astonishing, Stephan speaks of "orchestral splendor"⁸¹⁴. Upon closer inspection, however, one quickly realizes that Hindemith makes use of the tutti in a narrower sense only once in op. 9.2, namely in T. 53 (unison) for the opening of the form part E, which stands for the intellectual center of the poem ("Du! wir wollen uns tief küssen"). We noted in the poem interpretation at this point that v. 8 forms the climax of the entire poem (see page 56). The rest of this form section continues to be orchestrated with all orchestral voices throughout - though more to create tapestries of sound on which individual voices unfold - until the abrupt ending in T. 67. In all other parts of the form, we find differentiated instrumentation work in which only certain instrumental groups are singled out in order to achieve specific coloration. We find this, for example, right at the beginning in the string section, which is then joined by the small flutes (T. 1-7).

His motivic work shows Hindemith to be very adept even in his early years.

The image displays two staves of musical notation. The upper staff is for the first violin (4 I. VI solo), marked 'con sord.', 'pp', and 'poco cresc.'. It features a complex, dissonant motif labeled 'a1' with various accidentals and a dynamic marking of 'pp'. The lower staff shows two variants of this motif: 'Br.|a2' and 'EH|a3', both in a more melodic and less dissonant style.

Fig. 73: Hindemith: *World's end*, motif *a1* and variants

⁸¹³ Velten 1971ff, p. 87.

⁸¹⁴ Cf. Stephan 1971ff, p. 13.

► mould section A

The composition is initially in the very traditional tonal A minor. From this A minor in a wide register as an organ point chord, the four solo violins first develop a denser layering (T. 1-7) via the major seventh, via the regression into the G-sharp minor chord with major seventh (T. 3), then into a double tritone *d''-as''* and *ges''-c'''*, which also exhibits friction through its seconds *d-c* and *as-ges*. This dissonant sound is then led downwards in extensio as a catabasis, i.e. as a gesture of mourning and pain (cf. fig. 73 on the previous page), into a layered chord of six different notes, which thus continues as a complex sound surface (T. 5-7). Above this, the three small flutes layer themselves with the same phrase *a1*, which begins an augmented second lower (*ais'-cis''-f''* in T. 5). The layering reaches its greatest complexity in T. 7 with a chord of nine different notes. This is precisely how the lamentation with which the soprano enters in T. 15 is melodically prepared. Tonally, however, the beginning of the composition is denser, as if a veil were draped over the orchestra (cf. v. 3).

Already this beginning clearly goes beyond the eclectic features of the sound and form material as we find it in op. 9.1 and op. 9.3. This applies equally to the orchestration, which, in view of the huge orchestral apparatus, is, as I said, extremely sparse: three-part string section in *ppp* and *con sordino*, four solo violins ditto and the voices strictly parallel, ditto later also the small flutes; the rest of the orchestra 'tacet'. Thinned out in this way, the *end of the world* begins in an impressively chamber-musical manner, thus setting itself apart from the apocalyptic chaos of great orchestration.

► mould section B

After a general pause (T. 8), a second motive *b1* in the 1str. enters at the beginning of the form section B, with a characteristic octave leap and accentuated rhythm (fig. 74). This is clearly more energetic, has in a sense more inner energy, and counters the 'weeping' with greater drama, namely that of the second line of verse, as if God had died, which is also inherent in the image of the 'leaden shadow' (v. 3). One might call this motif a leitmotif of despair. Nevertheless, this motif hardly constitutes a counter-motif, because here too the suspiratio-gesture predominates. This can be seen clearly in the parallel conduct of both in T. 9 (*a2 b1*). Klar. and Fg. take up motive parts *f||r* om *b1*. The motive *b1* is also modified (cf. fig. 74 and, among others, T. 8f; T. 19 (2x); T. 44f and T. 55f). To both motives, the Vc proceeds in a downward *passus duriusculus* figure (*A-F* in T. 8-9) as a musical topos of grief and pain. A soft bowed tremolo is heard in the remaining strings.

The image shows a musical score for Hindemith's 'World's end', specifically motif *b1* and its variants. The score is in 6/8 time and consists of two staves. The first staff shows the first horn (1.Hr|b1) and first violin (1.VI|b2) parts. The second staff shows the second violin (2.VI|b3), first viola (1.VI|b4), and second horn (2.Hr|b5) parts. The music features a characteristic octave leap and accentuated rhythm, with dynamics ranging from *ppp* to *ff*.

Fig. 74: Hindemith: *World's end*, motif *b1* and variants

The motif *b* is used throughout the song, especially in the brass, pos. and trp., at first at a moderate volume, but then at dramatic points in the *ff* (T. 45-46; T. 55-57), almost as a leitmotif. With it, Hindemith seems to express musically in a special way the feeling of despair and hopelessness, despair which, in a typically dichotomous way, knows both its depressive component and its fear-driven, hysterical form. Thus both the *p* and the *ff* version of this motif are emotionally coherent in themselves.

The first *suspiratio* gesture in form section B fades again into a general pause (T. 9). The second upbeat leads into a first climax that increases in sequences in *crescendo* and *accelerando* (T. 14), from which there is a transition to form section C with *diminuendo* and *ritardando*. Nevertheless, form section B is closely related to A in that motive *a2* appears in unison, modified by EH, Br and Vc, and pushes forward in sequence (T. 11-13). The sequences take over the function of the musical 'lamentatio'. Danuser and Schmierer⁸¹⁵ rightly refer at this point to Hindemith's recourse to Wagnerian harmonies - in op. 9.3 specifically to the Ride of the Valkyries⁸¹⁶. The chromatic lead into the augmented secondary chord ($\mathbb{D}_{5>}^6$ in T. 9) as well as Dominantseptnon chord ($\mathbb{D}_{5>}^9$ in T. 10) and the seventh chord in T. 15 are part of the meant passage. In this context, one may ask whether Wagnerian pathos are at all appropriate to this unpathetic poem.

This 15-bar prelude prepares the vocal section and sets the mood for the first two lines of verse that follow: "Es ist ein Weinen in der Welt, / Als ob der liebe Gott gestorben wär". The mourning contained in the two verses, but also the drama of the second verse, are atmospherically articulated musically in the form sections A and B in the manner presented.

► Form section C (T. 16ff) begins with quiet, insistent timpani triplets before the soprano enters: "Es ist ein Weinen in der Welt". The soprano's melody is very singable and still quite restrained. Its first thematic arc (T. 16-18) encloses the tonic only *espr.* accompanied by simple tonic, dominant, subdominant and mediant triads in the strings, which lead classically into the dominant second thematic arc (T. 19-22), accompanied by a polyphonic string mesh of motivic material from *b2* and *b3*, to which we had attributed more drama. This thematic arc ends on the leading note '*c sharp*' of the subdominant, followed by almost two bars of rest, and thus hangs, as it were, unfinished in the air. By allowing the song to pause in this way, Hindemith refers to the monstrosity of the "end of the world": God seems dead! The ⁸¹⁷threat that, as it were, opens up behind the lines of the poem is only hinted at by the quiet timpani triplets that underlie the song. The winds are silent. In other words, Hindemith seems to want to musically capture the astonished fright at the (supposed) death of God.

In the first thematic arc we recognize a motif *c1* (T. 17-18 in fig. 75 on the next page), which is changed (T. 22; T. 23). From the beginning of the second thematic arc, another motif *d1* emerges through simplification and alteration (T. 19-21; T. 24-25; T. 28-29; T. 48-49 and T. 50-51 in fig. 76 on the next page).

⁸¹⁵ Cf. Danuser 1971ff, p. 46 and Schmierer 1971ff, p. 124.

⁸¹⁶ Cf. *ibid.*, p. 121.

⁸¹⁷ Nietzsche was referenced in the accompanying poem interpretation.

Fig. 75: Hindemith: *World's end*, motif *c1* and variants

Fig. 76: Hindemith: *World's end*, motif *d1* and variants

Vv. 3 and 4 - "Und der leierne Schatten, der niederfällt / Lastet grabenesschwer" - are continued with the same motivic material in the string section. The third vocal phrase (T. 24-25) modifies the soprano's second thematic arc, but with greater emphasis in the *cresc.* to the first dynamic *f* climax (T. 25). The voice's subsequent, partly chromatic descent over a major ninth ("dis"-*c'* in T. 25-28) musically paints prostration and tomb-heavy burdens. Remarkable is the general pause of the string orchestra on the word 'lastet' (T. 27). His sensitivity to the text forbids Hindemith to set a musical accent here, instead only two *e'*-quavers in the soprano! Voice and word thus receive - less is more - clear weight.

Nevertheless, the C section as a whole does not seem very dramatic. Small steps in the intervals up to chromaticism give the whole tonal density but no dissonant sharpness.

► In the formal section D (from T. 29) - "Come, let us hide ourselves closer" - the winds rejoin. Right at the beginning (T. 29), the motives *b* (fl.), *c* (1st vl.) and *d* (Kb.) are simultaneously exposed and varied. Over an E-major, later an F-sharp-major seventh chord lies the voice supported by the fl. with a D-sharp-minor phrase. Rhythmically and in its voice-leading, it fits perfectly into the polyphonic texture, but is somewhat at odds with the rhythm of the speech, especially in the syncopation (T. 31). The following phrase on the same text (T. 35ff.), an almost entirely chromatic downward movement ("E-flat"-e-flat'), is rhythmically smoother.

The orchestral texture gains in polyphonic density in this section D. This density has the effect of an undulating carpet of sound, from which the horns only emerge briefly now and then. The smallness of the intervals

- Here, too, the voices are partly chromatic - conveys the additional opacity of the orchestral events and musically underscores the lyrical image of concealment as well as the bitonal melodic line - as if those concealing themselves wanted to turn away, as it were, from the reality of the dying world (Hallensleben). The musical drama increases and rises dynamically from the *pp* to the *f* at the second appellation "Kommen, wir wollen uns näher verbergen".

► A horn signal led downwards over a tritone (T. 39f) leads into the next form section C'. This begins like section C with its moderately fast, oppressive tympanic triplets, which run through the short section: "Das Leben liegt in allen Herzen / Wie in Särgen". While the singing voice in this phrase draws on elements of the phrase "Als ob der liebe Gott" (T. 19), the EH. - The entire vocal phrase from section C, "Es ist ein Weinen. . ." - over it.

Musically, the very sensible parenthesis is thus set between vv. 1-2 and vv. 6-7, thus underlining the basic condition of "Weltende", although it does not experience any direct formal connection in the lyric text between these verses. Hindemith thus composes thematic arcs across the text that point beyond the lyrical form. Hindemith is very conscious of the interaction between word and music, and for him it is a work-immanent, aesthetic task when he states:

Just as the music is nourished, driven, fulfilled by the word of the text and driven beyond the sphere of purely musical beauty and credibility, so, conversely, a purely musical influence should retroactively illuminate the word, make it foreboding and now, for its part, raise it to a level that words alone cannot reach.⁸¹⁸

► The striking 'despair' motif *b in the winds* leads into the purely instrumental formal section D'. With this interlude, Hindemith creates a certain caesura, which we can also discern in the line of thought of the poem between the third and fourth stanzas: The then in section E following v. 8 "Du! Wir wollen uns tief küssen [...]" is, as described, the poetic climax and counter-proposal that Else Lasker-Schüler seeks to set against the death-bringing end of the world.

From T. 47 on, the fg. and Kfg. lead downward in sequences of two half steps each. The Kfg. as the lowest representative of the winds is led in a large downward-stepping chromaticism (*a-G*), reinforced by the Hr. and Kb. A similar use is found in Beethoven's 'grave duet' in *Fidelio*, where the Kfg. also leads tonally into the depths of the grave (Figs. 77 and 78).



Fig. 77: Hindemith: *Weldende*, Kfg. T. 48ff

Contrafag.
 Leonore sein, gewiss, gewiss, ich löse deine Ket-ten, ich will, du Ar-mer, dich be-frei'n,

Fig. 78: Beethoven: *Fidelio*, No. 12 'Grave Duet

With the last four bars (T. 49-52) of the form section, Hindemith leads into the form section E with their enormous dynamic increase. The 1st vl. and vc. sequence the motifs *d4* and *d5 in* unison, in leaps of seconds and fifths. The higher woodwinds have 16th-note runs preceding the *d4 motive*, which eventually accelerate into 32nd-note runs. All of this increases the drama of the common *ff in* unison on *g*, with which the following section of the form begins.

► Form section E is not only unique in terms of instrumentation - we have a full orchestral work throughout. Its dimensions also clearly exceed those of the other sections. This layout alone shows the importance that Hindemith attaches to the lyrical statement of this eighth line of verse.

"You! let us kiss deeply . . . "

First, the brass sounds the motives *c2*, *d4* and *b5 in* succession (T. 53ff.); the pos. fall in with motive *c3*. Above them remain the higher woodwinds with their long *ff* trill on *g* (T. 53-61), as well as an *ff* tympani roll (T. 56-67). From T. 56

⁸¹⁸ Hindemith Institute 2000, p. 166.

we again hear the 'motif of despair' (motif *b*) in the upper voice and trumpet. In the other part of the horn and trumpet we find repeating eighth-note triplets in *p-flat*, *which* refer back to the quiet timpani beats (T. 16ff. and T. 41ff.) that illuminate the threat behind the lines of the poem. From T. 62 onwards, there is a change from "quite lively" to "lively" with *crescendo*, only to reach the climax with the second triple repetition of the text "kissing us deeply" in the *ff* of the full orchestral sound (T. 64), which is not given by the poem. In these passages (T. 56-58 and T. 63-67) we find an almost literal repetition of the vocal bow; the timpani roll is joined by the cymbal - increasing the drama and thus musically underlining the meaning of the text; the polyphonic texture in the second case is denser and also more hectic. The solo soprano is in no way inferior to the orchestral apparatus, which is set in extreme emphasis and late-Romantic force, and now has to sing "deeply [kiss]" against the full orchestral work in the semantic centre, namely a sixth *b'-gis*" and a fourth *e"-a*" in the *ff-in* intensity, height and duration at the edge of what is possible, it seems. Let us recall here Hindemith's remarks on the screaming of the singer with "two lungs" (p. 274). At the point where every dynamic can no longer be increased, the musical events break off abruptly (T. 67).

The general pause allows the lyrical events, the elementary longing for a deep kiss - perhaps also in Schiller's global sense - to dissipate to a certain extent. Musically unmasked as an illusion? At least this passage is a musical indication of the prophecy that follows.

Certainly, this late Romantic formal section is a musical solution to the centre of the poem; whether it is the only conclusive one remains to be seen. In the interpretation of the poem, we had emphasized the 'kiss as the breath of life' and the 'alternative to life', which - despite all the utopia of love, which Lasker-Schüler was ultimately to fail at - were never utopia for her, but a 'conditio sine qua non' of life.

Read in this way, there is no expressionist cry or patheticism in the verses, as is typical of expressionist poetry. In pursuit of this idea of a soft, tender kiss, a musical problem would then have had to be solved that would have taken this kind of kiss into account in terms of dynamics, melody and timbre, among other things.

► The following formal section B for the last two verses, "Es pocht eine Sehnsucht an die Welt, / An der wir sterben müssen," refers musically to the beginning of the composition, more specifically to the B section of the prelude (motif *a2*), in much the same way as the poem does with vv. 9 and 10 on vv. 1 and 2: "wir sterben" and "Gott gestorben." Beginning in the second half of T. 69, we find a literal repetition of t. 9ff. of the B-part, with only the clar. briefly taking over the part of the Hr. Thus the transition is made back into the 'chamber music mode' *sub. p.* The voice enters at v. 9, using the motive *a3'*.

At the end (v. 10 in T. 75), the Hr. take over the B-flat minor chord of the clar. and Fg. in the *pp* as the organ point, underlined by a *ppp timpani roll*.

► A regression from B-flat minor to B-flat minor in the key of A minor leads into the six final bars as a literal repetition of the formal section A, thus closing the circle as in the poem.

It has been shown that Hindemith displays an already differentiated orchestration alongside largely late Romantic compositional styles that go as far as the bitonal. The formal structure is stringent and reflects the sections of meaning in the poem. It also creates semantic references that interpret the poem musically.

The musical expression, which at times goes into the pathetic and violent, is, it seems, indebted to the expressionist trilogy of op. 9. The pre-expressionist Lasker-Schüler text would also, as noted, generally allow other solutions in some places. Hindemith's own ironic remark from a later time about compositional 'wiggling around' (cf. quotation p. 272) may underline this.

Hindemith's confrontation with contemporary poetry, late Impressionism and current Expressionism, and thus "with the spirit of his own time" (Velten 1971ff, p. 88) occurs - and this distinguishes him - on a high level. The selection of the poets Rilke, Trakl, Lasker-Schüler, Benn, Lotz and Kokoschka alone, who mainly belong to Expressionism, promises quality.

The Swiss harpsichordist Silvia Kind, who studied with Hindemith in Berlin, remembers:

Hindemith possessed a fine sense for the quality of art and literature. Literary expressionism - poems by Else Lasker-Schüler or Georg Trakl - fascinated him as much as the poetry of Christian Morgenstern or Rainer Maria Rilke.⁸¹⁹

The musical, in particular the harmonic material is expanded with a stronger abandonment of the major-minor tonality up to bitonal phrases and unresolved dissonances of diminished and augmented chords as well as their chromatic sequencing, even if on the other hand echoes of Debussy, Wagner and Reger can be found.

The setting of Benn's text *Das Unaufhörliche* in 1931 marks the end of Hindemith's compositional preoccupation with expressionist texts.

13.13 Hollaender, Friedrich

(p. 438)

Friedrich Hollaender spent the first three years of his childhood in his native London before moving to Berlin with his parents. This was to make his later assimilation in exile in the USA much easier.



Fig. 79: Lasker-Schüler: *Jussuf of Thebes peacefully hands the spear and a lily to the enemy*⁸²⁰

In the USA he found engagements in film, to which he, like many other exiles there, attached his hopes - the aesthetically broadest medium up to the cheapest entertainment of the emerging culture industry (Adorno). This hope was accompanied by glare, high-flying plans, dejection, and depression on the part of those who had pinned their artistic hopes on it. Hollaender, on the other hand, came from the German operetta and revue film - from 1929 onwards, with and after the film

The Blue Angel at UFA produced more and more sound films - and thus had after a good start after some initial difficulties.

As a master pupil of Engelbert Humperdinck he was obliged to serious music at first in his younger years till in the course of his management of a front theater at the western front his artistic focus shifted more and more to the light muse - revue, operetta, chanson, cabaret and film music - completely and he soon achieved world renown in these métiers. His 1930 for the film *The Blue Angel*⁸²¹

⁸¹⁹ <http://www.hindemith.info/de/leben-werk/unbekannter-hindemith>.

⁸²⁰ *Die Aktion*, Jg. 3, No. 52, Sp. 1209 of 27.12.1913. <https://db.saur.de/LEX/documentView.jsf?imageName=10>. Also documented in: Dick and Butterfly 2010, p. 266.

⁸²¹ The script was based on the novel *Professor Unrat* by Heinrich Mann. H. Mann 1905.

with Marlene Dietrich written classic chanson "Ich bin von Kopf bis Fuß auf Liebe eingestellt" went around the world and is with the greats in the Schlager business, Margot Werner, Ute Lemper, Udo Lindenberg and Max Raabe (Palast Orchester Berlin), still today an evergreen.

For our consideration, however, Hollaender's time before the First World War and the phase in which he still felt he belonged to the serious field is significant. Friedrich Hollaender, a good 27 years younger than Else Lasker-Schüler, tells in his memoirs *Von Kopf bis Fuss. My Life with Text and Music* about ⁸²²his encounter with Else Lasker-Schüler. The encounter began literarily in the book department of a department store. By chance, a book of poems played into his hands. It must have been *Meine Wunder of* ⁸²³1911, in which both *Tibetteppich*, which had touched him so directly, and *Versöhnung*, Hollaender's only poem setting then realized, had appeared for the first time in book form. ⁸²⁴Hollaender is thrilled:

All the poems in it he wants to know. The poet he wants to know. It's a woman. The name alone is like the beginning of a verse. Else Lasker-Schüler.

Else Lasker-Schüler, wearing the moon on her cheek with the rose . . . ⁸²⁵

Oh, those poems! I want to compose them, all of them! If I may dare to approach the music that is already inherent in them. I want to go home, I want to go to the piano! ⁸²⁶

The cited volume contains about 60 poems, so that the idea of setting them all to music must be classified as a rather unreal one.

Elsewhere, Hollaender narrows down the time of the first encounter to his secondary years as a 17-year-old around 1912/13, which ⁸²⁷seems to be consistent with the 1913 print of the song.

A little later, he writes, he met Else Lasker-Schüler in the tram on his way to school.

In the same tram, number 79, this time coming in the opposite direction from Halensee, she was sitting, it had to be, when I went to school one morning. In a dark calico dress, but with silver sandals, she sat in a corner by the window, the invisible rose on her cheek. A freshly printed pack of the *Tempest* pressed under her arm. [. . .] Soon I would learn that, as every morning, she had delivered the magazine, offered it for sale at the newsstands. With meager results, as every morning.

"May I carry your package for you?"

'But -, aren't you on your way to school?'

"I'd like to take the package from you. At what stop is your next kiosk?"

"But - -"

My soul that loves yours, I thought.

Corner Jáchymov we sold three at once. That's three more than usual, she said. ⁸²⁸

In one of his magazine articles from 1919 it says: "At the beginning of 1914, becoming acquainted with Else Lasker-Schüler became an event and turning point for the Humperdinck pupil and sixteen-year-old co-editor of the magazine 'Neue Jugend'", ⁸²⁹which perhaps means that 1914 was the year of his first encounter with the poetess. It also becomes clear what significance he attaches to this encounter for himself.

⁸²² Hollaender 1996.

⁸²³ Lasker-Schüler 1911.

⁸²⁴ Cf. Hollaender 1996, 31f.

⁸²⁵ Approximately in the manner of fig. 79 on the previous page. A typical self-portrait of Else Lasker-Schüler. It may well be that Hollaender read the cult magazine *Die Aktion*.

⁸²⁶ Hollaender 1996, p. 32.

⁸²⁷ Cf. *ibid.*, p. 41.

⁸²⁸ *Ibid.*, p. 33.

⁸²⁹ *Das Junge Deutschland. Monatsschrift für Theater und Literatur. Jg. 2, No. 3, March 1919, p. 86.*

Then, he recalls, it was Lasker-Schüler, among others, who, together with other later great Expressionists, supported the journal *Neue Jugend (New Youth)*, which he and a friend, Heinz Barger, had produced, with contributions. They were probably in contact: "[...] the beautiful conversations with Else Lasker-Schüler were continued."⁸³⁰

Hollaender reports of séances in his father's house, at which Else Lasker-Schüler "almost every time was the fourth in the bunch".⁸³¹

The thing with the play *Die Wupper* had happened as follows. In one of these séances, the knocking spirit had 'mortared' the term WAPPER, to which Lasker-Schüler had reacted:

'That's funny,' said Else Lasker-Schüler. 'Maybe he meant to say WUPPER. Maybe it was a misprint.'

'Well?' my father said. 'Who is Wupper?'

'A piece of me,' replied the Lasker-Schüler. 'The Wupper.' I listened up:

'I didn't know that. Why didn't I know that?'

And then I wrote the music to the *Wupper*. And the Deutsches Theater performed it. With the Ferf at the conductor's desk. [Hollaender refers to himself as Ferf = author - note. d. Author]

On March 10, 1919 (KA07-Br. 301) Else Lasker-Schüler writes from Zurich to her nieces about the announcement of the Berlin performance of "Die Wupper" in the Berliner Tageblatt of February 28, 1919 for April 27, 1919 and about a month later to the same (KA07- Br. 303) that she had spoken to Hollaender, who had written the music for the play and wanted to conduct the production, and had attended the rehearsals. It seems that the harmony between the two of them was also in trouble for a short time.

Hollaender wrote to Else Lasker-Schüler's sister Edda on 10 March 1919 that Else Lasker-Schüler had written to him to inquire about the progress of the composition. After his reply he had heard nothing more from her. He wanted to "Conducting music personally [...] The performance will be [...] quite wonderful and certainly a great success for Mrs. Lasker-Schüler."⁸³²

At about the same time Lasker-Schüler tried to get another production at the Düsseldorf Schauspielhaus, two years later again through Alfred Flechtheim, art dealer and publisher in Düsseldorf, in both cases without success.⁸³³

The Berlin production by Heinz Herald under the aegis of Max Reinhardt at the Deutsches Theater had its premiere on 27 April 1919. Five more performances followed until 06.09.1919. The press was divided to negative and paid more homage to the poet than to her play.⁸³⁵ Leo Rein criticized in the *Neue Berliner* [Jg.1] No. 90 of 28.04.1919: "Poor in plot, socially pictorial but not socially critical, the

⁸³⁰ Cf. Hollaender 1996, p. 40. His journal was then transferred to the Malik-Verlag. The threatened confiscation by the authorities, since it was a left-wing, pacifist journal, was only escaped by pointing out the necessary, complete reprinting of Lasker-Schüler's novel *Der Malik*, which was faked to the authorities as a story about a Turkish prince - Turkey was in alliance with the German Reich at the time.

⁸³¹ Hollaender 1996, p. 74; this does not seem quite credible, because neither in Lasker-Schüler's work nor in the secondary literature is there any evidence for it. On the contrary: Lasker-Schüler was not interested in such things, as Kraft noted in his diary on 26.11.41. It should not be concealed, however, that Else Lasker-Schüler was not free of similar 'impulses', as her story *Das heilige Abendmahl (The Holy Supper)* with its re-enactment of the biblical scene in a Berlin coffee house with beer! shows, among other things. See KA04, pp. 22.23ff. and Kraft 1995, p. 350.

⁸³² Source: H:StB Wuppertal; cf. KA07-K 301.

⁸³³ Cf. KA07-K 304.

⁸³⁴ The illustration can be found with the source reference 'DLA Marbach'. In: Klüsener and Pfäfflin 1995, p. 144.

⁸³⁵ See *ibid*, pp. 144-148.

Sonntag, den 27. April 1919			
Aufführung für die Gesellschaft: „Das junge Deutschland“			
Zum ersten Male:			
Die Wupper			
Schauspiel in fünf Aufzügen von Else Lasker-Schüler			
Musik von Friedrich Hollaender			
Regie: Heinz Herald			
Frau Charlotte Sonntag, Fabrikbesitzerin	A. Frasch-Grevenberg	Der Pendelfriedrich	Den
Heinrich	Johannes Riemann	Lange Anna	Wibbelm Voelcker
Eduard } ihre Kinder	Hermann Thimig	Der Gläserne Amadens } Sternausleger	Paul Günther
Marta	Margarethe Christians	August Puderbach, Eber	Helmuth Krüger
Dr. jur. Bruno von Simon	Martin Lübbert	Lieschen, sein Schweserchen	Margarethe Schlegel
Großvater Wallbrecker	Paul Graetz	Grete Stomms, Lieschens' Fräulein	Bianca Eibholz
Amada Pius, seine Tochter	Risa Wagner	Willem, Zuhälter, ehemaliger Wirt	Günther Herrmann
Carl Pius, sein Enkel	Josef Ewald	Rosa, die Riesendame	Fritz Feld
Mutter Pius (Carla Großmutter väterlicherseits)	Paula Eberly	Die Herren mit den grauen Zwißeln	Erich Nydler
		Auguste } Diensthofen im Hause	Fritz Plischke
		Beta	Eugen Herbert
		Drei Hellenbeller	Wolfgang Heinz
		Erster Arbeiter	Hilde Haastang
		Zweiter Arbeiter	Gertrud Wolle
			Erich Nydler
			Fritz Wilding
			Wolfgang Heinz
			Max Baum
			Richard Martienssen
		Dritter Arbeiter	Fritz Plischke
		Vierter Arbeiter	Leonhard Hertel
		Alter Arbeiter	Hans Tromer
		Elter Frau	Else Lorenz
		Erstes Mädchen	Dore Petzold
		Zweites Mädchen	Susanne Liebrecht
		Fabrikarbeiter, Fabrikarbeiterinnen, Herumtreiber, Krotens- jungen, Jahrmarktleute, Kinder etc.	
		Der erste und zweite Aufzug spielen im Arbeitsviertel, der zweite im Garten vor einer Villa, der dritte auf dem Jahrmarkt, der fünfte in einer Art Gartenzimmer derselben Villa. Die Schlußverwallung des fünften Aufzuges spielt im Arbeitsviertel. Dekorationen entworfen und gemalt von Ernst Stern. Technische Bühnrichtung: Rudolf Dworsky Musikalische Leitung: Friedrich Hollaender Pause nach dem dritten Akt	
		Anfang 11 1/2 Uhr,	Ende 2 1/2 Uhr.

Fig. 80: Hollaender: Cast list of the premiere *Die Wupper*, Deutsches Theater, Berlin ⁸³⁴

Dramatic and acting is absent from the play. ⁸³⁶ Another review emphasizes the special nature of the content, but is very critical of the performance. ⁸³⁷

Few reviews of Hollaender's music have been published. The first, by Fritz Engel, is almost a condemnation and attests, as we would say today, to superficiality, showmanship and a lack of skill:

There was no inner compulsion to do this [to write incidental music - author's note]; the piece offers the musical imagination almost no clues. Should something have happened, then at best a tone poet could have underlined certain visionary moments and moods and raised them above the stark realism of the other events. Friedrich Hollaender took a more external approach to his task. [. . .] [He seeks] the deliberately abstruse and plate, the daring, the abnormal and formless. [. . .] [He lacks] the necessary (technical) skill . . . ⁸³⁸.

Franz Köppen wrote a second condemnation. In it he writes that Hollaender, in his lack of understanding of the literary model, had - possibly also unintentionally - "bewitched" it and musically dragged Lasker-Schüler's content "down to the level of an almost helpless-seeming naivety and childishness". ⁸³⁹

Hollaender's own assessments confirm in their own way the musical inadequacies, over which the strange, pathetic verbal style cannot hide. In the March issue of the monthly *Das Junge Deutschland* ⁸⁴⁰ he writes:

. . . rushed time placed me, the all-too-young, the all-too-subjective, abruptly in the middle of the style of her [Lasker-Schüler's - author's note] own world, so that I was not able to become so deeply entangled, to find such a distance to myself, in order to be allowed to form and create honestly. [. . .]
The stage set had to become a surface, language had to collapse into shadows, music had to descend from the atmosphere onto the scene like a mist. The rolling of the revolving stage, which gives birth to image after image in the dark, is caught as fate by the orchestra, which is itself a chamber setting, a quiet, strange company of soloistic voices. [. . .]
Our work is not yet the final symbol of our love. Our blood
is the eternal symbol of the world.

In spite of all the criticism, even to the point of condemnation, it is important to keep in mind that a 22 year old dared to take on the difficult task of writing incidental music, and that he did so on a literary model that is still considered difficult to stage and dramaturgically, and hardly playable: *Die Wupper*.

⁸³⁶ The full article can be found at: Rein s.a.

⁸³⁷ The full article can be found at: Brenck-Kalischer s.a.

⁸³⁸ Fritz Engel: *Verein Junges Deutschland*. In: Berliner Tageblatt Jg. 48, Nr. 189, S. 2 vom 28.04.1919. http://zefys.staatsbibliothek-berlin.de/index.php?id=kalender&no_cache=1&tx_zefyskalender_pi1%5Byy%5D=1919.

⁸³⁹ Franz Köppen: *Die Wupper*. In: Supplement to the Berliner-Börsenzeitung No. 193, p. 3 of 29.04.1919. http://zefys.staatsbibliothek-berlin.de/index.php?id=kalender&no_cache=1&tx_zefyskalender_pi1%5Byy%5D=1919.

⁸⁴⁰ *Das Junge Deutschland*, vol. 2, no. 3, March 1919, pp. 63-64; location SBB: JUNG0013.

Today the score is considered lost, possibly destroyed in the chaos of the Second World War or - as is also suspected - destroyed by the National Socialists as Degenerate Art, since it was produced by a Jewish poet and composer. Thus these preceding lines are intended to address a little of the music associated with the premiere of her *Wupper*, which was so important for Lasker-Schüler, and the poet's relationship with the young Friedrich Hollaender at this point.

The only composition by Hollaender to a Lasker-Schüler poem is *Versöhnung* (K0591) as the fifth of *Zehn Lieder op. 2* for voice and piano, published in 1913 by Bote & Bock, Berlin. In print it contains the dedication "Der Dichterin". Our copy contains the following exclusive additional inscription on the upper margin of the

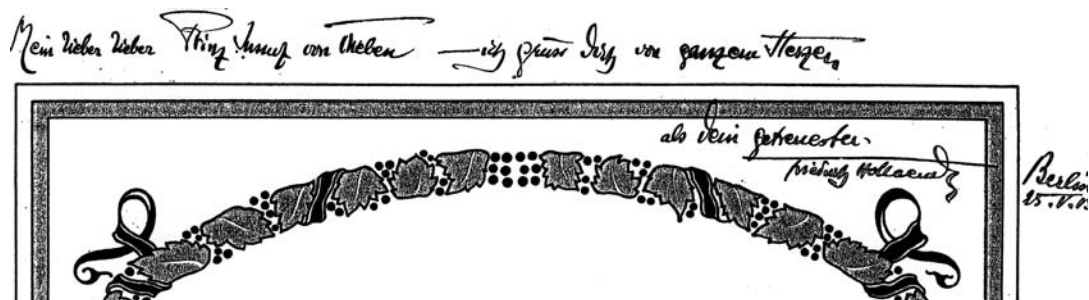


Fig. 81: Hollaender: *Reconciliation*
Handwritten dedication to Else Lasker-Schüler

cover sheet the handwritten dedication of the then 18-year-old Hollaender "My dear dear Prince Jussuf of Thebes - I greet you with all my heart / as your most faithful / Friedrich Hollaender. Berlin / 25.V.15" (fig. 81 on the previous page).⁸⁴¹

More details on the poem itself can be found in chapter 5.1 "Reconciliation".

All strophes of the song, which is in F major, are through-composed. The eighth, however, (T. 65-67) represents - like verse line 15 in the poem - a literal repetition of the beginning.



(T. 6-8) with a slight variation of the Fig. 82: Hollaender: *Reconciliation*, Motif *a1*, T. 1 Chords in T. 65. The prelude and first stanza are composed in a motivically dense manner. This density is no longer achieved in the following strophes. The motif *a1* (fig. 82) permeates all voices, including the voice, sometimes with slight variations *a*_{var.}. The tonal relationships are strange. The piece begins in a distant key of E minor (T. 1) and shifts to the seventh chord of E major (T. 2), C major with diminished sixth (T. 3), D flat major seventh chord (T. 4).

In the following, there is also intensive modulation with seventh chords, without the tonic being reached. This does not happen until T. 14 on "Nacht" at the end of the stanza, but without a resting pause, in order to continue modulating immediately.

The second stanza begins with a fourth chord on B major and, in marked contrast to the transition, now almost sweetly in arpeggiating B major chords ($H_5^7 - H_5^7 - H_7$ in T. 16-18) - the illustration of the harp languages is abundantly clear. The intense modulations are maintained.



Fig. 83: Hollaender: *Versöhnung*, T. 62ff.

The extended harmonies of the tonal texture, especially the frequent excursions into the major-key parallels and the interspersing of notes foreign to the chord, create a 'floating' space that lends the lyrical I's dreamy internal events in the poem an appropriate musical mood. But Hollaender is equally unafraid to sometimes fall out of this sound and write very conventional passages, such as the harp passage or the transition to the final line "Es wird . . ." (tr. 83), which in its childlike gesture refers back to its parallel passage in T. 32ff: "Children are our hearts, who would like to rest weary sweet." The entire part is composed in a decidedly vocal manner, with the 18-year-old Hollaender's fine sense for climaxes, allowing the singing voice to sing itself out in grand gesture. The playing/singing instruction "Mit bedeutsamer Wärme" (With significant warmth) aims at the intimacy inherent in the lyrical text. The continuous 8th notes in the accompanying piano parts, with few exceptions, give the whole a flowing movement, at times with fine *rubato*. Hollaender's later revue sound already shines through from time to time.

⁸⁴¹ This copy with dedication is today a donation at the Gesamtschule Else-Lasker- Schüler in Wuppertal. The dating of the print is contradictory. While sheet 1 shows 1914 behind the composer's name as well as the copyright, on the cover at the bottom right there is a handwritten note: E. Lindenberg Berlin 1913.

Mit bedeutsamer Wärme.

GESANG.

KLAVIER.

6
Es wird ein gro-ßer Stern in mei-nen Schoß fal-len.....

11
Wir wol-len wa - - - chen die Nacht,

15
in den Sprachen be - - ten, die wie Har - - fen

Fig. 84: Hollaender: *Reconciliation*, T. 1-19

13.14 Lombardi, Luca**(p. 448)**

Born in Rome on Christmas Eve 1945, Luca Lombardi began composing early at the age of ten and began his musical studies at the conservatory of his hometown at the age of 14.

After graduating from high school, at the age of 19 he transferred to the Vienna Academy of Music, now the University of Music and Performing Arts, Vienna (mdw) to study composition and piano.

When he moved to Cologne in 1966-72, he came into contact with Stockhausen, Pousseur and Schnebel as a composer and took composition lessons with Bernd Alois Zimmermann from 1968. From 1973 he was a master student of Paul Dessau. Two years later he received his doctorate with a thesis on Hanns Eisler.

In 2015 he received the Federal Cross of Merit.

Since the beginning of the 1980s he has toured internationally. Since 2008 Lombardi lives as a freelance composer in Marino near Rome and in Tel Aviv.

Initially Lombardi devoted himself to political music, especially that of Hanns Eisler and Paul Dessau, and during his time in Cologne also to electronic realizations. He taught composition (1973-94) at the conservatories of Pesaro and Milan.⁸⁴²

Since the mid-1980s, Lombardi has referred to his Jewish roots on his mother's side and converted to Judaism during this period (e-mail to the author dated 21.10.2012). In 1988 he composed *Ein Lied [1]* for soprano, flute, clarinet and piano (K0882) after the poem of the same title by Else Lasker-Schüler.⁸⁴³

In mid-2012 I began an email contact of more than a year with Lombardi, who had sent me a print of his composition as a gift via the publisher Ricordi. I was immediately very enthusiastic about the composition and wrote to him in September 2012:

. . . Of course, I immediately read the score along with the music. Quite great expression. Beginning with small second and third intervals, which lead to beatings between fl. and cl. and are always led down after an upswing. Likewise the suspiratio figures of the voice ("Behind my eyes. . ."). This is composed sadness! And then the soaring (from T. 25 in the instruments), with how little means you shape this! And the voice does not want to succeed at all, the flying up, what an effortlessly helpless movement in the melody. Later, the preparation for "Als an deinem steinernen Herz. . ." "At first (T. 60ff) the birdcall, which reminded me of Messiaen, then (from T. 69ff) the triads of diminished octaves and augmented fifths, which drag along 'colourless-grey' without a fundamental - even at the three times ". . . will jubilate again", which fails so completely as a 'jubilation' and starts again in vain after a silence (T. 112 and 115). In addition, the piccolo clarinet screams like a bird in agony. It gets under the skin! Then again the metaphor of flying up from T. 25ff. The coda finally leads into the lowest registers, where the note - prepared by "eraser!" rubber - can no longer swing freely. The exalted ambitus of the soprano - from the highest *d'''* to the lowest *g-sharp* - is thus completely eavesdropped on the poet's extremes. I hope I have grasped some of it on my first quick read and thank you again very much for the notes.

⁸⁴² The above data are taken from Lombardi's homepage and from the article Lombardi, Luca in the MGG-online. Cf. Heister 2016ff.

⁸⁴³ The composition can be heard at http://www.lucalombardi.net/home/it_IT/audio (verified: 11/07/2018).

A little later Lombardi replied with an invitation to me to Marino, saying that he was very pleased with the letter and agreed with my observations.

The text of the poem *Ein Lied* [1], the interpretation of which can be read in chap. 6.4, was set to music by Lombardi according to a later printed version, namely the one that had just been published by Reclam, Leipzig, in 1988; this conclusion can be drawn indirectly after comparison with the commentary apparatus (KA01-K 258). It is reproduced for the ease of the following:

A song⁸⁴⁴

Behind my eyes are waters, They all must I weep	As at thy stony heart My wings broke,
Always I want to fly up, Away with the migratory birds;	The blackbirds fall like mourning roses High from the blue bushes.
Breathing colorful with the winds In the big air.	All restrained chirping Wants to cheer again,
O I am so sad - - - The face in the moon knows	-And I want to fly up Away with the migratory birds.
So there's a lot of velvety devotion And approaching early morning around me.	

Tab. 12: Lombardi: *A song*, form sections

Ab- schn.	Takt	Strophe	Charakteristika
A	1 - 24	1	Vorstellen des Materials; ›stockender Gesang‹
B	25 - 30	2	Figuren des ›Auffliegens‹; Vogelrufe
B'	30 - 39	3	Vogelstimmenimitationen; exaltierte Stimmführungen
C	39 - 54	4	abwärts führende Linien; exaltierte ›Klangfetzen‹; ›Schicksalsschläge‹
D	55 - 68	5	lyrische Phrasen; Vogelgezwitscher und -schreie
E	69 - 100	6+7	exaltierter Gesang, statische Begleitung
F	101 - 118	8	vollständiges Scheitern des Jubels; Ostinati, exaltierter Gesang
B''	119 - 127	9	Wiederholung Abschn. B
C'	128 - 148	4	Wiederholung Abschn. C und Coda

⁸⁴⁴ Version: Lasker-Schüler 1988, p. 79. Cf. also KA01-GNo. 258.

► Global Notes

The 15-page fair copy of the score can only be presented here in excerpts. The formal sections (Tab. 12 on the previous page) result from the strophic division and are mostly separated from one another by whole-bar rests. This reflects the fact that, as noted, Else Lasker-Schüler arranges the pictures without direct reference to one another. Only between the 6th and 7th stanza, which are the only ones in poetry that represent a coherent image, is there such a caesura. also musically not given.

At the end of his composition, Lombardi adds the complete fourth stanza verbatim. This certainly entails a shift in the meaning of the poem's text: while Lasker-Schüler remains in her illusion at the end - "Flying up with the migratory birds" - despite the current failure in life, Lombardi bends the ending back to the here and now: "O I am so sad - - -" and thus breaks this illusion. Obviously, and this will be elaborated, the human failure in the world is more prominent for him as a statement. This is also shown by his musical speech in these form sections F and B (Tab. 12 on the previous page).



Fig. 85: Tone space (b-ais') and tone material

The tonal space is a major seventh (*b-ais'*; fig. 85). In it, the typical beginning of the Alavah-rabah mode (also called 'Ashkenazic riser') on *b* or *f-sharp* with an augmented second is used. Lombardi essentially sticks to this tonal material, including its transpositions, which are used from the second verse onwards (T. 25ff.), and varies it in many ways. Sometimes it seems as if he uses it as a series, but this is not true in the strict sense.

We also find further Jewish musical elements (fig. 86), as already pointed out by Gladstein (ch. 13.8), namely (in the same tonal space)

- rhythmic shifts of emphasis (according to the last syllable stress in Hebrew) (e.g. T. 14-15 and 20-21)
- metrically free figures (e.g. T. 18-20)
- Phrase repetitions (e.g. T. 25ff.)



Fig. 86: Lombardi: Other Jewish musical elements

The characteristic of the 'halting song', always caused by small pauses, runs through the entire composition. Often it is only individual words, or at most a few syllables, over which the musical motifs span. Only when the text allows it, for example in the third verse "möcht ich auffliegen", do we find a phrase that is not interrupted by pauses.

► Mould section A

In the prelude we hear the interplay of the low flute and clarinet registers (Fig. 87). Both instruments play around each other in quiet, long note values, usually only at intervals of a small second or in unison tinged with beats. This sets the mood for the first verse of the soprano voice, which begins solo in T. 9: "Hinter meinen Augen . . ."

The image shows a musical score for three parts: Flute in sol (Fl.), Clarinet in si b (Cl.), and Soprano (S.). The top system shows the first two instruments playing in 4/4 time with a tempo marking of 60. The flute part starts with a half note G4, followed by quarter notes A4, B4, and C5. The clarinet part starts with a half note F4, followed by quarter notes G4, A4, and B4. The second system shows the flute and clarinet playing in 3/4 time, with the flute part starting with a half note G4 and the clarinet part starting with a half note F4. The soprano part enters in the third system, starting with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "Hin - ter mei - hen Au - gen" are written below the soprano staff.

Fig. 87: Lombardi: *A song*, T 1-11

The major downward thirds intoned by the soprano are a minor motif that runs through the composition as a major or minor 'sigh' third (Fig. 94c on page 296), here reinforced with a minor glissando. The 'halting song' is clearly perceptible; there are general pauses between the individual words.

The flute and clarinet seem to be playing an interplay: Playful, short melodic elements of the other develop over long notes of one instrument, as outlined in Fig. 86 on the previous page in T. 14-15. The piano joins in later with aphoristic interjections.

The entire section is based on the six notes presented at the beginning. Strangely enough, however, despite the references to the source, this beginning seems neither synagogal in sound nor oriental in coloration, as is the case with the entire composition.

► Mould section B

The second verse is instrumentally dominated onomatopoeically by upward scales of the shape of T. 25 (fig. 86 on the previous page). Sextuplets in the flute over quintuplets in the clarinet and regular 16th notes in the piano, which are 'noisy' there due to the permanent pedal, lead to the overall fluttering rhythm. The soprano briefly abandons its halting singing, as already indicated above, but it does not succeed in joining in the common flying up, neither in tempo (fourths and eighths instead of 16ths) nor in movement (too small an ambitus of seconds on the one hand, too great a giant leap (T. 27: $c' - b - b''$) on the other); thus the flying up of the lyrical I fails! The following, almost recitative-like sung "mit den Zugvögeln fort" (T. 28ff.) is ironically and mockingly counteracted by the imitated bird calls of the instruments with high soprano flute, clarinet picc. and extremely high registers of the piano (similar to fig. 88 on the next page).

Without further elaboration, we will refer to Olivier Messiaen's musical imitations of bird calls (Fig. 89 on the next page).

The parallels with Lombardi (Fig. 88) are significant.

► Mould section B'

In the continuation of the image from stanza 3, it would in itself be possible to combine the second and third stanzas into one form section B. Only the general pause in T. 30 justifies the form section B' as independent. However, the semantic coupling is also rather weak.

Bird concert and flight continue (T. 31 in fig. 88), though no longer in the soaring movements as in T. 25ff. but rather as chirping and gliding undulations. Also the rhythmically, but above all melodically exalted

Fig. 88: Lombardi: *A song*, birdcalls

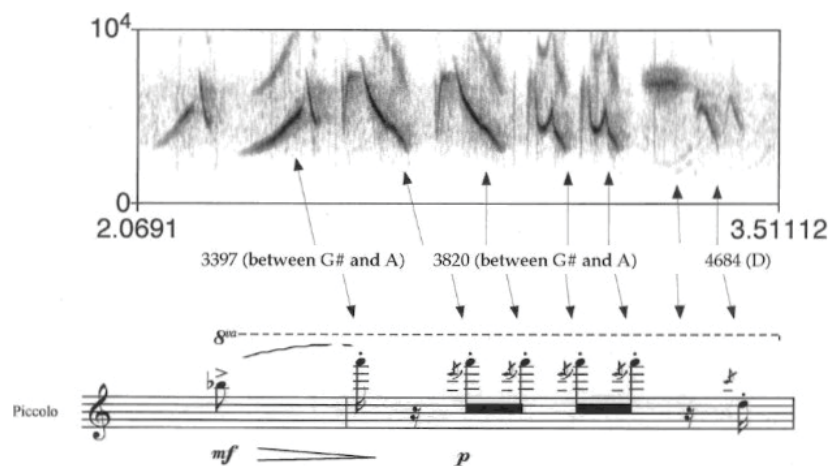


Fig. 89: Messiaen: Transcription of the call of an *am. Lazuli finch*⁸⁴⁵

⁸⁴⁵ O. Messiaen: *Oiseaux exotique*, UE 1959, p. 75. In: Fallon 2007, p. 121. The illustration shows the transcription of the bird call of the American Lazuli finch, which Messiaen eavesdropped on nature, and above it its call, later recorded as a spectrogram, for comparison and as proof of Messiaen's extremely precise work.

soprano is also continued. The transition to the C section is prepared with an elegiac, free-metrical clarinet solo.

► Mould section C

The fourth stanza, "O I am so sad - - -", is musically shaped in accordance with the text at the beginning in lines leading downwards. The halting singing is also continued as a characteristic of the musical speech.

The bass clarinet, which begins here, leads down to its lowest register (T. 46: *Ges*). The piano, which overlaps vocally from T. 45, then leads even lower to the contra-C (*C/*).

This is followed in Fig. 90 by the 6-bar ending of the form section, which is completely surprising and startling for its extreme vehemence:

The musical score for Soprano (S.) and Bass Clarinet (Kl.) spans measures 48 to 53. The Soprano part begins with a rest in measure 48, followed by the lyrics "das Ge - sicht im Mond weiß es." in measures 49-53. The Bass Clarinet part starts in measure 48 with a dynamic marking of *sf* and a note marked *8va*. It continues with *ppp* in measure 49, *mp* in measure 50, *sf* in measure 51, and *pp* in measure 52. A prepared string effect is indicated by an asterisk (*) in measure 52, with a note: "* Die B- und die H-Saite durch Zwischenschieben eines Radiergummis präparieren".

Fig. 90: Lombardi: *A song*, T. 48-53

With the greatest emphasis (*sf* and accent), the lowest piano note *A//* is to be struck between the general rests, followed by an almost 'goblin-like' 32nd piano figure in the *ppp in the* major octave position, then again the *sf-A||* stroke, followed by four strokes on *B/* prepared with an eraser and thus disturbed in vibration, at first with the same violent stroke, but then strangely changing to *pp*; above this, verse 8: "the face in the moon knows it".

Access to this part of the musical speech does not seem easy. We can only cautiously guess: Is it a defiance that arises from mourning? Probably not, for the "velvet devotion" (v. 9) would then be illogical. The moon face as a trigger does not seem plausible either, since it has metonymically different connotations. It is obviously an element of musical speech whose origin we cannot locate in the lyric text, and then probably a free additive of the composer, which the latter may associate with the lyric situation of 'abysmal' grief, to remain in the musical image. He leads us, after all, into the lowest registers of the bass clarinet and piano. The prepared string may give us a further hint, such as: Down here, in deep despair, all singing dies.

► Mould section D

By T. 55, the instrumental events recede into the background in favor of the voice. The piano initially lays down a soft carpet of sound - C minor, G-sharp minor, sixth chord on A-flat major with a shift to E minor (T. 56) and sixth ajoutée *C-sharp'* in the soprano: "devotion". "Nearing early morning" is then set by the simple, rapid, high-pitched beat of a bird's voice (T. 57f.: piano) and the longer, low-pitched call of another bird (low *a in* the clarinet). The faltering song is replaced by a small cantilena in keeping with the text.

At the end of the section, the birdcall in the piano becomes clearly more lively, as does the stuporous clarinet call (T. 60-66). In between, however, appears the



Fig. 91: Lombardi: *A song*,
Single Bird Cry, T. 63

very high register of the clarinet, a single birdcall pierces through. To a certain extent, this represents a prolepsis to the musical speech of the 'failing jubilant song of the birds', which we will consider in the form section F (T. 115ff.) (fig. 91). Is it there the 'failing jubilation' that the clarinet birdcalls paint, so it is

here (T. 60ff) the clear disturbance of the rest of the birdsong illustrated in quindecimol-32nd.

► Mould section E

After an extended general pause, a calm, almost static accompaniment of the song is now intoned (T. 69) in large seventh or diminished octave parallels with a middle note alternating once as a third to the lower, then again as a third to the upper triadic note - in stark contrast to the birdsong that has just sounded. This also creates anew - enharmonically confused - a series of excessive seconds. The flute and clarinet are silent.

The central tragedy of the poem (lines 6-7 in fig. 92) thus becomes particularly vivid in the contrast between the almost secco-like accompaniment and the exalted singing, and also musically contrasts the 'static of the stones' with the exalted melodic line of the 'no longer winged, but broken', almost hysterical singing.

72 *mp* 3 3 3 5
S. Als an dei-nem stei-ner-nen Her-zen mei-ne Flü- gel
Kl. *sempre legato* *p*

76 *p* *mp* 3 3
S. bra-chen fie-len die Am-seln wie Trau- er-ro-sen
Kl.

80 3
S. hoch- vom blau- en Ge- büsch.
Kl.

Fig. 92: Lombardi: *One Song*, Central Tragedy, T. 72-83

If one takes a closer look at the accompaniment, one notices that the triads in their sharp dissonances create a certain glassy sound mood. At first, they seem to form a melodic line. However, the sequence of notes has neither beginning

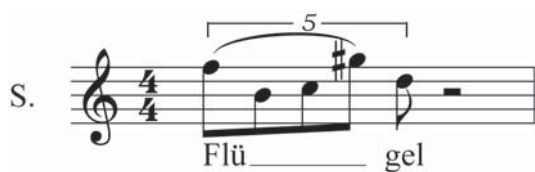
(keynote) nor end, nor do melodic phrases form; thus, no structures are formed in this sequence of sounds - they remain rigid, always identically constructed sounds. To this passage of the poem we noted in the interpretation: "There is no access to the you, not a single one!"



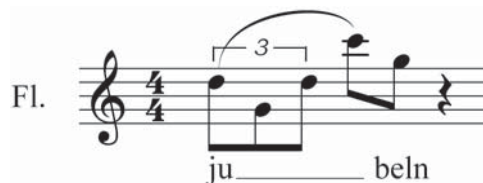
Fig. 9 3: Lombardi: "Sigh" ostinato 1, T. 83ff.

From T. 85 on, this sequence of sounds experiences a further, complete restriction in its already sparse dynamics. Only the two triads of Fig. 93 are heard, interrupted only by different rest lengths. And this piano ostinato stretches - ad nauseam - a full 20 bars to the end of the eighth strophe (T. 83ff.).

The aforementioned exalted melodic line, it seems, fits neither the image of the stony heart nor that of the wings. The "wing" motif (Fig. 94a), formed by a sequence of tritone, minor second, augmented fifth and tritone, says everything musically about the state of the wings and is closely related in motif to the failed shout of jubilation (Fig. 94b). We will encounter this motif again in a slightly altered form in stanza 8.



(a) "Wing" motif, T. 75



(b) "Cheer" motif, T. 103



(c) "Sigh" ostinato 1, T. 89ff.

Fig. 94: Lombardi: Three further motifs

At T. 89, the flute joins the ostinato 2 with exactly the same minor-terra leap *g-e* with which the text of the eighth stanza ended on "weiß es". Here, however, there are transformed semitones and a built-in glissando (fig. 94c). This extremely melancholy sighing motive, which we already encountered somewhat concealed without glissando in T. 2 and then also concealed as a middle voice in the "sigh" ostinato 1, likewise continues stereotypically for 20 bars until the middle of form section F.

► Mould section F

The soprano enters these stereotypical ostinati with the 8th stanza: "Alles verhaltene Gezwitscher will wieder jubeln". This begins recitatively, in order to describe the image of the restrained twittering sonorously. Then, however, a new motif breaks through, separated by pauses (fig. 94b, T. 103). In the oppressive, 'constructed coldness of sound' of the ostinati (figs. 93 and 94c), this 'shout' seems unrelated and, in its large ambitus *g' - c''* with a seventh leap, also unsonglike. Nor is there an accompanying, jubilant bird concerto. Instead we hear in the highest

The image shows a musical score for Figure 95, which is a section from Lombardi's 'A Song: The Complete Failure of Jubilation' (measures 109-118). The score is arranged in two systems. The first system (measures 109-113) includes staves for Flute (Fl.), Piccolo Clarinet (Cl. picc.), Soprano (S.), and Keyboard (Kl.). The second system (measures 114-118) includes staves for Piccolo Clarinet (Cl. picc.) and Soprano (S.). The time signature is 4/4, with some measures in 2/4. The music features complex rhythmic patterns, including triplets and accents. The lyrics 'ju beln' are written under the Soprano staff in both systems.

Fig. 95: Lombardi: *A Song: The Complete Failure of Jubilation*, T. 109-118

The piccolo's two registers - constantly on *f*^{'''} with accent and partly with suggestions - produce an insistent, eerie birdcall that evokes an idea of dying. 'The complete failure of jubilation' is here abundantly musically illustrated: by the two ostinati in piano and clarinet, by the piccolo's creepy wailing cry in the highest register, and by the unsinging 'jubilant cry' motif (fig. 95, T. 109-118).

In the dying birdcall, the piano takes up the theme of 'flying up' again - but more than an octave lower, so that there are eloquently four octaves between 'dying' and 'flying up'!

This says almost everything about the compositional structures and the meaning of musical speech.

► Mould section B"

The following form section repeats the form section B of the beginning verbatim, only with the slightly modified text in the background. The end of this section, however, is a sequence of narrow 16th-note seconds (*as*^{'''}+*b*^{'''} against *g*^{'''}+*a*^{'''}) played in *fff* and the highest piano position over three bars. In the score, they break off there. In the premiere recording, this is more effectively modified by increasingly long pauses between the ever-shorter cries, which finally *end in* a final, detached *g*^{'''}+*a*^{'''}.

► Mould section C'

A final form section follows, repeating verbatim the C section until the hard piano beats. The six-bar ending is somewhat modified: After a general pause, the flute enters with a final sigh (fig. 94c on the previous page). As a retrospective thought - is it the only one that remains? - the phrase "the face in the moon knows" is heard in the soprano solo. A soft flute- *pp* leads into silence.

In sum, this means: Lombardi, as has been shown, achieves great effect with few resources. This succeeds through the economic use of an apparently

deliberately kept narrow tonal material, the exploitation of a wide range of instrumental possibilities, the creation of the most diverse timbres from the warm floating between flute and clarinet to the cold glassy sounds of the piano, from iridescent sound carpets to the openwork treatment 'fragile' birdcalls.

In addition, there is a quite free handling of the lyric text, be it the insistent repetition of the 16th verse "Will jubilate again" or the complete repetition of the fourth stanza and thus a considerable 'shift of weight' in the lyric text, as discussed.

A number of different musical moments from Jewish music are added, be they synagogal modes, be they rhythms that are not only to be found there, but more generally in Ashkenazic. They have been used by Lombardi probably because of her own references, but also because of the poet's strong references. They are obviously also Lombardi's artistic additives, for they cannot be derived from the lyric text, as is quite possible in other parts of Lasker-Schüler's lyric work. Nevertheless, one can hardly speak of Jewish or even Klezmer music. Lombardi's mode of expression in this composition is completely different.

But his very own musical speech is quite outstanding. In a sometimes very subtle way, it is able to make the lyrical statements and what lies behind or in between visible or audible. Abysmal grief or 'failure in the world' are such themes of his musical speech that seem to have such weight for him that this also justifies an intervention in the lyric text - repetition of 'jubeln' and appending stanza 4 at the end - as described, so that in remarkably many places lyric text and musical sound, lyric image sequences and musical interplay of expression go closely together.

13.15 Meiser, Reinhold

(p. 451)

Reinhold Meiser has been church music director at St. Matthew's in Ingolstadt since 1983. He was born in 1955 as the second child into a Lutheran parsonage in Munich.

In 1974 he completed his schooling with the Abitur at the Humanistisches Gymnasium Regensburg. He then studied Protestant church music at the Fachhochschule in Bayreuth (1976 to 1979) and then church music at the Folkwang-Hochschule Essen, including choral conducting with Martin Schmidt and organ with Gerd Zacher.

After his studies he was immediately appointed to the deanery cantor position of the Ingolstadt district and St. Matthew's Church. Since 1994 he has also been president of the association "Singing in the Church - Association of Protestant Choirs in Bavaria" and since 2005 deputy regional church music director in the Evangelical Lutheran Church in Bavaria.

The new organ in his church, built in 1994 as a French instrument by the Kern Organbuilders of Strasbourg, is of outstanding importance for the sound conception of the composition of the *Symphonic Psalm*.

The *Symphonic Psalm* for Soprano and Organ *Prayer* (K0928) has two texts as its basis, on the one hand the chorale *Jerusalem, du hoch gebaute Stadt* by Johann Matt-hias Meyfart from 1626 and the Else Lasker-Schüler poem *Gebet*, texts which are both found one after the other in the Bavarian edition of the Evangelisches Gesangsbuch (EG 150). However, the second stanza of the *prayer* is missing. The messianic thanks of the lyrical I, "I have brought love into the world," was then probably nevertheless

too much of a good thing for the editors of the hymnal. Both texts have the longing for the heavenly Jerusalem as their theme.

Prayer

I'm looking for a town
That has an angel at its gate.
I carry his great wing
Broken heavy on my shoulder blade
And in his forehead his star for a seal.

And walk always into the night...
I have brought love into the world,
That blue to bloom every heart is able,
And have a life weary me awake,
In God wrapped the dark breath beat.

O God, close about me Thy mantle tight.
I know I am in the spherical glass the rest,
And when the last man sheds the world,
Thou wilt not let me out of omnipotence again,
And a new globe close round me.

The chorale says:

Jerusalem, thou high-built city,
Would God, I I would be inside you.
My longing heart so great desire has
and is no more with me.
Far over mountain and valley,
far over meadow and field,
it swings over all
and hurries out of this world.



Fig. 96: Melchior Franck: *Jerusalem, thou high-built city*

The chorale melody of the first line is taken from this chorale by Melchior Franck (1663) as one of the themes of the *Symphonic Psalm*. The chorale is not performed textually. The melody hits the text of the poem in several places, strikingly from T. 130 (fig. 97).

Fig. 97: Meiser: Chorale and poem meet each other. T. 130ff.

The *Symphonic Psalm*, comprising almost 40 score pages, begins with a long organ overture (T. 1-26) with a large work in *fff*, which immediately exposes the Melchior Franck theme (fig. 99 on the next page). On unstressed beats, powerful organ strokes, with full fingering and double pedal between them, draw solemnly onomatopoeic the *Heavenly Jerusalem*, which Revelation describes to us thus:

And it had a great and high wall, and twelve gates [. . .] And the walls thereof were of jasper, and the city of pure gold (Revelation 21:12-18).

It is remarkable that Franck's thematic head, which falls over an octave ($d''-d'$), is extended by a semitone in Meiser's version ($des''-c'$) and thus comprises an excessive 13 semitones. Numerically symbolic, 13 as a superlative function stands for the 'symbol of fullness, the divine and happiness . . .' The number 13

results from the meaningful numbers 12 + 1 (twelve tribes of Judah and one God).⁸⁴⁶ Here the 13 may stand for the twelve-gated city and God as dwelling in it.

The image shows a musical score for the beginning of the *Symphonic Psalm*, T. 1-3 original form in D. It consists of three staves: a soprano line (S.) and two organ lines (Org.). The time signature is 4/4. The lyrics are "Je ru sa lem du hoch-ge-bau-te Stadt". The organ accompaniment includes chords labeled Es^{679} , B , $Gsus^{79}$, and Esm^{7b5} , along with triplet markings.

Fig. 98: Meiser: Beginning of the *Symphonic Psalm*, T. 1-3 original form in D

The image shows a musical score for the *Jerusalem theme*, T. 1-3. It consists of two staves. The top staff is labeled "Originalgestalt in D" and the bottom staff is labeled "Abwandlungen". Both staves are in 4/4 time.

Fig. 99: Meiser: *Jerusalem theme*, T. 1-3

The second thematic arc with triplet 8th notes then essentially provides "the chord material that is needed in the piece".⁸⁴⁷ It is continued and processed motivically. In the process, the triplet block "du hochgebaute Stadt" is changed to the "ich suche. . ." theme (Fig. 100 on the next page and Fig. 102 on page 302). It is also found, and sensibly so, in inversion(!) and variation in the triplet downswing of the "Gegenengel" figure (Fig. 101 on the next page).

⁸⁴⁶ Cf. lemma *thirteen*. In: Butzer and Jacob 2008, p. 71.

⁸⁴⁷ Program of the first performance on 23.11.2013 in St. Matthäus, Ingolstadt with Monika Lichtenegger, soprano and Reinhold Meiser, organ.

The sonority of the organ playing following the Jerusalem theme has close affinities with organ music by Messiaen, for example with the fifth movement 'Sortie' from the *Messe de la Pentecôte* or 'Combat de la mort et de la vie' from *Les Corps glorieux*, even if the chord progressions are not written in the latter's modes or *accords spéciaux*. We also find a crash (T. 8) over more than $3\frac{1}{2}$ octaves (*ges''-c*), as we encounter similarly in Messiaen's 'abîm'. We hear the fulminant invocation 'Jerusalem' (T. 1-2; fig. 98 on the previous page) a total of three times in the prelude (T. 1, T. 5, T. 8).



Fig. 100: Meiser: Motif of the highly built city, T. 11-14

In T. 23, the theme of the "counter-angel" appears for the first time (fig. 101). Meiser writes about this in the program booklet:

And there is the figure of the "counter-angel" who, in always the same interval leaps, in always the same tonal colouring (registration), measures the space at points which describe injuries suffered or catastrophes thought possible. I invented him as a demonic fantasy, restlessly lurking and impetuously erupting before the gate to the longed-for city.

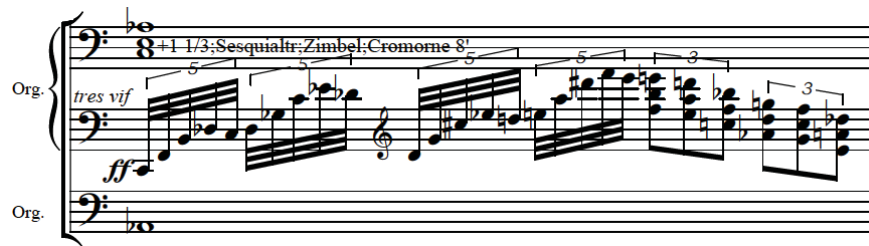


Fig. 101: Meiser: Figure of the "counter-angel"

It should be added that this figure is probably not arbitrarily placed. Indeed, it does not appear in either of the two texts, but we had also brought the Antichrist into play in the interpretation of the poem (cf. section 6.3).⁸⁴⁸ An abyss opens up again in connection with the counter-angel, which leads from the zenith *f'''* over more than four octaves down to the pedal E (T. 23-24).

It becomes apparent that Meiser thus has a good sense of the end-time mood that Else Lasker-Schüler evokes here - broken wing, night walk, shedding of the world.

As for the vocal part, it should generally be said that it is extremely difficult. The ambitus demands *b* (T. 96) to *des'''* (T. 226), i.e. for a normal soprano voice the heights are hardly manageable. The singing goes "from melos to cry, from calm certainty to despair, from plea to impetuous desire" (program booklet). The full range of emotions that the exalted poet puts into this prayer must be presented convincingly. Throughout the composition, the voice is written entirely freely and finds virtually no support (sustaining notes) in the organ. Complete confidence in mastering the difficult course of the voice is thus a basic prerequisite, but - it may be noted - certainly also an obstacle to taking the vocal risk.

⁸⁴⁸ Cf. fn. 351.

In T. 36, the Else Lasker-Schüler text begins with the slightly modified 'motif of the city' in the plastic interpretation of the search for it, composed with pauses (fig. 102 shows the original version of this motif).



Fig. 102: Meiser: *I'm looking for. . . .*, T. 26-30

The first line of verse, repeated several times in parts, ends on a larger melisma in T. 52ff (fig. 103).

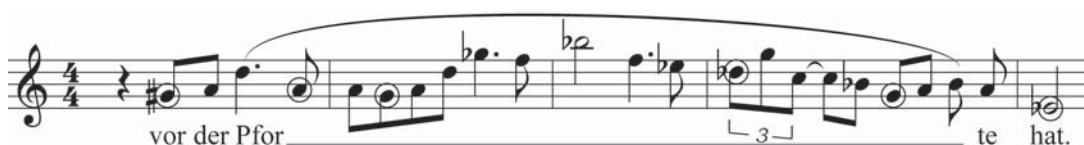


Fig. 103: Meiser: *Gate melisma*, T. 52-57

Meiser writes to me that if you connect the circled notes following the melodic arcs, then you get a three-part portal. He thought of many doors and gates, especially in Rome, in front of which he had once stood, which could not be opened, but if one looked through the keyhole, then one could discover small paradises behind them. Often one is no further away from the dream than a door, but it often cannot be opened.⁸⁴⁹

The musical section to vv. 3 and 4 ends with the thematic juxtaposition of 'broken wing' and 'counter-angel' (T. 63-71) and thus refers compositionally to the biblical struggle between the heavenly and the fallen angels (= Antichrist). Musically, the first strophe ends relatively with the 'quest motif' (fig. 102) on the conclusion "as a seal" (T. 85-87), - the 'stirngesiegelte' lyrical I as searching at the same time! This is a musical statement rich in relationships.

If the first stanza has several dramatic passages and climaxes - Jerusalem theme, counter-angel, broken wing - the setting of the second stanza is of a different nature. The voice is mostly restrained and seems - also in consideration of the 'gloomy' sound surfaces that the organ spans with muted stops throughout (many 8' and 16' stops) - tired and powerless.

⁸⁴⁹ Email dated 05.03.2014, unpublished.

89 *p* und wand-le im-mer in die Nacht, und wand-le im-mer in die Nacht, wand-le

93 *mf* im-mer, wand-le im-mer in die Nacht, *pp* die Nacht, *mf* und wand-le, wand-le

III; 16'; Schwebung

98 *tres lyrique* wand le, wand le

99 *p* im-mer, im-mer, in die Nacht

Fig. 104: Meiser: ... and walk, T89-99

106 Lie - be, Lie - be Lie - be, Lie - be

pp

mf

nur 16'

Fig. 105: Meiser: Love., T. 106-109

Above these gloomy sound surfaces the soprano rises plaintively: "Und wandle immer in die Nacht" (fig. 104 on the previous page); the whole in *p* and smallest ambitus and sequencing in second steps, to then fade away in the 'abîm' of *b*" to the low *ces'-b* of the "Nacht" (T. 95f.). - But as if the lamentation were not enough, the voice begins again and literally sings itself out in a great melisma (without organ!), ending in three suspiratio- figures separated from each other by pauses. These sighs resemble the 'search' motif (fig. 102 on page 302) and the 'Seeking the heavenly city' becomes 'Night walking of all lands'. It amazes again how much music is able to speak.

The multiple exclamatio "love" in the following verse (fig. 105 on the previous page), interspersed with pauses and partly brushed against the flow of the text, seems frighteningly helpless in its expressivity. H. and the rhythmically and melodically transverse pedal interjections (T. 106-109). Nothing seems to be right any more!

The following phrase over v. 8, "that blue to blossom every heart is able", seems to underline this. What comes across as a chorale (T. 131-145) turns out to be a polytonal mesh with classical voice-leading in counter-movements. Here, too, there is a lack of lustre; the organ adds to this with dark 8' and 16' stops.

The parallel shown in the interpretation of the poem to the middle of the poem *Mein Volk*: "Hab mich so ab geströmt," ⁸⁵⁰ here it becomes music-gestural expression.

The image shows a musical score for a voice and organ. The voice part is in the upper staff, and the organ part is in the lower two staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "den dun - klen A - tem - schlag." The organ part features a complex texture with many triplets and a prominent 2-against-3 rhythm. The overall mood is somber and dissonant.

Fig. 106: Meiser: Unresolved dissonance T. 160f.

The v. 9 "Und hab ein Leben müde mich gewacht" seems to be the culmination verse for Meiser. The entire passage is probably the most 'insta- bil', indeed the most fragile of the whole com- position: the soprano stammers the text, so to speak. Almost every word is enclosed by suspiratio pauses, the individual notes are to be sung portato. Underlying this is an additionally destabilizing 2-

against-3-rhythm of the r. H. against the l. H. of the organ part as well as tone arcs that do not represent a melodic progression. Although "in God wrapped the dark breath beat", this is nevertheless full of inner disruption in Meiser, which is also not completely resolved (fig. 106).

It is remarkable that Meiser, although the second stanza of the poem contains a number of romantically beautiful words - love (9), blue (2), blossom (20) and heart (1) - ⁸⁵¹of central importance to Else Lasker-Schüler, musically retains the sombre colouring. Its intention only becomes apparent after repeated listening and reading. The fragile whole is in fact - in almost baroque formal coherence - in the pedal with 4'(!) and tremulant of the Oberwerk the *cantus firmus* over the last two verses of the church chorale by Melchior Franck is superimposed (T. 147-156), as for example Johann Sebastian Bach does with high boy sopranos. The 'hurrying out of this world', or 'flight from the world' as Lasker-Schüler calls it, is the musical indication of how Meiser reads these Lasker-Schüler lines.

⁸⁵⁰ KA01-GNo. 123.8.

⁸⁵¹ The numbers in parentheses indicate the rank of the word in the concordance list; cf. KA01, p. 444.

Fig. 107: Meiser: ... the world sheds, T. 174f.

The musical setting of the last stanza is extremely dramatic in view of the existential fears that accompany the apocalypse in the poem. Striking 8th note triplets and powerful, short organ beats virtually disintegrate the song. "O God, close your cloak around me", which then also turns into a speech stammer with 'staggering' eighth-note movements in the unison of the organ in remembrance of the end of the world of the 'rest in the spherical glass' and the 'shedding of the world'. At this dramatic climax of the work (Fig. 107 with partly graphic notation), we hear a huge cluster glissando descending in the organ's full works, cries of 'God!' uttered with extreme emphasis, and a cluster glissando coming from the depths and dividing upwards and downwards.⁸⁵²

The organ solo that follows (T. 175-179) has something demonic about it. While tonal surfaces are stretched out by excessive chords in the l. h. (8' and tremulant), 16th-note quartols and sixth-note sextuplets flit in the r. h. 16th-note quartols and sextuplets in high registers ($4'$, $\frac{2}{3}'$, $1\frac{3}{5}'$) of the Oberwerk (hauntingly) drifts away.

After a passus duriusculus *e'- es'- d - des'- c'- h* (T. 180-186), sung on "And when the last man . . .",⁸⁵³ the verse ends with "sheds" and the organ drowns this out with the 'figure of the counter-angel' in the *ff*.

After an interlude, the voice enters in a simple, almost chorale-like cantilena with the penultimate line of the poem in a gesture of an almost 'childlike soul' (T. 197-223; fig. 108 on the next page). The dissonant organ part, however, does not fit in at all with this and increasingly runs counter to this cantilena in terms of sound. It seems as if the composition questions this idea of hope for 'security in the omnipotence of God', and indeed the soprano itself increasingly falters from its calm chorale singing from T. 221 onwards:

⁸⁵² In this connection, reference should be made to the 'Cry to God' in *Mein Volk* (KA01-GNo. 123.16), which is the subject of a comparative consideration in chap. 12.2, and especially to its quite similar musical proposition in Henkemeyer (page 254).

⁸⁵³ For church musicians in particular, there is a musical parallel here to the "Crucifixus" of Bach's *Mass in B minor*, in which the continuo plays a continuous and insistent passus duriusculus from *E* to *B*. The music of the "Crucifixus" is a very special one.

Fig. 108: Meiser: Cantilena T. 197ff.

larger intervals, tritoni and a flat, excessive, broken chord *as*"- *e*"- *c*" to "omnipotence" (T. 222-223).

In the last repetition of this verse line (T. 224-228) over a 16th-note run rising from the depths in *p*, reminiscent of the "Gegenengel" figure, the soprano seems almost hysterical in its 'mad' leaps *b*'- *des*"- *c*"- *f*"- *as*" in *ff*.

But with all that said, perhaps the most important thing is this: From T. 197 on, the organ's tenor part is strictly parallel with the soprano in octaves. This is surprising at first sight, since we have noticed that the organ almost nowhere else supports the soprano. Here, however, the importance of the tenor voice as a supporting voice and *c. f.*, which was valid until the Baroque, comes to the fore. Will say, this "thou wilt not let me out of omnipotence again" (v. 14) is wittily illustrated in the parallel line. In archaic fashion, the *c. f.* takes the singing voice 'by the hand' and 'supports' it (T. 197-206). From T. 207, however, the strict octave coupling and leading is abandoned more and more, and the *c. f.* finally disappears.

We had already made a meaning-question mark behind the 14th verse in the poem interpretation. Meiser may well not have thought of a 'simple solution in omnipotence' through the dissolving *c. f.* coupling, as already described for T. 224-228.

The organ leads over the inversion of the 'Jerusalem' motif (T. 227) into a tutti ending with a pure D-flat fundamental chord. This, however, is a complete surprise, as is the following organ solo with its oscillation between the major tonic *D flat* and the minor subdominant *G flat* (T. 228-232). In view of the tonality of contemporary organ music presented up to this point, this bombastic interlude must - and probably also wants - to seem unbelievable.

From T. 231 the last verse begins "And a new globe closes around me". The soprano - interrupted by many pauses in the text, so that no cantilena seems to emerge - appears melodically somehow arrested in B-flat hypophrygian(?), while the organ part with its 'stupid' sequences and almost bitonal-seeming progressions is rather a structured-unstructured 'strumming'. Here too, it would seem, the music is at odds with the image of the 'new earth' and questions it. Then the conclusion in D flat major (T. 243) also seems intentionally 'implausible'. It is followed - consistently - by the figure of the 'counter-angel' and then by the Jerusalem theme of the beginning (Fig. 98 on page 300); here, however, with an upward *passus duriusculus* *D* to *D flat* in the pedal.

But this does not close the circle to the beginning, for the *symphonic psalm* ends with the threefold exclamation of the first thought of the poem "I'm looking for ... ". This means that although the prayer has ended, the lyrical I's search on earth has not!

The musical score for Meiser's 'End of Psalm, T. 251-253' is presented in three staves. The top staff is for the Soprano (S.), the middle for the Organ (Org.), and the bottom for the Organ (Org.). The time signature is 4/4. The Soprano part starts at measure 251 with the lyrics 'p ich su-che', 'pp su-che', and 'ppp ich su-che...'. The Organ parts provide accompaniment with dynamics 'pp' and 'ppp'.

Fig. 109: Meiser: End of Psalm, T. 251-253

If we understand good settings as a successful synthesis of the formal-analytical realization of a poem corpus and its musical-aesthetic interpretation - quite in the sense of Eggebrecht⁸⁵⁴ - then Meiser's *Symphonic Psalm* is such a successful synthesis.

13.16 Mishory, Gilead

(p. 452)

Gilead Mishory is a Jewish composer, pianist and musicologist who was born and raised in Jerusalem. He studied with renowned pianists such as Gerhard Oppitz and was the first to record the complete piano works of Leoš Janáček. Since 2000 he has held a professorship for piano at the Hochschule für Musik Freiburg.

To my general question as to whether there was special 'Jewish music', Mishory reacted cautiously. The question of whether he himself wrote Jewish music, especially in the poem settings of the *Hebrew Ballads* by Else Lasker-Schüler, he answered in the negative. He had set the mostly religious material to music in the awareness that he and Else Lasker-Schüler were Jews - the poem *Mein Volk in* particular had touched him deeply - but he had not striven for a 'Jewish composition'.⁸⁵⁵

Else Lasker-Schüler's poetry cycle *Hebrew Ballads*⁸⁵⁶ and Mishory's song cycle both begin with the poem *My People*⁸⁵⁷ equally as a heading and prologue. The work was commissioned by the Foundation for Art and Culture of North Rhine-Westphalia and was created in 2001-2002. Mishory dedicated the cycle to his future wife, the soprano Beate Frey. The cycle may thus be regarded as a very personal composition. Mishory himself gives sparing hints that the biblical songs are "framed by a 'scaffolding' of songs [including *My People* - author's note] that describe the (extremely complex. . .) relationship between the speaking poet and God." He wanted to "musically reflect the richness of Lasker-Schüler's text together with its brokenness, its conflict, its idyll, but also its humour".⁸⁵⁸

The song is through-composed and is divided into a first part, which also comprises the first verse (T. 1-44), a middle part, which contains the first five verse lines of the

⁸⁵⁴ "On the Understanding of Art through Art". In: Eggebrecht 2001.

⁸⁵⁵ Telephone conversation Mishory - Bellenberg from 27.04.2011.

⁸⁵⁶ KA01-GNo 209-225.

⁸⁵⁷ KA01-GNo 209 and (K0968).

⁸⁵⁸ Preface to Mishory 2001-2002, p. 3.

The final section, with the last four lines of verse, repeats the beginning of the song in the piano accompaniment in a slightly different form. With the exchange and modification of the second and third bars of the opening, the piece ends in the cry of God's people (T. 60-69). Thus, this cry is quasi-voicelessly anticipated at the beginning of the piece (soprano tacet). The prologue begins with these three tone clusters (A-C) in the low piano register as fortissimo strokes, which may recall Moses' strokes on the rock at Kadesh (Exodus 17:5-6), from which a spring of water immediately gushed forth so that the Israelites could quench their thirst. The following 16th-note figures in the right and left hands (T. 3-8) describe the rotten, breaking rock of the people of Israel in constant downward motion, anticipating the tone. The 'motif of breaking' used here, as well as its fragments and variants, is formed from the intervals of a small, then excessive second followed by a tritone (T. 3ff. in fig. 112 on page 310). In a sense, this traces acoustically as well as in the notation how a crack develops: at first finely as a hairline crack, but then rapidly widening. The first two intervals are also those characterizing the Jewish scale, minor second followed by augmented (marked as Jewish mode = j. m. in the score).⁸⁵⁹ This 16th-note motive falls in its original and varied form from the high *g'''* over two octaves to *g'*; shifted by a semitone to *f-sharp* - "slipped down", as it were.

- the soprano begins with "The rock is rotten".

The following unaccompanied 'Singing of the Songs of God' seems Dorian and would have had *b* as the final note, but instead lands on the tritone *a sharp* (T. 18), as if the singing had failed. The singing voice is strictly syllabic throughout the entire song and, in addition, in large parts recitative-narrative with simple tone repetitions (T. 11-16; T. 23; T. 44-48; T. 51-52; T. 58-68), thus showing gestural affinities to synagogal chants (cf. fig. 110). Superficially, it seems as if the



Fig. 110: Eve chant *Kol Nidre* to the Yomkipur

left all the drama out of the song. The opposite, however, is the case. The drama remains in the text: The suffering, one's own brokenness "riesele ganz in mir," the emptiness "hab mich so abgeströmt," the fear "schauerlich" forbid a g
sic ambition.



Fig. 111: Mishory: "Trickle motif".

It should be referred to a second motive - one may call it "trickle motif" - pointed out for the first time indicated in the proposal of the right hand in T. 22 on "from the way", but then completely in T. 24ff (fig. 111) as two 32nds with dotted 8ths in succession, which in turn is often tied to longer note values. This motif with occasional minor and augmented seconds (j. M.) is gesturally related to the "motif of breaking" (mz), but its rhythm and stress on the final syllable is equally reminiscent of synagogal chants. The "riesele dem Meer zu" uses both motives in a constant downward movement to the lowest piano cluster *A-H₁-C-D of₁* this passage, in a sense as 'ver- sunken in the sea'. A little later, the beginning of the second strophe, "Hab mich so abgeströmt", remains in this gesture, forming the (sea-) gloomy sound surface for the recitative of the soprano, which is written so low here that the lowest notes (*g*, *f*, *f-sharp* in T. 46-49) are even played by the piano. 46- 49) even have to be taken over by the pianist, as also in T. 53f. the "ganz in mir" - incidentally the only repetition of the text that deviates from the poem text - is, as it were, an echo of the "Widerhall" composed.

⁸⁵⁹ The Jewish minor scale, also called *Avava Rabbah* ("sublime love"), features this sequence of intervals on the 1st-3rd and 6th-8th notes. Interesting examples of Eastern Jewish monophony and melodic echoes of it in works by Mahler, but also Schubert (*Winterreise*) and Schumann (4th Symphony), are given by Ringer in his essay *Gustav Mahler und die conditio judaica*: cf. Ringer 2001, p. 265f. The melodies there do not leave the quintessential space and are mostly written in 16th and

As already mentioned, in the last four lines of verse from T. 55 onwards, Mishory takes up the piano part of the beginning verbatim. In T. 60, the voice speaks "my people" for the second time, referring to the first passage "The Rock" in T. 9.

The mental parenthesis to the beginning is set by the two final chords (B, C = T. 65-68).⁸⁶⁰

Even if Mishory himself tends to deny the proximity to music with Jewish-synagogal echoes, this composition shows, in my opinion, that elements of synagogal singing and the Jewish mode nevertheless seem to be immanent in it, even if only in the composer's (intuitive) recollection of them.

⁸⁶⁰ Skrodzki writes about the rock-people relationship: "*The central motif of the poem 'My People' is the 'rock' to which the poet sings her 'God-songs' and which symbolizes the people of Israel. In the Old Testament, the 'rock' is Mount Sinai, on which Moses received from God the laws of the people of Israel (Exodus 2 [Exodus] 19:1-6).*" Skrodzki s.a.(d), dortselbst zum Gedicht *Mein Volk*.

Fig. 112: Mishory: *My people*

- Motiv des Zerbrechens=mZ
- jüdischer Modus=jM
- Bemerkenswertes

1. Mein Volk

Gilead Mishory

Sopran

Pianist

Klavier

Grave ♩ = 60

ff feroce

meno staccato, dim.

quasi rit.

a tempo

S.P.

(simile)

5

7

9

S.

Kl.

Der Fels wird morsch. Dem ich ents - sprin-ge Und mei-ne Got -

1) SP: Sustain Pedal. * : SP heben)

— Riesel-Motiv=mR

17 S. - tes - lie - der sin - ge... Jäh

Kl. *p cantabile*

22 S. stürz ich vom Weg Und rie-se-le ganz in mir Fern -

Kl. *poco cresc.*

26 S. ab. al -

Kl. *p non leg. pp*

29 S. lein ü - ber Kla - ge - ge - stein Dem Meer zu.

Kl. **Cluster im Tritonus**

Kl.

34

39

mR

mZ

mZ

mZ

mR

S.

44

Hab mich so ab - ge Von mei - nes tes ver - go - ren - heit. —

P.

strömt Blut Most

Kl.

44

S.P.

tiefste Mezzo!-Sopranlage alternierend mit Bass

tiefster Cluster

S.

50

Und im - mer, im - mer noch der Wi - der - hall in mir,

P.

ganz in mir

Kl.

50

Echo

ped

ped A

55 S. Wenn schau-er-lich gen Ost Das mor - sche

55 Kl. *ppp* *non leg.* *pp* *cresc. poco a poco (non accel.!)* *(sempre 2 ped.)*

59 S. Fels - ge-bein Mein Volk Zu Gott

59 Kl. *poco a poco più staccato* *(meno)* *cresc. molto*

63 S. schrei - - - - t

63 Kl. *ff* *mf* *ffz*

B C

→ Klavier wie Anfang

13.17 Reiff-Sertorius, Lily

(p. 456)

In Lily Reiff-Sertorius ⁸⁶¹we meet a composer who is completely unknown today, but who, together with her husband, had a resounding name in the 1900s to 1930s and among the intellectual greats of the time. Her husband, Hermann Reiff, a well-situated silk merchant, and she ran a house and salon in Zurich where artists such as Richard Strauss, Arturo Toscanini, Fritz Busch, Bruno Walter, Maria Stader and the entire Mann family of writers frequented. Thomas Mann immortalized both of them in his musician novel *Doktor Faustus*. It states:

⁸⁶¹ Spelling also erroneously Lilly. Smaller parts of this text are taken from my introductory lecture to the song recital *Es wird ein großer Stern in meinen Schoß fallen...* on 01.03.2015 in the Opera Foyer Theater Duisburg. Cf. City of Duisburg 2015.

It was the home of Mr. and Mrs. Reiff in Mythenstrasse, near the lake, a rich, childless and art-loving, already elderly couple, who had always taken pleasure in offering a cultivated asylum to passing artists of rank and entertaining them socially. The husband [. . .] sometimes let himself be heard on the cello at his receptions, accompanied on the piano by his wife, who came from the empire and had once been devoted to singing. She lacked his humour, but presented an energetic bourgeoisie, who quite agreed with her husband in the pleasure of harbouring fame and letting the carefree spirit of virtuosity rule in her rooms. In her boudoir an entire table was covered with the dedicatory photographs of European celebrities who called themselves gratefully indebted to Reiff's hospitality.⁸⁶²

Lily herself was a student of Franz Liszt and thus an excellent pianist. In addition, she was the first student ever to receive lessons in counterpoint at the Munich Conservatory, namely from Richard Strauss.⁸⁶³ Else Lasker-Schüler was also one of the guests from 1925, indeed she was considered a friend of the house and was later supported by the Reiffs in exile with 200 francs a month.

According to the first evidence in Else Lasker-Schüler's letters, the friendship with the Reiffs probably began around 1925 and also included invitations to the "Künstlerhospiz", as Thomas Mann called the Reiffs' estate, as well as readings there.⁸⁶⁴ But the closer circumstances of this friendship can be deduced neither from Else Lasker-Schüler's letters nor from Lily Reiff-Sertorius's autobiography⁸⁶⁵. Else Lasker-Schüler's relationship was not without its problems; she felt insulted by the Reiffs on several occasions because of matters that could no longer be resolved (presumably monetary benefits), as can be seen from two letters.⁸⁶⁶ On the other hand, Else Lasker-Schüler showed her gratitude to the generous Reiffs by dedicating small drawings to them.

There is also a small prose text *Lily Reiff* in the collection *concert*, which in impressions of piano playing and compositions by Lily that are typically oriental for Lasker-Schüler:

Lily's music is a flight of clouds, a swarm of colourful tones in a sweet variety of forms. But Lily Reiff is also capable of thundering, of conjuring up a weather; it then flashes and thunders so suddenly under her beautiful hands.⁸⁶⁷

The Reiffs, like many other notables in Zurich, were aware of Else Lasker-Schüler's permanently critical financial situation. Among them, Heinrich Reiff organized a collection for Else, albeit not very successful, whom he also quietly supported privately again and again, and also offered financial as well as protective help in other ways.⁸⁶⁸ Reiff also acted as a helper in psychologically difficult situations, for example by encouraging Else Lasker-Schüler to write for the *Neue Zürcher Zeitung* after the political cancellation of her drama *Arthur Aronymus und seine Väter* (*Arthur Aronymus and his Fathers*) after 23 December 1934 at the Schauspielhaus Zurich,⁸⁶⁹ which in itself was forbidden to her by the authorities. After 1937, the relationship apparently fades. In 1938 Hermann Reiff dies and his wife Lily withdraws completely from the public.

Lily set three of her friend's poems to music, namely *Ein Liebeslied*, *Frühling* and *Mein Volk*.⁸⁷⁰ These three compositions were rediscovered by me after extensive research in the BSB. All three compositions came to the

⁸⁶² T. Mann 1980-86, vol. 2, ch. 34.

⁸⁶³ Cf. the autobiography of Lily Reiff-Sertorius. Goetz and Katz 1976, p. 43ff.

⁸⁶⁴ Cf. KA08-Br. 075 and KA09-Br. 082.

⁸⁶⁵ Goetz and Katz 1976.

⁸⁶⁶ Cf. KA09-Br. 131 and KA10-Br. 009.

⁸⁶⁷ KA04, p. 224.

⁸⁶⁸ See KA09-Br. 329, KA09-Br. 392, KA10-Br. 030 and KA10-Br. 179.

⁸⁶⁹ Cf. KA10-Br. 004.

⁸⁷⁰ See KA01-GNo 153 =(K1076); KA01-GNo 39 =(K1077) and KA01-GNo 123 =(K1078).

First performed on 27 February 1927 on the occasion of a reading by the poet in the Zurich Schwurgerichtssaal. Else Lasker-Schüler read from her story *Der Scheik*.⁸⁷¹ A few days later, Zurich daily newspapers wrote about this:

"Elisabeth Rabow sang with abandon, accompanied by the composer, three poems set to music by Lily Reiff, including 'Spring' and 'My People'"⁸⁷² and

"Between the recitations Mrs. Elisabeth Rabbow, with her sonorous contralto, which filled the hall mightily, sang songs in the subtle composition of Mrs. Lily Reiff (who herself sat at the piano), and the dramatic recital ('the people cry') was of the most gripping effect."⁸⁷³

In addition, there was a description of the performance of Else Lasker-Schüler:

"[...] in black artist's garb, on it a white flower, the red scarf tied around her neck, the dark hair cut half short [...] thus reads the greatest Jewish poet of our time from her works."⁸⁷⁴

The first setting, *Ein Liebeslied* (K1076), has as its textual foil Else Lasker-Schüler's poem of the same name, which was first printed in 1909 in the magazine *Die Schaubühne*, Berlin. With "Dir, Sascha - Dir" the poet dedicated this poem to the writer and editor of the magazine *Kampf* Johannes Holzmann, her Senna Hoy.

A Love Song [1]

Out of golden breath Heaven
created us.
Oh, how we love each other. . .

Birds will bud on the branches,
And roses flutter up.

Always I seek your lips
Behind a thousand kisses.

A night of gold,
Stars of nigh...
No one sees us.

When the light comes with the green,
We slumber;
Only our shoulders still play like butterflies.⁸⁷⁵

The poem *A Love Song* is without a strict form, not in stanzaic structure nor in end or internal rhymes. Moreover, the verse meter constantly alternates between trochees, dactyls, and iambs; nor is there an anchor in the number of heaves. Only the sound of the words is capable of shaping. If the text were not divided into five stanzas of varying length, it might supposedly be read as prose. But the denial of semantic bridges between the verses is what sets it apart from prose.⁸⁷⁶ And it is high speech in the classical sense, hymn-like speech and a rhythm of speech that also sets it apart from prose. There is no plot line and no great climax to be discerned, but we are dealing with a series of situational images.

⁸⁷¹ KA3.1, p. 377ff. for source citation see KA08-K 212.3.

⁸⁷² *Neue Zürcher Zeitung* Volume 148, No. 335 [morning edition] of March 1, 1927. <https://zeitungsarchiv.nzz.ch>. Found in Skrodzki s.a.(s).

⁸⁷³ *Tages-Anzeiger* (Zurich). Jg. 35, Nr. 51 vom 2. März 1927 ("Kleine Chronik"). <https://www.tagesanzeiger.ch/service/archive/>. Found in *ibid*.

⁸⁷⁴ *Ibid*. Cf. the complete newspaper articles under KA08-K 212.3 incl. the interesting description of the poet's lecture and external effect.

⁸⁷⁵ KA01-GNo 153.

⁸⁷⁶ Cf. Friedrich 1992, p. 86.

In the first stanza, the accumulation of *o* and *u* has the effect of a dark-coloured solemnity, in which - quite peculiarly - the highest vowel *i* is mixed in, high like 'Heaven' - multiplied in the rarer plural - and long as 'love'. 'Created from golden breath' calls up - according to the reading of the commentary KA01-K 153.1-2 - the image of the breathing in of the divine breath leading to life. And even if the plural 'heavens' also allows for the plural 'gods', the image of the lovers - created from the breath of the gods - is a very archaic one.

The inner experience takes on an almost surrealistic image of birds that turn into flower buds and roses that flutter like birds or butterflies. Do the two images - roses and birds - connoted with love and earthless lightness belong to the realm of the dream, the enchanted?

The next image of a thousand heartfelt kisses is also surreal, standing in the center and concealing a question about the you. Shouldn't these kisses actually make you full? Probably not: "I am always searching". Not the quantity of a thousand kisses, but a behind is longed for, since lips are not only erogenous zones, but also organs essentially involved in verbal communication. And we notice that this communication may be sought by the lyrical I, but does not take place here; speechless in the frenzy of love, but ultimately unfulfilled?

The fourth stanza is a counterpoint to the first, but it is in the present tense and not in the past tense like that one

the golden breath	-	a night of gold
creation of the heavens	-	stars made of night
we love each other	-	no one hears us.

Thus, it remains open whether the act of creation is included in the course of the other four pictures, thus a circle from the brightness of the sky over starry night to the next morning ("comes the light with the green"), or whether it is only an evening, a night, a dawning morning, in which the night belongs to love play and the next morning to slumber, only gliding over with the replicas "our shoulders - like butterflies" from the subconscious, memory of the fluttering roses.

Let us consider the sound of the stanzas further. It seems that Else Lasker-Schüler registers the sounds almost instrumentally. The second stanza is already changed from the first. The extremes *o*, *u*, *i* of the first are, as it were, shadowed in *o*, *u*, *ö*, *ä*. The sound of the third stanza, with *i*, *ei*, *au*, *ü*, is quite bright, linking it to the high registers "Himmel" and "lieben" of the first stanza. Less clear is the sound of the night, in which light and dark timbres seem to mix colourfully: a starry night so filled with eroticism! The gliding out into the dawn obviously has almost the same registration as the first strophe: a mixture of light (*i*, *ü*) and dark (*o*, *u*).

If we are dealing with a syntactically more resolved form, the poem instead forms a closed s o u n d form A B C B'A'.⁸⁷⁷

In the composition *Ein Liebeslied* (K1076) in D major, too, we find no form in Reiff-Sertorius that holds the composition together. The five strophes are through-composed, and in the song, entitled "Schnell, leidenschaftlich" ("Fast, passionate"), it is the virtuoso piano part that is usually clearly dominant. Each stanza is preceded by a prelude of 2-5 bars. Here, too, the strophic images are arranged in sequence, without any thematic or motivic references worth mentioning.

⁸⁷⁷ Oellers remarkably gives this poem preference over the 'Old Tibetan Carpet' because of its "artful simplicity" and the "immediacy of memory". Cf. Steinecke and Dörr 2016, p. 240.

become. Rather, the ductus is designed for sound effect, in which, however, the poetic sound form A B C B'A' is not to be found.

In the foreground are broken, arpeggiated, full-fingered sounds, mostly directed upwards, and an extended harmony that makes abundant use in particular of medi- and counter-notes, almost always altered in their major version. This lends the entire composition a solemn, radiant effect that seems to have been copied from the sound of the words, even if not overly clearly, and underscores the text musically to great effect.

The third stanza, which also appears to us as the textual centre, seems to be the most strongly worked musically and thematically. We recognize phrases that appear several times and a prelude that also appears in varied form at the end of the stanza. The singing voice forms its climax here and the harmonies alternate - referring to D major - between the rel. remote E major [$D^{3>}$] and C-sharp minor [Dg]: "Always I seek your lips / Behind a thousand kisses." The dynamics in this third part are, in accordance with the climax, consistently *F*, except for the already in the text interpretation emphasized

'Behind', used here relationally in the subito *p* (in the piano *pp*) at "behind a thousand" appears.

The dominant parallel A-flat major leads into the fourth verse with C major and G minor: "A night of gold", and then modulates via the mediant E-flat major to A-flat major ("Stars"). With the dominant E-flat and the dominant parallels (Dp_3^7 und Dp_5) in rapid 32^{nds} alternation, the iridescent glitter of the stars is drawn. As if this glitte-ring of the stars were giving way to the dawning morning, the piano part disintegrate-s in the transition to the fifth strophe, first in the undeterminedness of augmented and diminished intervals, then in the left hand also in the flow over G major to E minor, in order to then prepare the topos of light: sP_3 - ["ligh D^7 -t5 - tG = T [C major="green"]. The harmony develops further over the altered TP [A major=fluttering of the butterflies], its Sp [B minor=t], then its d [F-sharp minor], followed by S_3^6 and tP [D major=T] to the home key. These modulations are executed in vigorous movements with full-throated 32nd-note trill motives that do not match the "slumbering" but do match the last line of verse they illustrate: "Only our shoulders still play like butterflies."

Finally, a few remarks should be made about the processing of the singing voice. The text is essentially set to syllabic music. The only exceptions are stanzas three and four, which are probably also the most emphatic in terms of the text. The rhythmic values mostly follow the natural speech rhythm of the text quite well. In two places, however, the progression seems to be brushed against the speech rhythm. "Erschú-fen uns Hím-mel": Since "Himmel" belongs as a heavy word on the first bar, the distribution of the four final syllables before it gets into trouble, and the quarter note on the short syllable "uns" shows the dilemma, which could have been avoided with a pause after "Odem".

Fig. 113: Reiff-Sertorius: *A love song*

Gesang *Schnell, leidenschaftlich*

Piano

f *mf* *mf*

rit. *mf*

Mäßig **Langsamer**

Aus gol - de - nem

o - dem er - schu - len uns Him - mel,

p subito *p* *mf* *f*

o wie wir uns lie - ben,

mf lie - ben, lie

p *pp* *rit.* *mf*

Etwas ruhiger

ben.

mf
Vö - gel wer - den Knos - pen an den Ä - sten,

quasi tr

quasi tr

rit.
und Ro-sen flat-tern auf.

rit.

f

rit.

f
Im - mer such ich nach Dei - ren

mf a tempo

p
Lip - pen hin - ter tau - send

pp

f Langsamer

Küs - sen. *p* Ei - ne

Nacht aus Gold, Ster - ne aus

pp

Nacht, *pp* rit.
nie-mand sieht uns.

p *schnell* *pp* rit.

Schnell *mf*

Kommt das Licht mit dem

mf a tempo

p *p*

Grün, schlum-mern wir, *pp*
Nur uns-re Schul-tern

Two bars later, Reiff-Sertorius repeats the word "lieben" (to love) three times, where in the text there are only dots, in order to lend particular weight to this central word of the poem. In my opinion, the sequence on "lieben" becomes a flat melisma. The distribution of the text on "Eine Nacht aus Gold" is also unsongy, because the voice with the triplet eighth on "aus" does not follow the rhythm of speech.

*Spring*⁸⁷⁸ is one of Else Lasker-Schüler's earliest poems, handwritten as early as 1900 and stylistically in the Jugendstil with the typical word field "spring": life, laughter, games, little treasures and blossom branches. In it, Else Lasker-Schüler's early articulated longing for a childlike merging with the Thou becomes apparent, the longing that burned in her until old age and yet never came true in her life, a desire for merging that - in short - has its roots in her early childhood dyad of daughter and beloved mother.

Beginning of the second stanza:

I longed for mother's love
and father's word and springtime games,

and in the last stanza the urgent wish, indeed even more the (crushing) claim to uniqueness on the lyrical you:

You must be mother and father to me
And springtime play and sweetheart!
- And all my own. . .

The second part of the second stanza even speaks of the curse of life, an unusual metaphor, one might think, for a 30-year-old poet. This curse, which is not outlined in detail here, takes shape in the dichotomy between, on the one hand, the perceived intrinsic value of aristocracy and that of the poets as God's favourites and, on the other⁸⁷⁹, the real, completely unsecured living conditions and exploitation.⁸⁸⁰

The curse that drove me through life
I began as he stayed with me,
loving it as a loyal enemy.

Set in C major, the song is divided strophically into three sections, each with a short prelude or interlude. The overall character of stanzas one and three is almost identical: in bright colouring and playful figures of the r. H. of the piano part. The similarity corresponds to that of the text. The melodic arches of the voice - very singably written - have an ambitus of one octave in comfortable soprano position. They show great

⁸⁷⁸ KA01-GNo 39

⁸⁷⁹ Cf. KA03, p. 166.35ff.

⁸⁸⁰ Cf. the essay *Ich räume auf! My indictment of my publishers*. KA04, PP. 47-85.

(a) input motif

(b) mirrored

(c) dynamically changed

(d) 'Spring motif'

(e) Suspiratio

Fig. 114: Reiff-Sertorius: Motif variations in *springtime*

similarities in construction, so that we can see a continuation of the phrases. The third stanza begins in the voice almost verbatim to the first.

The opening motif (fig. 114a) in the piano part runs through the entire composition in different variations, is mirrored (fig. 114b) and dynamically altered (fig. 114c). In its playful triplet form, it could be called the "spring motif" (fig. 114d), which determines the gossamer character of the first and third verses. The second stanza processes the material of the preceding vocal phrase into the more dramatic. The piano part also changes its character: the "Spring motif" turns into a *suspiratio* figure (fig. 114e).

Let us consider the beginning of the song (fig. 115 on the next page). The left hand forms the chordal basis of the composition throughout. Reiff-Sertorius uses quite impressionistic timbres in her 1927 setting of the poem, which are very reminiscent of Ravel in their fragrance, such as the first movement *Modéré* of his *Piano Sonata* (1903-05). This is achieved through the continued use of *sixte ajoutée*, seventh-ninth, augmented and diminished chords. Several times we find bass leads in *passus duriusculi*. This is illustrated for the first eleven measures:

The piano part begins with a seventh-ninth chord on the double dominant from C major ((\mathbb{D}_7^9)) then a *sixte ajoutée* in F minor, followed by a diminished chord on d, a *sixte ajoutée* in C major and finally, rather delayed in T. 6, the Key of C major (T_5), which is not fixed; but it is followed by a first *passus duriusculus* ($g - c$) from T_5 via $Tp_3^6, S_7^9, Tp_5^9, t_3, T, Dp_6$ und $DP_5^{>3}$.

The second strophe has a different character according to the text. Above the *Suspiratio* motif (fig. 114e), the voice proceeds in small steps in seconds and with a clearly reduced ambitus of just one octave. Rhythmically, the stanza proceeds in quiet quarters - almost statically constricted. The verse ends in a strange convex movement of staccato eighth notes in the right piano hand, which is motivically solitary in the composition.

The prelude to the third verse begins again with the 'spring motif'. The voice takes up the melody of the beginning, but is rhythmically even more agitated than at the beginning. The dynamics of the voice are also forced up to *ff*; the piano part even strives for triumph in the final verse "Und ganz mein Eigen" with upwardly directed 16th note triplets and dotted 8th note cascades. This is the effect of the conclusion of

Fig. 115: Reiff-Sertorius: *Spring*, T. 1-12

Frühling in Reiff-Sertorius is brilliant and quite light-heartedly jubilant, leaving no room for the tragedy that appears behind the lines.

Fig. 116: Reiff-Sertorius: "Rock" motif, T. 1

Mein Volk is the third composition that was performed in the concert of 27 February 1927. A detailed interpretation of the poem itself can be found in chapter 5.2.

The composition takes full musical account of the strong imagery of the lyrical text. Strong *f*-beats, which immediately fortify the tonic C minor - probably initially with an *A-flat* prelude - followed by a 64th arpeggio shaded in *p*-flat in a blend of the two.

of median E-flat major and tonic C minor and repeated in the regression from *A-flat* to *A-flat* (sixte ajoutée) introduce the song (fig. 116; cf. also the similar passage in fig. 117 on the next page). This double opening figure may manifest the solidity of the rock, but it also sketches its inner fragility in the husky arpeggio. The chord is then dissolved in the first upswing of the alto voice on "Der Fels wird rosch". This is followed onomatopoeically by soaring 16th-note triplet figures on "dem ich entspringe".

The rock motif is also found as a prelude to the second strophe - and also in secondary returns - and finally as an accompaniment to the penultimate verse "Mein Volk" ("My people"), which in Reiff-Sertorius is the only verse repeated in declamation. Moti- vically, "rock" and "people" are thus used as deixis to refer to the double meaning in the lyrical text are musically intertwined.

Other parts of the text are also set to music onomatopoeically: the 'abrupt fall' is made clear very vividly in rhythmically strongly accentuated downward and upward movements. Excessive triads and tri-toni musically mark the great tensions. The "riesele ganz in mir" is traced with downward 16th-note triplet movements. The image of being "so drained" also finds musical expression in flowing 16th-note upward movements in the right hand with resting notes in the left. The languor in this image is indicated by short, interspersed, dark eighth-note dabs on octave A_1 .

Fig. 117: Reiff-Sertorius, Lily: *My People*, Final Bars - The Scream

In three striking places, namely on the word "God" at the beginning and end of the poem as well as on "gen Ost" - Lasker-Schüler also coins the word *Gottost*⁸⁸¹ twice elsewhere - Reiff-Sertorius modulates the *C minor* of the song by alteration into the Phrygian dominant, which is also called the oriental or Jewish mode or *Ahava Rabbah*.⁸⁸²

With the increasing drama of the lyrical text from the middle of the second stanza, the dramatic events also increase musically: full chords, syncopations - also 'ironed against the grain' (16th + dotted 8th), dynamics from *p* to *ff*, playing instruction "urge". Then, however, the whole strives towards the dramatic end, more insistent, more dissonant, until from the depths of the piano (D_7^9) the 'scream' explodes (fig. 117).

The form of the composition is exhausted in a two-part form that follows that of the poem. The harmony is still dedicated to impressionism with echoes of Debussy without, however, being of great refinement, so that his motto "Music begins where words are incapable of expressing" is hardly applicable to the music of Reiff-Sertorius. The motivic work and the leading of the singing voice

⁸⁸¹ Cf. the poems *Letzter Abend im Jahr* (KA01-GNr. 320.12) and *Joseph* (KA01-GNr. 282.6). The KA commentary notes on this neologism: "Allusion to the exodus of the people of Israel from Egypt and the migration to the land of Canaan" (KA01-K 282.6). More decisive for the image, however, is the view from the West European diaspora towards the East of the 'Promised Land of the Fathers'.

⁸⁸² The Jewish modes and rhythms are discussed in more detail in ch. 13.8 "Gladstein, Israel".

are limited to the onomatopoeic tracing of the given images of the poetry, so that the composition is completely subordinated to the text.

All three compositions are still of the late Romantic period, but with their extended harmonies they are already indebted to musical expressionism, as explained in the analyses. The stylistic closeness to their composition teacher Richard Strauss cannot be denied in Reiff-Sertorius. Musical form is not the primary element, but rather musical expression stands in the foreground, as does the programmatic tracing of lyrical images, as was shown by examples in all three works. It was noted, however, that the musical gesture does not always hit the lyrical core and remains somewhat "salon-like" in its habitus, as in the conclusion of *Frühling*, among others. Nevertheless, the pieces 'please' in their sonority.

13.18 Rettich, Wilhelm

(p. 457)



Fig. 118: Lasker-Schüler: Thanks to W. Rettich ⁸⁸³

Wilhelm Rettich studied in Leipzig, his birthplace, from 1909 to 1912 and was a pupil of Max Reger at the Royal Conservatory. In his final report, Reger described him as having "beautiful talent" and "beautiful results". He received his first employment in Leipzig in 1912 as a répétiteur. Further stations in his life are: 1913 Kapellmeister in Wilhelmshaven, in the War service from 1914 and Russian Imprisonment, escape to

Germany via Shanghai. From 1920 employment at the radio station in Leipzig, from 1921 director of the Leipzig Synagogaal Choir. During this time he meets Else Lasker-Schüler. The encounter leads to the composition of the *Else Lasker-Schüler cycle* op. 26 (1923-28) (K1087ff.). On the first reverse of the finished cycle, the poet thanks the composer with a portrait of Prince Jussuf of Thebes and his servant Ossman in typical left profile ⁸⁸⁴(Fig. 118).

"The first concert in which four songs from the cycle were sung (*Sulamith, Nur dich, Vollmond, Dann*) took place in Leipzig on 17 January 1928, shortly after Paul's death."⁸⁸⁵ In Stettin, on 05.05.1928, another song recital with works by the composer took place, at which songs from the cycle were again performed.

Rettich states: "I repeatedly met Else Lasker-Schüler, especially in Berlin, but also in Leipzig [...]"⁸⁸⁶ Of the lively communication of 1923-28 (Königsberg and Stettin), of which Rettich reports and during which the cycle was created, nothing further is contained in the Else-Lasker-Schüler letters (KA06-11), not even on Rettich's part.

From 1931 he was employed by the Berlin Radio (radio play music), but from February 1933 he was banned from working there; in May 1933 Rettich went into exile in the Netherlands (Amsterdam, Den Haag, Harlem and Hilversum). 1942

⁸⁸³ Back of the fragment of the first song *Versöhnung*. Source: Musikbibliothek der Stadtbibliothek Leipzig; quoted from Beck 2006; not listed in Dick and Schmetterling 2010.

⁸⁸⁴ On Lasker-Schüler's link profile cf. fn. 214 on page 47.

⁸⁸⁵ Shedletzky 2006. Meant is the only son of Else Lasker-Schüler, who had died one month before on 14.12.1927. The four songs may have been a premiere performance.

⁸⁸⁶ Cf. Beck 2006, col. 17.

he has to hide from the Nazis in the village of Blaricum near Hilversum. It was not until 1964 that he returned to Germany, to Baden-Baden. Hopes of a late artistic rehabilitation were dashed. Rettich died in Baden-Baden in December 1988.⁸⁸⁷

Licht's catalogue of works,⁸⁸⁸ which however has rather large gaps in the order of the opus numbers, shows a clearly predominant number of song compositions with texts by Goethe, Heine and from *Des Knaben Wunderhorn*, among others, mostly in the instrumentation of solo voice and piano, but also orchestral song, songs - from his life experiences in Russian captivity - from Eastern Europe, choral compositions, various orchestral works, a violin concerto and a concerto for piano and orchestra. Wilhelm Rettich thus proves himself to be an outspoken composer of songs. The beginnings crystallize already during his studies with Reger, who also certifies this to him.

The songs of the present cycle op. 26A (K1087ff.) are arranged in four "booklets" with the following thematic foci

- I Hebrew ballads (6), songs with Old Testament figures and references
- II Songs (6) concerning Else Lasker-Schüler as a lyrical self
- III Dir (7), songs that revolve around a lyrical Du
- IV Nachklänge (7), songs that deal with lost love

The original manuscript was found during research work in the Else-Lasker-Schüler Archive of the National Library of Israel, Jerusalem (JNUL,ELS) and is the only copy ever found.⁸⁸⁹ Therefore, one missing page in the original, the third of the song *Ich träume so leise von dir* with the text of the fifth stanza, will probably remain lost forever.

Rettich's style can be broadly classified as neo-romantic and remains in the extended major/minor mode. The tonal proximity to Reger cannot be denied, but Rettich does not always reach the boldness of his teacher harmonically in the songs of the cycle. Some of the compositions are of the light muse - pleasing and almost operetta-like - and now and then also have jazz-like sounds (cf. the end of the song *Dann* in Fig. 119 on the next page).

My dance song is a tango. Rettich is proving to be a more proficient Composer of utility music, which he had to produce for radio. But it is precisely in his quiet, internalized compositions that he clearly gains in expressiveness and musical depth. Some of the forms are classical song forms of the ABA type and also - which is rarely found in the entire corpus of compositions - of the simple strophic form, such as in the song *Gebet* (Ich suche allerlanden...; KA01-GNr. 253).

The following song, *Das Lied meines Lebens*⁸⁹⁰ (fig. 120 on page 331), which is in E minor, is very effective in the simplicity of the movement. The markedly quiet time measure of the dotted half notes and the recitative-like singing in passages, repetitively

⁸⁸⁷ For the dates of the vita mentioned, see Beck 2006; Licht 1987, pp. 81-111; and Traber and Weingarten 1987, The detailed vita at Beck is very informative.

⁸⁸⁸ Licht 1987, pp. 109-111.

⁸⁸⁹ NLI, ARC. Ms. Var. 501 15 9; http://primo.nli.org.il/primo_library/libweb/action/dlDisplay.do?vid=NLI&docId=NNL_ARCHIVE_AL003637744. A letter from Manfred Sturmman, the then Jerusalem administrator of the poet's estate, to the composer dated 29 April 1970 indicates that he asked the latter for a copy of the cycle for the Else Lasker-Schüler Archive. This is the only way the composition has been preserved. A copy of the letter can be found in the booklet to Rettich 2006. In the meantime, a copy of the manuscript is available at Schott, Mainz (in the name of Astoria-Verl.), from where it can be borrowed.

⁸⁹⁰ KA01-GNo 148; (K1093).

The musical score consists of two systems. The first system is marked 'Breiter werdend' and features a Soprano line with the lyrics 'Ei ne Traum zeit von' and a piano accompaniment marked 'p molto espr.'. The second system is marked 'sehr breit' and 'rall.' and features a Soprano line with the lyrics 'tau send, tau sen Jah ren.' and a piano accompaniment with dynamics 'poco f', 'p', 'pp', and 'ppp'. Chord symbols are provided below the piano part for both systems.

Fig. 119: Rettich: end of the song *Dann*

on the fifth b' or progressing in second steps, are able to create a tonally intense mood that prepares the musical ground for the harrowing text. The empty fifths (T, 1, 5, 8, 11 . . .) in their tonal indeterminacy may stand as a musical metaphor for the emptiness in the face marked by an endless suffering of life and the lack of grounding of the lyrical self.

The song of my life

Look at my twisted face
Lower the stars bend
Look at my twisted face.

All my flower paths
Lead to dark waters,
Siblings who fought to death.

The stars have become old men.....
Look at my twisted face.

The poem itself comes at the very end of the stories *The Nights of Tino of Baghdad*, which appeared in print in 1907, and in a sense forms the final counterpart to the 'Poem of the poetic awakening' *My song* as prologue of the *nights*. The poem, however, was probably written two years earlier.⁸⁹¹

The tenor of the poem - written in such a depressive, life-resuming manner by a poet who is not even forty years old - is irritating and startling. In the poet's life in 1905 and in the following years, initially no major stressful moments can be identified that could have triggered this tenor; on the contrary, the second volume of poems, *Der siebente Tag* (*The Seventh Day*), is⁸⁹² published. In 1906, moreover, *Das Peter Hille-Buch* (*The Peter Hille Book*), written with a great deal of heart and soul, appears.⁸⁹³ And it receives ever greater recognition from the public and the press.⁸⁹⁴ The key to the situation probably lies in the prose work *Die Nächte Tino von Bagdads* itself. The work "gives in coded form the experiences during the breakup

⁸⁹¹ Cf. KA01-K 148. cf. KA01-K 148.H 1.

⁸⁹² Lasker-Schüler 1905.

⁸⁹³ KA03, p. 27ff, in three versions. Lasker-Schüler 1906.

⁸⁹⁴ Cf. Klüsener and Pfäfflin 1995, pp. 48-54.

of Else Lasker-Schüler's first marriage."⁸⁹⁵ This marriage with Berthold Lasker is regarded, on the basis of the poet's few statements, as very burdensome for her and mentally constricting, as well as tempting her to have a fling. Several poems from this time besides the one in question bear witness to this, such as this one:⁸⁹⁶

You

That's why I'm crying,
That at your kiss
I feel so nothing
And must sink into the void.
[...]

With the prologue poem *Mein Lied*, still anchored in the style of naturalism,⁸⁹⁷ in which the lyrical I is so exuberantly "your playful heart's joys, earth," the Tales of *Tino* (a.k.a. Else Lasker-Schüler) begin and end after the poet's first-person determination is fortified: "I am the princess of Baghdad and walk in the great moonlight through bright rose gardens around secret fountains."⁸⁹⁸

- Hille had already given her the name Tino in 1899 - with this so deeply depressive poem.

The request of the first line of verse to the lyrical you or the reader is so important to the poet that she expresses it three times, again in v. 3 and at the end of the poem. Else Lasker-Schüler is generally extremely sparing with such repetitions throughout her work. All the greater is the weight of this one. The lyrical you or the reader should look, should understand. But what is it to understand? For the reason for the suffering and the depression remains concealed, possibly only reveals itself indirectly, as Klüsener aptly points out, as suffering from the marriage that has passed. Only the fictitious 'witnesses' to the suffering, the stars and flower paths, are mentioned.

The neologism "verwandert", which is so strong in the picture, carries within it the word *wandern*, which has many connotations, especially in Romanticism. The central motif of wandering includes both positive and negative aspects, i.e. freedom, closeness to nature, experiencing God in his creation, and on the other hand the loneliness of the wanderer, homelessness, isolation, cold and longing for death, as Franz Schubert sings about in his *Winterreise* (D 911).

Here, wandering occurs as an adjective of the property in attributive position to "face" and with the prefix "ver", "ver-wandered". The adjectivation is from the perfect tense of the verb, thus representing a past tense reference or finality; the wandering has reached a conclusion. The prefix "ver", however, is not a regular one for the verb "wander". Several general meanings of this prefix nevertheless open up possible semantic content for the neologism "verwandert": The description of a misbehaviour such as "I have lost my way" as a negative marker; in the sense of displacement "I have changed" or a property or form of mental change or even destruction "I am disturbed" indicate such semantic contents. Neologisms also play with the phenomenon of assonance, which in turn opens up further possibilities of meaning. The strong assonance "transformed", for example, is to be mentioned for "verwandert".

Reading all this, the new creation seems less new than somehow familiar, as if it meant a face drawn by fate, and the man behind it possibly without a real goal before his eyes and standing at the end of his life. Thus, the strange gesture of bending in the second verse - stars are, after all, immobile in the sky for the observer - is given a stronger contour.

⁸⁹⁵ Klüsener and Pfäfflin 1995, p. 53f.

⁸⁹⁶ KA01-GNo 82.

⁸⁹⁷ KA01-GNo 139.

⁸⁹⁸ KA03, p. 97.9f.

The image "star" is listed in the concordance list of KA as the seventh most frequent noun (125 occurrences) ⁸⁹⁹and in Lasker-Schüler's work it is generally associated with impressive qualities of childhood, fate, closeness to God, infatuation, inspiration, transcendental home of the poets, but also extinguishing of the light of life and evil stars.

In connection with the mirror-like verse 7 one reads "Deeper bend the *old men*". The stars appear in personified form. The gesture of bending can be read as a physical quality inherent in old age, but also as bending out of grief, as if the stars already empathically recognize human fate and suffering, while the empathy of the addressed you is still only hoped for through the request "Look!" ⁹⁰⁰

The meaning of the second stanza seems dark at first, and it will probably not be possible to illuminate it completely. Poetically, images are played with that stand in opposition to each other: 'flower paths' vs. 'dark waters', 'siblings' vs. 'deadly[!] quarrel'. The flower paths are related to wandering, which has positive connotations, and as long as there is a path, there is also a *r i g h t* direction. But fate makes the flower paths, which in Lasker-Schüler's work also figuratively stand for verses by a poet and are an image that has grown entirely out of Jugendstil, lead into dark waters. This carries with it something uncanny, treacherous. ⁹⁰¹The "dark waters" correspond antithetically with the (clear)

"Brooks[n] of the woods" of the prologue poem *My Song*. ⁹⁰²Another time the paths are "flowerless" ⁹⁰³and in *Giselheer the Heathen* it is revealingly said for us:

Into my darkness no
shepherd dares.

My eyes do not show the way
Like the stars.
[. . .] ⁹⁰⁴

If in the allegory the "flower paths" lead to "dark waters" - all of them! - this obviously conjures up Lasker-Schüler's sense of an all-encompassing poetic failure. Poetry runs (wanders) into fate, which eludes man's influence, but nevertheless casts a spell over him, beaten by fate.

'Way' and 'Water' also play as images in the famous poem *My People*. a similar role: "Jäh stürz ich vom Weg / und riesele [. . .] dem Meer zu". ⁹⁰⁵ Here, too, it is a failure, a leading away from midlife. And furthermore, God is far away at the dark waters, he does not appear - otherwise of central importance in Lasker-Schüler - in the 'Song of my life'. In a similar 'depressive' poem *Abendzeit* ("Erblasst ist meine Lebenslust"), on the other hand nor the realization: "Only in the *R e v e l a t i o n* is the way to him not far". ⁹⁰⁶The sixth verse is probably the most 'impassable' in our poem. Syntactically he attached to the image of verses four and five coupled separated by commas, as if he were as apposition its closer explanation. "Flower paths" and "dark waters"

⁸⁹⁹ Cf. KA01, p. 444.7.

⁹⁰⁰ Liska refers to Joseph's second dream in Gen. 37.9; "[. . .] the sun and the moon and eleven stars bowed down before me," it says there. The reference is not illuminating, for this bowing (not bending!) means a reverent bowing before the chosen Joseph, that is, a gesture with a semantically different meaning. Cf. Liska 1998, p 160.

⁹⁰¹ Else Lasker-Schüler uses quite similar images in the poem *Rast* (KA01-GNo 174): wandering, cedars bending and scattering flowers; the tenor there, however, is essentially purposefulness and not, as here, ends of a path.

⁹⁰² Cf. Liska 1998, p. 159.

⁹⁰³ KA01-GNo 72.8.

⁹⁰⁴ KA01-GNo 204.3-6.

⁹⁰⁵ Cf. my comments on p. 74.

⁹⁰⁶ KA01-GNo. 343.32; blocking in original.

would then be related as siblings. The quarrel, however, lies in the past (stritten) and would allow the conclusion that this quarrel has come to an end. Thus, a deadly fight that would have taken place in the poet's life or in the lyrical I in the past. The siblings could thus be understood as a metaphor of two contradictory qualities of the lyrical I, which show themselves irreconcilably opposed to each other, - bringing death.

Significantly, Else Lasker-Schüler writes "tötlich"[!] This may possibly be a spelling mistake of which the poetess was certainly not free; this can be concluded because from the (though only) fourth impression ⁹⁰⁷onwards on "tödlich" was corrected. But it can also be a conscious spelling, as we often find in Else Lasker-Schüler, who here means 'tot' as 'gestorben' and thus sees the dispute as fundamentally ended in the past or the conflicting psychic qualities as extinguished. In this, too, the emptiness of a 'wandered face' would show itself. ⁹⁰⁸

Liska's interpretation of the middle section of the poem clearly goes beyond the text. She makes Old Testament references to Methuselah and his quarreling sons as well as to the Joseph legend and sees the failure inherent in the lines of the poem as an anticipated "failure of the expressionist [...] hope for renewal [keyword: *the new man* - author's note] out of the spirit of poetry", ⁹⁰⁹which she justifies neither in the text of the poem nor in the narrative of the *nights*.

Guder, on the other hand, does not use the biblical figures, but for him the naturalistic lines reflect life experiences of "lack of love, insensitivity and war between people". ⁹¹⁰

Finally, the title of the poem will be brought into focus. Is this poem a song, as it says in the title? It would seem, rather not! There are many things that speak against a song: no rhymes, verses of different lengths, change of verse meter from verse five on. All this speaks against song and chant. Above all, however, it is the sound of the poem, the sound of the words, i.e. the less song-like phonological conspicuities: many fricative and plosive consonants in the central word "face", among others, "dark waters", a chaos of sound, the entire verse 6 only plosives and sibilants, just as the last word "face" is anything but beautiful in sound. Equally on-due the orchestration with vowels. We have here no pleasant, almost ingratiating gradations of sound as in *Ein alter Tibetteppich*. The few open or half-open vowels of *a* and *o*; instead, the very frequently recurring pre-closed *i*. Even in this chaotic sound orchestration, the disjointedness in the lyrical statement is expressed in its unmusical way. The sound of the poem is thus rather pointed, not very songlike-soft and not very supple.

Let us take a closer look at the setting of the poem (fig. 120 on the next page). The outer ABA' form (T. 1-8; T. 9-16; T. 17-28) is easily recognizable, but remarkably does not map the stanzaic order, but rather uses prelude and postlude to set the important parenthesis with the first and eighth verses. Over the empty fifth *e-h* (tonic), the fourth seventh chord of the subdominant, the sixte ajoutée of the major median C, the augmen-

⁹⁰⁷ lethal] lethal D 3-7, cf. KA01-K 148.6.

⁹⁰⁸ The Critical Edition makes a general comment on this: "Moreover, she [the poet - author's note] sometimes insists on her own spelling, where this is in her eyes more appropriate to the content of the word than the orthographically correct one. KA02, P. 318.

⁹⁰⁹ Cf. Liska 1998, p. 160.

⁹¹⁰ Cf. Guder 1966, p. 48.

The image displays a musical score for the song 'The song of my life' by Wilhelm Rettich. It consists of four systems, each featuring a Soprano (Sopr.) part and a Klavier (Kl.) accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are in German. The first system (measures 1-9) includes the lyrics 'Sieh in mein ver-wan-der-tes Ge-sicht. Tie-ler beu-gen sich die Ster-ne'. The second system (measures 10-12) includes 'Sieh in mein ver-wan-der-tes Gesicht. Al-le mei-ne Blu-men-we-ge füh-ren auf dunk-le Ge-wäs-ser. Ge-'. The third system (measures 13-16) includes 'schwü-ster, die sich töd-lich strit-ten. Grei-se sind die Ster-ne ge-wor-den...'. The fourth system (measures 17-20) includes 'Sieh in mein ver-wan-der-tes Ge-sicht.' The piano part features various dynamics and articulations, including *pp una corda*, *poco*, *p*, *cresc. poco a poco*, *rit.*, *f*, *sf*, *Dim.*, *piu rit.*, and *ppp*. The soprano part includes markings like *belebter* and *tre corde*.

Fig. 120: Rettich: *The song of my life*

ted sixth ajoutée of G, the sixth ajoutée of C, the augmented fourthsixth of A and the sixth ajoutée of e, which again lies on the empty fifth (T. 1-8). Here the chant enters, repeating the first verse on the fifth b', declaiming in the rhythm of a funeral march. The material is derived from the prelude.

This is followed by the B-part with verses 2-7. Over ostinato *e'* of the left hand - Thus, two octaves below, in double note values, the piano part already began - the motive *a-h-d-c* appears in the soprano (r. H. in T. 9), which is developed from the material of the prelude (upper voice of the left hand T. 3-4). It appears in variant and extended form (T. 9-10). Its form describes a convexly opened bow and thus melodically depicts the gesture of bending over.

The second stanza, although more lively in its rhythmic shaping, remains small-stepped in the ambitus of the voice (*f-sharp-g-sharp-a-ais*) and may not unfold tonally. The music thus remains in the lyrical picture. Even if the accompaniment in the left hand seems to suggest otherwise, the piano part characteristically moves only in "empty" fifths, leading via a (deceptive) A major fourth (T. 12) and diminished chord as well as E major to the musical zenith in the middle of the composition with a diminished chord and E minor third with added sixth on "tötlich stritten".

The transition to the third verse (T. 14) takes up the opening motive of the B section in a rhythmically altered form, namely in the funeral march rhythm of the first verse, and leads into the third verse with a C major sixth chord. The following second-step descending *c''-dis'* underscores the text of the seventh verse. It is underpinned in the piano by the subdominant with a seventh (S₇) as a tonal surface, which is then carried over a cadence-like leading tone into the third form section A' (T. 17ff.).

This first takes up bars T1-4 in the same tone and repeats them with octaves (T. 21ff.); above this, in the same slow meter of dotted half notes on b', the last line of verse is declaimed; a correspondence of the beginning (T. 5ff.) with the profound difference that now every rhythmic movement is taken out of the composition. The coda takes up the piano accompaniment of the first line of verse identically, thus ending on the empty fifth E-H. *The basic key of E minor is used.* The home key of E minor is not affixed at any point in the composition, i.e. a certain musical lack of support, which is also incumbent on the lyrical text.

The comprehensive poetic failure, the "wandering", obviously finds musical expression throughout the piece, but especially here in the A' part - without pathos and theatricality and thus all the more impressive in this simplicity.

13.19 Rihm, Wolfgang Michael

(p. 458)

"Rihm could have become a poet or a painter", as the biography at Universal Edition (UE) puts it.⁹¹¹ He thus shares with Else Lasker-Schüler and many others the kind of polyvalent paths to artistic expression. In 1976 - Rihm was just 24 years old - the premiere of his orchestral work *Sub-Kontur in Donaueschingen* caused a scandal, because his 'expressive music' was out of time.⁹¹² He continues to write expressive music that resists any stylistic classification and presents itself differently in his musical language - contemporary, modern and traditional (hints of Wagner and Brahms).

"In general, however, it can be stated: Wolfgang Rihm is one of the most important song composers of our time."⁹¹³ He has set texts by Goethe, Nietzsche, Eichendorff, Nelly Sachs, Celan, Nietzsche, Peter Härtling, Trakl, Lasker-Schüler, Hölderlin, Adolf Wölfli and Christine Lavant, among others, and has thus shown himself to be demanding in his choice of poets. Rihm is interested in the fragility of the soul in poetry, in the dissociation of the soul's landscapes into fragments. His artistic affinity with a striking number of poets who live in these fractures themselves, like many of those mentioned, can be seen in the oeuvre of his settings. The enormous expansion of language and its images that often goes hand in hand with such ruptures is for Rihm an artistic starting point for musically taking up new, surprising, foreign and contrasting linguistic elements, thinking them further and, if necessary, problematising them.

The semantic 'impassability' of this poem text (cf. page 246) is almost typical. Storm - soul - forest - spilled blood - palms - love on the branches form a chain of images that only partially opens up as a drama of the soul.

Rihm composes the original poem title as well. That is unusual. The poem itself begins with verse 1: "The storm has felled her trunks. Only then does the possessive pronoun *her* explain itself there in the second verse as *my soul*: "O, my soul was a forest." The second verse also gives the composition its title, not therefore the title of the poem, as is usually the case!

Through this treatment of the text, the poem is in a sense extended by one verse 0 to 13 verses. In addition, it gets a new symmetry of the division into two parts: vv. 0-6 and vv. 7-12 and also something ritornello-like with x 0-2 and vv. 7-9. More crucially, however, is this: While Lasker-Schüler's verse 1

⁹¹¹ <http://www.universaledition.com/komponisten-und-werke/Wolfgang-Rihm/komponist/599/zurm-usik>.

⁹¹² Cf. also the conversation Rihm / Lombardi. In: Rihm and Lombardi 1997, pp. 55f. and 59.

⁹¹³ As fn 911.

jumps abruptly and without semantic reference into the psychic event: "The storm has felled their trunks" and thus dramatizes the catastrophe of the 'break in the wind', Rihm switches his verse 0 "Now my soul slumbers" in front of it and thus breaks the drama of the first verse.

This considerable intervention by Rihm in the lyrical text requires closer examination if it is not to be misunderstood "as the usurpatory grasp of the giant of interpretation, who derives the right of rape from the mere fact that a musical [here lyrical - author's note] text requires its realisation",⁹¹⁴ as Rihm formulated it for musical interpreters. That it is the second (and in the repetition ninth) verse that forms the heading to the composition should be the key to our understanding.

The verse "O, meine Seele war ein Wald" (O, my soul was a forest) is one of the most heavily encoded verses in Lasker-Schüler's poetry oeuvre. One of the reasons for this is that the missing tertium comparationis between soul and forest cannot really be named unambiguously. For the question of what the immaterial soul and the material forest have in common remains unanswered at first. As will immediately become apparent when considering forest as a field of words, several tertia comparationis seem to be possible and to come into question.

The comparison of soul and forest - often and typically found in Lasker-Schüler - dispenses with the comparative 'like' conjunction.⁹¹⁵ Thus the comparison becomes an equation: 'soul is (was) forest'; immaterial, immaterial thus becomes material, material. Moreover, the term 'soul' acquires attributes of 'forest' through this equation. Forest as one of the pillars of nature and at the same time of romanticism stands first of all for life par excellence. We read (in extracts) the following about the lemma 'forest': ⁹¹⁶symbol a) of darkness, of concealment, place of mystery, associated with delusions, the demonic and impassability; b) of the other, the wilderness, place of the mad (*Iwein* in Hartmann); c) of originality and freedom; d) of poetry (the grove), topos of sensibility (Romanticism). These connotations alone point to the complexity but also ambivalence of the term forest. The whole scale from 'sensibility and poetic clarity' to the 'Impassability of madness' is invoked by this term and equated with the soul.

Else Lasker-Schüler's line begins with the sound "O" when she describes her soul as a forest from the time before the devastating storm. Almost all of the verses, moreover, are directed into this past. The forest - as is only revealed late in v. 10 - was a palm forest, one would say a locus amoenus orientalis: palm trees provided refreshing shade, the fruit was not dates, but it was - even sweeter - love.

The 'palm forest' is rather a misleading image of the Lasker students. Palm trees are to be found in higher numbers only near water, for instance in the Nile plain and in oases. Larger accumulations beyond the size of gardens and groves are unlikely to have existed. Wood was a rare material at all times and was already imported in the times of the Pharaohs. So what is the image trying to say? In the poem *Heimweh*, the ⁹¹⁷palm forests form the metaphorical centre of the poem about the poet's wanderlust, at once distant in space and time

⁹¹⁴ Rihm 1997c, p. 153.

⁹¹⁵ Even more typical are Lasker-Schüler's 'like'-less comparisons in the reverse direction of action from concretes to abstracts, as in the second verse of *Vollmond* (KA01-GNo. 102.2): 'Slumbering tones are the eyes of the day', where even hidden cross-relations 'slumbering - eyes' and 'tones - of the day' can be detected, which themselves form the tertia comparationis. Comparisons with such direction of action are mostly even more difficult to understand.

⁹¹⁶ Cf. Butzer and Jacob 2008, p. 410f. ⁹¹⁷KA01-GNo. 155.

(Pharaoh's Dynasties),⁹¹⁸ a longing for the ancient unity of man and nature. When Lasker-Schüler thinks of palm and shadow together in several of her poems, their protective function is evident. The locus amoenus orientalis is thus far more, is a protective zone, is a retreat from time, a vanishing point 'forest'.

Moreover, if Lasker-Schüler places soul and forest in one, this place 'forest' is peace and complete oneness with oneself - an idea thematized over and over again in her lyrical work. We think of the beginning and end of her poem *Weltflucht*:⁹¹⁹ "I want to go into the boundless, / Back to myself, / [...] To escape / My way."

The interjection "O" in vv. 2 and 7 also seems, it should be noted, not really clear as an expression of the emotion. Astonishment, joy, sorrow and terror are all conceivable readings: astonishment that the soul can be a forest, joy that it can show itself so "bundle", sorrow and terror that it has been shattered. For all its ambivalence,

however, it wants to seem as if this "O" is a painful one, standing as it does between "pleases" and "weeps," "trembles" and "consoles." This coded verse remains ultimately closed in its complexity and at the same time highly poetic in its lyrical boldness. The original heading chosen by Lasker-Schüler does not achieve this by a long shot. Rihm therefore seems to have attached importance to this coded verse becoming the motto of his composition in its equally soulful profundity and its impassability, and thus only once again impressively demonstrates his preference for hermetic and enigmatic texts as a source of inspiration. In this context, it is worth recalling the astute and sharp-

tongued review by the literary critic Karl Kraus,

who formulated to the *Tibetteppich* of Lasker-Schüler:

Not often enough can this deaf and dumb time, which borders the true originals [. . .] be irritated by a reference to Else Lasker-Schüler, the strongest and most impassable lyrical phenomenon of modern Germany.⁹²⁰

In his contemporary works, Rihm is not committed to any style or tonality, but to the audience he seeks. And he confesses:

I don't belong to the type of composer who composes for himself and for his own drawer. I need contact and am very happy when I am able to establish it. Even if my music triggers contradiction, I like that, basically it shows me that it exists beyond the sheet music.⁹²¹

⁹²²Rihm composed the song after the poem *Nun schlummert meine Seele* in 1994 for the 60th birthday of the then artistic director of the Berliner Festwochen, Ulrich Eckhardt,⁹²³ as *O meine Seele war ein Wald* for mezzo-soprano, alto, harp, viola, violoncello and double bass (K1134). It is entirely through-composed. Its formal sections do not follow the strophic form, which is a loose one anyway, but freely associate - as is typical for Rihm - the semantic structure of the poem (cf. Tab. 13 on p. 336). This also takes formal account of the poem's form, which knows neither end rhymes nor the same verse lengths nor the same verse feet. Also, the lyrical images line up one after the other;⁹²⁴ so do the musical form sections. This poem form

⁹¹⁸ Interesting references between drawings of Lasker-Schüler and reliefs from certain pharaoh dynasties R. Dick reveals and shows the great affinity of the poet to that culture. Dick 2010a, p. 142f.

⁹¹⁹ KA01-GNo 37.

⁹²⁰ Kraus 1899-1936, *Die Fackel*, XII. Jg. Nr. 313/314 (31.12.1910), p. 36.

⁹²¹ Rihm and Lombardi 1997, p. 58.

⁹²² KA01-GNo 162

⁹²³ See chapter 12.1 "An Intendant for Else Lasker-Schüler".

⁹²⁴ Cf. to the same poem the setting by Hansen and there notes to the lyrical text on p. 246.

as he himself points out, suits Rihm very well. The sequence in the poem, which does not create a retellable context, and the images, which Lasker-Schüler hardly formulated in full, as well as the great inspiring openness of her metaphors, create the necessary freedom for him to develop melodic arcs and sounds, condensations and dissolutions, motifs - which, due to their richness, develop less in a constituting manner than rather evaporate in order to give space to new impulses - and gestures, which are able to ignite themselves in the word, in the semantics.

The voices are led close to the rhythm of the speech. In accordance with the sequence of the lyrical images, the melodic phrases experience caesurae, while the instrumental parts lead over to the following melodic phrases.

Certain 'stimulus words' are musically emphasized: "soul" in secunda fricatives and "forest" in the tritone. In the first case, it is probably the musical reference to the lack of harmony of the soul - this will be discussed in more detail towards the end of the analysis - in the second case, the tritone may stand for the discussed, extremely wide range of the image of 'forest' but also its destruction.

In this work from 1994, we also see Rihm's shift in composition from the more vertical to the horizontal, which in literature is referred to as the paradigm shift of the 1990s.⁹²⁵ Certainly, here too there are isolated sound surfaces in the strings, but on the whole we are dealing with an artful, horizontally progressing fabric of voices that avoids any repetition and each possesses its own great independence (cf. fig. 121).⁹²⁶ This avoidance of the already existing is of a fundamental nature for Rihm and can be found in the small-scale motivic work, the form and the musical thought as well as in the large-scale, through the setting of external music - essentially lyric texts - and characterises the will not to produce a duplication of the existing, or to compose in such a way. He says of himself, for example, that the material mode of composition is alien to him, even if he has made use of it at times.⁹²⁷ This will to renounce also leads to the fact that certain discussions, such as those with the poetry of certain poets, are considered finished for him. Thus, after the Lasker-Schüler and Trakl settings, he apparently deliberately did not take up any further poetry from this area.

Tab. 13: Rihm: *O, my soul was a forest* (1994), form sections

Formabschnitt	Takt	Abschnitt	Versanfänge
A	01-04	Titel (v. 0)	Nun schlummert meine Seele ...
B	05-09	v. 1	Der Sturm hat ihre Stämme gefällt
C	10-13	v. 2	O, meine Seele ...
D	14-21	vv. 3-4	Hast du mich weinen gehört? ...
E	22-27	vv. 5-6	Sterne streuen nachts ...
A'	28-31	v. 7	Nun schlummert meine Seele ...
B'	32-36	v. 8	Zagend auf Zehen ...
C'	37-44	v. 9	O, meine Seele ...
F	45-49	vv. 10-11	Palmen schatteten ...
G	49-53	v. 12	Tröste meine Seele ...
H	54-60	Nachspiel	-

⁹²⁵ Cf. Abeln and Schnitzler 2012, 46f.

⁹²⁶ The special voice leading of the singing voices is discussed below.

⁹²⁷ Cf. Rihm and Lombardi 1997, p. 55.

► The composition begins with a strange, high falling line of the instrumental part (Fig. 121) over more than an octave, which has no relation at all to what follows and does not reappear later. Whether this musical gesture is intended to commemorate the 'falling of the logs', which precedes the poem, can only be conjectured.

Fig. 121: Rihm: *O, my soul was a forest*, T. 1-7

► The further course of the form sections A and B shows, as mentioned, a fabric of independent voices in both the vocal and string parts, consistently avoiding passages with identical motives. Nevertheless, the overall sound remains essentially consistent. What is remarkable in section B is Rihm's renunciation of any drama, which in and of itself is inherent in the text "Der Sturm hat ihre Stämme gefällt".

► In the C section of the form, the character of the sound changes. At first, the voices are led against each other with little dissonance, but then, towards the end of the phrase, in a great span of seconds and tritones. In addition, there is at first a quiet carpet of sound in the strings, which dissolves at the end of the phrase 'Wald' (T. 13) into an exalted opposition of the voices. Musically, the drama is not discharged onto the text. The text is not based on 'felled trunks' but on 'forest', which, as explained, stands as the semantic epitome of soul. Rihm thus shows great sensitivity towards Lasker-Schüler's text.

► Form section D deals with vv. The question to the "you" whether it has perceived the state of mind of the lyrical "I" is introduced by strong dynamic sound effects in the strings (*ppp-ff-pp*) and the harp (cluster *sfz*). The question itself, however, is articulated in small ambitus (*as-ges-a*) in low alto above a *ppp* string cluster. The mezzo-soprano takes over in v. 4 "(Weil) deine Augen weit geöffnet stehn" with greater ambitus, tracing the lyrical image melodically. The syncopated movements and dissonant sounds (*c-sharp'-d'-es'-f / c-sharp'-d'-d'-a'-h' . . .*) in the strings (T. 20-21) also underscore the text in a tone-painting manner.

► The cryptic verse v. 5 (form section E) "Sterne streuen Nacht in mein vergosse- nes Blut" (Stars scatter night in my spilled blood) seems to me to be rather - and to be found more frequently in expressionist poems - an (almost meaningless) lyrical sound picture, which here lives from plosives and differing vowels and where the tonal-sensual structure is in the foreground. The words function only as isolated denotates. The 'lyrical restlessness' in the line is reflected in the restless course of the melodic line of the voices and instruments.

► Rarely in his present composition is there a gesture that traces the word as in T. 26ff. "shed blood". The music usually unfolds rather freely from the text. This is particularly evident in the form sections A' to C'. While the singing voices repeat (almost) note-for-note the melodic arcs from form sections A - C, very disparate text sections are underlaid: on the one hand "Der Sturm hat ihre Stämme gefällt" (v. 2), on the other "Zagend auf Zehen" (v. 8), which are quite different in rhythm, verse length and sound and in the respective lyrical image. In addition, Rihm uses only slightly related material in the string part of the repetition

from the sections A to C - avoiding doubling - and retains only the sound character.

► The mould section C' (Fig. 123 on the next page) appears slightly augmented with a likewise strongly altered string section in which only partially small motifs from form section C - like fragments - recur. Towards the back, the form section C' on the word "forest" develops its very own style.

Fig. 122: Rihm: *O, My soul was a forest*, T. 12f.

The singing voices are not in tritonus *c-sharp' - g / g-sharp' - d''* as in fig. 122, but singing the vowel 'a' in unison on *g-sharp'*, each about the duration of a dotted half followed by a rest of one or two eighths. The voices are offset from each other by about half a measure. The dotted half notes swell and fall in the p-flat and are sung in increasing motion over the entire four-bar phrase. The vowel action here seems like breathing (of the forest?) from within (cf. T. 40ff. in fig. 123 on the next page).

The accompaniment also changes markedly over this "forest" phrase. Whereas in the first case we have noticeable layers of dissonance in a confined space, in the second case the harp plays an alternation of sixteenth-note sixths between *g-sharp'* and *a-flat'* against the *g-sharp'* of the voices, which leads to a calm, unsettled beat. To this the strings enter in high trills or 64th-flageolet abbreviations and join in the unison on "Wald" via *f-sharp-g-sharp*. This unison of the voices is remarkable and consistently recurs to the lyrical text, which in vv. 9-11 describes the formerly ideal world of the locus amoenus.

Fig. 123: Rihm: *O, My soul was a forest*, T. 39-46

► This static and at the same time from the inside moved musical happening discharges itself abruptly in a *sfffz* (T. 43), which is followed after a general pause by a fast *pp-f - pp-ff - pp-ff - sfzff - pp-* 'dynamic chaos' (T. 44-46), as if storm gusts were once again on, as they are as a sound metaphor at the end of form section C after

"Forest" have already risen once (T. 13-15). Here, on the second occasion - here, too, the music shows itself to be quite free and little bound by words - this dynamic chaos still protrudes into the calm of the following text "Palmen schattenten, / An den Ästen hing die Liebe" (vv. 10-11) and thus seems 'eloquent' beyond the text: everything perdu! The longer passage just described has, one may hear, something psychotic about it.

► In the postlude (form section H), the strings create quiet sound surfaces that onomatopoeically illustrate the last verse, "Tröste meine Seele im Schlummer" ("Comfort my soul in slumber"), with two 'Aufschluchzer' gestures in the Cb in the high and low registers, played very effectively as *sfz>pp* and *sfzp>ppp* (T. 56f.). 56f.), as do the 'husky', selectively rising eighth notes of the harp in the lower register, drawing the twilight grey zone of slumber between wakefulness and sleep (T. 55ff.). Then, finally, the strings fade away in the *ppp of* an empty fifth (*des-as*) "morendo", over which the vocal parts "with almost closed mouth" hum a small second (*as-a*, soul motif) and the harp blends in against the singing in fine secondary rhythms with fifths (*D-a*, *C-g*, *E-flat-b*).

Another peculiarity is also immediately noticeable. The text is performed by two female voices, one mezzo-soprano and one alto, which are very close to each other, although only one voice, the lyrical I, is heard in the text. In the example (composed of five systems, form section A and beginning of B), Fig. 121 on page 335 shows the two singing voices in the upper system, and the string group of Va, Vc and Kb in the lower system. With the exception of the D and E sections, both voices sing the text almost synchronously. And it is precisely this 'almost' that is so remarkable, or should we say 'irritating'? While the musical gesture in the melodic line of both voices does not differ, i.e. the musical line is sufficiently synchronous, it is the small deviations that attract attention: small rhythmic shifts, small changes in the intervals, a little textual hurrying ahead or behind. Only in the middle section (D, E), in the second stanza, does the lyrical I address an imaginary you. Here these voices no longer run synchronously, but alternate, the character changes, the note values are shorter, the strings play 64ths abbreviations at times. This irritating closeness has the effect of a musical hall of mirrors in which we see ourselves in our movements, but the angular refractions and mirror-like breaks always cause distortions of the mirror image. We feel no differently about the strings, especially Va and Vc. Here, too, the great kinship imposes itself, which, however, never becomes an identity. It seems as if one voice is a 'splitting off' of the other. On closer inspection, the lyrical I in the poem is not identical with the soul about which it speaks, and the storm has not come upon the lyrical I but upon the soul. The lyrical I observes, as it were, the state of his soul. But this is as far as the 'splitting off' of I and soul goes here. It serves - psychologically speaking - typically to repress unbearable experiences, unbearable suffering.⁹²⁸ This point of view is, it seems, a poem-immanent explanation for the musical Existence of two voices, mezzo-soprano and alto.

We recognize in the example the characteristic sound structures: secondary frictions, excessive chords, tritones and the overall dense web of voices.

⁹²⁸ In Lasker-Schüler's work there are more radical forms of such split-offs, up to and including the multiple person in her last drama *IchundIch*.

But perhaps it is 'only' this: When Wolfgang Rihm uses the contemporary means of expression of his music to set lyric poetry of turmoil and psychological injuries to music, he carries the hardships from the poem of 1910 into his own time, making them comprehensible to us today - findings and phenomena that are not subject to history and the spirit of the age, but are present in all times.

In this song, "O, meine Seele war ein Wald" (O, my soul was a forest), typical characteristics of Rihm's compositional style can be read. Despite the division of the composition into formal sections - mainly dictated by the poem's form - the composition develops on the small scale of the motivic work as well as on the large scale of the verse-led phrases without any real repetition of sound and formal material that has already been used, as if what has been said once need not or could not be said a second time.

The music does not 'stick' to the word, but develops freely; the musical gesture, however, interprets the lyrical text in sound and movement in a subtle and thoughtful way, as stated in several places, "with that sensorium that takes in the non-conceptual information, that resonates when vibration vibrates it out." ⁹²⁹. Behind this is the urge for "musical freedom" ⁹³⁰apostrophized by him again and again and his associated rejection of dodecaphonic and serial modes of composition,

an attitude that does not allow for any kind of recipe, that commands each form to be invented in the moment as a whole capable of growth and each whole likewise only for itself without repeatability. The result is - at least in desire and intention - a constantly renewing music, which allows the listener to participate in its creation, which lies open, so to speak, at its generative pole, where it grows. ⁹³¹

Incidentally, we see these same transformational forces at work in Rihm's *Seven Passion Texts for Six Voices*, for example in the Latin responsory of Maundy Thursday *Tristis est anima mea* (Matth. 26.38). ⁹³²Here, too, Rihm gives topical expression to suffering in all times. And it is basically the same means: very moderate tempo of the lament, sharp dissonances in small seconds and excessive intervals such as tritones and large sevenths held long, gestures of *suspiratio* and *dolor*. Exactly so Rihm achieves what he himself says is the goal of his music: "To move and be moved".

13.20 Rothstein, James Jakob

(p. 459)

Rothstein, who also went by the pseudonym Carlo Pinozzi, was a conductor and composer and about the same age as Else Lasker-Schüler. He was a master student of Max Bruch in Berlin and composed mainly operas, choral works, chamber music and songs. He was well known and in demand as a composer in the 1920s and 1930s, and not only in Berlin. ⁹³³

The composer and music critic Arno Nadel, who was also well known at the time, published a short article in the *Gemeindeblatt der jüdischen Gemeinde zu Berlin*⁹³⁴ about his 63-year-old colleague, the "indomitable representative of classical form, as a singer" and proven composer of numerous songs, including Jewish songs. Rothstein was published by the *Musikverlag für nationale*

⁹²⁹ Rihm 1997c, p. 150.

⁹³⁰ See also the essay *Musikalische Freiheit*. Rihm 1997b, p. 23ff.

⁹³¹ *Ibid*, p. 24.

⁹³² An impressive recording of five of the motets is presented by the vocal ensemble 'Singer Pur' on its CD Oehms OC 354.

⁹³³ Cf. KA06-K p. 801.

⁹³⁴ *Gemeindeblatt* Vol. 24, 12. 5. 1934 No. 16, p. 10. <https://archive.org/details/gemeindeblattderjued>.

Volkskunst, Berlin and *Harmonie-Verlag*, Berlin. Rothstein was deported by the Nazis when he was still seven years old and killed in the Litzmannstadt/Łódź concentration camp, Poland, on 29 December 1941.⁹³⁵

Else Lasker-Schüler was at least acquainted with Rothstein, as two letters show.⁹³⁶In No. 34 of 12.01.1901 to her sister she writes: "J. Rothstein, has worked for W[alden], composed songs / These days my song is sung.

'Sinnenrausch' (in a club)". In fact, two of Rothstein's settings were performed on 18.01.1901 at the *Bunten Theater* (Überbrettel), where Else Lasker-Schüler was also a guest; however, not *Sinnenrausch* by her.⁹³⁷Since this letter is the only evidence, the existence of the setting *Sinnenrausch* (K1172) must be doubted in principle, especially with regard to wishful thinking and reality in Lasker-Schüler's work. Nevertheless, this setting would be the earliest mentioned by name at all and would have been written before the publication of the first volume of poems *Styx* and clearly earlier than Walden's (ch. 13.28).

13.21 Schidlowsky, León

(p. 462)

Born on 21.07.1931 in Santiago de Chile to Jewish parents, Schidlowsky first studied at the Conservatorio Nacional of the University of Santiago. He studied among others, composition with Juan Allende-Blin (see p. 201). In addition, his studies went into psychology and philosophy, but were not completed there, as he intended to deepen his musical education in Europe. Between 1951 and 1954, therefore, he studied at the Northwest German Music Academy in Detmold (now the Detmold Academy of Music). A further stay in Germany took place in 1968 on the basis of a scholarship from the Guggenheim Foundation, Zurich. In a further stay in Germany in 1980/81, namely one year in Berlin, he dealt with the subject of composition and painting.

After his return to Chile from 1954 to 1968, he held various important music-related positions in the university and cultural life of his homeland.

In 1968, during a symposium in Venezuela, he made the acquaintance of Krzysztof Penderecki and Luigi Nono. In 1969 he moved to Tel Aviv, where he took up a professorship in composition at the music academy of the university there and trained a generation of composers until his retirement, including Rachel Galinne, who is represented in my bibliography with the cycle *Black Songs* (K0421ff.).

Stylistically, Schidlowsky began in the tradition of the Second Viennese School, from which he developed his serial style and expanded his compositional oeuvre towards atonality, aleatoric and graphic notation (1968-1987). As early as 1983 he also returned to traditional notation.

Schidlowsky has received numerous awards and prizes, including the Association of Israeli Composers (ACUM) Prize, Tel Aviv, Israel in 2000 for his complete works, and the National Prize for Music, Santiago de Chile in 2014. Schidlowsky has lived in Tel Aviv since 1969.⁹³⁸

The description and, if necessary, definition of musical ideas, especially when they explored and exceeded the limits of playing and singing techniques - this applies to all

⁹³⁵ Federal Archives 1952, Memorial Book p. 1,259.

⁹³⁶ Cf. KA06-Br. 015 u. 034.

⁹³⁷ Cf. KA06-K 034.3.

⁹³⁸ The bibliographical references are taken from Schidlowsky's homepage.

<http://schidlowsky.com/Leon-Schidlowsky/Curriculum%20vitae.html>.

musical parameters - after the Second World War, but especially since the beginning of the 1960s, new forms of notation and new forms of representation in general were required. The extended parameters of pitch and duration went beyond the possibilities of traditional notation based on basic diatonic metrics. The parameter of timbre, which could only be grasped to a limited extent through corresponding orchestrations, could not be represented in previous notation. Thus the 20th century saw the development of a wide variety of new notation symbols and systems.⁹³⁹ Where these means failed, notation was often dispensed with altogether, especially in works of electronic music. The techniques of realization used there are too different from the traditional ones. Multiple successive processing steps and the broad spectrum between sounds and noises as well as problems of time organization of acoustic events elude visual representation.⁹⁴⁰ Karkoschka brings examples of attempts at notation of electronic music, which, however, already in simple structures strain the sonic imagination.⁹⁴¹ Analyses of such realizations therefore often make use of electronic procedures and software programs such as the 'Acousmographs' by Ina GRM.

The overloading of scores with precise instructions soon led to a counter-reaction towards simple images, whose determinacy on the part of the

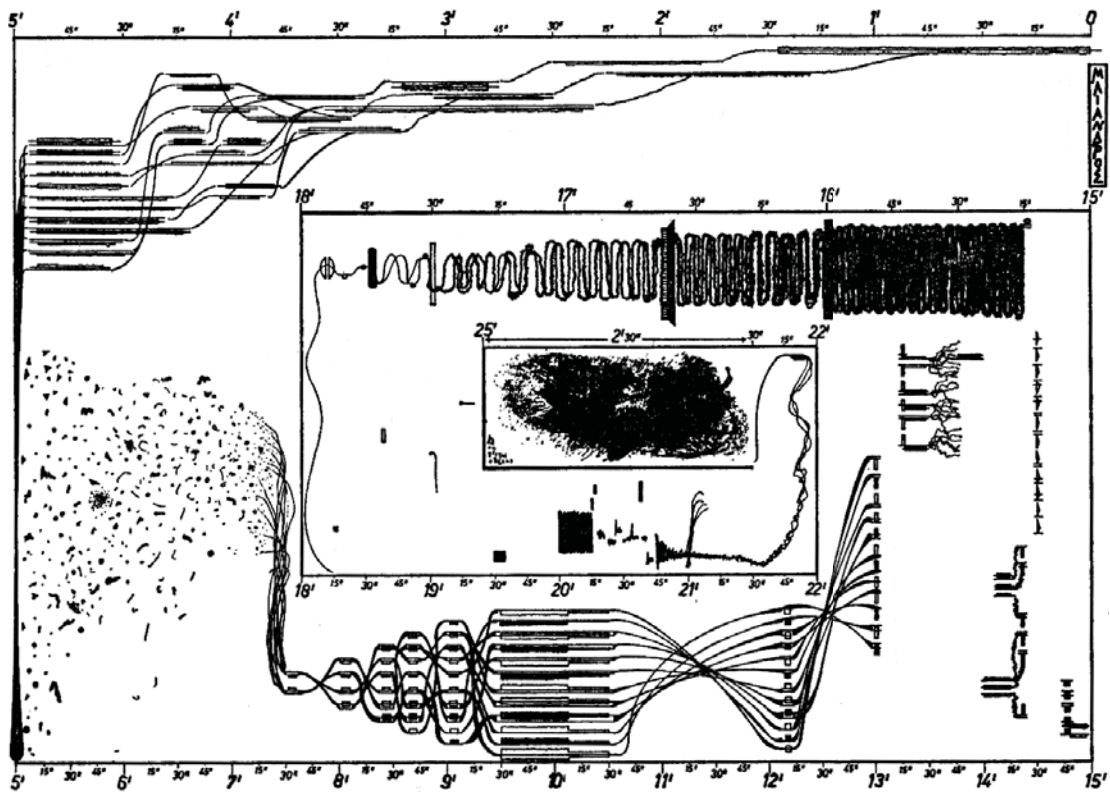


Fig. 124: Logothetis: *Mäandros*

of the composers is severely limited. On the other hand, graphic notations - and these are essentially what we are dealing with here - live from the intention that their graphic figures evoke musical actions in their tonal realization, which - even if their realizations differ significantly from one another - nevertheless have the same effect - have a considerable immediacy and comprehensible closeness to the respec-

⁹³⁹ A quite informative, up-to-date account of modern notations and notation symbols is offered by Karkoschka. Karkoschka 2004.

⁹⁴⁰ Cf. *ibid.*, p. 83.

⁹⁴¹ Cf. the example of C 84 Stockhausen: *Elektronische Studie II*. In: *ibid.*, p. 167.

tive figure, be it long drawn-out tones or tonal layering, punctual tonal distributions in a frequency band, intense broad noise or a sound moving in space. All of this can be put to paper on a timeline in black and white, as Ulrich Dibelius illustrates with the example of *Mäandros* by Anestis Logothetis.⁹⁴² This 25-minute piece (fig. 124 on the previous page) begins in the upper right corner of the picture and develops along the timeline that folds ever further into the centre. The individual sections are graphically well-differentiated and can be - with all the permissible freedom of instrumentation and musical parameters - can be musically implemented in a way that is entirely appropriate to the meaning. "The whole of form is thus present to each player through graphic notation."⁹⁴³ Logothetis developed signs "in which pitch, volume and articulation are expressed at the same time - that is, combined in one sign - whereby the ever-present freedom of drawing permits all nuances."⁹⁴⁴ Schidlowsky adopts this principle.

Dibelius also takes up such works that have more the character of a picture. They are "musical graphics", their indeterminacy is quite total and they are "indeed musically trivial".⁹⁴⁵ - At first glance, this also seems to apply to the 'Musical Graphics' of the cycle *Greise sind die Sterne geworden* by León Schidlowsky. However, we will see that this is by no means the case. In all eleven pictures, the graphic notation in black and white is painted over with structured areas of colour. The term 'musical graphics' - according to David Schidlowsky⁹⁴⁶ - comes from the composer Roman Haubenstock-Ramati. He initially saw such graphics as a way of visualizing musical thoughts, but not as a way of transforming them back from the graphic.⁹⁴⁷ Other common terms are 'pictorial score' and 'graphic score'.⁹⁴⁸

The work by Schidlowsky considered in the following is the Passion *Greise sind die Sterne geworden*, completed in 1997 as a sequence of eleven 'Musical Graphics'. These are in principle of the same texture (cf. fig. 125 on page 346). The dimensions are 71 x 101. The graphics are applied with black ink and over it acrylic colours in glaze technique. The predominant color is red; next to it reigns a warm yellow. But cooler colors of blue and green can also be found, as in the graphic shown, part 4.⁹⁴⁹

The texts are taken from various sources. One forms the linguistic foil of a graphic of the Passion: poetry texts by Heinrich Heine, Georg Trakl, Else Lasker-Schüler, Erich Fried, Mieczysław Jastrun, Mascha Kaléko and Novalis; from the Bible Amos, Joel and Hosea. Schidlowsky thus intends to "combine and counterpoint two realities: the spiritual and religious worlds".⁹⁵⁰

How does Lasker-Schüler's text relate to other texts in the Passion? The Passion begins with Heine's *Ein Lied*, the delusion of the kingdom of heaven on earth. This is followed by Trakl's *Das Rondel*, a poem of nature's past and first death,⁹⁵¹ which in its resigned unexcitedness points to the homodramatic antipodalism of Lasker-Schüler's poem *Das Lied meines Lebens (The Song of My Life)*⁹⁵² on the subject of the Passion.

⁹⁴² Dibelius 1966, p. 329.

⁹⁴³ Cf. *ibid.*, p. 328ff.

⁹⁴⁴ Karkoschka 2011, p. 23.

⁹⁴⁵ Cf. Dibelius 1966, p. 328ff.

⁹⁴⁶ David Schidlowsky is the son of León Schidlowsky and a literary scholar in Berlin.

⁹⁴⁷ Cf. Henke 2016ff.

⁹⁴⁸ Cf. D. Schidlowsky 2011, p. 10.

⁹⁴⁹ Moreover, we find a great creative similarity with Kandinsky's *Composition No. 302* (1928).

⁹⁵⁰ Schulz 2011, p. 47.

⁹⁵¹ Cf. the detailed explanations in: Wang 2012, p. 44.

⁹⁵² KA01-GNo 148.

Wahn by Heine, and the following *Ich bin von anno dazumal* by Mascha Kaléko, a poem no less resigned, silent than Trakl's.

In their universality, the biblical quotations form, as it were, set pieces to these poems. Finally, the Jews burned to ashes in crematoria form the Completion': M. Jastrun's *funeral* and then the idea of the ever-recurring in Novalis' text *Muss immer der Morgen wiederkommen?*⁹⁵³ Thus Lasker-Schüler's poem, with its threefold injunction "Sieh. . ." has a certain special position and is also characteristic of the title.

The musical cast (speakers, singers, choirs, instruments) is given in each case in a rectangular box in the respective picture.

Schidlowsky sees his 'Musical Graphics' as part of the stage⁹⁵⁴ on which the instrumentalists, singers and choirs perform, projected there onto screen. In this way, Schidlowsky intends to provide the performers with "a visual, auditory and co- gnitive experience".⁹⁵⁵ The compiled eleven texts of the Passion represent the drama of human existence par excellence and have a certain thematic affinity to those of Gustav Mahler's symphonic work *Das Lied von der Erde*. Moreover, the number of eleven images does not seem to have arisen by chance. The *misa sine nomine*, which was composed in memory of the nameless who perished in the atrocities of the Chilean Pinochet regime, also has eleven images. If one then visualizes the symbolism of the number 11, it lies between the 'perfect' numbers 10 (perfection of the Mosaic law) and 12, the 'many times perfect' and holy number.⁹⁵⁶ The number 11 may therefore stand here as the number of incompleteness, unholiness, the unholy and the transition.

According to R. Wagner, the highest common work of art can only be drama. The texts of León Schidlowsky are drama, drama of man! For him, the Gesamtkunstwerk is about the "fusion of the individual arts", but here too under the dominance of music.

According to Traber, almost all of Schidlowsky's works in graphic notation were written in a period of just under 20 years between 1968 and 1987, but by 1983 most of the scores were back in conventional notation.⁹⁵⁷

Schidlowsky himself explains this artistic phase of his life, away from serial composition, as follows:

For me, turning to graphic notation was a necessity. Why? Because I had the feeling that the rules were constricting me. From then on, I wanted to have my freedom.⁹⁵⁸

The new type of graphic notation resulted from the realization that

- through random operations - i.e. aleatorics - similar effects can be achieved as through meticulous notation of complex sound structures

⁹⁵³ Schidlowsky took the non-biblical texts from the following sources: *Deutschland ein Wintermärchen*, ch. 2, caput I, 9th stanza. In: Heine [1973ff], vol. 4, p. 92; Trakl 1987, p. 21; Kaléko 2012, vol. 1; Jastrun 1950; *Hymnen an die Nacht*, no. 2. In: Novalis 1960ff, vol. 1.

⁹⁵⁴ Cf. his remarks on his graphic music. Schidlowsky 2011, p. 75.

⁹⁵⁵ Cf. D. Schidlowsky 2011, p. 10.

⁹⁵⁶ Namely 3x4 = Trinity and world, twelve sons of Jacob and twelve tribes of Israel. Cf. lemmas *number, ten* and *Twelve*. In: Butzer and Jacob 2008.

⁹⁵⁷ Cf. Traber 2011, p. 15.

⁹⁵⁸ Schidlowsky's statement in an interview of 26.02.2008 with his granddaughter Rachel Schidlowsky. In: Schidlowsky 2008, p. 37.

- the improvisational element is an essential part of the creative (re)production of music and challenges the performer in a special way
- the idea of Gesamtkunstwerk in music virtually demands interactive freedom of the performers as a component of agitation.

Thus Schidlowsky consistently combines poetry, music and visual art in his Musical Graphics, quite in the spirit of his Expressionist colleague Kandinsky.

He himself elaborates on his work (cf. his fourth graph: Fig. 125 on page 346):

When looking at the eleven graphics that make up the score of this work, various colours, shapes and signs can be seen. At first glance, it does not seem to be a musical creation, but this type of notation seemed to me to be the most suitable for my ideas about this work. There are no staves, no fixed heights, no tone durations and no precisely defined dynamics. A mathematically precise notation is replaced by a geometric one. Each graph shows relative pitches by the location of the figures. There are no definite pitches, but there are registers; there are no precisely defined dynamics, but there is a loud and a quiet (represented by size). There is no exact rhythmic duration, but a representation of tone lengths and contexts.

The performers are given instructions on instrumentation and performance, but these offer the possibility of choice. The given material is to be actively realized with the help of one's own imagination. Each colour signifies a reality, each word a phoneme whose development is planned. Each sign is a part of a vocabulary whose grammar differs from the commonly known one. But in essence, this kind of notation is a consequence of the "principle of chance" that science has given us as a cosmological interpretation of the world. The interpreters, for all their freedom, are nevertheless fixed, the musical colour enters into a dialogue with the plastic colour, melodically and harmonically (timbre melody, timbre harmony).

This Passion differs from any previously written in that it does not deal with the suffering of a human being, but with the tragedy of being human. [. . .] The Passion I have set out to write is reflected in the poetry of this 20th century and in the Book of Books: The Prophecy of Man for Man and by Man.⁹⁵⁹

The last paragraph refers to a central aspect of Schidlowsky's work, namely that of the political impact of his works. Thus, quite a few of these works refer directly or indirectly to the Third Reich and its atrocities, especially those perpetrated against Schidlowsky's Jewish people, and also, as mentioned, to the human rights violations perpetrated in his home country of Chile by the Pinochet dictatorship in the 1970s. At the same time, they represent Schidlowsky's search for a new humanism in the face of this immediate, inhumane past.⁹⁶⁰

Karkoschka precisely outlines the three aims of musical graphics; they are at the same time musical models, the musical-graphic figures are not exactly defined and invite the interpreter to 'co-compose' in the sense of inventing new sounds, actions and ways of playing. The visual aesthetics should additionally stimulate this.⁹⁶¹ "Bringing in one's own creativity and ideas falls into the process [. . .]. If these abilities are not present to a sufficient degree, a meaningful interpretation will not come about."⁹⁶²

⁹⁵⁹ The text is taken from the booklet to the CD of the same name: L. Schidlowsky 2002. However, see also Schidlowsky's short execution *Über meine grafische Musik*. In: Schidlowsky 2011, p. 75.

⁹⁶⁰ This search of the last Expressionist, as Schidlowsky calls himself, is indeed also found in Expressionism itself in its search for the 'New Man'. Cf. also Karkoschka 2011, p. 23ff.

⁹⁶¹ Cf. Karkoschka 2011, p. 22f.

⁹⁶² Schidlowsky 2008, p. 39.

Let us now consider the fourth image of the Passion *Das Lied meines Lebens* (The *Song of My Life*), based on the poem of the same name by Lasker-Schüler (Fig. 125 on the next page). As can be seen from the musical diagram, the musical figures are so close to conventional notation that an associative tonal transposition is possible.

- The horizontal lines represent certain basic lines for the pitches - usually the middle position of the voice or instrument - and they may also be text lines.
- For each syllable of the text a vocal or linguistic execution is given
 - a) as a pitch- and duration-oriented arrow, b) as a note whose neck length represents the approximate pitch, whose head thickness represents the approximate loudness, and whose shape describes the articulation, if any (see logothetis).
- In addition to the text-bound figurations, there are figurations to be interpreted purely tonally a) in an instrumental manner with indication of the instruments (here: glasses or tam-tam + gong), b) which are to be sung additionally or soloistically mostly on vowels as *crescendi/decrescendi*, *glissandi*, *tremuli* or *glissando-like* pitch variations.
- The painterly, colourful part is superimposed on this part of the Musical Graphic, which is close to the notation. Schidlowsky intends a synaesthetic relation between colour and sound in the sense of Kandinsky.
- The performative element of the individual parts develops not only in the purely musical execution, but also in the agitations of the performers on stage: a high-pitched scream, for example, coupled with gestural affects, a widening of the sound paired with a running apart of the characters; ⁹⁶³in other words, this is conceived entirely in music-theatrical terms. ⁹⁶⁴
- Finally, it must be considered to what extent a color-changing scene illumination - although it was not included here in the score, the musical graphics - is congruent with the composition. The colors used in the musical graphics would provide hints for realization. ⁹⁶⁵

The booklet of the premiere states that the scores were reworked for the performers for practical performance reasons:

- all color components have been removed
- the script was changed to print
- note-like elements were graphically prepared
- additional indications of which voices have to perform which figures have been introduced. ⁹⁶⁶

⁹⁶³ Cf. also Karkoschka 2011, p. 24.

⁹⁶⁴ The composer himself comments on the choreographic elements in Schidlowsky's Musical Graphics in: Schidlowsky 2008, p. 43f. and p. 50f.

⁹⁶⁵ Cf. corresponding considerations by Schulz on *misa sine nomine*. In: Schulz 2011, p. 72. Previously, Messiaen took the path of the synaesthesia of sound, colour and light (illumination) in his opera *Saint François d'Assise*.

⁹⁶⁶ See L. Schidlowsky 2002. Inquiries by the author at the Ölberg-Chor Berlin revealed that probably none of the prepared scores is available anymore.

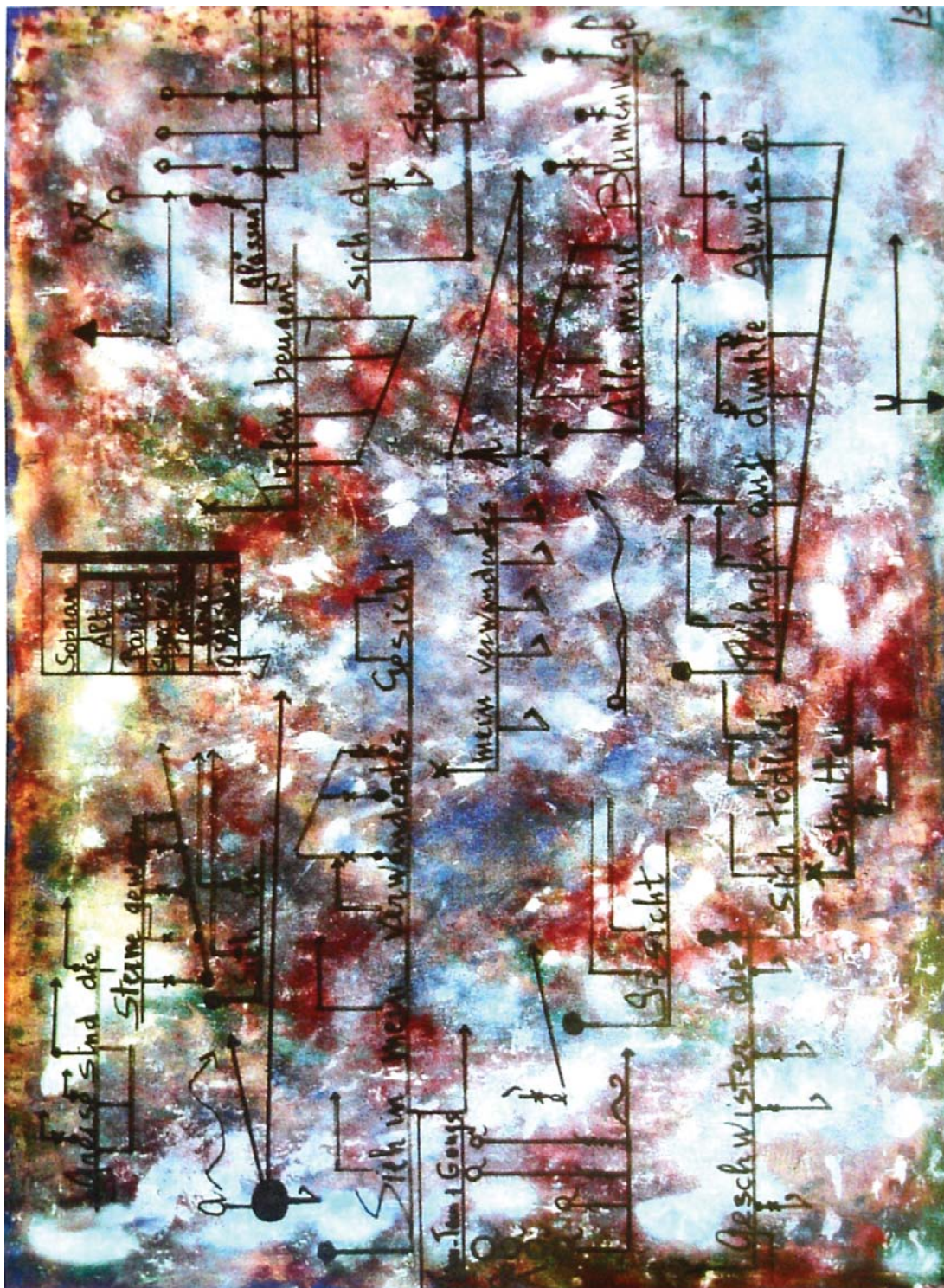


Fig. 125: Schidlowsky: *The song of my life* ⁹⁶⁷

⁹⁶⁷ *Greise sind die Sterne geworden - eine moderne Passion* (1997), part 4. Black ink, acrylic paint, 71x101. In: L. Schidlowsky 2011a, p. 227. The present illustration has been rotated 270° from the original. KA01-GNo 148 (K1229).

The complete renunciation of colour obviously takes account of the fact that the synaesthetic compositional approach is in any case difficult or impossible to comprehend from a singing point of view.⁹⁶⁸ The further reworkings, on the other hand, presumably serve more to improve the visual clarity of the score, possibly also to limit aleatoricism to a certain extent, as a guided coincidence, and thus to stabilize the apparently enormous freedom of interpretation during rehearsals and performance. Schulz reports the same experience: "During preparation, I determined the musical sequence of most movements very precisely and also wrote it down. [...] With such a large cast, I saw no other way to avoid complete chaos. . . ." ⁹⁶⁹

The above explanations are illustrated by three individual figures in our Musical Graphic (cf. Fig. 126). The graphic signs used by Schidlowsky are mostly self-explanatory, in part they are based on notation methods in newer music; some concrete hints for implementation can be found in Karkoschka and Schulz.⁹⁷⁰

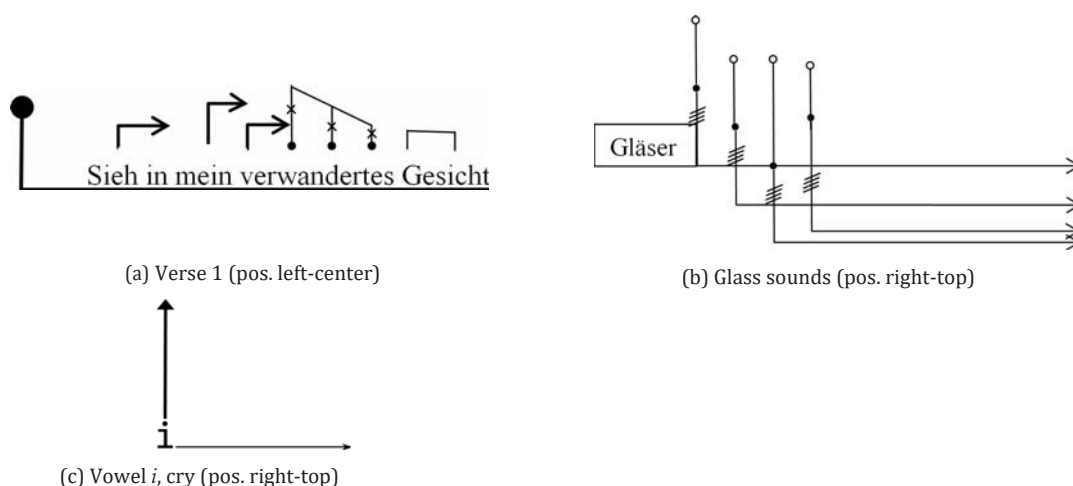


Fig. 126: Schidlowsky: Details from Fig. 125

In the case of single sounds and letters, which can be found separately in the score, Wolfgang Rüdiger explains in particular with regard to the vowels that as carriers of meaning of a semantic depth layer they⁹⁷¹ represent "nothing less than an evocation of preverbal, body-language emotional sounds", e.g. a cry of pain (fig. 126c). In their intended expressive primordial sounds, they function as centrally and immediately emotionally effective interjections that lend the text they surround additional impressiveness that goes beyond its semantics.⁹⁷² In order for the effect to be convincing, the interpreter must have a precise knowledge of the work and its text and be deeply emotionally involved with it, as well as being able to release his or her own emotions directly. Thus, for example, the *i*-vowel to be realized in the figure fig. 126c shows a directionality upwards of relatively high energy (powerful tip), which

⁹⁶⁸ Synaesthesia, as a quite real perception, is indeed "highly ideosyncratic", as Behne shows in his illuminating essay on synaesthesia. Unless it is confused with intermodal analogy, with which most people react *c o g n i t i v e*, for example, when they associate yellow with high tone apparently with 'bright' as *tertium comparationis*. Behne 1998, p. 113ff.

⁹⁶⁹ Schulz 2011, p. 47f.

⁹⁷⁰ Cf. third chapter: Indicative notation. In: Karkoschka 2004, p. 65ff; also Schulz 2011, p. 49.

⁹⁷¹ Cf. Rüdiger 2011, p. 28.

⁹⁷² Interjections form a word type of usually single words that are unreflectable and have no lexical meaning, such as *oh*, *whoops*, *bang* and *cool*. In the present case, they are reduced entirely to single vowels embodying emotions such as disgust (*i*), fear (*u*) or pain (*a*).

should be held for a certain time (arrow to the right), namely here until the glasses are used in Fig. 126b. It should also be sung as high as possible.⁹⁷³ At the same time, an upward, powerful body gesture is associated with it, the posture of which should be in harmony with the sound.

These few hints and examples make it clear that an authentic performance with usual singers - soloists as well as choirs, amateurs as well as professionals - requires considerable rehearsal, overcoming of psychological inhibitions and an intrapsychic engagement with oneself and with the newness of this music in the most intensive rehearsals.⁹⁷⁴

The song of my life

Look at my twisted face
Lower the stars bend
Look at my twisted face.

All my flower paths Lead to
dark waters,
Siblings who fought to death.

The stars have become old
Look at my twisted face.

What does the consideration of our Else Lasker-Schüler composition (fig. 125 on page 346) reveal beyond that? For this, first of all, we refer to the interpretation of the above poem on pp. 327ff. in the context of the composer portrait on Wilhelm Rettich. Furthermore, the following consideration of the picture shall be the attempt to trace the graphic impulses of Schidlowsky to transform the Lasker-Schüler text artistically and to describe their individual effect. The question of Schidlowsky's real intentions - which cannot be answered anyway - will not play a role here, but that of the effective impressions on the viewer of this musical graphic.

The three stanzas of the poem are remarkably distributed on the picture plane (fig. 127 on the next page). The first stanza begins roughly in the vertical centre of the picture, its second verse incorporating the gesture of the 'bending stars' into the graphic arrangement. And it is probably not too much to say that the earthly plane from the first verse is graphically left first in the direction of the stars and then they bend in three-step until they reach the earth. We saw the assonance to gram-bent old men (see p. 329). The circle of thought formed by the third verse - in repetition of the first - is also taken up in the graphic by the circular return ("stars" "see" in the vertical centre of the picture in fig. 127 on the next page).

The second stanza begins approximately in the right middle of the lower picture strip (picture quadrant 4). The "flower paths" as almost lovely allegory of a 'rich soul', textually arranged at the upper edge of the strip, virtually plunge in the graphic to the "dark waters"; the eyes of the beholder are then led - and that in a backward arc against the direction of reading - to the left edge of the picture (one has to look for it properly!), from where the 'deadly sibling quarrel' is led completely into the treacherous depth (lower edge of the picture). Here in and of itself the 'End of reading' reached. But Schidlowsky leads the viewer to the upper left edge of the picture instead, as if the poem only begins there (in the usual reading direction)!

⁹⁷³ See also Schulz 2011, p. 49.

⁹⁷⁴ Cf. also Schulz's practical musical experiences with Schidlowsky's *misa sine nomine*. In: Schulz 2011, p. 45ff.; interesting is also the approach of R. Schidlowsky in her music didactic reflections on the design by pupils and their associated gain in personality. Cf. Schidlowsky 2008, p. 156ff.

⁹⁷⁵ *Greise sind die Sterne geworden - eine moderne Passion* (1997), part 4, text extraction.

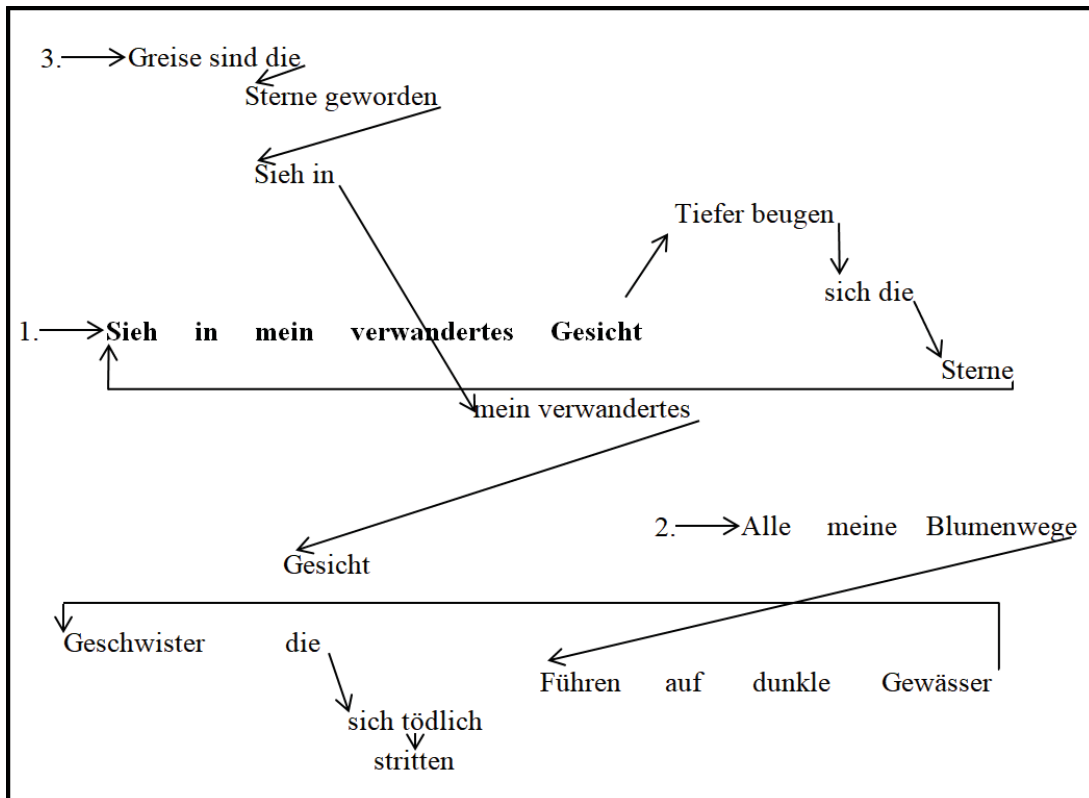


Fig. 127: Schidlowsky: *The song of my life*, graphic text arrangement ⁹⁷⁵

However, he does not restrict the text of the third stanza - which Lasker-Schüler leaves formally incomplete as a two-liner and from which we can read 'the complete failure to live' - spatially to the uppermost strip of the picture. He leads it - what a crash! - zigzags through the picture and 'gets stuck somewhere across the picture: wandered and lost'.

It is evident that the textual-graphic component in this Musical Graphic has a significant interpretive weight in the overall work of art.

At the end of the interpretation of the poem, its tonality was examined. Particular emphasis was placed on the accumulation of the vowel *i*, which gives the poem a cool, pointed note (see p. 330). Schidlowsky takes up this sound compositionally several times, both in the vowel *i* to be sung with emphasis (cf. detail fig. 126c on page 347) and in the overall colouring of the picture in predominantly cold blue (coldness of life?) and grey-black cloudiness of the acrylic glaze.

A musical work usually ends with the double bar of the last bar of the score, with which the composer puts a point behind his work, so to speak. Consequently, there is no need in this work to discuss the performances of all the compositions presented here. Not so with Schidlowsky. For his musical graphics such as the present one, the question arises whether the discussion of a performance is also dispensable here. Reasons can be given that make such a discussion seem reasonable. For it has been shown what degrees of freedom Schidlowsky's Musical Graphics exhibit and that these are to be shaped by the indispensable 'co-composing' of the performers. This inherent imperative in his works sees performance as the final and necessary act of the complete *Gesamtkunstwerk*. It is from this idea that the decision was made to consider the premiere of the work below.

Realizations of such works of art each have their own specifics, ways of interpretation and readings. One can certainly not expect a reproducible 1:1 realization. The brief description of the premiere of the work can and should therefore only be about describing a possible solution, one that is only recorded auditorily in a CD recording.⁹⁷⁶ However, it carries weight insofar as the composer himself was present at the final rehearsals and the premiere, and he also dedicated the *Passion* to the Ölberg Choir, Berlin, and its director Ingo Schulz. Thus, the premiere can be regarded as authorized by the composer, so to speak.

Schidlowsky gives the following brief playing instructions:

The fourth part contains a text by Else Lasker-Schüler and is written for soprano, alto, baritone speaker, tam-tam, gongs (one player) and glasses. The text should be used by the three soloists as they wish (sung, spoken, whispered and murmured) but keeping the whole movement. The three soloists begin to interpret the text simultaneously from any part of the chart. The conductor indicates the moment when the percussionists are to accompany the soloists. The work ends with the three soloists singing the vocal *u* in the lower registers for as long as possible. The total length is not fixed.⁹⁷⁷

The basis of musical analysis is usually the score. In our case, it is both the black and white film of the picture (cf. Fig. 127 on the previous page) and a spectral analysis of the premiere recording by means of the *Acousmographie software*. The latter only makes the acoustic events transparent in detail and creates the prerequisite for understanding and verbalizing meaning and content more deeply. The hermeneutic process can thus seek to open up the deeper interdependencies between the music and the poetry of this poem, and analysis does not get stuck in the technical part, but speaks out - thus grounded - about meaning and content.

Now, we finally ask, does this poem, or any poem in general, need imagery, graphics, and music? The answer is a resounding no! It does not make the poem itself better or worse; it remains as it is. But setting to music is musical talk about poetry and wordless-emotional interpretation! The setting thus derives its legitimacy from the harmony of both speeches, the musical and the lyrical.

Tab. 14: Schidlowsky: *The stars have become old* Part 4, form sections

Formab- schnitt	Time from	Description
A	0:00	Intro: Sound Carpet (Glasses)
B	0:37	Speaker recites 1st-3rd stanza of poem; Sound carpet (glasses and gongs)
C	1:44	Textless vocal singing (S, A, Bar); then come Text fragments for the lecture
D	4:05	Speaker recites 1st-3rd stanza of poem; Sound and vocal carpet, glissandi
E	5:18	Coda: alto glissando, tapestry of sound (glasses, gong, ballyhoo)

A sound analysis was carried out with the help of the analysis software *Acousmographie*, which is presented in abbreviated form.

⁹⁷⁶ Premiere recording: L. Schidlowsky 2002, A further performance is not known to the author.

⁹⁷⁷ L. Schidlowsky 2011a, p. 226.

The entire realization lasts 5:50 and is divided into three larger form sections (B, C and D) and two shorter ones (A and E) (Tab. 14 on the previous page and the information in column 11 of Tab. 15 on page 353).

The form sections configure themselves symmetrically in their respective content and duration around the compositional center, the form section C.

While the formal sections A and E are relatively short, purely instrumental sections of 40" and 30" respectively, which have the 'classical functions of attunement and fading out', the sections B and D, lasting a good 1 minute, are dedicated to the recitative of the poem. Section B represents, as it were, the thematic exposition in classical recitation, while section D not only forms its simple repetition, but can be read as a reflection on the 'existential failure in life' developed in the middle section.

Section C forms the essential part of the musical confrontation with the lyrical text. At 2:21, it is also the longest formal section. With respect to its musical form, we can certainly speak of a development. In it, all the exposed sound elements appear and are processed. In the overall formal arrangement, we are obviously dealing with an extended song form, a circumstance that confirms the title of the poem *Das Lied meines Lebens* in this respect.

New in this section of the form are the songs of the soloists. At first they articulate themselves exclusively in vowels. The voices here take on nothing more than the role of additional sound generators, but from a music-ethnological and depth-psychological point of view they represent the 'primal sound', as already mentioned, and in this way most impressively reinforce the pain and despair inherent in the poem's failure to live.

At this point we would like to refer to table 15 on page 353. It shows the precise temporal course of the acoustic events as a summary of the selected nine layers in the computer analysis in the frequency spectrum of the premiere realization: 2nd column *time* (seconds/milliseconds) of the event occurrence; Nine layers: 4th-7th column the human *voices* and 8th-10th column the *instruments* involved; 11. column *short description* of the respective sound event, which in each case with its 'Source' color-correlated (col. 3-10).

The table of sound events shows that, from Lfd. No. 28, the beginning of the form section C, that all three voices intonate these original vowels. The computer analysis allows a quite exact indication of the frequency and thus of the tone on the chromatic ladder, which is partly indicated in brackets in the table. In addition to glissandi, we find a number of so-called interjections, which have already been discussed above (cf. fig. 126c on page 347). From 2:31 (no. 41), text fragments from the Lasker-Schüler poem begin in all voices. The course of the text is no longer given (cf. fig. 127 on page 349). Often there are only fragments of verses; again and again the fragment "Sieh. . ." or "See in. . ." pushes forward, which in its Latin form *ecce* has acquired a special meaning. With the fragmentation of the text, this realization clearly goes beyond the poem text in its artistic statement and points to the 'fragmentary' life and the associated soul pains (interjections).

What is striking is a clearly audible second motif ('Sekundklang') in the high glasses as a double beat ('a' followed by 'b'), which is very reminiscent of the 'glasen' on ships and which is heard for the first time at 0:52 (No. 14) and thus presents itself as a 'sound solitaire' until the end of the composition.⁹⁷⁸

⁹⁷⁸ *Glassing* on ships is derived from the hourglasses (hourglasses) once in use there. Eight bells also sound for burials at sea.

This double beat, which is heard exactly 12 times, has, I think, something reminiscent about it, just as the interjections of scream and fear carry terror within them. Before the twelfth beat, at the end - 'shortly before twelve', as it were - a double beat sounds an octave higher (a''', b''') as a bell sound. This sound has the effect of a death knell, the use of which was common in the Middle Ages but has roots dating back to the seventh century BC.⁹⁷⁹

The fragmentary nature of the texts musically and dramatically mirrors the basic situation of the lyric ego. The interjections, the verbal primal sounds and cries, they too reflect in a macabre way the title of Lasker-Schüler's poem and at the same time the deep layers of the 'song of her own life'. Nevertheless, the sonority of this realization of the Musical Graphic remains very much in the tradition of traditional European sound conventions; for example, in the continuous fixation of tones, whether those of the instruments or those of the singers. Noise surfaces are to be found just as little as extra-musical acoustic events. Seen in this light, the realization remains largely 'unproblematically' communicable with the listening habits and thus does not distract from the text to be conveyed, which could otherwise all too easily be dominated by the musical events. The proportions and weightings of the genres are thus preserved in the sense of the Gesamtkunstwerk.

The instruments chosen by Schidlowsky - tam-tam, gongs and above all glasses (glass harp) - nevertheless lend a certain exotic note to the sound surfaces they create, which - and this is no contradiction to the apostrophized European character of the work as a whole - certainly goes hand in hand with the orientally connoted Lasker-Schüler metaphors of the poem: "flower paths", "dark waters", 'bending, aged stars' and, above all, 'my wandering face'. The sound of the glass harp, which dominates the instrumental action, corresponds synaesthetically with the sonority of the light vowels in the poem itself and the cool blue of Schidlowsky's painting.

⁹⁷⁹ See Shakespeare: Macbeth, Act Two, end of Scene One: *The bell is struck*. Macbeth:

"I go, and 'tis done; the bell exhorts,/ Hear it not, Duncan, 'tis a grave chime. . ."; see also Oettel 2000.

Both Lasker-Schüler and he are rooted in the Kabbalah of their Judaism and each draws from its mystical sources.⁹⁸¹

In conclusion, some critical remarks on the premiere realization should be made:

- The formal structure of the performance as an extended song form is not covered by Schidlow's musical graphics, nor is the full recitation of the poem twice by the speaker. It seems that these formal elements run counter to the aleatoric idea.
- Contrary to Schidlow's instructions that only complete sentences of the poem should be performed, there are several text fragments in the central part C of the premiere, as discussed, although they make sense, as shown.
- It seems that some graphic elements in the score - such as the crescendoing element around the "Sieh in . . ." of the third verse (cf. fig. 127 on page 349) - find no realization in the performance; at least this is the finding of the Acousmographie analysis. In contrast, the 12 'Glases-'seconds are again an element outside the Musical Graphic.
- Finally, the poem-interpreting text arrangements and progressions of the Musical Graphic, as depicted and interpreted in Fig. 127 on page 349, did not find significant expression in the performance.

All this may be irrelevant, however, because of the authorization of this performance by Schidlow-Sky.

Without even hinting at the lines of the poem musically, the musical graphic, which - it should be emphasized once again - is more than text and musical transcript, and its interpretative realization by vocalists and instrumentalists form a musical foil, which in itself is extremely impressive and basic to the poem. The music draws on the 'being-thrown-into-the-world' (Heidegger) of the human being. - The above remarks on the musical content are prepared, supported and made comprehensible on the basis of the technical fine analysis and uncovering of the details of the Total work of art.

⁹⁸¹ On the subject of 'Kabbalah in Lasker-Schüler' we find an interesting remark in fn 2 of the essay by Anja Mali (Mali 1989, p. 1): ". . . in the Else Lasker-Schüler Archive in Jerusalem we can only state that Else Lasker-Schüler owned some Kabbalah books. According to Ernst Ginsberg (Neue Zürcher Zeitung, 18 January 1958) they found in Else Lasker-Schüler's suitcase 'a few books: Baudelaire, a few volumes of Swedenborg, some on the Kabbalah.' (These books, however, are not present in the Jerusalem archive, as M. Kupper states in 'Der Nachlaß Else Lasker-Schüler in Jerusalem (I)' in: Literaturwissenschaftliches Jahrbuch, Neue Folge vol. IX 1968, 248). Cf. Kupper 1968.

13.22 Schnebel, Dieter

(p. 463)

Before we turn to Schnebel himself and his composition *Mein Herz ruht müde* (K1273), a necessarily brief consideration of the poem should precede it.

My heart rests weary

My heart rests wearily
on the velvet of the night
And stars lay on my eyeslide.....

I flow silver tones of etude - - -
And am no more, and yet multiplied a thousandfold.
And spread over our earth: Peace.

I have completed the final chord of my life -
Have quietly passed away - as God conceived it in me:
A psalm redeeming - that the world may practice it.

First published in 1943 in *Mein blaues Klavier* (KA01-GNr. 392), the poem, which was found as a manuscript solitaire (H¹) in the estate of Emil Raas, Lasker-Schüler's Bern lawyer, friend and admirer, is considered one of her swan songs. With twelve settings, it is also a relatively frequent poem set to music in the corpus of compositions, including those by Leo Nadelmann, Dieter Schnebel, Christian Immo Schneider and Erich Walter Sternberg. As already pointed out in the discussion of the poetry volume *Mein blaues Klavier* (ch. 7), Lasker-Schüler deliberately places the poem at the end of the First Part of her last volume of poetry. Moreover, the similarity of the statements and atmospheric images to the poem *Ich weiß*, which is presented in Ch. 7.3, is striking.

Twilight and night are the foil on which the entire poem, and in particular the tired and torn heart, is bedded (cf. variant in KA01-K 392.H¹). The mystical images of all verse lines are very softly drawn: "*rests, velvet, lay down, flows, broad peace, still and redeeming*" are the words that carry them atmospherically.

The first two verses draw - one is inclined to speak of 'Eichendorff's moonlight night pastel' - a picture of strange preciousness: a heart bedded on night-black velvet. In luminous contrast to this the 'stars'; in Lasker-Schüler allegorical bearers of ⁹⁸²love and poetic inspiration, the 'stars' of the 'moonlight', "pre-existent soul" ⁹⁸³, of cosmic events and not least of closeness to God. They lay themselves on the poet's eyelids, that she may sleep, but also, as it were, 'in heavenly adulation' close the eyes of the seer, that from now on she may see from within. Here, too, we encounter a verse of only six words full of great poetry and semantic breadth. ⁹⁸⁴The sound also stands out from the rather dark register (*u, ü, au, a*) of the first two. Here (*e, ei, i*) sounds audibly through, as if it were imagined jingling of bells in the night. And this imagination is continued in the fourth verse in the 'flow of silver tones'. Even the sentence structure 'passes away'; if silver tones is a shortened simile ⁹⁸⁵or apposition to 'I', then that I am 'silver tones'? The deliberately

⁹⁸² *Star*: in the concordance list with 125 occurrences, seventh among the nouns and one of the central lyrical terms in Lasker-Schüler's work.

⁹⁸³ Cf. Guder 1966, p. 49.

⁹⁸⁴ How much more poetic and expansive it is than the version in H¹, where it says, "A star touches the lashes of my eyelids." Cf. KA01-K 392.1-3.

⁹⁸⁵ In H¹ it still says: "I flow there like notes of the etude." Cf. KA01-K 392.4.

placed three dashes lead - tracing this image, as it were - further into silence.

Then, in the middle of the poem, a linguistically extraordinary transfiguration takes place. The extinction of the ego, which is already indicated in v. 1 - still in its ambiguity of "rests" between 'to rest' and 'to come to a standstill' - is transfigured into the (oriental impression of) multiplication by a thousand, not as an image of dissociation, but of a transformation into the merely spiritual, into an omnipresence - detached from time and space.

The sixth verse has its counterpart in *prayer*: "I have brought love into the world"⁹⁸⁶ and sums up in a short sentence what Else Lasker-Schüler saw as one of her most important missions, one of her most important concerns: to bring peace, - at which, however, she herself often failed grandiosely.

This verse, however, opens the second part of the poem. The first-person sensibility is transformed into the apothotic. Line after line of connotations from the life of Christ are now called up: 'peace on earth' (v. 6) correlates with the angels' message of peace at Jesus' birth: 'peace on earth to men' (Luk 2:14), then vv. 7-8 "I have finished my life's final chord," which correlates with Jesus' last words on the cross, "When Jesus therefore had taken the vinegar, he said, 'It is finished!' and bowed his head and passed away" (Jn 19:30). The 'redeeming' psalm correlates - though not de facto named - with the psalm prayed by Jesus in his hour of death, which Lasker-Schüler may have had in mind: "Into your hands I commend my spirit" (Ps 31:6 as well as Luk 23:46). The translation variant of the *1899 Text Bible* is ⁹⁸⁷even more accurate: "Into your hand I command my breath; you deliver me, Yahweh, you faithful God!" (Ps 31:6), for it would also explain the origin of the curious adjective "redeemer."

The poem uses only two end rhymes, a sounding, impure one (*üde-iede-übe*) and a blunt, pure one (*acht*). It is built in verses of 2- to 6-beat pure iambs in three (not quite flawless) tercine stanzas.

Thus, we are finally dealing with a poem of old age in which the strict verse meter and the end rhyme again determine the form. Even if at the beginning the sequence of images from earlier times is not abandoned, the last five verses find their way to a surprisingly dense statement about the end of life and its resolution in God.⁹⁸⁸

Born in Lahr (Baden) in 1930, the composer, musicologist and Lutheran pastor Dieter Schnebel, who died in 2018, was for decades one of the best-known and probably most radical contemporary German composers. During his time as a music student in Freiburg (1949 to 1952), he made contact with the Donaueschinger Musiktage as well as the Darmstädter Ferienkurse, where he became acquainted with Stockhausen, Nono, Boulez and Kagel, and later with Cage. He remained closely associated with Kagel throughout his life. His initial attempts at composition were encouraged in particular by Gerd Zacher from Essen. He continued his studies in philosophy, theology and musicology in Tübingen from 1952 to 1956.

The period from 1953 to 1959 saw his compositional exploration of serial music. With his theatre ensemble *Die Maulwerker* he undertook extensive international concert tours from 1970.⁹⁸⁹

⁹⁸⁶ KA01-GNo. 253.7; cf. the interpretation in chapter 6.3.

⁹⁸⁷ *Text Bible 1899=Text Bible of the Old and New Testament*. Multiple (historical-critical) full Bible published between 1899 and 1911 by J.C.B. Mohn; <http://textbibel.de>.

⁹⁸⁸ In the estate of JNUL, ELS (2.145) a poem *O Gott, ich bin so müde* (KA01-GNr. 494) was found which is very similar in its choice of words and imagery, but which does not come close to the form and coherence of the present poem.

⁹⁸⁹ See also the MGG² article on Schnebel. In: Krause 1999ff.

In terms of composition, Schnebel has always been concerned with particular aspects and areas of contemporary music. The interplay of language and music and the theoretical penetration of this complex of questions took a central position in his work. As there are among others: ⁹⁹⁰

1956-67	Autonomous music	not "church music", avant-garde; experimental; late serial
1959-61	Phonetic music	Phonetic music, phonemes set to music as elements of sound Basis is the phonetic music
1975-92	Songs without words	Sounds as manifest "stirrings of the life of the soul" ⁹⁹¹
1978-	Psychoanalytical music	
1979-80	Body language	
1981-89	Experimental Theatre	
1982-89	Ecological music	Sound and tone sequences as well as language connections serially composed (music theatre <i>Jowaegerli</i> after Hebbel)
1989-92	Spatially structured music	multi-spatial music
1992-97	Multispaced music	
1996-2002	Philosophical music	Quasi-oratorio; composition of different types of music and language, spatial structured

From 1976 until his retirement, he held the professorship for experimental music and musicology at the Hochschule der Künste Berlin (HdK, today Universität UdK), which was created especially for him.

In Schnebel's work, we find a typical way of treating text in the sense of *language as music*⁹⁹². The text is broken down to its phoneme basis. These phonemes are then set to music, if necessary also made independent, i.e. detached from their morphological context (morpheme). ⁹⁹³A sequence of such free phonemes can in turn become morphemes, giving meaning, e.g. /s/ + /ai/ to germ. 'sei', /b/ + /i/ to English 'be' etc.⁹⁹⁴ From this Schnebel concludes:

Music becomes language, possibly begins to speak. Here, the elements of language have been composed into music, language itself transformed into music instead of being set to music. After all, a text still provides the materials. ⁹⁹⁵

To think this through and put it into practice means:

If, however, language were to become music altogether, the composer would have to create the linguistic connections himself by combining sounds as he would otherwise do with tones. ⁹⁹⁶

If such sequences do not lead to comprehensible (lexical) words or even sentences, they nevertheless remain music, which, if necessary paired with gestures (gesticulation), nevertheless remains impressive.

⁹⁹⁰ The following data and terms are taken from Schott Music 2011, p. 5ff. and Schnebel 2008, with comments by the author. Author

⁹⁹¹ Cf. also Schnebel 1993.

⁹⁹² This is the subject of W. Klüppelholz's dissertation on vocal compositions after 1956. Klüppelholz 1995.

⁹⁹³ Cf. Schnebel 1984, p. 217.

⁹⁹⁴ Cf. *ibid.*

⁹⁹⁵ *Ibid.*, p. 218.

⁹⁹⁶ *Ibid.*

What Schnebel intends in this process of composing language as music can be inferred from his explanations of his composition *Lieder ohne Worte* (Tradition III,3) for voice and accompaniment, which can equally apply to parts I and II of the composition *Mein Herz ruht müde*, since they are produced quite similarly:

In these songs without words, the voice sings itself out wordlessly in the tradition of the MAULWERKE. How there may[!] mental processes control the organic production of sound. Each part of the songs has headings in italics which indicate the psychological disposition out of which the vocal articulation may take place. The dynamic curves mean not only exact volume shaping but also, as it were, lines of expression. [. .]

The songs without words mean expression in the literal sense - as a giving of oneself from the inside to the outside, be it agonizingly depressed or freely going out of oneself, so that the wordless song finds its own language - or way.⁹⁹⁷

In his work *dt 31,6* for twelve vocal groups (1956- 1958) Dieter Schnebel fragments multilingual Bible texts serially. The consolation of the Bible of Moses' words (Deut 31,6) no longer comes via the text, but via consoling gestures.

Regarding his avant-garde music Schnebel says:

How that went down with the audience was secondary. The 68ers accused me of 'elitist stuff'. Phonetics was in. My idea was to define articulation movements myself, including the breathing processes and the sounds of breathing. That disturbed the listeners.⁹⁹⁸

A deconstruction of language is not wanted. Language is seen as music and used as such. This is how Susanne Kogler sums up Schnebel's credo of treating language as music.⁹⁹⁹ Despite all protestations to the contrary, however, musicological analysis cannot avoid noticing deconstructive moments.

From a conceptual point of view, it is consistent for Schnebel to draw on the archetypal roots and relationships of both in his compositional combination of language and music and to open up the possibility of an extension of language through the expressive system of music.¹⁰⁰⁰ By reducing language to phone, Schnebel takes away its essential component, the meaning, its definiteness and its 'being tied up in concepts',¹⁰⁰¹ i.e. to shift language away from the significant sign and towards pure expression. Such a shift is only possible in language, but not in music, because music - in contrast to language, which is free of 'significant' signs - is only expression. Schnebel's approach is initially consistent only with regard to the shift, which happens with every musical language: Alienation from itself. Language - the insight is old - becomes more incomprehensible and artificial through this process, through more or less strong rhythmic alteration of the natural flow of speech, through shifting of the sound levels of speech accompanying melody, and also alteration of the natural dynamics and speed of speech when language is confronted with the parameters inherent in music.

If the attempt is made to alienate language from itself (through manifold alienation effects) in order to perceive language (the most diverse sounds) as music, then this attempt thwarts itself, however, if necessary.

⁹⁹⁷ Schnebel 2016, p. 4.

⁹⁹⁸ Cf. the interview. In: Entrefß 2010.

⁹⁹⁹ Cf. Kogler 2003b, p. 94.

¹⁰⁰⁰ Cf. Bayerl 2002, p. 12.

¹⁰⁰¹ Cf. *ibid.*, p. 15.

by the fact that sequences of sounds become comprehensible on a case-by-case basis - supposedly or intentionally. As is well known, in such situations human perception immediately tries to search for something familiar, something that makes semantic sense. Schnebel himself made this listening experience:

At the first hearing of my "glossolie" I experienced quite a disappointment. It is the principle of the piece that "language is taken as music" and vice versa. "instrumental progressions function as languages". This worked well as long as they were exotic languages that indeed made whimsical music; as soon as the languages became intelligible, however, one immediately dropped out of musical listening and tried to understand the meaning of what was being said. Conversely, the instrumental progressions that were supposed to say something - for example, when all kinds of kitchen noises were supposed to tell stories from such a realm - functioned less as language than as illustration, tone painting.¹⁰⁰²

The reduction of language to phonics and rhythms has a similar procedure in music, namely in punctual music. Both grapple with the question of what is meaningful in them. In Schnebel's case, this goes so far that the performers of *glossolie* are also left to compose themselves, the composer being left out of the picture over large areas and merely providing the basic material in the form of page-long text instructions.

The fourth Lasker-Schüler setting by Schnebel, namely the poem *Mein Herz ruht müde* for alto and piano (K1273), was written in 1994 for the 60th birthday of the then director of the Berliner Festspiele, Ulrich Eckhardt, with a dedication to him (cf. also ch. 12.1). It is divided into sections I-III, which Schnebel has already marked with double dashes (Tab. 17):

Tab. 17: Schnebel: *Mein Herz ruht müde* (1994), form sections

Formabschnitt	Takt	Motiv- bzw. Phrasenmaterial	Text
A	01-07	$a_1; b_1$	Tonsilbe »dn«
I B	08-17	$a_1 - a_4; \bar{a}_1; b_2 - b_3$	Tonsilbe »bm«
C	18-29	$a_1; a_5 - a_7; a_1\uparrow (var);$ $b_4 - b_5; c_1 - c_4$	bequemen Vokal summen
Formabschnitt	Takt	Motiv- bzw. Phrasenmaterial	Text
D	30-37	$a_2 - a_5; \bar{a}_1$	phonologisch: Vokale der 1. Strophe
II E	38-46	$a_1; \bar{a}_1; \bar{a}_3 - \bar{a}_5; \bar{a}_7$	phonologisch: Vokale der 2. Strophe
F	47-60	$a_1 - a_4; \bar{a}_3; \bar{a}_5; \bar{a}_7$	phonologisch: Vokale der 3. Strophe
G	61	$a_1; \bar{a}_1$	original: 1. Strophe
H	62	$a_2; \bar{a}_5; c_2 - c_4$	original: 2. Strophe
III K	63	$a_4; \bar{a}_3; c_1;$ <i>Motiv - Fragmente</i>	original: 3. Strophe
Coda	64-65	---	---
Legende:		a_1 Motiv a_n Motivmodifikation	\bar{a}_1 Motiv gespiegelt $a_1\uparrow$ Motiv in weiter Lage

¹⁰⁰² Schnebel 1995, p. 36.

Both the table and the score show a three-part division superimposed on the formal sections.

Part I: A - B - C is limited linguistically entirely to the tone syllables "dn" and "bm" and then on a freely selectable vowel in a comfortable voice pitch.

Part II: D - E - F expands the phonetic scale by deconstructing the poem text and reducing it to all its vowels and a few of its consonants (*m, n, l, cht, d, b*), which are written according to the rules of German phonetics in signs of the International Phonetic **Alphabet** (IPA) ¹⁰⁰³ under the vocal notes. While Schnebel notes all vowels occurring in the Lasker-Schüler text according to their phonological position without exception, it is not quite clear which rules he follows in the selection of consonants (see above), since many of them are excluded, but none of the groups of plosives, approximants, nasals and fricatives are omitted.

To illustrate the deconstructive approach, I have placed the original Lasker-Schüler text under the IPA signs for this work (cf. p. 364f.).

Part III: G - H - K then brings Lasker-Schüler's original text, which also differs significantly in its setting from the previous event, as will be shown in more detail.

In the division into three parts, one can recognize a progression from the most distant phonetic utterance via a sequence of sounds that may make one search for conceptual understanding - we quoted Schnebel's own listening experience with *glossolalia* in this regard - to intelligibly sung language.

Parts I and II live from two motives a and c and their variants, which are reproduced in Fig. 128 on the next page. It is immediately apparent that the variants develop only marginally from the original motive, not rhythmically and only in small steps melodically. Indeed, one cannot even speak of the second motive as a counter-motif, since it seems to have been derived from the first. This is true in Part I for the voice and the unison r. In Part II, the same applies with the only difference that the vocal part imitates the r. H. in intervallic leaps, quasi in a wide register.

These driving - though in their sequence rather static - motivic progressions are followed in Part I in the l.H. by longer phrases b_1 (T. 1-7), b_2 (T. 8-13), b_3 (T. 14-17),

¹⁰⁰³ The IPA signs are listed in full at https://de.wikipedia.org/wiki/Liste_der_IPA-Zeichn.



Fig. 128: Schnebel: Motif variants a and c

b₄ (T. 19-25) and b₅ (T. 25-29) of half and whole notes underlaid with motivic similarities to each other: b₁~b₄ and b₂~b₅. Part I, with the musical material described and the tonal sequence of plosive nasals "dn" and "bm" and a vowel rather plain.

Thus, sung language in this composition seems to gradually spread across these three parts: Incomprehensibility - indistinct slurred articulation - articulate speech, as if peeling out of a fog, or, as Krüppelholz puts it, "Language thus becomes material in its tonal, syntactic and semantic dimensions" and takes place in the field of non-linguistic vocal, linguistic-syntactic and linguistic-syntactic construction.¹⁰⁰⁴ At the same time, however, a constricting countermovement from universal sound to syntactic-semantic coherence takes place in the course of the three parts.

In these compositions Schnebel completely renounces the inclusion of "utterances of a character not yet linguistic - clearing of the throat, blowing of the snow, etc.,"¹⁰⁰⁵ possibly in recognition that - contrary to their own and Cage's hopes, "that a new beginning of music would arise from the equal rights of sound and sound producers" (Krüppelholz) - this has not yet developed to that point.

What is difficult to comprehend in this composition, however, are the explanations of Susanne Kogler extracted from the theoretical superstructure of Schnebel's composing, when she writes:

Since language is composed as a sequence of words, the individual speech sound functions primarily as a sound value. This leads to a high degree of differentiation of the language. The oscillations of the speech sounds become similar to those of tones in perception. On the one hand, this results in a strong emphasis on the expressive value of each individual speech-sound event; on the other hand, the mood attached to the speech sounds is moved to the center of perception.¹⁰⁰⁶

Lasker-Schüler knows how to deal with the sound of language in a very differentiated way, as is shown in several passages of her poetry in this work, and uses it almost musically to underline the mood of lyrical images. This was exemplified in particular in the interpretation of *The Tibetan Tapestry*. Reference has also been made to this art of hers in the present poem. Whoever expects the second part of the present composition to refer back to Lasker-Schüler's musicality under the conditions of Schnebel/Kogler will be disappointed, since the sound in the poem is not even musically unfolded - for example with regard to vv. 1 and 2, but rather cut through and in the speech song.

After the theoretical considerations and composition-immanent characteristics have been presented, the question arises as to the meaning of the composition

¹⁰⁰⁴ Cf. Klüppelholz 1995, p. 98.

¹⁰⁰⁵ Ibid, p. 99.

¹⁰⁰⁶ Kogler 2003a, p. 112.

added value compared to the Lasker-Schüler text, especially with regard to the first two parts. Here, first of all, the dominance relation between text and music must be considered. If the text is only a 'donor of musical material', then Lasker-Schüler's text does not really form a specific feature that distinguishes it for these two parts; (almost) any other text could provide similar material. If, on the other hand, music is the foil on which the text is presented, then it generally acquires a function that opens up and illuminates meaning - and thus creates added value - especially in the emotional, but certainly also in the deictic through musical references, which the text alone does not provide, as is made clear in several other analyses of this work.

Parts I and II of our piece do not achieve this. The exposed sound material waits in vain for its musical realization, which does not take place in Part III either. The perpetual nature of both parts and the sound declamations insisting on one tone (speech song)¹⁰⁰⁷ in the second part offer - except perhaps for the musical suggestion of 'heart' and 'flow' - no recognizable, evident connections to any statements of the poem.

Now, in the third part, it would seem, we are dealing with a conventional song setting in and of itself. But here, too, nothing accesses the significant meaning of the verses. The motives in the voice remain in the described limitedness of their development (cf. fig. 128 on the previous page).

The rhythmization of the alto voice, however, with almost jazz-like gestures over lying, consistently excessive chords - in this part the horizontal accompaniment changes to a vertical one - is a new element of this composition.

It seems, however, that one cannot do justice to this composition with a usual analysis. Schnebel's composition cannot be compared with any of the compositions presented in the other portraits. It seems that it is not designed to create a musical added value in the sense that new meaning or cross-references are created by the music. In Schnebel's composition, on the other hand, it looks as if the 'process of becoming' as an idea is in the foreground, first of all of the text from 'pre-linguistic sounds' via sounds - predominantly vowels, a few consonants, - which are derived or extracted from the Lasker-Schüler text, to the Lasker-Schüler original text itself. This 'process of becoming' also takes place in parallel in the music. The motive introduced in T. 2 is repeated synchronously in part I in the singing voice and r. H. and modulated only slightly (cf. fig. 128 and fig. 129 on the next page). Nevertheless, a steadily progressive loosening of the insistent repetitions can be detected (section B ff.); maintaining the unisono, the voice reaches its fullest range through octavation of the r. h. H., the voice achieves its greatest mobility in the entire piece. At the end of Part II, a fourth voice joins in to increase this mobility (T. 26-28).

With the 'gain in speech sound' (Phone), the musical course of the voice is at the same time reduced entirely to speech-song - one tone in eighth notes. The verses are marked by pauses. The piano movement becomes 2-3 voices, the motif *a* (fig. 128 on the previous page) also appears in its mirroring and variants and has the effect of - although made with the same material - altogether more lively and fully formed. Here, too, a break in form occurs with Part III. The liveliness is replaced by calm, yet rubbing sound surfaces. In contrast, in Part III the text unfolds into a poem.

At the same time, however, no song-like melody develops. The song remains melodic in the given motif material. However, something new enters the 'game of

¹⁰⁰⁷ "The word Sprechgesang is the name for a mode of performance between singing and (ordinary) speaking, sometimes approaching this, sometimes that more." Stephan 1994-98.

becoming': the rhythm. This follows the natural rhythm of speech very closely, with long and short syllables, pauses and very short vowel sounds in

Abb. 129: Schnebel: *Mein Herz ruht müde*

A Mäßiges Zeitmaß (♩=88) *mp* leicht - wie ein dezentes Schlagzeug

Alt
 dn dn dn dn dn dn dn dn dn dn

Klav.
molto legato
p

5 *poco rit. -----*

dn dn dn dn dn dn dn dn dn dn dn dn dn

B *(wie gezupft) sim.*
f
 bm* bm bm bm bm bm bm

* Achtung: darf nicht wie "bum" klingen

f legato

12

bequemen Vokal wählen, quasi summen

16 *p* *mp* *pp* *stacc.* *mp*

21

25 *poco rit.* *mp*

29 *tempo* *Langsamer* (♩=72) *Klangkontinuum, möglichst obertönig, molto legato, wie e i n Ton*

p *ppp*

maɪh-ε-u-my-də *au-e-ma-me-*
 Mein Herz ruht mü-de auf dem Samt der

1. Ped c. 1. P *) Lautstärke im *p*-Bereich c. 2. P

34 *pp* s. 2. P

a-xt *u-* *nε-nə-le-ə-* *nɪ-au-maɪ-nə-* *au-ə-nɪ-də*
 Nacht und Ster-ne le-gen sich auf mei-ne Au-gen-li-de

38 *pp*

I-
ich flie-Be Sil-ber-tö-ne der E-tü-de und bin nicht mehr und dach ver-tau-send-facht

pp

44 *F* *mp*

un-
und brei-te ü-ber uns-re Er-de: Frie-de Ich ha-be mei-nes Le-bens Schluß Akt kord voll-bracht

mp

Sempre stacc.

s. 1. P
c. 2. P

52

I-
Bin still ver-schie-den wie es Gott in mir er-dacht ein Psalm er-lö-sen-der

57 *p* *G*

ziemlich rasch, etwas frei (♩=78)

a-
da-mit die Welt ihn ü-be. Mein Herz ruht mü-de auf dem Samt der Nacht Und wie halblaut gesprochen

pp

61 *H*

Ster-ne le-gen sich auf mei-ne Au-gen-li-de... Ich flie-Be Sil-ber-tö-ne der E-tü-de...

P

13.23 Schneider, Christian Immo

(p. 463)

No information worth mentioning about the composer Christian Immo Schneider is available in the relevant media, neither on the Internet nor in MGG or NGroveD. Fortunately, some data on his vita and remarks on his understanding as a composer could be taken from his manuscript of the Else Lasker-Schüler song collection available to the author.¹⁰¹⁰

Christian Immo Schneider was born in Dresden in 1935. His mother died at birth. His father - a musicologist, art historian, pianist and singer - taught him to read music at the same time as writing. Schneider began composing at an early age and received piano and composition lessons from teachers at the Dresden Conservatory (now the "Carl Maria von Weber" College of Music) well before his time. Although still with too short legs, he already received organ lessons on the manuals of the Silbermann organ of the Frauenkirche. After being accepted into the Kreuzchor under Rudolf Mauersberger in 1944, he experienced as a ten-year-old the heavy air raid of February 13/14, 1945, during which his home in Dresden was completely burned out. So he moved to Leipzig, where he was accepted into the Thomanerchor under Günther Ramin and Johannes Weyrauch. After the death of his father, he grew up in Seelbach (Black Forest) and graduated from high school in Lahr.

To study music he moved to Munich, later to Freiburg, where Hans Heinrich Eggebrecht was reading at the time. After studying in Germany, Schneider emigrated to the USA in 1964, where, in addition to his studies, he became a lecturer at the University of California, Santa Barbara (1964-1968). He received his doctorate there in 1968 with a thesis on Hermann Hesse and is now a recognized expert in the field. In addition to his appointment as Professor of German Language and Literature at Central Washington University Ellensburg (1968), he perfected his organ playing and musicology (Master of Arts and concert exam in 1978), but especially his composition studies with Paul Creston. He has lived in Ellensburg, married, ever since. His organ concert tours still take him to Germany today (2017), where he gives concerts mainly in Saxony and southern Germany.

Schneider deliberately does not represent his own compositional personal style. In particular, according to his own statements, it is important to him to adapt the style of songs to the time in which the respective texts were written. The various compositional techniques include late Romantic and Expressionist tonal ideas, but also, where appropriate, dodecaphonic, atonal and polytonal writing and, again, echoes of Gregorian chant. The major-minor relationship is nevertheless present in at least all of the song movements and is its declared basis. This quite eclectic approach is, however, paired with original substance and is by no means epigonal.

Christian Immo Schneider's large oeuvre of songs includes collections and cycles, primarily on texts by Hermann Hesse, with 277 compositions as part of his total song oeuvre of more than 600 piano songs. In addition, a song cycle on poems by Ricarda Huch.

Another large collection is his *54 Lieder after Else Lasker-Schüler* for mezzo-soprano and piano (1986-2005). They occupy a special position for the composer. His first contact with Lasker-Schüler's poetry dates back to his time as a student at the Thomaner Gymnasium. And after a short time, he had a clear idea of the aesthetics of this poetry "as an expression of warm, comprehensible emotional intensity, sovereign mastery of the poet's own language".

¹⁰¹⁰ Schneider 2004.

of the German language and at the same time playful liberality in dealing with the rules of verse art".¹⁰¹¹

In several Lasker-Schüler songs Schneider makes extensive use of paraphrasing. This concerns melodies from medieval sources or from Jewish-Askenazi folk songs, and even intermusical paraphrases such as the Schubert melody *Am Brunnen vor dem Tore* in his song *O Gott, ich bin so müde*.¹⁰¹²

The collection of *54 songs after poems by Else Lasker-Schüler* for mezzo-soprano and piano is the second largest collection of compositions on Lasker-Schüler poems in the corpus of compositions, but it is more important than the larger one by Westendorp.

The almost curious story of how this came into my hands had already been reported in 2013 in the X. Almanac of the Else-Lasker-Schüler-Society and shall be reproduced here in abbreviated form as a representative of many of my discoveries.¹⁰¹³

In the middle of 2011, a newspaper review of a concert with Else Lasker pupil texts revealed the largest collection of songs up to that time. At that time, the 210 songs by Sybil Westendorp had not yet been discovered. But first a search puzzle was due, in which first the singer had to be found, then I got to an antiquarian bookshop in Xanten, whose owner, Wilhelm Müllers, is an Else Lasker-Schüler nut and has collected wonderful exhibits about her and also owned the large collection of 54 Else Lasker-Schüler settings. As it turned out later, the composer had also visited this antiquarian bookshop during one of his organ tours and found in the great Lasker-Schüler connoisseur and lover of her works a worthy art expert to whom he wanted to entrust his collection - all compositions written in ink on tracing paper.

The composer, however, lived in America, was an American-German, professor of gerontology at Central Washington University and a specialist in the works of Hermann Hesse. After initial problems with contacting him through the singer, I finally succeeded in establishing direct email contact. Schneider, as his name turned out to be, allowed me to copy the entire 197-page collection of songs for mezzo-soprano and piano, which I then accomplished one afternoon in Xanten in a 'copying orgy' in the nearby copy shop for my archive.

Schneider and I had a long, lively exchange about music, and of course about his works, German studies and philosophy.

One of his favourite poems, by Schneider's own admission, is the 1936 poem *Ich weiß*.¹⁰¹⁴ This poem is interpreted in chapter 7.3 and is presented here again for the sake of simplicity.

¹⁰¹¹ Schneider 2004.

¹⁰¹² KA01-GNo 494; (K1315).

¹⁰¹³ Cf. Bellenberg 2013b, p. 349f.

¹⁰¹⁴ KA01-GNo 350; (K1304).

I know

I know that I must die soon -
 But all the trees are glowing
 After a long awaited julep kiss.

My dreams are turning pale.
 Never did I write a gloomier ending
 In the books of my rhymes.

A flower you break to greet me,
 I loved it from the seed
 ... But I know that I must die soon.

My breath floats over God's river -
 I quietly set my foot
 On the path to eternal home.

The present composition is a through-composed song that can be divided into seven sections, which also follow one another in formal reference to the lyric images (cf. Tab. 18). This becomes clear, moreover, in the keys through which the composition progresses.

Tab. 18: Schneider: *I know*, shape sections

Ab- sn.	Clock	Keys	Text
A	1 - 9	E-flat minor, B-flat phrygian	I know I'm going to die soon -
B	10-15	A-flat major, A-flat minor, A-flat Major	All the trees glow after a long-- longing for a julep kiss.
C	16-23	B minor, Jewish mode, excessive chords, Backs	My dreams are turning pale. Never wrote a poem I have a bleaker ending in the books of my rhymes.
D	24-31	F major, reversals, f-minor, F major, Jewish Cadence	You'll break a flower to greet me. loved them in the bud.
E	32-37	A major, D major, C minor, E Major	But I know that I must die soon.
F	38-41	d-dorian	My breath floats on God's river -
G	42-51	D major, reversals, A-flat major, F minor, A-flat major, F major, d-major G-major	I quietly put my foot on the path to the eternal home.

► In the piano prelude, the motive that dominates the form sections A and B is introduced (cf. fig. 130 on page 371). H. two 8th notes followed by a 4th note, in the l. H. syncopatedly offset a sequence of 4ths. The arrangement leads to rhythmic stresses on unstressed beats, i.e. 4+ and 2+ etc. (T. 1-4) with a clear rhythmic shift when the mezzo-soprano enters; the shift now leads to stresses on the weak beats 1+ and 3+ (T. 5-8) and again a shift back to 2+ and 4+ (T. 9-15). This turns into an "almost dancelike" performance, as the playing instructions state.

Even though the song begins in E-flat minor, and is punctuated by *t-D-t* in the first two bars is fastened, this is done by the following modulations $sP_3 - \mathbb{D}_7^9 - dP - sP - S_3^6 - D_6^5 - D_7 - t$ (T. 3-5) at first obscured; but then, from T. 5 on, in variation, the beginning is taken up again. In the further course of the piano part, we have to deal with an accumulation of seventh and ninth chords, and in part also with augmented chords. We also see regres-

sions (T. 6-9). Above this, from bar 5 onwards, the mezzo-soprano spans the first line of verse, but in the B-flat phrygian mode, syncopated with the bass accompaniment and ending in a soprano clause. The melody is a free paraphrase of the medieval song *Es ist ein Schnitter, heißt der Tod* (T. 5-8), which stands relationally in the context of the first and second verses.

► The transition to the B section modulates from D flat major to A flat major via S_6^5 . While the piano part continues its motif and the dance-like rhythm, a beautiful, simple, folksong-like melody unfolds in the mezzo-soprano, which sings of the bright summer of the second verse, not without being accompanied by the "long-awaited Julikuss" painfully to A-flat minor - E-major - D-flat minor 'shadowing' in the meantime (T. 12-13).

It becomes impressively clear with section B, which ends on the dominant E-flat major, that Schneider has sensed the rhythmic, melodic and dichotomous intentions of the poem - we pointed out the floating rhythm, the bright tonal register and the dichotomy 'dying - living' in the interpretation - in the most precise way and translated them into music.

► Section C begins with the second verse - after A flat major - E flat major (T. 15) - unmediated in B minor (see p. 372). The whole character of the composition changes here. The floating rhythm gives way to a much firmer dactylic-trochaic rhythm of 4. The mezzo-soprano has lost all its jubilantism, its ambitus runs recitative-like flat.

The pain and despair inherent in the lines can be found in the excessive chords and regressions of the r. The pain and despair inherent in the lines can be found in the excessive chords and regressions of the piano part's upper register over repeating, insistent, empty fifths of the lower register (T. 18-23), because this emphasis was wisely left out of the song "Fahl werden meine Träume". In this way, what the verses want to say becomes music in the accompaniment.¹⁰¹⁵

We find, as noted in the score, in the upper voice of the chord, which can no longer be assigned to any key, in the r. H. from T. 18 the paraphrase of the beginning of the 'Kaddish'. As shown in the poem interpretation, this has^{1016a} a historical and intertextual reference to the burial of Else Lasker-Schüler on the Mount of Olives and thus has its justified place here musically as well.

This C-part is, as far as the harmony is concerned, the most distant from tonal notation of the entire piece and is therefore also consequently composed without fixed accidentals. The 'bleakest ending' thus finds its musical semantic interpretation.

► The transition and the D section (T. 24-31, see p. 372f) continue to follow this compositional intention of reversals and indeterminate key, even if they are again more closely related to tonal writing, in keeping with the Romantic allegory of 'a broken flower'. In this section, the melody again loosens up considerably with greater ambitus, though with remarkable low alteration to "do you break" (T. 26). The form section D ends with a turn in the Jewish mode in the melody (cf. T. 31).

¹⁰¹⁵ Cf. also Schnebel on Schumann's *Zwielicht*. In: Schnebel 1984, p. 211.

¹⁰¹⁶ See p. 107.

Fig. 130: Schneider: *I know*

Ich weiß...

Andante con moto (fast tänzerisch bewegt)

Gesang

Klavier

mf

(ben marcato - gesanglich)

4 (schlicht)

mf Ich weiss, dass ich bald ster

rit. *mp*

7 ben muss *mf* Es

dim. *p*

molto rit.

B¹⁰

leuch ten doch al le Bäu me nach lang er -

rit.

* Unter Benutzung (freier Paraphrasierung) der Melodie des kath. Kirchen- und jüd.-asken.Volksliedes:
"Es ist ein Schnitter, der heißt Tod" (1637)

13

sehn tem Ju li kuß

C16 *un poco meno mosso*

mp Fahl wer-den mei-ne Träu me.

sub. p

8va

19 *sotto voce*

Nie dich te te ich ei-nen trü - be-ren Schluß in den Bü - chern mei ner

pp

8va

23 **D** *un poco piu mosso*

Rei - me. *mp* Ei-ne Blu me brichst du

p

rit.

* "Kadish, kadishat, kadish bkud edon" - altes Maronitenlied.

27 *(dolce)*
 mir zum Gruß, ich liebte sie schon im

31 **E** *mf a Tempo I*
 Keime. Doch ich weiß, dass ich bald ster-

35 *dim. e ral.* *pp* *molto rit.*
 ben muß.

F38 *sotto voce (misterioso) **
 Mein O - dem schwebt über

* Wiederholte Paraphrasierung des Maronitenliedes: "Kadish..." (s.S. 2)

40
 Got tes Fluß —

42
 Ich set ze lei se mei-nen

44
 Fuß auf den Pfad zum e-wi-gen,

46
 e-wi-gen Hei

a poco a poco dim. e smorz.

Detailed description of the musical score: The score is for a voice and piano piece. It consists of six systems of music, each with a vocal line and a piano accompaniment. The time signature is 5/4. The key signature has one sharp (F#). The lyrics are in German. The piano accompaniment features complex rhythmic patterns, primarily triplets, and includes markings for 8va (octave) and 15ma (15th major). The piece concludes with a dynamic instruction: *a poco a poco dim. e smorz.*

► The transition into the form section E occurs first on the seventh-note chord of the mediant of C-sharp minor, then modulates to C-sharp minor (T. 33, see p. 373), followed by the dominant G-sharp major and fortified again in C-sharp minor, then modulates over a seventh chord to the mediant of E major (T. 35) and concludes it in the major variant C-sharp major (T. 36). This all occurs on the text "die muss"!

What is at first surprising about this harmonic major turn on this text, turns out to be an almost musical-philosophical *deixis*. It leads into the last lines of the poem, which are already turned away from the world.

Musically, here too, as in various other places in our musical portraits, reference is made beyond the text of the poem to the fact that eternal life is already announced in dying, and thus the dichotomy 'dying - living' is abolished and becomes a *conditio sine qua non*.

The transition to the formal section F proceeds harmonically via ascending chord cascades in C-sharp major - G-sharp minor - C-sharp major. The minor variant in G-sharp minor is remarkable, as if there were one last hesitation.¹⁰¹⁷

► Then, however, something surprising happens again in form section F. A regression from C-sharp major (T. 37) leads into the D Dorian (T. 38-41) with *a* as the recitative tone and ends there, sensibly enough, with a treble clause (T. 40-41) in the half-final. This church-tonal Dorian with its long melisma to "float over", which encloses the finalis *d* in its middle, is a further musical reference to the association with the "Spirit of God over the waters" in Gen. 1.2 that appears behind the verse line, as already explained in the poem interpretation.

The piano part begins with the lowest note D of the score (T. 38) as the founding contrast to the 'floating breath', above which an eighth-note triplet row of the basic chord develops in the r. b., alternating with the seventh. This change of sound, together with the 2-against-3-rhythm, has the effect of an irritation, which we also know from the so-called 'stained-glass chords' in Messiah. This sound change, together with the 2 vs. 3 rhythm, has the effect of an iridescence, which we also know from the so-called 'stained-glass window chords' of Messiaen, who uses them to illustrate the gliding of the light. The¹⁰¹⁸ first chord reinforces the floating effect by syncopating over empty fundamental fifths.

► The key, now completely changed from D Dorian to radiant D major, opens the final formal section, G (T. 42ff).

¹⁰¹⁷ We find a very similar turn in the final movement of Beethoven's 9th Symphony in the *Allegro assai vivace - Alla Marcia* before the choral entry: B major - B minor - D major (T. 199-213 - "Freude, ...").

¹⁰¹⁸ The typical thing about these Messiaen chords is that only one note, usually in the middle of the chord, changes rapidly at one-second intervals, and with it the chord color.

In the piano accompaniment, the described color tone and the bass line leading up and down are continued. The r. H. is now an octave higher. Via D major and G major with an altered seventh, we arrive at a minor-second regression to A-flat major (T. 45-46) with a mediant in F minor, which, reinterpreted as a minor subdominant, leads to C major in T. 47. Here - as a gesture of the 'heavenly dwellings' - the bass register is dropped (l. H. tacet). After C major and F major (T. 48), a third-quaver chord D₇ leads into the final key of G major.

The melody from the F section is taken up (T. 42-43), and then, in a very beautiful, simple cantilena that slowly emerges from the vocal middle register, it ascends "on the path to the eternal home" to the high soprano(!) register - here Schneider's low foveation is also released - and 'melts' (smorzando) on the fifth 'd' of the final key of G major. The final chord in the piano is G major in the (very) wide register.

It was shown in the analysis of *Ich weiß* that Schneider knows how to use his compositional means in a targeted and confident manner; moreover, that his composition points beyond the poet's text at important points. With the sensitivity of his tonal language, he traces the moods of the poem very precisely and thus creates a Gesamtkunstwerk whose musical part has its own independence and eloquently and plausibly reveals facets that the text does not show in this way.

Knowing the entire collection, it can be said that the present composition is not the only one in this collection in its aesthetic tonal language and its depth of thought. The very romantic and concertante *Die Liebe and Ich liebe dich*, the intimate *Styx* and the impressive *Mein blaues Klavier*, with its paraphrase of an Askenasian song from the 17th century, are also worthy of mention. This collection of songs deserves to be widely discovered.

13.24 Schönberg, Arnold

(p. 465)

Arnold Schoenberg ¹⁰¹⁹
116 North Rockingham Avenue
Brentwood Park
Los Angeles, Calif.
Phones: W.L.A. 35077

October 3, 1937

Dear Ms. Lasker students,

I thank you very much for your honourable invitation to write music for a play of yours, or rather its film adaptation, and certainly, if I should be asked to do so, and if the thing to be performed should be reasonably within the limits of my expressive ability, it will be a[!] pleasure and I will throw myself into the compositions.

I don't know if you are already in negotiations with local "companies" (called studios). In any case, I would like to warn you to set your expectations too high. The intellectual standard here is unimaginably low. I myself have hardly any relations worth mentioning to "producers" or directors, with the exception of Dieterle ("Zola" etc.), although there have been several attempts to buy my name to cover gruesome infamy.

But I don't want to discourage you either. It's very easy to acquire a book of yours in order to make something "Hollywoodish" out of it. Which can't hurt you at all, since nobody pays attention to the name of the author of the idea here anyway.

At any rate, I wish you the best of success and enclose Wilhelm Dieterle's address: 3351 N. KNOLL DRIVE, HOLLYWOOD, CALIFORNIA.

¹⁰¹⁹ The original of the letter is in JNUL,ELS[5:142]. I owe the copy to Karl Jürgen Skrodzki.

ARNOLD SCHOENBERG
116 NORTH ROCKINGHAM AVENUE
BRENTWOOD PARK
LOS ANGELES, CALIF.
TELEPHONE: W. L. A. 35077

Karte Nr. 521

S. 142



3. Oktober 1937

Sehr verehrte Frau Lasker-Schüler,

ich danke Ihnen sehr für Ihre ^{von Ihnen} schneidende
Aufforderung, Musik zu einem Stück ^{respektive}
dennem Verfilmung zu schreiben. Und natürlich, wenn
ich aufgefordert werden sollte auch das Darstellende
einigenmaßen innerhalb der Grenzen meines Aus-
denkvermögens ^{sollte} ^{sein} wird es mir eine Vergnügen
sein und ich werde mich auf die Komposition
stürzen.

Ich weiß nicht, ob Sie bereits im Umstand z
hingen mit einigen "Filmen" (Studios ^{genannt})
sind. Jedenfalls möchte ich Sie warnen, Ihre Er-
wartungen zu hoch zu spannen. Der geistige
Standard ist hier unvorstellbar niedrig. Ich
selbst habe kaum nennen würde ^{ich} ^{denen}
zu "Producers" oder Regisseuren, ausgenommen
zu "Dichter" ("Zola" etc), obwohl man zu einige-
male versucht hat, meinen Namen zur Deckung
größerer Schändlichkeiten zu kaufen.

Aber, ich will Sie auch nicht entmutigen.
Es ist sehr leicht möglich, dass man ein
Bruch von Ihnen erwirbt, um etwas "Holly-
woodisches" daraus zu machen. Was Ihnen
zu keinemfalls ^{schaden} kann, da der Name
des Autors der Idee ^{schon} ^{hier} ^{niemand}
beachtet.

Jedenfalls wünsche ich Ihnen besten
Erfolg und füge die Adresse Wilhelm Dicksteins
bei: 3551 N. KNOLL DRIVE, HOLLYWOOD, CALIFORNIA.

Ich würde mich sehr freuen, Schwenk ^{mit}
sich zu können und habe mich sehr gefreut, von
Ihnen zu hören, wenn ich auch hoffe, es wird
mühevoll ^{erfüllt} sein. Mit ergebensten Grüßen

*Wenn Sie mir ein ~~Kopie~~ ^{Kopie} des Briefes senden können,
würde ich gerne ^{sehen}, es Dicksteins oder einanderem zu zeigen.*

Arnold Schönberg

Fig. 131: Schönberg: Letter to Lasker-Schüler

I would be very glad to be of service to you, and have been very glad to hear from you, though I hope it will be next pleasant.

Yours sincerely
Arnold Schoenberg

If you can send me a copy of the piece, I would love to try to show it to Dieterle or someone else.

As early as May 1933 - after he had given a resigned speech at the Senate meeting of the Academy of Arts, Berlin on 1 March 1933, in a manner of speaking as an obituary for the assimilation of the Jews in Germany and as a disguised farewell speech - Arnold Schönberg emigrated as one of the first German composers via Paris - where the Jew by birth converted to the faith of his fathers - to the USA.

From the letter (Fig. 131 on the previous page), it is clear that Else Lasker-Schüler wrote to Schönberg, whom she described as a "peculiar kind glowing composer,"¹⁰²⁰ apparently to his Californian exile. That letter has not survived. However, in a letter dated November 1, 1937, she reports from her exile in Zurich to Emil Raas, her friend and legal advisor in Switzerland:

Arnold Schoenberg, the great musician now in Hollywood, wrote me he would like to make music for my Arthur Aronymus and gave me the address of the director. Now Reiss sends book to him. A. Sch. has always been kind to me and my poems, and sometimes writes greetings from Vienna. So maybe I'll get myself up.¹⁰²¹

Nothing came of the planned film version and the music for it. It would have been Schönberg's first film score.

With Kurt Reiss mentioned in the quotation she concluded a contract¹⁰²² about the stage rights of *Arthur Aronymus and his Fathers* on 26.10.1937. However, it did not come to a reprinting of the text.

A face-to-face acquaintance between Schönberg and Lasker-Schüler can only be proven indirectly and can be considered extremely probable. This results, on the one hand, from the fact that after his move to Berlin, Schönberg temporarily took over the musical direction of the Berlin literary cabaret *Überbrettel*, which began in 1901, from Viktor Hollaender, the father of our Friedrich Hollaender (see Ch. 13.13), in which Herwarth Walden, Peter Hille, Else Lasker-Schüler and other artists from the *Bohème* performed, played music and read during this time. This also emerges from three previously unnoticed letter cards from Arnold Schönberg to Herwarth Walden from the year 1908, when Walden was still married to Lasker-Schüler. Walden, in his function as director of the *Verein für Kunst*, Berlin, had invited Schönberg by letter dated 11 February 1908 to an evening in the fall, where Schönberg's compositions were to be performed:

Dear Sir,
I would be very happy to arrange an evening with you at the Verein für Kunst for the coming autumn. Would you be so good as to give me more details, especially which of your works you would like to have performed. Although I have not yet heard of your compositions, I can see from the many derogatory reviews that you have something personal to say. And this conviction is enough for me to stand up for you. I look forward to receiving your news soon.

Yours faithfully,
Herwarth Walden

¹⁰²³

¹⁰²⁰ KA04, p. 303.23f.

¹⁰²¹ KA10-Br. 155.

¹⁰²² KA10-K 048.3.

¹⁰²³ The Library of Congress, Washington D.C., Music Division (Arnold Schoenberg Collection). Source: Niemöller 2009, p. 417ff.

Arnold Schönberg refers to this at the end of March/beginning of April 1908 and invites Herwarth Walden to his home in Vienna. In another letter a little later (April 6, 1908), Walden points out that the fee for the lecturer had probably been set too low by Walden. The third letter is dated 03.06.1908.¹⁰²⁴

This is also supported by Schönberg's stays in Berlin in 1901-02, 1911-18 and finally in 1925-33 as a member of the Prussian Academy of Arts, Berlin, his friendship with Else Lasker-Schüler's brother-in-law Emanuel Lasker, then world chess champion, as well as with Leo Kestenberg and Ferruccio Busoni, the former a friend of Else Lasker's pupil, the latter well acquainted with her through Reiffs in Zurich.

Beginning in 1911, Arnold Schönberg and Wassily Kandinsky were linked by a long-lasting friendship as artists, and at the end of the same year Schönberg's paintings were also exhibited in the first exhibition of the *Blaue Reiter* in Munich. Like Lasker-Schüler, Kandinsky and Schönberg were exceptional artists who gave their respective art decisive impulses at the beginning of the 20th century: Kandinsky led his into abstraction: surface and color, Arnold Schoenberg led his into the liberation of atonal music and dodecaphony, and Lasker-Schüler, as a trailblazer, led poetry into Expressionism and toward Dadaism. Through the journal *Der Sturm*, she also paved the way for later great names such as Gottfried Benn, Franz Marc and Marc Chagall, for the latter from 1913 in Germany.

Possibly both Lasker-Schüler's and Schönberg's multiple occupations - poetry and painting here, composition, painting and poetry there - and both of their "resistance against ordinariness and commonplace popularity" (A. L. Ringer) were common points of contact.

13.25 Schwertsik, Kurt

(p. 466)

Schwertsik is one of the most original and best-known composers in Austria today.¹⁰²⁵ He was a composition student of Josef Marx and studied horn with Gottfried von Freiberg. At the Darmstadt Summer Courses he took lessons from Karlheinz Stockhausen, Pierre Boulez and Mauricio Kagel, among others. On his return from Darmstadt in 1958 he founded the ensemble *die reihe* with Friedrich Cerha, which gave a clear impetus to Austrian contemporary music. A little later, however, Schwertsik turned away from serial writing, which no longer offered him sufficient development, and returned to tonal models. This earned him ironic remarks from Stockhausen in Darmstadt in 1962. From this time on, he himself felt that the avant-garde was boring and complacent. He also resorted to elements of other subjects in his compositions, such as the phrasings of jazz.¹⁰²⁶

A certain closeness to the former, dodecaphonic way of writing is shown, among others, by the settings from *Traumstörung* (2011)¹⁰²⁷, a composition of five songs for mezzo-soprano and piano trio based on the poems *Abends* and *Mein blaues Klavier* by Else Lasker-Schüler and *Traumstörung, Bei kleinen Krisen leise zu sprechen* as well as *Schöner tot sein* by Elfriede Gerstl. The fluctuation between major and minor characteristics of the sounds also distinguishes all five songs of *Traumstörung*, which, with the simplest of means, reinterprets the poems of the two lyricists - Elfriede Gerstl a human life younger than Lasker-Schüler and how the latter, as a Jew, was persecuted by the Nazis and survived -.

¹⁰²⁴ All three letter cards: Staatsbibliothek zu Berlin, Preußischer Kulturbesitz: Handschriftenabteilung, Sturm-Archiv: Arnold Schönberg o. Signatur. <http://kalliope-verbund.info/DE-611-HS-1742512>;
<http://kalliope-verbund.info/DE-611-HS-2814055>; <http://kalliope-verbund.info/DE-611-HS-2814056>.

¹⁰²⁵ Cf. Flotzinger and Gruber 1995, p. 366ff.

¹⁰²⁶ Cf. *ibid.*, p. 367.

¹⁰²⁷ Cf. program booklet *Musikfest Schloss Weinzierl* (2012) http://www.musikfest-weinzierl.at/fileadmin/content/archiv/programmheft_2012_Archiv.pdf as well as the personal entry *Schwertsik* at <http://db.music.austria.at/node/64558>.

That's all I noted (unfortunately) when I went through the letters at the library." This message writes a small piece of new history.

Until his emigration in 1931, Sternberg composed in an expressionist style and was initially indebted to Hindemith and Schönberg. In Palestine, his style reverted more and more nostalgically to late Romanticism. "He was one of the first composers in the country [Israel - author's note] whose works found a worldwide echo. The compositional technique as well as the sound of his work emanate predominantly from the style of singing. His motifs are essentially determined by textual content."¹⁰³⁰

Sternberg's musical language is romantic to moderately modern with echoes of Brahms, Reger and above all Debussy, to whom he was later musically indebted. His oeuvre includes biblical texts in particular. The music is appealing, even if its expression lags behind that of the Lasker-Schüler texts.

The piano song cycle *Mein Volk* (1945) (K1485ff.) - originally written for soprano and orchestra - includes the settings *Mein Volk*, *Ein alter Tibetteppich*, *Ich liebe dich*, *Ich weiß* and *Mein Herz ruht müde*.

The significance of the cycle lies above all in the fact that it is one of the first settings of Lasker-Schüler texts after the surrender of the Third Reich and was possibly written at the time as a reaction to the poet's death.

The original score was donated to the Else-Lasker-Schüler-Gesellschaft by its member Christel Fallenstein at the XVIII Else-Lasker-Schüler-Forum 2012.¹⁰³¹ Although the print of the cycle in the preface mentions 1945 as the year of composition, it is possible that the song *Mein Volk* was written before 1928. This is evident from a programme note of the concert *Moderner jüdischer Komponisten-Abend (Modern Jewish Composers' Evening)* of 17.01.1928 in Leipzig, in which it was performed alongside four songs by Rettich.¹⁰³² Unless we are dealing with one of the rare double settings.

The Lasker-Schüler text is available in three languages; in addition to the original German text, which also forms the basis for the setting, there is a Hebrew translation or rewriting in Hebrew characters and Latin transcription, as well as an English text version.

Formabschnitt	Takt	Vers	Anfang
A	1-21	1-3	Der Fels...
B	22-34	4-7	Jäh stürz ich...
C	35-43	8-10	Hab mich...
A'	44-59	11-16	Und immer noch...
Coda	60-68	-	-

Tab. 19: Sternberg: *My people*, form sections

The piano song is completely through-composed and follows the lyrical images of Lasker-Schüler in the formal sections (Tab. 19): the rotten rock, the sudden fall, the blood's must fermentation, and the echo and cry.

The music is subordinated to the text, blends in with the form and the musical gestures to the lyrical

image. The tracing gestures are rather restrained and completely lack the drama of a Ferdinand Henkemeyer, although the text would allow this. The musical language is very much in the major-minor modality and does not achieve the boldness of a Reger or the refinement of a Debussy in its sonority.

In the composition, which is in F major, there is an increased use of accidentals, seventh and ninth chords. There is nothing unusual in the modulations except for the furthest possible one to F, namely a seventh-ninth chord on G flat, which is intended to illustrate the "eerie" (as being farthest from God?) (Fig. 133 on the next page).

¹⁰³⁰ Flower 2001, vol. 12, p. 1279.

¹⁰³¹ The note appeared in the 89th Else Lasker-Schüler Letter III Quarter 2012, p. 6. <http://www.else-lasker-schue-ler-gesellschaft.de/index.php/elsg-infobriefe-144>.

¹⁰³² Radish 2006.

Fig. 133: Sternberg: *My People*, T.49ff.

At two prominent points, modulation is dispensed with entirely: At the beginning of the second verse (T. 34f; form section C), the piano accompaniment jumps unmediated from E-flat major to C major. The co-major (T. 60ff.) also begins - after triplet figures with a fourth-sharpened fifth *C-F-G* and a seventh chord on *B* with a clothing octave trill on *G-A flat* after the "cry" - without transition in F major and

then repeats the beginning of the piece in identical tones.

► Shape section A

The musical motif of the rotten rock, which is presented to us immediately in the prelude (fig. 134), is characterized more by static than by movement, quite in contrast to Henkemeyer, for example (cf. ch. 13.11).

Fig. 134: Sternberg: *My people*, "rock" motif, T1 ff.

Since Sternberg can be regarded as a composer very committed to his Jewish religion - the Israel Music Institute (IMI)¹⁰³³ lists more than half of his works on biblical themes - the metaphorical connection between people and rock (God) seems to stand for him more as an image of solidity, reliability and trust from the beginning than as fragile and questioned (Lasker-Schüler). So, too, the recitative-like, gravitational "rock" motif insisting on *f*. Only the piano accompaniment - 'stagnated' by pauses - may be interpreted gesturally as a 'jerking of the rock' by means of musical preludes.

The very beautiful and songful cantilena (fig. 135 on the next page) on "Und meine Gotteslieder singe" should be emphasized, despite the strange harmonization in T. 16 with its unsightly outer voice leading in the piano.

Here we find eloquently the Askenazic-synagogal melismatics also present in Gladstein (ch. 13.8), which are presented in swaying arches.

► mould section B

He first describes the musical gesture of the abrupt fall (fig. 136 on page 384). The "sudden" in the *f* of a seventh chord on *E-flat* is followed, after an eighth-note general pause (of the shock?), by a fast, small-step, downward eighth-note run of the unaccompanied voice, i.e. without grounding. The "fall" figure is taken up by the piano, then varied again in the voice, where it is first accompanied by a swaying eighth-note triplet figure that traces the "trickling". This is followed, similar in musical gesture, by the figure of the movement of the sea in all voices.

¹⁰³³ <http://www.imi.org.il>.

14

וְלוֹ שִׁי רִי הַלְלוּ יְהוָה אֶשְׁרֵי יְהוָה
 VE - LO SHI REI HA - LE - LU - YA A - SHI RA.
 Und mei - ne Got - tes - lie - der Sin - ges - ge.
 AND WHERE I SANG MY SONGS MY SONGS TO GOD.

pp

p

Fig. 135: Sternberg: *My People*, "Songs of God"-Cantilena, T. 14ff.

cresc.

חִישׁ עָמַדְתִּי מִן הַתֵּבָה וְלִי בִּרְכִיבֵי אֶפְרַיִם חַרְלָלְתִּי מִן הַתֵּבָה
 CHISH E-MOT MI-NA - TIV VE-CHU LI BE-KIR-BI A - FACH HAR - CHEKLE-VA-DI AL
 Jäh stürz ich vom Weg und ries'le ganz in: mir fer-nah, al-lein ü-ber
 STEEP - LY - I FALL - AND PURL - ING IN MY - SELF FAR AND A- LONE O'ER

f *p*

f *mf* *p*

אֶבְנֵי חַטָּאִים מִן הַיָּם מָה זָמַן
 E - VENBA - CHUT - HA - YA MA.
 Kla-ge-ge-stein dem Meer ZU.
 GRIEV - ING STONES TO - wann

ffz *p* *mf* *f* *p* *mf* *p*

Fig. 136: Sternberg: *Mein Volk*, "Sturz", T. 22ff.

► mould section C

The 8-bar section of the form radiates an austere, painful sonority that underpins these strange lines of "Mostvergorenheit". The simple basic harmony of C major seventh chord and F minor, which ends in pure C major, gets its bitter painfulness from the respective addition of notes foreign to the chord with secondary scripts, which stimulate this affect (Fig. 137).

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כֹּה חַרְגִּיהֶן מִיֵּצֵא רַחֵם אֶת־מִיֵּצֵא מִיֵּצֵא מִיֵּצֵא מִיֵּצֵא מִיֵּצֵא מִיֵּצֵא מִיֵּצֵא מִיֵּצֵא
 KO HAR-GIEH MIZ - RAM - TI MIM - HOR TA - SAS BO - YEN TI - ROSH DA - MI.
 Hab mich so ab - ge - - strömt von mei-nes Blu - tes Most-ver - go - ren - heif.
 THUS HAVE I STREAMED A - - way ALL OF MY BLOOD BEING FROM - ING OFF

pp *p* *dim.* *pp*

Fig. 137: Sternberg: *Mein Volk*, "Mostvergorenheit", T. 35ff.

► mould section A'

This takes up the 'rock' motif as an 'echo', which is followed by the 'shuddering towards the east', which was already described in Fig. 133 on page 382. The musical interpretation of the 'scream' has also already been the subject of comparative discussion in section 12.2.

Finally, the coda returns to the prelude almost tonally.

In summary, it can be said that this is a rather unagitated composition, moving dynamically from *pp* to *mf* and only rising to *f* in the "cry", which allows the lyrical text to take precedence in its drama. The musical gestures carefully illuminate the text passages in the figures. The rather conventional sound (but pleasing), the well-composed form and the coherent motifs show a well thought-out composition.

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13.27 Ullmann, Viktor

(p. 474)

Viktor Ullmann, born on 01.01.1898 in Teschen (Cieszyn / Silesia), grew up in Vienna. Due to his musical talent, he gained access to Arnold Schönberg's circle of students while still at grammar school, where he was taught composition. At the age of 20 he was also fully enrolled in Schönberg's composition seminar. Further stages: 1919-31 Kapellmeister in Prague and Zurich, bookseller in Stuttgart, 1933 return to Prague freelance. 1942 deportation to Theresienstadt, where Ullmann gave concerts in the "model camp". Transfer with the "Künstler-Transport" ¹⁰³⁴to Auschwitz, where he was killed in a gas chamber on 18.10.1944. ¹⁰³⁵

The eleven Else Lasker-Schüler compositions known today (K1565ff.) are not part of the list of works compiled by Ullmann while still in Theresienstadt in 1942, which has been revised and supplemented by the Ullmann researcher Ingo Schultz, Flensburg, and published on Wikipedia. ¹⁰³⁶All these compositions predate the census which begins with the year 1919 and op. 1 after the end of the First World War. We know of them only from the postcards and sometimes long letters that Ullmann wrote to his then Viennese childhood sweetheart Anny Wottitz, a later Bauhaus pupil of Johannes Itten in Weimar, in the years 1917-18, some with note incipits, as an Austrian soldier from the stage, and later also from the front. In these 125 letters "texts by Else Lasker-Schüler play a prominent role" also in relation to Ullmann's love relationship with his Anny. ¹⁰³⁷We know from these letters of his great enthusiasm for the poetry of Lasker-Schüler and of his work on these works, but only in some cases of their completion or imminent performance by a singer friend Friedl Dicker. ¹⁰³⁸The compositions are all considered lost or even destroyed by Ullmann himself. ¹⁰³⁹

To Anny he writes on 18.07.1917:

Now I write down for you my very dearest glorious poems from 'My Wonders': Arrival. Reconciliation. See me. An old Tibetan rug. You and me. Love. Eva. Our war song. Grotesque. Echoes. My People. End of the world. And seek God. My love song. Rest. To God. Marie. Full moon. - I'd like to compose *all of* them. (Some of them would be wonderful. Only the Tibetan rug - I won't go near it. ¹⁰⁴⁰

I also have the fragments of notes from the letters mentioned, ¹⁰⁴¹which Ingo Schultz has kindly made available - in part with his comments. From these, only a few passages concerning his Chamber Symphony *Styx* are quoted by way of example:

13.6.1917: (Ullmann prefaced both sentences with a motto from the poetry collection *Styx*).

¹⁰³⁴ Other musicians were deported with him, including Karel ~~Am~~ Pavel Haas, Gideon Klein, Hans Krása (Terezín children's opera *Brundibár*) and Rafael Schäfer (multiple camp performances of Verdi's *Requiem*). Cf. Prager Zeitung, 23.10.2014 "Culture in the forecourt of hell".

¹⁰³⁵ Cf. information on Ullmann's vita at <http://www.lexm.uni-hamburg.de/content/below/index.xml>.

¹⁰³⁶ https://de.wikipedia.org/wiki/Viktor_Ullmann. See also Schultz 2008, p. 254ff.

¹⁰³⁷ Cf. also Schultz 1999.

¹⁰³⁸ Letter of 16.3.1918: "What kind of voice does [Friedl] Dicker have? Mezzo or soprano? Of course you can give her the songs to sing. I would rather she sang with you. I'd be very happy if something came of it. - The songs are so simple that I have hope. - I'm working on some older songs now. New is: 'All the birds are already here' (Kraus). The 3 Kraus songs will be for alto voice throughout. The student songs are more for high voice - all of them." Schultz 2011/2013.

¹⁰³⁹ Cf. also the remarks by Schultz with his reference to the early compositions by Brahms. Schultz 2008, p. 70.

¹⁰⁴⁰ Schultz 2011/2013.

¹⁰⁴¹ Ibid.

Kammersymphonie "Styx": 1. Satz, 1. Thema



*Motto aus "Weltschmerz": "Ich, der brennende Wüstenwind, / Erkaltete und nahm Gestalt an."



Kammersymphonie "Styx": 2. Satz, 1. Thema



*Motto aus "Meinlingchen": "Meinlingchen sieh mich an - / Dann schmeicheln tausend Lächeln mein Gesicht..."



Fig. 138: Ullmann: Chamber Symphony *Styx*, themes

14.6.1917: I have so much to do: the variations, the chamber symphony partly reworked u. orchestrate the songs, grotesque by E. L. Schüler. My joy about the "Styx" was great.

10.7.1917: Then I quickly overlooked what I will do now besides finishing the orchestral songs. Your songs. Love Song by E. L. Schüler. The 3 Dehmel songs. From Young Days, Karl Kraus. Finish the Variations. Chamber symphony, string quartet. Madame Legros

19.12.1917: Practically I have not worked on anything; only in my head on Tino and the Chamber Symphony (that is a pain child!) Then some drafts.

7.1.1918: work progresses slowly, 'Styx'; then two new songs

8.1.1918: By the way, the *Styx* Chamber Symphony is flourishing and will hopefully be completed in the foreseeable future.

30.1.1918: Perhaps the 1st movement of the K. S. [Chamber Symphony] will be finished by the time I come.

The enthusiasm must have been great, even intense, for Ullmann to tackle more than eleven works at the age of nineteen and twenty, including a tone poem, an orchestral song and a symphony, i.e. more extensive works. Schultz points out that Ullmann came to Else Lasker-Schüler through Peter Hille's works.¹⁰⁴²

The quotations and the other letters from the time show several things. Viktor Ullmann seems to have been working on several compositions simultaneously as early as 1917, i.e. at the age of 19. The considerably limited possibilities for composing during the war as a soldier at the front - as usual, there was probably no piano available - suggest that Ullmann evidently had the ability to put his sound ideas down on paper even then without instrumental control, and that he possessed an early musical maturity and technical confidence in the compositional process, even before his compositional studies.

Obviously, the book of poems *Meine Wunder (My Wonders)*,¹⁰⁴³ which had been printed by the Dreililien publishing house in 1911, seemed to have served him as a text source for several of his poem settings (cf. letter of 18 July 1917), and the great enthusiasm cannot be overlooked in the letters. In the letter of July 18, 1917 (see above), he names 17 Else Lasker-Schüler poems alone that he still wanted to set to music. In addition there are at least

¹⁰⁴² Schultz 2008, fn 53.

¹⁰⁴³ Lasker-Schüler 1911.

seven poems by Else Lasker-Schüler that he had in progress during this short period. The fact that he did not (yet) dare to set *Ein alter Tibetteppich* to music suggests a differentiated self-assessment of very demanding poetry. However, the fact that the war period gave him sufficient inner freedom to occupy himself intensively with this lyric poetry by the great contemporary Expressionist also shows his apparent psychological stability at such a time (quite unlike Trakl's).

More than the two fragments of notes shown (Fig. 138 on the previous page) do not exist of the symphony *Styx*, which, according to the indications in the letters of 8.1. and 30.01.1918, must have been close to its completion, since he was working intensively on this "child of pain" at the turn of the year 1917/18.¹⁰⁴⁴ According to the fragment, the first two lines of the poem *Weltschmerz* are included as the theme of the first movement of the symphony, and the first two verses of *Meinlingchen* are included in the second movement.¹⁰⁴⁵ Both poems appeared in *Styx* (1902), but not in *Meine Wunder*, which suggests that this volume of poems was also in the luggage of the Soldier Ullmann was located.

Let's take a closer look at the slide for the 1st theme of the 1st movement.

World-weariness

I, the burning desert wind,
cooled and took shape.

Where is the sun that can dissolve me,
Or the lightning that can shatter me!

Now gaze, a stone sphinx's head,
angry to all the heavens.

Believed in my embers-power.

The poem is about a metamorphosis, and a total one at that: the "burning desert wind grows cold" and transforms into "a stone sphinx's head." The antitheses are abundantly clear:

burning - cold
Wind - figure (stone)
take shape - dissolve, shatter

The metamorphosis does not happen voluntarily (v. 6 "wrathful to all heavens") and is marked by a complete loss of energy. The energy that ¹⁰⁴⁶exists in the burning desert wind is - scientifically speaking - subject to an exothermic process, that is to say an energy-consuming reaction. The state of aggregation gas (here wind, air) with the highest energy density changes into the lowest energy state of aggregation, that of solid matter. In the poem, this happens without the necessary intermediate step of the liquid phase, i.e. subito, in one fell swoop. This process, which is so radical, also comes as a surprise to the lyrical I and is completely disillusioning: "I believed in my glowing power" (v. 7).

Of the "burning forces of life" and the "unleashed lust", which still determine the poem *Trieb* (KA01-GNo. 6) in the same volume *Styx*, nothing has remained but the 'angry look to all heavens' (v. 6).

These lines of of the poem depict a total failure of the lyrical I to the world and his utter despair, even death wish. The sun, source and driving force of the burning desert wind, is invoked, this literally fatal Metamorphosis to end (v. 3),

¹⁰⁴⁴ Cf. also Schultz 2008, pp. 63 and 258.

¹⁰⁴⁵ KA01-GNo 66 and KA01-GNo 78.

¹⁰⁴⁶ The KA commentary sees an allusion to "God in the form of a pillar of fire" (Ex 13:21f.). Cf. KA01-K 15.6.

or an - equally hot - force of nature that strikes deadly, the lightning. And - there is probably no God of mercy - is it the gods in all (their) heavens (v. 6) who have always been silent, far from human misery? Is that why natural forces, sun and lightning, are invoked?

Moreover, vv. 5 and 6 form an archaic image from an Egyptian pictorial circle, from which Lasker-Schüler later becomes more and more susceptible.

Weltschmerz, the title of the poem, is not the diffuse pain of the soul that often arises from a depressive situation, but the existential suffering of the world. Lasker-Schüler names ways out, ways out, in vv. 3 and 4, and also elsewhere in *Weltflucht*, where it is encapsulation, the cocoon as a way out of the dilemma of life (cf. Chap. 3.2).

The 1st theme of the 1st movement seems dodecaphonic and is so in a free sense. It begins with a clear, drawn-out suspiratio figure *b - b*, which is followed by the first phrase bow with an upwardly leading, pentatonic sequence of notes that leads from the central tone *b* to the tritone *f'* and back again diatonically and in a minor key.¹⁰⁴⁷ A second phrase-arc, deriving its shape directly from that of the first, is broader in ambitus by a ninth, but also with *b* as the central note. It is followed by a dance-like, rhythmically habanera-like upswing with a leap to the zenith '*d*', from which, accelerating half, quarter and eighth notes, there is a 'crash' to the '*f*'. For a theme - should Ullmann really have meant it that way - this sequence of notes, running over nine(!) bars in four phrases, is quite long and untypical. But Ullmann clearly seems to put more emphasis on the character of the theme. It seems that an attempt has been made to give musical form to the image of the desert wind rising from the scorching calm of the desert in three increasing turns and then falling away. In the process, not only does the ambitus increase, but the whole thing picks up speed dynamically and rhythmically. Nevertheless, there is too little of the material to be able to judge to what extent the literary motto or the content of the whole poem, as briefly interpreted above, carries forward and sustains the theme and the movement - what might have been the counter-theme. The theme also suggests in its unusual form that the sentence could become a "child of pain".

The theme of the second movement is constructed quite differently: 6/8 time as a swaying step in eighth-note triplets, twice four bars with front and back. The second phrase with typical syncopations, which bring an exotic color to the theme. Overall, the theme is quite light-hearted.

The poem *Meinlingchen*, in two stanzas, without rhyme, with mostly iambic verses of varying length, is almost a prose poem. It tells of Else Lasker-Schüler's loving relationship with her child Pülchen. And it evokes all those blissful feelings from her pregnancy and first motherhood.

The second phrase in the theme (cf. last system in Fig. 138 on page 387) contains (enharmonically confused) a turn with an augmented second, typical of the "Ahavo Rabo" mode and frequently found in the klezmer music traditionally played at family celebrations. As the "great love" mode, it designates precisely the situation in the poem and was probably deliberately set by the composer.

From the trove of letters to Anny Wottitz, Schultz sums up:

From his letters to Anny Wottitz, a list of almost 20 works can be reconstructed that he had written or conceived since 1916 [. . .]. Among the large-scale works, the

¹⁰⁴⁷ In this context, Schultz refers to the stylistic affinity to Schönberg. Schultz 2008, p. 49.

two-movement Chamber Symphony for 17 instruments is in first place. [. . .] Among the songs, several cycles stand out (based on texts by Else Lasker-Schüler, Karl Kraus and Richard Dehmel), which he also counted among his completed works. [. . .] Poems by Else Lasker-Schüler, whose number as compositional models far exceeded all others, were never taken up again by Ullmann later. They seemed to him to be too closely linked with the memories of his first great love, which broke under the strain and consequences of the war.¹⁰⁴⁸

In view of the source situation described, the conclusion is one of great regret at the 'gaps' that open up here, as in many similar situations, as a result of war and persecution.

13.28 Walden, Herwarth

(p. 476)

Herwarth Walden (actually: Georg Lewin)¹⁰⁴⁹ - the pseudonym was invented for him by Else Lasker Schüler, who also called him Goldwarth - was the poet's second husband, to whom she was married between 1903 and 1912. Here two people of very different character traits met. This is the theme of his second wife Nell Roslund in her book *Herwarth Walden. Ein Lebensbild*; he had not felt Jewish or German and was areligious, Lasker-Schüler was both; he had no eye for nature, she was strongly attached to it and to the Wuppertal Heimat in her work (even if she had not been able to stand the country life with the Marc's), he, on the other hand, was not interested in his own historicity.¹⁰⁵⁰ Such different temperaments ultimately led to the failure of the marriage, and Else Lasker-Schüler analyses it astutely in her own way: "I: glass with Burgundy / he: porcelain with mocha"¹⁰⁵¹.

After divorcing her, Walden married the same year the Swede Nell Roslund (1912-1924), who was one of the grounds for divorce, and later in his third marriage the translator Ellen Bork (1932-1941), who accompanied him to Russia in 1932 in the face of increasing National Socialism and with whom he had his only child Sina Walden (*1933). In Moscow he worked as a teacher and publicist until he was arrested as an anarchist by the Stalinists in 1941 and died in Saratov prison on 31 October this year.¹⁰⁵²

Herwarth Walden was a writer, literary critic, publisher, gallerist and composer in Berlin, and in 1904 he founded the *Verein für Kunst (Association for Art)*, which subsequently included important spirits such as the Mann brothers, Rilke, Dehmel, Döblin and Lasker-Schüler, but above all in 1910 the famous expressionist and avant-garde journal *Der Sturm - Wochenschrift für Kultur und die Künste (The Storm - Weekly Journal of Culture and the Arts)*, which¹⁰⁵³ lasted through the First World War until 1932, when Herwarth Walden left for Moscow. Alongside the equally famous journals *Die Aktion*¹⁰⁵⁴ and *Die Fackel*,¹⁰⁵⁵ the journal was the forum that published uncensored contributions from the fields of literature, art and music, and featured such important contributors and authors as Peter Altenberg, Max

¹⁰⁴⁸ Schultz 2008, p. 69f.

¹⁰⁴⁹ Not born in Berlin, as has been handed down so far. "Herwarth Walden was born on 16 September 1878 under the name Georg Lewin in Friedrichsberg in the district of Niederbarmin in the Mark Brandenburg as the son of the general practitioner Dr. Wolf and Emma Lewin. The Lewin family originally came from the East and probably immigrated from Russia" (Birthälmer and Hülsen-Esch 2012, p. 319, fn. 1). In addition to the spelling Lewin, one also finds Levin.

¹⁰⁵⁰ Cf. N. Walden 1963, et al. p. 16ff.

¹⁰⁵¹ KA06-Br. 353.

¹⁰⁵² Message from Sina Walden, daughter from her fourth marriage, in her lecture "Von Kaiser Wilhelm bis Stalin. The History of Herwarth Walden" at a matinee on 30.10.2011 at the Kunstmuseum Solingen on the occasion of the 70th anniversary of her father's death.

¹⁰⁵³ H. Walden 1970.

¹⁰⁵⁴ Ed. Franz Pfemfert, Berlin. Rietzschel 1987.

¹⁰⁵⁵ Ed. Karl Kraus, Vienna. Kraus 1899-1936.

Brod, Richard Dehmel, Alfred Döblin, Knut Hamsun, Arno Holz, Karl Kraus, Selma Lagerlöf, Else Lasker-Schüler and Heinrich Mann, but also artists of distinction such as Marc Chagall, Wassily Kandinsky, Oskar Kokoschka and Franz Marc, who were represented with important woodcuts. "His sole concern," Karl Jürgen Skrodzki writes of Walden, "was to present the new creations of his protégés as up-to-date as possible." In ¹⁰⁵⁶addition to his journalistic and publishing activities as a gallery owner, Walden organized art exhibitions of high rank, which, among others, exhibited the artists of the groups *Der Blaue Reiter* and *Die Brücke*, some of them in first-time exhibitions. In this profession, he demonstrated a keen sense for future greats, just as Else Lasker-Schüler had for fellow writers and poets.

Walden's musical studies began chronologically before his writing and publishing activities. He studied piano in Berlin with Conrad Ansorge, ¹⁰⁵⁷a pupil of Franz Liszt, and composition with Heinrich Hofmann. ¹⁰⁵⁸He had also received a scholarship for studies in Florence in 1897/98; ¹⁰⁵⁹his teacher Ansorge must have had good connections there due to his own studies with Liszt in Rome.

Herwarth Walden's musical oeuvre is small and his compositional activities ceased as early as 1912. ¹⁰⁶⁰Walden is, however, the first composer who can be proven to have set Else Lasker-Schüler poems to music. ¹⁰⁶¹Therefore, he has per se musicological significance in our context.

¹⁰⁵⁶ Skrodzki s.a.(h).

¹⁰⁵⁷ Ansorge was - according to E. Schmierer - in his time "highly esteemed [. . .] and on a par with Richard Strauss [. . .]". Cf. Schmierer 2007, p. 230f.

¹⁰⁵⁸ Cf. Eaglefield-Hull and Einstein 1926, p. 687.

¹⁰⁵⁹ Irene Chytraeus-Auerbach, as Meyer reports, is of the opinion that this can no longer be proven today (cf. Andreas Meyer 2013, p. 143). On the other hand, this clearly emerges from letters by Else Lasker-Schüler to Gerhart Hauptmann dated 28.1.1904 and to Harry Graf Kessler dated 30.11.1905, albeit with the wrong date. Cf. KA06-Br. 099 u. 122.

¹⁰⁶⁰ Meyer rightly points out that "beyond his own publications in Sturm [. . .] the search for traces of Walden as a composer [. . .] is very difficult and laborious". Cf. *ibid.*

¹⁰⁶¹ Cf. the note on James Rothstein on page 340.

His *Zehn Gesänge zu Dichtungen von Else Lasker-Schüler für eine Singstimme und Klavier op. 1* were published in 1904 by Paul Reineke, Berlin with the dedication "Der Dichterin in Verehrung" a good half year before his marriage to her in a partial edition of the first three numbers - 1.20 Marks each - namely the settings of the poems *Dann* (K1600), *Vergeltung* (K1601) and *Verdamnis* (K1602), which were later followed by the poem *Weltflucht* (K1606), however as facsimile in the *Sturm*¹⁰⁶² and not by Reineke. The first three were then also published individually by Sturm, each with the same woodcut of a bust of a woman by Marc Chagall. It thus represents the earliest dated musical reaction to the first independent volume of poems by the poet *Styx*¹⁰⁶³ in 1902.

The dating of the edition of the compositions to the first half of 1904 can be made with a fair degree of certainty: a self-advertisement to the *Ten Songs*¹⁰⁶⁵ and the seven-page print of *Vergeltung*, which is kept in the Dehmel Archive of the Staats- und UB Hamburg (no. 580), appeared in ¹⁰⁶⁴*Die Zukunft*. It bears a handwritten dedication on the lower right corner of the flyleaf: "Herrn Richard Dehmel / in reverence / Herwarth Walden / on 01.04.1904". This printing of notes is the second one of the publisher at all, marked by a printing number "R. 2" at the lower margin of pages 2-7. A residual uncertainty remains due to the existence of a letter from Else Lasker-Schüler to the publisher Juncker dated 18.04.1903 (KA06- Br. 088), which states: "The songs of Herw. Walden appear already in a few days - they all come out".¹⁰⁶⁶ The remaining six numbers are announced as "in publication" on the 1904 cover page: *Im Anfang*, *Mutter*, *Lenzleid*, *Mein Tanzlied*, *Nachweh*, and *Sulamith*. There is no evidence of their appearance, neither in prints, newspaper announcements - as is usual and a matter of course for the publisher Herwarth Walden on his own behalf - nor in Else Lasker-Schüler's letters. Their completion may therefore be called into question, especially since Walden, after his divorce from Lasker-Schüler in 1912, is unlikely to have been interested in further such settings.¹⁰⁶⁷ In its reprint in the *Gesammelte Gedichte* of 1919 and 1920, the poem *Weltflucht* was subsequently dedicated by Lasker-Schüler to "Herwarth Walden, dem Tondichter des Liedes" (KA01-K 37).

Else Lasker-Schüler was very convinced of her husband's compositional ability, even if her opinion was not based on a profound knowledge of musical forms and content, but was borne by a good feeling for undisguised art that distinguished her. Of course, the euphoric nature of her remarks about fellow human beings she liked is typical - here, too.

To Richard Dehmel from 19.02.1903:

Of course I would have thanked you for your poems long ago - I was very pleased and doubly so when I read them.

The first *Desire*¹⁰⁶⁸ was composed by my friend [i.e. Herwarth Walden - author's note] with some more of your book. Technically, I know nothing at all about music, but the compositions have a grandiose effect on me. [. . .] I wish you would hear this music once, it is from the very first, from the first rhythm, just as your poems are, dear master (KA06-Br. 080).

¹⁰⁶² *Der Sturm*, Vol. 1, No. 35, p. 278, Oct. 27, 1910.

¹⁰⁶³ Lasker-Schüler 1902.

¹⁰⁶⁴ *Die Zukunft*, Jg. 12, vol. 47, H. 28 of 29.04.1904. Cf. the compositions in: H. Walden 2003.

¹⁰⁶⁵ Cf. KA06-K 88.2.

¹⁰⁶⁶ The commentary of the KA refers this remark to the *Ten Canticles*, which, however, is not quite correct, as explained here. Cf. KA06-K 88.2.

¹⁰⁶⁷ Meyer, however, argues that the *Ten Cantos* all existed (cf. Andreas Meyer 2013, fn. 20 p. 145), without providing any circumstantial evidence for this.

¹⁰⁶⁸ *Erste Begierde* is a poem by Dehmel from the theme *Erlösungen*.

Fig. 139: Walden: Then

Andante animato

Ges. Dann kam die Nacht mit Dei-nem

Klav. *pp*

6 A T= fis B

Ges. Tram im stil-len Ster-ne-bren - nen, und der Tag zog lä-chelnd an mir vor-

Klav. *p dolce*

10 C C7 As As

Ges. bei, und die wil-den Ro - sen at-me-ten kaum.

Klav. *p dolce* *p dolce* *pp* *pp*

14 Des Es⁷ D^v fis

Ges. Nun sehn' ich_ mich nach Trau-mes_ mai nach Dei-nem Lie - be -

Klav.

Es'=Dis⁷

18
Ges. of - fen - ba - ren, möch - te an Dei - nem Mun - de bren - nen ei - ne Traum - zeit von
Klav.

22
Ges. tau - send Jah - ren, möch - te an Dei - nem Mun - de bren - nen ei - ne
Klav. As Rückungen...

25
Ges. Traum - zeit von tau - send Jah - ren.
Klav. *p* *ppp*
h fis

To Gerhart Hauptmann from 28.01.1904:

My husband is a marvelous musician, he was a pupil of Ansorge and also studied in Italy (KA06-Br. 099).

To Ida Dehmel from 17.02.1904:

My husband would have already sent you the three composed poems of Herr Dehmel, but he had so much to do and his compositions are all printed one after the other. I think it would be excellent if the songs were sung. [. . .] The poems are excellently set to music. [. . .] I consider only Mr. Ansorge and my husband capable of setting Mr. Dehmel's poems to music. Poet and musician must have the same inner growth (KA06-Br. 102).

Finally to Moritz Heimann, chief editor at S. Fischer Verlag, probably in the second half of May 1904:

Moreover, my verses are all set to music. I wish you would hear this music once, Mr. Heimann. The same composer has also composed poor Heinrich [by Gerhart Hauptmann - author's note], as wondrous and characteristic and strong as one cannot describe (KA06-Br. 112).

Else Lasker-Schüler's courtship of Walden, however, was not a proven success, and her enthusiasm for his music, moreover, had hidden

There is another not entirely altruistic aspect, which becomes visible in an aside from a letter to Karl Kraus: "I have pestered a thousand people to lend Herwarth Walden money so that he could only make music, the storm only for my things . . .".¹⁰⁶⁹ I. e. for the artistic responsibilities in the marriage in short: He - music, I - literature!

The very first composition that is securely documented in our composition corpus, the setting of the poem *Dann*,¹⁰⁷⁰ is quite short with only two stanzas on 30 bars. It is in F-sharp minor and is completely through-composed. The voice is syllabic on the whole and in passages declamatory, repeating on one note or stepping down or up in semitones (T. 6, T. 10-11, T. 19-21, T. 23-25).

The musical rhythm follows the rhythm of the syllable lengths of the language quite closely. The harmony is dominated by chromatic development and enharmonic confusions, in part also in more than unusual harmony, for example in T. 7-8 and T. 24-25.

The opening motif in the upper voice of the piano (fig. 140) is repeated before the vocal timbre begins chromatically in B-flat major (T. 5) and immediately continues chromatically in C major, C7 (T. 7), and *sixte ajoutée* on F-sharp to A-flat.



Fig. 140: Walden: *Then*,
Dreammai Motif

"Night" and "dream" are thus rendered in harmonic obscurity and 'wandering'. The (far) Memory of 'smiling day' and 'fragrance of wild roses' (4th and 5th verse lines) attaches itself to the harmonically distant subdominant parallel A-flat (T. 9) in pure major. It modulates further over its subdominant D flat major, which in turn is reinterpreted as a shortened dominant seven $\text{V}_{3<}^7$ von *Es*, nach *Es*⁷ (T. 11), finally leading into a diminished seventh chord on e - which could be interpreted as a prelude to A flat after D flat (T. 10) and E flat (T. 11) - followed by a general pause. The conclusion of the first stanza on "und die wilden Rosen breateten kaum" (and the wild roses hardly breathe), which is thus also harmonically open and 'hangs in the air' without grounding, thus remains convincingly in the picture.

The opening motif now also introduces the second strophe (T. 13) and is used here for the first time and only once in a slight alteration in the voice (T. 15-16) with "Now I long for Traumesmai". In a sense, this gives the motif its name as the 'Traumesmai' motif. After the 'hanging' ending of the first verse, the F-sharp minor seems unprepared, apart from the chromatic leading of the voice, which is persistently led chromatically downwards from *G flat* (T. 9) to *C flat* (T. 13), the target note of the Traumesmai motif. From F-sharp minor (T. 13-16), there is a deviation to *E*⁷ (enharmonic *D-sharp*) and via A-flat major (T. 18) into the diminished chord (T. 19). Then upward chromatic thirds continue on diminished chords: "möchte an deinem Munde brennen" (The close kiss in close position?!). This phrase is clearly set off in its somewhat more dramatic expression against the passage "Traumesmai" and is then repeated a major third higher and increasing the expression (T. 23f). The regressions end on "Traumzeit" (T. 25) in the subdominant B minor on which the text ends, harmonically open like the conclusion of the first stanza. The postlude - again with the "Traumesmai" motive - then ends in F-sharp minor.

¹⁰⁶⁹ KA06-Br. 351.

¹⁰⁷⁰ KA01-GNo. 48; (K1600). An interpretation of the poem can be found in chapter 3.1.

The sparse, almost exclusively chordal piano accompaniment brings the voice with the text to the forefront in terms of its significance throughout the composition. Herwarth Walden thus underlines what he formulated for his op. 1: "As it seems to me, it does no harm at all if the music without the words gives no 'sense', i.e. has absolutely no effect."¹⁰⁷¹ The goal is not independence in the Schumannian sense, but the shaping of tonality, which is inherent in the poem as a basic mood.

The chromatic progressions can be described as modern for this time, the harmony without the right fixation of the home key and the median *A-flat* seems quite idiosyncratic and may be due to the images of dream, longing and sadness. Nevertheless, it seems that the hidden drama inherent in the love poem is not revealed musically. When there is talk of "silent *star-burning*", restrained breath (the roses), longing for blossoming dream (Traumesmai), for revelation and unreal long time of kiss (oriental "thousand years"), then this testifies to great unfulfilled joylessness and 'capped' soul vibration. This can certainly be read - as evidenced by several other poems by Else Lasker-Schüler from this period - as the poet's distress in the face of her unfulfilled marriage to Berthold Lasker, which broke up in April 1902. It is not without reason that she calls her first volume of poems, from which all these poems of Herwarth Walden's op. 1 are taken, *Styx* (Gr. Στύξ), the feminine! 'water of horror' of the Greek Hades.

Even if Meyer considers "Herwarth Walden's lyric settings [...] to be thoroughly successful, in some cases significant", he nevertheless agrees with the opinion of Gustav Mahler quoted by him:

The verdict of Gustav Mahler of 1906, to whom Herwarth Walden had sent his notes, can hardly be dismissed out of hand: "I am attracted by a certain peculiarity in it, and repelled by an undeniable 'self-madman' (I hesitate to use the harsher word 'dilettantism' ...)".¹⁰⁷²

The setting of the poem *Weltflucht*,¹⁰⁷³ which was planned as op. 1.7 and appeared in print as a facsimile in *Der Sturm* in 1910, was transcribed by me from the *Sturm-Blatt* in 2013 for a chamber music recital in Duisburg in March 2015 on the 70th anniversary of the poet's death, since it was apparently not published as *sheet* music by Reineke or elsewhere. There is no corresponding reference to an earlier premiere during Walden's and Lasker-Schüler's lifetime, neither in his nor in hers. But there is a dedication by Else Lasker-Schüler on the occasion of the third and fourth publication of the poem in her *Gesammelte Gedichte in* ¹⁰⁷⁴1919/20, seven years(!) after her divorce from Herwarth Walden: "Herwarth Walden, dem Tondichter des Liedes". So it may be that the song was first heard in public at the concert in Duisburg, or ¹⁰⁷⁵at least as a first performance at this venue.

For a discussion of the poem *Weltflucht*, one of the ten most frequently set poems (21-fold) in the composition corpus, see Ch. 3.2.

The song (K1606) itself, an Adagio molto, is in E major. The chromaticism already noted in *Dann* op. 1.1 is more strongly represented in *Weltflucht*. Musically, the composition is divided into four sections A, B, B' and C, which represent the sense sections of the

¹⁰⁷¹ H. Walden 2003.

¹⁰⁷² Mahler to Walden, 29.11.1906, Sturm Archive of the Berlin State Library, quoted from Dieter Martin: "Music in the Storm Circle". In: Martin 2006, p. 294.

¹⁰⁷³ The planned sequence is shown on the cover page of the print of *Dann* op. 1.1 at Reineke. Cf. H. Walden [1904].

¹⁰⁷⁴ Lasker-Schüler 1920.

¹⁰⁷⁵ Cf. City of Duisburg 2015.

Record poem: Section A includes the lyrical self's *wanting* "I want [...] back"; Section B includes his state of mind (vv. 3-7); Section B' encloses the lyrical self's formulation of how to enact his escape from the world. Finally, the short section C constitutes the coda of the song.



Fig. 141: Walden: *World Escape*, T. 1-7

The piano prelude (fig. 141) immediately exposes a characteristic motive with an eighth-note syncopation and 16th-note triplet motion that opens from a secondary friction $D^7_{9\flat}$ $e'/f\#\prime$ on the root e' to the seventh $b-a'$ on the dominant seventh chord D^7 which steps forward to the intermediate dominant $(D^7)_{[S]}$ (T. 2) in B major, re-interprets as D^7 and steps forward again to the intermediate dominant $(D^7)_{[Tp]}$ (T. 3), then to the intermediate dominant $(D^7)_{[Sp]}$ (T. 4) again reinterpreted as an augmented fifth chord in C major and finally leads into the target key of C major (T. 6) via the Quarto-sext chord T_5 (T. 5).

The target key is not initially discernible and only becomes clear in T. 6 as C major, which is fixed via the median A minor (T. 7) in T. 8, the beginning of the chant.

Up to this point, the harmonic relationships can be called convoluted and far removed from the home key of E major. Thus, Niemöller's three-step determination of "C major, which can be understood as a parallel of the minor subdominant A minor of E major in a relationship of thirds" is ¹⁰⁷⁶rather a confirmation of the 'confusing' harmonic relationships. The situation is reinforced by chromatic courses $f\#\prime-a'$ in the upper voice (T. 1-2) and $c'-as$ in the lower voice (T. 3), as well as by their respective countermovements. C major persists with deviation to the median of A minor (T. 11-13) and E minor in thirds (T. 14) until it is shadowed in T. 16 as a *sixte ajoutée* of B major on "soul." From here on, the nature of the piano accompaniment changes to short *secco* strokes that crescendo from T. 18 in chromatic regressions to T. 22 toward the dynamic climax, seventh chord on *F-sharp* and ninth chord on *a*, *musically* dramatizing the verse "O, I die among you." In the following phrase, "since you suffocate me with you," the voice is led chromatically downward in a musical gesture.

Before the second half of the poem (v. 8ff in T. 29f.), the piano picks up the C major phrase from the beginning of the first half in the same tone and thus sets a mental caesura, similar to a strophic caesura, which can certainly also be found in the poem between, on the one hand, the desire (*I want*) and state of mind (*to die, to suffocate*) of the lyrical I in the first part and, on the other hand, his decision to take action (*to pull strings*) in the second part.

In the second part, too, chromatic guides are clearly *c-h-b-a-as* in the bass timbre (T. 31-34) as well as in the voice (T. 36). In the second part, the voice performs eight circling up and down movements that musically depict the spinning of threads until, at the conclusion of the text "Um zu entfliehen / Meinwärts!", it ends as an upwardly directed line on "*f-sharp*" and not on the (supposed) root "*e*". This was already grandiosely missed in T. 35 on "ending the confusion" with D flat major(!).

¹⁰⁷⁶ Niemöller 1997, p. 124.

Fig. 142: Walden: *World Escape*, Analysis

Weltflucht

Herwarth Walden
Text: Else Lasker-Schüler
Der Sturm Jg. 1 H. 35 S. 278 (1910)

Adagio molto

Gesang

Klavier

A

chromat. 3

p

chromat. 3

E-Dur: D₇ (D^v)_{Tp} (D⁷)_{Sp} C⁹-Dur T₅

6 Ich will in das Gren-zen-lo - se zu

T T₅ T_p T T_p Dp₅

11 mir zu - rück, schon blüht die Herbst zeit -

B

Tp₃ T Tp e-moll_S⁵ B-Dur D⁶₅>

15 lo - se mei - ner See - le, viel - leicht ist's schon zu spät zu - rück!

3

C-Dur D⁹₅> G-Dur D⁹₅ S₅ F-Dur D₇ B-Dur

chrom. Rückungen

cresc.

21 chromat.
 O, ich ster-be un-ter Euch da Ihr mich er - stickt mit_ Euch.

cresc. *f* *sf*
 chrom. Rückungen D^7 d-moll C-Dur D^7

29 B'
 Fä - den möcht' ich um mich

T Tp $E-Dur$ D^7 chrom. Rückungen

33 zie - hen Wirr - warr en - dend be - ir - fend

chrom. Rückungen Des(Cis)-Dur

37 Euch ver-wir-rend, um zu ent-fliehn mein-wärts!

sf *sf* *pp* *ppp*
 e-moll S_6^5 cis-moll h-moll C-Dur E-Dur $T^{5<}$ E-Dur T

The short piano coda (T. 40-42) brings in a breathy sound and long values of C major, then an exaggerated triad of *E-sharp-C*, and finally the final chord on E major in the *ppp*, the only E major in the entire piece.

With the means presented, Walden creates a harmonically broad, sometimes daring harmony that musically illuminates the meaning. The chromatic, albeit also circular, lines of the voice correspond to the 'Cocoon' allegory of the second half of the poem.

Finally: if we note that the song ends in **B minor** and the entire composition knows only a single **E major** in the final chord, if, moreover, the reflection of the opening motive in the left hand encloses the tonal space **E'-H**, then these exposed passages look like the initials of the newlyweds, Else and Herwarth, which would not be an isolated case in compositions, if one thinks only of Robert Schumann and his wife Clara.

Compared to the first composition, the *Weltflucht Dann* appears at second glance to be more fully formed and more strongly imbued with the desire to walk harmonically through wide spaces, although in some places - for example in the coda - this comes across as less supple and more intentional.

It is not to be expected that Walden will be rediscovered as a composer on a larger scale; neither the quality nor the breadth of his oeuvre would give cause for this.

13.29 Weiland, Ludwig Werner

(p. 477)

The curriculum vitae Weiland sent me reads like a short note: studies at the conservatory in Duisburg in pedagogy, composition, singing, conducting, composition, choral conducting; then studies at the Folkwang-Hochschule Essen in composition, compositional composition, instrumentation and composition with Krzysztof Penderecki and Wolfgang Hufschmidt. Scholarship holder at the International Summer Courses for New Music, Darmstadt, teaching position at the State University of Music Rhineland (Cologne), Institute Wuppertal; since 1979 professor for composition and compositional theory there. Compositions of solo music, chamber music, choral and orchestral music, oratorios and stage works.¹⁰⁷⁷

On the occasion of the premiere of his composition *E. L. S. - ein Nach(t)gesang (E. L. S. - A Night Song)* on 15 November 2002 in the Historische Stadthalle, Wuppertal, Weiland said that Else Lasker-Schüler had come to him through a request from the then director of the university for a composition for the X. Else Lasker-Schüler Forum on the occasion of the tenth anniversary of the Else Lasker-Schüler Society. Else Lasker Schüler Forum on the occasion of the tenth anniversary of the Else Lasker Schüler Society. Her language did not suit him at all at first, she was sometimes very unwieldy. The rhythm of her language only became clear to him after he had spoken it many times; he traced the strongest statements, which were later transferred to the pitches in the composition. As a composer, he starts with the pure sound, but he also hears the instruments at the same time.¹⁰⁷⁸

The composition *E. L. S. - ein Nach(t)gesang* for wind instruments, strings, singers and speakers, divided into nine continuous movements based on poems by Else Lasker-Schüler, presents six poems from the early period of Else Lasker-Schüler's poetry production (1902-1905), namely *Vagabonds*, *Weltschmerz*, *Verdammnis*, *Weltflucht*, *Mein Tanzlied* and *Weltende*, and others from the late period (1936ff.), namely *Mein*

¹⁰⁷⁷ Self-disclosure to the author 2015.

¹⁰⁷⁸ Interview with Chr. Sabisch, Deutschlandfunk, on the occasion of the broadcast of the premiere.

*People*¹⁰⁷⁹, *I know* and *One must be so tired* opposite.¹⁰⁸⁰ In the last sentence all these poem texts are intertwined. Weiland: "The chronological emergence of the texts and poems are not in linear historical order, but are a retrospective of the poet's early days from her Jerusalem period". Weiland wants his composition to be understood as a "documentary work".¹⁰⁸¹ And yet it is more. The retrospective on the "darkest mood of the poetess" (Weiland) points from the certainty of death "I know that I must die soon" back to the variety of fateful downfalls that the poetess had already suffered in her younger years and of which these poems invariably deal. The poet, powerful of language and at the same time so perfectly orchestrating her life with her work, here in these texts she meets us least disguised.

From beginning to end, the music seems surprisingly undramatic and without dynamic climaxes, even lacking in contrast. It always remains tonally behind the text, whose atmosphere it illuminates but does not narratively trace. The musical movements are mostly initiated by the percussion, which, in terms of the corpus of ten instruments, has a greater weight than the woodwinds and strings. With two sopranos, two altos and two female speakers, one of whom takes on the Else Lasker-Schüler part, the composition is also strongly cast and differentiated in terms of linguistic colour. The music remains aloof from the declamation of the text by the speaker and the poet.¹⁰⁸²

In the first number, *Vagabunden*, the flute, and then the clarinet from T. 27 onwards, play in a free, rhythmically quite complicated manner, which is peculiarly reminiscent of the way Messiaen composes his bird tunes, especially in the phrasings and abrupt phrase endings. For clarification, T. 32-33 of the clarinet are shown in Fig. 143.



Fig. 143: Weiland: *E. L. S.*, 1st movement, T. 32f. - 'Vogelstimme' (Bird's Voice)

As with Messiaen, none of the flute/clarinet phrases are repeated; some of it seems the same, but is at best similar and seems to pass 'unconcernedly' over the weighted text. The 'birdcalls' are supported - much as in Messiaen - by the percussion with its throbbing and 'chattering' noises as well as by the vibraphone passages, which add extra colour to the whole.

The strings underlie the musical events with a carpet of sound - arising from a twelve-tone row - whose polyphonic texture is more apparent from the score than from the audible voice progressions. In the auditory impression, this sound often changes only microtonally in semitone steps - here, too, similar to the tone clusters of, say, the *accords spéciaux* of Messiaen's sound world. This sonority is difficult to grasp at first hearing, neither in the melodic nor in the tonal structure.

¹⁰⁷⁹ The late location of the poem *Mein Volk*, which had already appeared in 1905, is obviously due to an error on the part of the composer. Possibly he meant the 1941 version ("Mein Volk wird morsch"), without, however, taking this text variant.

¹⁰⁸⁰ The poems can be found in the order mentioned under KA01-GNo. 92, KA01-GNo. 66, KA01-GNo. 65, KA01-GNo. 37, KA01-GNo. 87, KA01-GNo. 97, KA01-GNo. 123, KA01-GNo. 350 and KA01-GNo. 491.

¹⁰⁸¹ Written comment Weilands a. d. Verf. 2015.

¹⁰⁸² The impression of distance - according to the composer in conversation with me - is quite correct and so also perceived in himself. C. Maurer Zenck notes on this that "the result of such a 'distanced' attitude [. . .] is always 'inauthentic' music" (Maurer Zenck 2015, p. 69), as is the case, for example, with the irony that we know from Shostakovich, among others, but which is not to be seen in Weiland.

the harmonic and rhythmic-metric events. Rather, the impression of tonal merging and tonal-dark mixture is conveyed, which seems to develop out of itself in fine nuances.

A further distance is created by the fact that the text of the poem *Vagabunden* is not sung, but spoken, and in a remarkably static, emotionless, almost machine-like manner of speaking, which is repeatedly inhibited in its natural flow of speech by short and long pauses. This lends the text an almost ghostly apathy, and stands in sharp contrast to the stimulus words in the poem: "Suns", "Glutspiele", "Lenzluft", "Jubil", etc. The poem itself is one of the first of its kind in the new Expressionist form: with no end rhymes, apart from a few scattered ones in the second stanza, no fixed verse footing and no fixed verse lengths. The text, were it not broken into verse, would also be read as pure prose. This form - taken up again above all by Arno Holz (1863-1929) in Naturalism - represents the dissolution of traditional poetic forms and their dissociation and corresponds with the attitude to life of the time and that of the poet in particular, of overcoming and new beginnings. We are dealing here with a certain "depoetized poetry".¹⁰⁸³

While in the I. part of the work six poems are set to music one after the other,

1	Vagabond	Speaker
2	Weltschmerz	Alt 1 & 2
3	Damnation	Soprano
4	World Escape	Alt
5	My dance song	Soprano
6	World End	Soprano 1 & 2

In Part II, Weiland goes the way of combining these with each other and with three other

7	MyPeople	Alt 1
8	I know	Dichterin
9	You have to be so tired	Dichterin

intertwine. This happens in three vocal sections and a purely orchestral fourth section, the coda, in a rather artful way. In part, only fragments of poems are performed. The structure of the interlacing and textual layering in Part II looks, in brief, like this:

II. 1	Vagabonds	My people	Weltschmerz	Doom
II. 2	World escape	End of the World	I know	My people
II. 3	You must be so tired	End of the World	I know	
II. 4	Orchestral Coda			

The thematic work in the second part refers back to motifs and themes of the first part, especially in the vocal and speaking parts, while the compositional work of the orchestral part concentrates essentially on the new poetic parts - in II.1 it is *Mein Volk*. Nevertheless Weiland succeeds

the interweaving of voices is sonically convincing. From the listener's point of view, however, the layering (cf. Fig. 144 on the next page) of up to four poems at a time cannot be differentiated, even with a good knowledge of them, even if the wind instruments support the female voices. At times, the text becomes an impressive, and probably also meaningful, hullabaloo of text fragments in a complicated polyphonic network, quasi as a homage and 'atmospheric' aftersong to the life of the poet.

¹⁰⁸³ Friedrich 1992, p. 22.

3 2 1 3 2 2 3 2 3

FL
1
2

CL

Dicht. — mein odem schwebt über gottes fluß —

Sop fällt las-tet gra- bes- schwer

2 viel- leicht ists schon

Alt die mich auf- lö- sen kann o-der der blitz

2 weg und rie-se-le ganz in mir fer- ab al-

Yvl

T.T

VL
1
2

Va

Vc

Vb

Fig. 144: Weiland: *E. L. S.*, 8th movement, T. 321ff. - 'layering'.

Nevertheless, and this is probably an essential goal of Weiland, the overall sound remains homogeneous.

It would seem that the title *Nach(t)gesang* not only refers to the consistently sombre, burdening poetry texts, but also means a sonic retracing of the melodious texts and wants to be understood as a musical epilogue.

13.30 Westendorp, Sybil

(p. 477)

Sybil Westendorp, as one learns on the website of the city of Unna,¹⁰⁸⁴ is the artist's name of Lotte Orthmann, who during her lifetime bequeathed a stately foundation, namely the *Sybil Westendorp Foundation*, over 1 million DM along with her artistic legacy (sheet music, microfilms of sheet music and tapes) to the city of Unna. The library is¹⁰⁸⁵ dedicated to the research and promotion of the music of young, still unknown female *composers*, the collection and publication of their compositions and the promotion of musicological research on this subject.

Very hidden on the website is a somewhat 'meagre' listing of all the music texts in the library of women composers, including those by Sybil Westendorp, with only the composition titles and year of origin.¹⁰⁸⁶ A page with roughly the same information on the website of the HfMT Hamburg informs, among other things, about the extent of approximately 2,800 compositions by Westendorp in this library. Nevertheless, a collection of more than 200 compositions to Else Lasker-Schüler texts, which I could undoubtedly identify from the above-mentioned list on the basis of Else Lasker-Schüler's concise poem titles, is surprising. They were written mainly in the years 1977-92, with 1980 as the most productive year of over 73 settings. Thus, this Else Lasker-Schüler song collection is the largest in the compositional corpus, far outstripping Christian Immo Schneider's 54 settings and Arthur Dangel's 43 settings. It would be a task of its own to sift through, evaluate and, if necessary, edit this fund including the corresponding, apparently complete tape recordings separately. A first composition and a corresponding first listening impression are made available on the aforementioned website of the HfMT Hamburg.

Otherwise, one searches in vain for relevant information on Westendorp except for a short musicological essay on the composer's last years by Jörg Rothkamm (Musicological Institute at the University of Tübingen), from which the following remarks on the style of the compositions are also borrowed. The title *Musik im Verborgenen* already¹⁰⁸⁷ makes it clear that in Westendorp we are dealing with a composer who has hardly come into the public eye. Rothkamm's very personal report emphasizes that Westendorp was only able to live her compositional passion to a significant degree after her retirement. In the 20 years or so that remained until her death, she composed intensively, producing around 2,800 compositions, and is thus undoubtedly considered a prolific writer. However, Rothkamm's remarks suggest that her compositional style seems to have been rather eclectic, conventional, even backward-looking. Bartók and Stravinsky were the only moderns she could still accept. It seems that Westendorp, who had already passed her state examination in music at the age of 17, was considered to be 'precocious' in her musical development.

got 'stuck'. Her professional career also shows no greater will to develop her own perceived talent as a composer. On the contrary, she seemed to be content throughout her life with professional activities, some of which were not related to music.

The overall oeuvre also appears to be rather narrow; the majority are short piano pieces lasting a few minutes, mainly with speaking voice and less with singing, which is probably due to her own, considerably limited vocal possibilities.

¹⁰⁸⁴ <http://www.unna.de/kreisstadt+unna/county-city-unna/education-culture-history/culture/sybil-wes-tendo\rp-foundation>.

¹⁰⁸⁵ <http://www.unna.de/kreisstadt+unna/corporate-city/cultural-enterprises-unna/composers-bibliot hek>.

¹⁰⁸⁶ http://www.unna.de/cms/upload/kompo/Sammlung_Internationale_Komponistinnen_Bibliothek_Unna_2012.pdf.

¹⁰⁸⁷ Rothkamm and Samtleben 2002.

was owed. Public performances during this period did not take place. Westendorp did not seem to have sought them out either, but was satisfied with himself.¹⁰⁸⁸

In accordance with its statutes, the Sybil Westendorp Foundation organizes concerts at irregular intervals, which on the one hand are dedicated to Westendorp's work, and on the other present compositions by young female composers.

¹⁰⁸⁸ Rothkamm confirmed and supplemented the impressions given here in a telephone conversation with me on 2 March 2016.

14 Concluding remarks

The year of the publication of this book is also the year of the 150th birthday of the poet Else Lasker-Schüler.

For the first time, this dissertation deals in detail with the musical reception of her lyrical work with more than 1,800 compositions by more than 400 composers, which are compiled on more than 70 pages and form the core of the work. An archive of more than 900 scores and over 70 CDs/DVDs exists for this corpus of compositions, which has grown over the years and may be considered unique. This is largely due to the generosity of composers.

This corpus of compositions deals in a large section with the discussion of the bibliography, sources, statistical presentations, their focal points and voids. In the process, the wide musical reception of the lyrical work surprised.

The later musical analyses were preceded by a larger dissertation section dealing with the lyrical language of Else Lasker-Schüler. Here, word field complexes of nouns, verbs and adjectives were dealt with for the colourfulness and sonority of Lasker-Schüler's lyrical language as well as her special metaphoric. While the colorfulness of lyric poetry, as cited, has been addressed in several treatises in the relevant literature, the sonority of language has been insufficiently dealt with. Both aspects were first examined in a consideration of these word field complexes. In doing so, it was possible to prove in a statistically significant and differentiated manner the extent to which the three word classes are represented in Lasker-Schüler's lyrical work and the significance of these complexes with regard to the colourfulness and, above all, the sonority of the lyrical language. A further consideration was the metaphorical nature of language. It could be shown in which way this is linguistically productive in Lasker-Schüler's work and is stylistically distinct, especially in the ductus of oriental coloured imagery and semantics.

This was demonstrated in a comprehensive part of the dissertation based on 13 poem interpretations, followed by a further eight in compositional analyses. This part spans a philological foil that offers a deeper understanding of the interactions of text and music.

The question of the popularity of lyrical texts with regard to their musical reception was reflected on the one hand on nine lyrical thematic fields, which were defined and described and to which all the poems of the corpus were assigned in detail, and on the other hand compared with the ranking of the poems using a large number of anthologies. This showed that the popularity of texts (focal points and voids) correlates with the openness and generality of these lyrical texts, but also with their pronounced (often dark) metaphoric. This finding was mirrored in the poetry and composition corpora of other poets (Heine, Droste-Hülshoff, Rilke, Hesse, Benn and Trakl). It was possible to prove that very similar focal points and voids emerged there, which support the findings in Lasker-Schüler.

Due to the surprising size of the corpus of compositions and the necessity of presenting most of the notes discussed in the work, at least in excerpts, because of their inaccessibility, the selection of composers for portraits had to be kept small. After all, 30 portraits were made. The attention was mainly focused on three aspects.

First, those composers should be portrayed - in varying breadth and depth - who had contact with the poet herself: Walden, Ettinger, Gladstein, Hollaender, Reiff-Sertorius, Rothstein and Rettich.

The composers of 'great importance' were treated in detail: P. Hindemith in an early work, S. Gubaidulina, W. Rihm, as one of the most famous Lied composers of our time, besides D. Schnebel and L. Lombardi.

A special concern was to create portraits and work analyses of composers who are less well known but who have created very important compositions, also in the hope of arousing curiosity about them. It was precisely here that the necessary limitation to a few portraits became painfully apparent. Thus, three works are highlighted once again, because it is especially true for them: The musical added value of a setting results from the aesthetic as well as sense-creating musical speech (Klangsprache), insofar as this speech opens up additional semantic spaces. These are

- o the Cologne-based Ferdinand Henkemeyer with his cycle "Wandelhin - Taumelher" (1995), which in its structure goes far beyond the textual originals,
- o a large oratorical work by León Schidlowsky "Greise sind die Sterne geworden" (1997), as a multi-layered Gesamtkunstwerk Musical Graphic, a Passion in eleven pictures and
- o an extraordinary work by the German-Chilean Juan Allende-Blin "My Blue Piano" (1970) for organ, barrel organ and mouth organ.

All three are composers of contemporary music who have created noteworthy "musical added value" in their compositions.

It is, after all, above all this: If singers, instrumentalists and teachers involved in their training become aware that a large corpus of compositions is waiting to be discovered, and concerts of music to Lasker-Schüler poetry take place, then more would be achieved than having laid a scholarly foundation for the music of Else Lasker-Schüler.

IV

Bibliography of the Else-Lasker-Schüler settings

15 Catalogue of works

15.1 Introduction

This bibliography lists all composers and their works who have set Else Lasker-Schüler texts to music and who could be recorded worldwide, regardless of whether the compositions are assigned to the so-called "serious music" or to "light music", jazz and other genres in the broadest sense. Only pure recitations, even if accompanied by music, are not listed. From the beginning, therefore, the present work has striven for bibliographical completeness as far as possible, which, however, in its incompleteness cannot be achieved in principle.

Despite extensive research, birth and death dates of composers could not be determined in all cases. With the indication *zg. = contemporary, it is indicated that they are living composers; in all other cases of uncertainty, no indication is given.

The format and dimensions of the scores have been omitted.

The dates of the compositions are generally to be read in such a way that the setting was available in the year indicated at the latest, either as a manuscript or as a print. No differentiation has been made here. If a publisher can be indicated, the year of printing is given, as far as research has been carried out. Libraries are generally only indicated in cases of pre-war material or from remote locations.

The bibliography is largely compiled according to the Rules for the Alphabetical Cataloguing of Editions of Musical Works (RAK-Musik); however, for the sake of brevity, the abbreviations and symbols in Tab. 21 on the next page have been used.

The evaluation of the following list of works results in the tabular summary in Tab. 20.

The designation "after poems by Else Lasker Schüler" or similar, which occurs in many titles, has generally been omitted for the sake of brevity, since all of the compositions listed refer to the poetess. On the other hand, the years of composition/publication of the compositions, as far as known, have been included in the titles. In song groups and cycles with settings based on texts by different authors, only the settings of Else-Lasker-Schüler texts are listed below, but not their position in the respective work.

Table 20: Total size of the bibliography

Female composers	77
Composers	367
Groups	9
total	453
Works	677
- with single compositions	2.018
- thereof poem settings	1.935
- of which other ELS texts	84
- of which in the Bellenberg archive	
- Prints and manuscripts	944
- thereof sound recordings	545

Tab. 21: Abbreviations and icons in the list of works

P!	mark on the right and left margins of the composer's line, respectively, that a portrait of the composer can be found in the dissertation.
D	Published in print, also computer typesetting
Ms	Exists as a manuscript or facsimile
UA	Details of the first performance
W	Dedication text
*zg.	contemporary composer, year/place of birth unknown
#	Sheet music available in the Bellenberg archive
⊙	Sound recording available in the Bellenberg archive
a) ✉	Contact details of the composer ¹⁰⁸⁹
b) 📖	Publisher's details: Name, place, (year of first publication), catalogue no. or ISBN/ISMN
c) 📍	Library, place; URL; OPAC no.
d) 📍	estate name; library or URL; OPAC no.
e) ⊙	Sound recording; Label; Order no.

In which way compositions, composition groups or -The bibliography with the help of the keys from table 20 shows in which form they are available in the Bellenberg archive.

An autopsy in the library sense was only carried out on those items that were transferred to my archive (labelling #), but then completely.

In a few cases, Else Lasker-Schüler's texts were altered or abridged by the compo- nists. These cases were not shown separately in the bibliography.

In some cases the orchestral instrumentation is given in shorthand, e.g.
0,0,0,0_0,0,0_tp,pf,arp,..._0,0,0,0

- Woodwinds: Flutes, Oboes, Clarinets, Bassoons
- Brass: Horns, Trumpets, Trombones, Tuba
- Percussion: timpani, percussion, piano, harp etc.
- Strings: violin 1, violin 2, violas, violoncellos, double basses

The Bellenberg archive is available to the specialist public. Enquiries can be sent to karl@bellenberg.de.

¹⁰⁸⁹ The contact details are taken without exception from publicly accessible sources, especially the home pages of the composers on the Internet.

15.2 Bibliographie

A

¹ **A Winter Lost (Group)** (*2005 Victoria, Canada)

1. Weltende (2010) (Black Metal) (©) (K0001)
2. Aus Der Welt (2010) (Black Metal) (©) (K0002)

a) a_winter_lost@hotmail.com; <http://www.awinterlost.ca>

² **Adorno, Theodor W.** (*1903 Frankfurt a.M. – †1969 Visp)

1. Sechs Bagatellen für Singstimme und Klavier op. 6 (1923)
 1. O, deine Hände (D,♯,©) (K0003)

b) Ed. Text + Kritik, München

³ **Aichinger, Elfi** (*1961 Wels)

1. Z'ruck zu mir (2004). 11 Kompositionen für Streichquartett, Kontrabass, Klavier und Solostimme
 1. Versöhnung (©) (K0004)

a) www.elfi-aichinger.com

e) © Preiser Records; ASIN: B003WA2VZC

⁴ **Alber, Gebhard** (*1967 Steyr, Österreich)

- Weltflucht (K0005)

a) mail@gebhardalber.com; <http://www.gebhardalber.com/>

⁵ **Alcalay, Luna** (*1928 Zagreb – †2012 Wien)

1. Tre canzone semplice für gemischten Chor und Streichtrio (1978) T: ELS (Ms)
 1. War sie der große Engel (K0006)
 2. Ein weißer Stern singt ein Totenlied (K0007)
 3. Es brennt die Kerze auf meinem Tisch (K0008)
2. Trio (1963) für Altsaxophon, Kontrabass und Schlagzeug, T: Weltende (D) (K0009)

b) Ed. HH Launton, Oxon, England

c) <http://db.musicaustria.at/node/134520>

d) ÖNB; <http://data.onb.ac.at/rec/AL00634310>; F196.Alcalay.33 Mus und F196.Alcalay.59 Mus

⁶ **Alexander, Haim** (*1915 Berlin – †2012 Jerusalem)

1. Mein blaues Klavier f. Frauenstimmen und Schlagzeug (1989/90) (D,♯,©)
 1. An meine Freunde (K0010)
 2. Mein blaues Klavier (K0011)
 3. Ouvertüre (K0012)
 4. Mein Herz ruht müde (K0013)

W: Dietburg Spohr und dem »belcanto« Ensemble in Freundschaft gewidmet

b) Israel Music Information Center (IMIC), Jerusalem

e) © ECM Records; EAN: 028946171929

⁷ **Aley, Roland** (*1964 Wehrda b. Marburg)

1. Die Kontur (2015), dritte Kantate für Mezzosopran, Tenor und Klavier nach Texten von Else Lasker-Schüler und Gottfried Benn (D,♯,©)
 1. Doktor Benn (Prosa) (K0014)

W: Wolfgang Hufschmidt gewidmet

a) RolandAley@web.de

⁸ **Allende-Blin, Juan** (*1928 Santiago de Chile)

- Mein blaues Klavier (1969/70) für Orgel, Drehorgel und Maultrommel (D,♯,©) (K0015)

W: Pastor Dr. Martin Hoberg gewidmet

UA: 21.3.1970 Lutherkirche, Hamburg-Wellingsbüttel ; Gerd Zacher, Orgel

a) info@allende-blin.de; <http://www.allende-blin.de>

b) Ed. Jobert, Paris

e) © Sony/BMG; 74321 73606 2

⁹ **Amend, Erwin** (*1919 Weilburg – †1997 Mainz)

1. Mein blaues Klavier (1978). Fünf Lieder aus dem Gedichtzyklus für Mezzosopran und Orchester (Ms,♯)

- (K0016) 1. Die Dämmerung naht
 (K0017) 2. Mein blaues Klavier
 (K0018) 3. Über glitzernden Kies
 (K0019) 4. Und
 (K0020) 5. Ich weiß

UA: 1983 Wiesbadener Symphoniekonzert

a) <http://erwin-amend.de>

c) ♻ Pfälzische Landesbibliothek, Musikabteilung

¹⁰ **Androsch, Peter** (*1963 Wels)

1. Musik für Margret (2004) für Solostimme und Trio (Ms,♯,☉)

- (K0021) 1. Komm mit mir in das Cinema

W: Johannes Arnold für seine Frau Margret

UA: 21.08.2004 Linz

a) androsch@servus.at; <http://www.peterandrosch.at/>

b) ☰ Linz

e) ☉ ccp-studio/linz; 8/2004

¹¹ **Askin, Ali N.** (*1962 München)

- (K0022) In der Nacht [Komm zu mir in der Nacht]

a) <http://askin.info/bio-deutsch>

P! ¹² **Asmussen, Eduard** (*1882 Flensburg)

- (K0023) Herzensglut (1908) op. 8 Nr. 1 für Singstimme und Klavier (D,♯)

b) ☰ Wilh. Hansen Verl., Kopenhagen & Leipzig

B¹³ **Bachlund, Gary** (*1947)

1. Einzelne Lieder für Gesang und Klavier (D,♯)

- (K0024) 1. Das Pavianmutter-Liedchen (2012) für Gesang und Klavier

2. Einzelne Lieder für Sopran und Klavier (D,♯)

- (K0025) 1. Zebaoth (2010) (D,♯)

- (K0026) 2. Heimlich zur Nacht (2016)
 W: Gewidmet meiner Frau

3. Einzelne Lieder für mittlere Stimme und Klavier (D,♯)

- (K0027) 1. Ein Liebeslied (2007)

- (K0028) 2. Mein blaues Klavier (2008)

- (K0029) 3. Mutter (2009)

- (K0030) 4. Weltflucht (2010)

W: Für Karl Bellenberg

- (K0031) 5. Dann (2011)

- (K0032) 6. Siehst du mich (2011)

4. Einzelne Lieder für Mezzosopran und Klavier (D,♯)

- (K0033) 1. Abel (2009)

- (K0034) 2. Kühle (2010)

- (K0035) 3. An Gott (2012)

- (K0036) 4. Ein Ticktackliedchen (2012)

- (K0037) 5. Mein Tanzlied (2012)

5. Vier Lieder (2005) für Sopran und Klavier (D,♯)

W: Gabriele Maria Ronge gewidmet

- (K0038) 1. Nun schlummert meine Seele

- (K0039) 2. Ich träume so leise von dir

- (K0040) 3. Weltende

- (K0041) 4. Versöhnung

6. Elses Liebeslieder (2018) für Mezzosopran und Piano (D,♯)

W: Petra & Ralph-Robert Lichterfeld gewidmet

- (K0042) 1. Eros

2. Melodie (K0043)
 3. Unser Liebeslied II (K0044)
 4. Ein Liebeslied (K0045)
- a) bachlund@bachlund.org; <http://www.bachlund.org>
 b) ☒ <http://www.bachlund.org>
- ¹⁴**Bannasch, Barbara** (*1962 Karlsruhe)
 Psalmidiaphonie CXXX nach einem Gedicht von ELS und Stimmen zum 130. Psalm (1997) (K0046)
 UA: 1997 Köln St. Apostel
- ¹⁵**Barath, Eva** (*1961)
 1. Circumagens in infinitate (1997) für Mezzosop., Bar. und 5 Instrumente (Ms,♯) (K0047)
 1. Der letzte Stern (K0047)
- a) <http://www.chezmuziek.de/Personen/Barath.htm>
 b) ☒ copy-us Verl.
 c) ♪ Archiv »Frau und Musik« Ffm.; A bara 09
- ¹⁶**Bardill, Linard** (*1956 Chur)
 1. Einzellieder
 1. Ein alter Tibetteppich (K0048)
 2. Mein blaues Klavier (1988) (K0049)
 3. Weltende (K0050)
2. Zwei Lieder für Gesang und Gitarre (1993) (©)
 1. Gebet (K0051)
 2. Ich liebe dich... (1988) (K0052)
- a) linardbardill@bardill.ch; <http://www.bardill.ch>
 e) © Highland-Tonstudio-Berlin; 1998
- ¹⁷**Bares, Peter** (*1936 Essen – †2014 Bodendorf b. Sinzig)
 1. David und Jonathan (1962) für Bariton und Klavier op. 321 (D,♯) (K0053)
 2. Scheidung [Karma] (1962) für (Alt-) Bariton und Klavier op. 323 (D,♯) (K0054)
 3. Das Lied meines Lebens (1962) für Bariton und Klavier op. 324 (Ms,♯) (K0055)
 4. Lieder zur Harfe (1964) für Bariton und Harfe (Ms,♯,©)
 UA: 28.11.1964 Sinzig
 1. Weltflucht op. 372 (K0056)
 2. Senna Hoy op. 373 (K0057)
 3. An den Gralprinzen op. 374 (K0058)
 4. Pharao und Joseph op. 375 (K0059)
 5. Von weit op. 376 (K0060)
 6. Das Lied meines Lebens op. 377 (K0061)
 7. Abends op.378 (K0062)
 8. Ein Liebeslied op. 379 (K0063)
 9. Abel op. 381 (K0064)
 10. Heimlich zur Nacht op. 382 (K0065)
5. Das Lied meines Lebens (1990) für Sopran, zwei Altstimmen und Bass op. 1851 (Ms,♯) (K0066)
- a) Guenter.Alfter@t-online.de; <http://www.peter-bares.de>
 d) ♪ Vorlass Peter Bares; <http://kalliope.staatsbibliothek-berlin.de/de/ead?ead.id=DE-611-BF-24956>
- ¹⁸**Bat, Eyal** (*1966 Ramat Gan, Israel)
 1. Three Songs (1997) for Soprano and piano to texts by Else Lasker-Schüler translated to hebrew by Natan Zach (D,♯,©)
 UA: 15.06.2006 Arp Museum, Rolandseck
 1. O Gott (K0067)
 2. Klein Sterbelied (K0068)
 3. Mein blaues Klavier (K0069)
2. Three songs (2005) for Soprano, Violin, Horn (Violoncello) and piano to texts by Else Lasker-Schüler translated to hebrew by Natan Zach (D,♯,©)
 UA: 2005 Mormon Church in Jerusalem
 1. Abendlied (K0070)

- (K0071) 2. Ich träume so leise von dir
 (K0072) 3. Ankunft

a) bateyal@bezeqint.net
 b) ☞ Bar Ilan Universität, Ramat Gan

¹⁹**Becker, Heinz** (*1938 Dresden)

- (K0073) 1. Mein blaues Klavier für Trompete, Panflöte und Klavier
 (K0074) 2. Klein Sterbelied. Für Stimme, Trompete und Klavier
 3. Ich träume so leise von dir (1987) für Stimme, Trompete, Horn, Panflöte, Euphonium, Electr. Keyboard, Synthesizer
 (K0075) 1. Ich träume so leise von dir
 (K0076) 2. Das Lied vom Gutsein mit dem Gutschein
 (K0077) 3. Giselheer dem Tiger
 (K0078) 4. Abends
 (K0079) 5. Der Schnupfen
 (K0080) 6. Ich liebe dich...
 (K0081) 7. Mein Tanzlied
 (K0082) 8. Dir
 (K0083) 9. Höre
 (K0084) 10. Klein Sterbelied

b) ☞ ITM Records, Wuppertal; Neue Musik Verl.; ITM971418
 c) ☞ DNB, Berlin; <http://d-nb.info/35533951X>

²⁰**Becker, Rosemarie** (*1963)

1. Sieben Lieder (1994/96) für Singstimme(n) und Klavier (D,♯)
 (K0085) 1. Siehst du mich
 (K0086) 2. Frühling
 (K0087) 3. An mich
 (K0088) 4. O Gott
 (K0089) 5. Weltende
 (K0090) 6. Versöhnung
 (K0091) 7. Gebet

b) ☞ Suhrkamp, Frankfurt a. M.
 c) ☞ Archiv »Frau und Musik« Ffm.; A becke 04

P! ²¹**Beimel, Thomas** (*1967 Essen – †2015 Wuppertal)

1. Auf Deinen Wangen / Goldene Tauben (2002, gültige Fassung 2011) für Mezzosopran-Solo (Ms,♯,☉)
 (K0092) 1. Mein Liebeslied
 (K0093) 2. Ein Liebeslied

W: Das Werk ist der Mezzosopranistin Elmira Sebat gewidmet.
 UA: 2002 Museum Baden, Solingen
 a) mail@thomasbeimel.de; <http://www.thomasbeimel.de>

²²**Bellenberg, Karl** (*1944 Heggen/Olpe)





1. Lieder zur Harfe (1964) für Bariton und Harfe (D,♯,☉)
 UA: 28.11.1964 Sinzig
 (K0094) 1. Mein Lied
 (K0095) 2. Dann
 2. Viktor Ullmann - Eine Else-Performance nach Brieffragmenten (2013) f. Sing-/Sprechstimme und Klavier (D,♯)
 (K0096)

a) karl@bellenberg.de; <http://www.bellenberg.de>

²³**Benary, Peter** (*1931 Erfurth)

1. Vier Gesänge (1972) für Bariton und Orchester [Streichquartett] (auch für Mezzosop., Oboe, Bratsche und Cello)
 (K0097) 1. O Gott
 (K0098) 2. Gebet
 (K0099) 3. Ich weiß, daß ich bald sterben muß
 (K0100) 4. Ein Lied

UA: 21.01.2000 Auftragswerk des Berliner Philharmonischen Orchesters
 c)  Schweizer National-Bibliothek (Mikrofilm)

- ²⁴ **Bene, Peter** (*zg.)
 Ich liebe dich... Bariton und Gitarre (☉) (K0101)
- ²⁵ **Benne, Walter**
 Ich pflücke mir am Weg das letzte Tausendschön - für gemischten Chor, Solostimmen und Orgel (K0102)
 e) © CD01/54629/6_H & CD01/57555/8_H bei OeKB
- ²⁶ **Bennecke, Tom** (*1959 Braunschweig)
 IchundIch (K0103)
- ²⁷ **Benzwi, Adam** (*1965 San Diego/Kalifornien)
 Die Liebe (K0104)
 a) a.benzwi@gmail.com
- ²⁸ **Berlinski, Herman** (*1910 Leipzig – †2001 Washington D.C.)
 To a son (1990) : alto solo : strings, vibes, celesta, gongs (Ms) (K0105)
 a) http://www.jtsa.edu/The_Library/Collections/Archives/Music_Archives/Berlinski.xml
 b)  Music Archiv of the Library of the Jewish Theological Seminary, New York
- ²⁹ **Bernsdorf, Friedrich Bernhard** (*1946 Bad Reichenhall)
 Mein blaues Klavier. Für Singstimme und großes Orchester (K0106)
- ³⁰ **Bertram, Hans Georg** (*1936 Gießen – †2013 Berlin)
 1. Meditatio Vitae: »O Gott, wie soll dich meine Klage rühren«. Solo-Oratorium für hohe Singstimme und Kammerorchester (D)
 1. Oh Gott ich bin voll Traurigkeit (K0107)
 2. Hör, Gott, wenn du nur etwas lieb mich hast (K0108)
 a) info@hans-georg-bertram.de; <http://www.hans-georg-bertram.de>
 b)  Strube Verl.
- ³¹ **Bezler, Willibald** (*1942 Ellwangen)
 1. Chorszenen zum Hohen Lied HL 8,6-7 (Ms,♯) (K0109)
 1. Das Lied des Gesalbten (2007)
 2. Zebaoth (2004) für Solo-Sopran und Schlagzeug (Ms,♯) (K0110)
 UA: 10/2004
 a) willibald.bezler@gmx.de; <http://www.willibaldbezler.de>
- ³² **Bieler, Helmut** (*1940 Gersfeld (Rhön) – †2019 Rimsting (Chiemsee))
 1. Bläserquintett II : »Helle Nachtgedanken« (1993) (Ms,♯)
 1. Von weit (K0111)
 2. Mein Tanzlied (K0112)
 3. Dann kam die Nacht (K0113)
 4. Nur dich (K0114)
 UA: 19.6.1993 Bamberg
 b)  Keturi Musikverlag, Rimsting/Chiemsee
 c)  NY Public Library; <http://catalog.nypl.org>
 e) © BR; Mitschnitt 1993
- ³³ **Bieler-Wendt, Helmut** (*1956 Karlsruhe)
 1. Fünf Geistliche Lieder für mittlere Stimme und Klavier
 1. Sehnsucht (K0115)
 2. Weltende (K0116)
 3. Weltschmerz (K0117)

UA: 1985 Mannheim

a) bieler-wendt@t-online.de

³⁴Bitzan, Wendelin (*1982 Geseke (Westfalen))

1. Herzlaub (2010). Drei Liebesgedichte für Stimme, Horn, Violoncello und Harfe (D,♯)

(K0118) 1. Heimlich zur Nacht

W: Xenia Wenzel

a) wen.de.lin@web.de; <http://wendelinbitzan.de>c) IMSLP; http://imslp.org/wiki/Herzlaub,_EV_48_%28Bitzan,_Wendelin%29

e) SoundCloud

³⁵Blarr, Oskar Gottlieb (*1934 Bartenstein (Bartoczyce))

(K0119) 1. Herbst für Mezzosopran und Orchester

(K0120) 2. Kantate nach Texten von Ernesto Cardenal und Else Lasker-Schüler

3. Drei Lieder (1989-93) für tiefe Stimme, Klavier und z. T. Posaune (Ms,♯,⊙)

(K0121) 1. Sulamith

(K0122) 2. Klein Sterbelied

(K0123) 3. Höre

UA: 24.10.1993, 1. Intern. Forum ELSG Wuppertal

4. Lieder aus Jerusalem (1981-82) für Sopran, Harfe und Orgel (Ms,♯,⊙)

UA: 1.4.1982 Erlöserkirche, Jerusalem

(K0124) 1. Ich suche allerlanden eine Stadt

a) <http://www.blarr.info>

e) koch-schwann; CD 315 011

e) Frieder Neher; 1999

³⁶Blau, Bernhard (*1881 Stolp)

1. Lieder und Gesänge op. 23 (1928) für eine Singstimme und Klavier

(K0125) 1. Es ist ein Weinen in der Welt (D,♯)

b) Ries & Erler, Berlin

c) Bayerische Staatsbibliothek; 4 Mus.pr. 58120-1/3

³⁷Blendinger, Herbert (*1936 Ansbach)

1. Media in vita (1979/80). 7 Symphonische Szenen für Soli, Chor und Orchester. op. 35 (D)

UA: 1980

(K0126) 1. Jugend

(K0127) 2. Melodie

2. Kantate (c1992): Zuweilen ruft mich eine Stille op. 58 für Sopran, Bariton und Orchester

UA: 30.10.1992

(K0128) 1. An Gott

a) blendinger@gmx.at

b) Orlando-Musikverlag Gartenmaier, München

c) music austria; <http://db.musicaustria.at/node/68406>

e) Orfeo International Music; CD01/48744/4-10_H bei OeKB

³⁸Bleyle, Karl August (*1880 Feldkirch, Vorarlberg – †1969 Stuttgart)

1. Vier Lieder op. 29 (1915) für eine mittlere Singstimme mit Klavierbegleitung (D,♯,⊙)

(K0129) 1. Wie ein heimlicher Brunnen

b) Breitkopf & Härtel, Leipzig

d) BSB: Bleyle

³⁹Bloch, Augustyn Hipolit (*1929 Grudziadz – †2006 Warschau)

(K0130) Die Verscheuchte (1994). Ein Lied für Bariton, Klavier, Viola und Cello (D)

W: Für Ulrich Eckhardt zum 60. Geburtstag

UA: 28.05.94 Berlin

b) Pro Nova Edition / Peters

⁴⁰ **Blume, Gernot** (*1967 Bingen)

1. Drei Lieder (in Planung 2014)

- 1. Gebet (K0131)
- 2. Ein Lied an Gott (K0132)
- 3. Mein blaues Klavier (K0133)

a) gernot@spencer-blume.com; <http://spencer-blume.com>⁴¹ **Böhmig-Weissgerber, Reimund** (*z.g.)

Weltende für Orgel

(K0134)

⁴² **Borchardt, Ralph** (*1968)

1. Else Lasker-Schüler Lieder für Sopran, Tenor, Clarinette und Klavier (©)

- 1. Frühling (K0135)
- 2. Ein alter Tibetteppich (K0136)
- 3. Eva (K0137)
- 4. Gebet (K0138)
- 5. Mein Volk (K0139)
- 6. Die Versöhnung (K0140)
- 7. Abschied (K0141)

a) Ralph.Borchardt@gmx.de

b)  wort und mensch verl., [Köln]

e) © wort und mensch verl.; wum 2006

⁴³ **Borris, Siegfried** (*1906 Berlin – †1987 Berlin)

1. Sechs Lieder der Dämmerung (1926) für Gesang und Orchester op. 1

- 1. Weltende (Ms,♯) (K0142)
- 2. Wie ein heimlicher Brunnen (Ms,♯) (K0143)

2. Sechs Lieder der Dämmerung (1926) für Sopran und Klavier op. 1

- 1. Weltende (D,♯) (K0144)
- 2. Wie ein heimlicher Brunnen (Ms,♯) (K0145)

3. Mairosen (1927) für Sopran und Klavier (Ms,♯)

(K0146)

a) Musik und Medien Claudine Borris office@musik-und-medien.de; <http://www.siegfriedborris.de>b)  Stahl, [Berlin]d)  Akademie der Künste: Siegfried Borris Archiv; SBA⁴⁴ **Brand, Max** (*1896 Lemberg – †1980 Langenzersdorf)

1. Biblische Balladen op. 10 (1925) 5 Gesänge für eine mittlere Singstimme und sechs Instrumente (Ms,♯)

- 1. Mein Volk (K0147)
- 2. Versöhnung (K0148)
- 3. Boas (K0149)
- 4. Sulamith (K0150)
- 5. Jakob (K0151)

W: Fela gewidmet

b)  Universal Ed., Wien;<http://www.universaledition.com/Max-Brand/komponisten-und-werke/komponist/92>c)  UNI Hamburg; II Bra-15 FC 1.1d)  Mus. Nachl. Max Brand; <https://permalink.obvsg.at/wbr/AC15965332>; ZPM-495⁴⁵ **Brandeis, Johann Karl** (*1910 Brünn – †1987 Ludwigshafen?)

1. Sechs Lieder (1961) für Alt und Klavier (D,♯)

- 1. Mein Liebeslied (K0152)
- 2. Vollmond (K0153)
- 3. Die Dämmerung naht (K0154)
- 4. Heimlich zur Nacht (K0155)
- 5. Frühling (K0156)
- 6. Eifersucht (K0157)

2. Vier ernste Lieder (1962) für Alt und Streichorchester (D,♯)

- 1. Winternacht (K0158)
- 2. Abends (K0159)

- (K0160) 3. Dasein
 (K0161) 4. Ich weiß
 3. Sieben Lieder (1987) für Singstimme und Klavier (D,♯)
 (K0162) 1. Frühling
 (K0163) 2. Eifersucht
 (K0164) 3. Schulzeit
 (K0165) 4. Im Anfang
 (K0166) 5. Dann
 (K0167) 6. Winternacht
 (K0168) 7. Ein Liebeslied
 b) ≡ Selbstverlag, Berlin

⁴⁶**Brandes, Torsten** (*1959 Bremerhaven)

1. Symphonische Kantate (1995) für Solo, Chor und Streichorchester
 (K0169) 1. 3. Satz: Ich suche allerlanden eine Stadt (D,♯,☉)
 W: Für Muriel
 UA: 1995 Sabine Passow, Sopr.; Chor des Brandenburger Theaters, Brandenburger Symphoniker W:
 Für Muriel
 a) tobrandes@aol.com
 b) ≡ Thein Music Publication, Bremen

⁴⁷**Brauer, Dieter** (*1935 Lübben – †2009 Berlin)

- (K0170) Mein Liebeslied (1981) für Mezzosopran und Klavier
 UA: 1981 Burgscheidungen
 d) ↗ <http://www.serbski-institut.de>
 e) ☉ SWR-Mitschnitt

⁴⁸**Braun, Gerhard** (*1932 Heidenheim a. d. Brenz – †2016 Stuttgart)









1. Nachtlied (1994) für Blockflöte solo. Motto »Dunkel ist es. Es flackert nur noch
 (K0171) das Licht meiner Seele« (Ms)
 2. Es stieg aus allen Dingen (1994). Fünf Lieder für Singstimme, Blockflöte und
 Schlagzeug (D)
 (K0172) 1. Abends
 (K0173) 2. Und
 (K0174) 3. Ein Ticktackliedchen für Pülchen
 (K0175) 4. Von weit
 (K0176) 5. Klein Sterbelied
 b) ≡ Flautando, Karlsruhe

⁴⁹**Braun, Hans-Peter** (*1950 Tübingen)

1. Ich suche allerlanden eine Stadt (1986). Drei Chöre (Ms,♯)
 UA: 1986 Stiftskirche Tübingen: Tübinger Kammerchor, Leitung: KMD Gerhard Steiff
 W: Gerhard Steiff und seinem Tübinger Kammerchor
 (K0177) 1. Ein einziger Mensch ist oft ein ganzes Volk
 (K0178) 2. Nun schlummert meine Seele
 (K0179) 3. Ich suche allerlanden eine Stadt
 2. Pfingstadvant (1999) für 6 Frauenstimmen, Tamtam, Röhrenglocken, Kirchenglocken (Ms,♯,☉)
 UA: 1999 Tübinger Stiftskirche mit Belcanto Ltg. Dietburg Spohr
 (K0180) 1. Weltende
 a) braunhp@web.de; <https://www.hans-peter-braun.de>
 b) ≡ Suhrkamp

P! ⁵⁰**Braun, Peter Michael** (*1936 Wuppertal-Barmen – †2019 Falkenstein)

1. Senna Hoy (2004) nach einer Episode aus dem Streichsextett op. 18 von Johannes
 (K0181) Brahms für Mezzosopran, Bass und Klavier (D,♯)
 2. Neue Menschen (2006/07). Ein neuzeitlicher Mythos als Kammeroper (D,♯,☉)
 Bes.: 2,0,2,0-0,1,1,0-Str:5,0,3,1-Soli:S,Ms,T,2Bar
 UA: 30.03.2014 Ev. Citykirche Wuppertal-Elberfeld
 (K0182) 1. Ankunft
 (K0183) 2. Der letzte Stern

3. Sulamith (K0184)
3. Lyrische Fragmente (2001-2003) aus der Kammeroper »Neue Menschen« für Sopran, Mezzosopran, Bariton und (kleines) Orchester
UA: 16.11.2002 X. Else-Lasker-Schüler-Forum
1. Ankunft (K0185)
2. Der letzte Stern (K0186)
- a) compmbraun@web.de; <http://www.petermichaelbraun.de>
c)  Universitätsbibliothek Mainz; T 1 Braun
- ⁵¹**brothers keepers u. sisters keepers, Köln** (*zg.)
1. Konzert (2002) gegen Extremismus, Antisemitismus, Ausländerfeindlichkeit und Gewalt
1. Weltende (K0187)
2. Mein Tanzlied (K0188)
- UA: 2002 X. Else-Lasker-Schüler-Forum Wuppertal
- ⁵²**Brück, Inge** (*1936 Mannheim)
- Das Gebet (c2009) für Alt und Klavier (©) (K0189)
- c)  WDR
- ⁵³**Bruno-Videla, Lucio Jorge** (*1968 Buenos Aires)
1. Tres canciones (1993), op. 1. For voice and piano (2007) (D,♯,©)
1. Weltende (K0190)
2. Das Lied meines Lebens (K0191)
- UA: 27.02.2007 Crwth Chamber Music Festival
a) office@luciobrunovidela.com
b)  <http://www.luciobrunovidela.com/musica.htm>
- ⁵⁴**Bürli, Rolf** (*1944 Zürich)
- Blauer Tango Else Lasker-Schüler (2002). Episode 13 für Saxophon. (K0192)
- ⁵⁵**Büsing, Otfried** (*1955 Delmenhorst)
1. Psalmen des Lichts (2014) nach Texten aus den Höhlen von Qumran, nach der kirchlichen Überlieferung und von Else Lasker-Schüler für zwei 5-stimmige Chöre, 3 Vokalsolisten und Instrumentalensemble (D,♯,©)
- UA: 28.11.2014 Stuttgarter Psalmenjahr i. d. Stuttgarter Stiftskirche: Projektchor, Christie Finn (Sopran), Lena Sutor-Wernich (Alt) und Matias Bocchio (Bass); Jörg-Hannes Hahn, Ltg.
Kompositionsauftrag des Kirchenkreiskantorats Stuttgart zum Abschlusskonzert des Stuttgarter Psalmenjahres 2013/14
1. Mein Herz spielt mit dem jungen Morgenrot (Auszug aus *Jugend*) (K0193)
2. Hinter meinen Augen stehen Wasser (Auszug aus: *Ein Lied I*) (K0194)
3. Du wehrst den guten und bösen Sternen nicht (Auszug aus: *An Gott*) (K0195)
- a) postmaster@otfried-buesing.de; <http://www.punctum.com/art/buesing/index.html>
b)  Ed. Gravis; Best. Nr. eg 2163LM
- ⁵⁶**Burghardt, Benedikt** (*1960 Essen)
1. Drei Lieder (1986) für Mezzosopran und Klavier (D,♯,©)
1. Weltende (K0196)
2. Von weit (K0197)
3. Dann (K0198)
- UA: 1992 Wien
a) mail@benediktburghardt.de; <http://www.benediktburghardt.de>
b)  Selbstverlag, Stuttgart
c)  <http://oekb.musicaustria.at/node/102366>
- ⁵⁷**Burgmann, J. Hartmut** (*1936)
1. Zwei Liebeslieder (1975) für vierstimmigen gem. Chor (D)
1. Mein Liebeslied (K0199)
2. Ein Liebeslied (K0200)
- b)  Musikverlag Gotthard F. Döring, Herrenberg
c)  DNB; <http://d-nb.info/gnd/300638523>

C

⁵⁸ **Callhoff, Herbert** (*1933 Viersen – †2016 Köln)

1. Tenebrae (1983): Kantate für Sopran- u. Basssolo, Sprecher u. Kammerensemble (D,♯)

(K0201)

1. Gott hör ...

b) ≡ Ed. Gravis, Bad Schwalbach; Best. Nr. EG 1516

c) ≡ BSB; 2 Mus.pr. 98.105; 55NB11606

⁵⁹ **Carhart, David** (*1937 England)

1. Nocturnal (1988): for mezzo soprano and piano (D)

(K0202)

1. Reconciliation (Versöhnung)

a) <http://www.davidcarhartpianistcomposer.co.uk>

b) ≡ not identified, U.K.

c) ≡ British Library

⁶⁰ **Cuniot, Laurent** (*1957 Reims)

1. Ihm, eine Hymne (2001): pour 6 voix et 7 instruments (D)

(K0203)

1. Versöhnung

(K0204)

2. Von weit

(K0205)

3. Wo mag der Tod mein Herz lassen?

(K0206)

4. In deinen Augen

(K0207)

5. Hinter Bäumen berg ich mich

(K0208)

6. Meine Mutter

b) ≡ G. Billaudot, Paris

D

P! ⁶¹ **Daffner, Hugo** (*1882 München – †1936 KZ Dachau)

1. Elf Gedichte für eine Singstimme und Klavier (1923/24) op. 97 (Ms,♯)

(K0209)

1. Eva

(K0210)

2. Meine Schamröte

(K0211)

3. Mein Tanzlied

(K0212)

4. Winternacht

(K0213)

5. Mutter

(K0214)

6. Die Liebe

(K0215)

7. Unser Liebeslied II

(K0216)

8. Nachweh

(K0217)

9. Dann

(K0218)

10. Heim

(K0219)

11. An Hans Adalbert

c) ≡ BSB

d) ⇨ BSB: Daffner; Mus.ms. 9541 : 97. Werk.

⁶² **Dallinger, Raphael** (*zg.)

(K0220)

Sinnenrausch

P! ⁶³ **Dangel, Arthur** (*1931 Schwäbisch Gmünd)

1. Else-Zyklus I op. 53 (1990). Sechzehn Lieder mit Gedichten an Gottfried Benn für Alt und Klavier (D,♯,☉)

(K0221)

1. O, deine Hände

(K0222)

2. Giselheer dem Heiden

(K0223)

3. Giselheer dem Knaben

(K0224)

4. Giselheer dem König

(K0225)

5. Lauter Diamant

(K0226)

6. Das Lied des Spielprinzen

(K0227)

7. Hinter Bäumen berg ich mich

(K0228)

8. Giselheer dem Tiger

(K0229)


9. Klein Sterbelied

(K0230)

10. O Gott

(K0231)

11. Höre

12. Verinnerlicht (K0232)
 13. Nur dich (K0233)
 14. Dem Barbaren (K0234)
 15. Dem Barbaren (K0235)
 16. O ich möcht aus der Welt (K0236)
2. Else-Zyklus II (1991) op. 57. Sechzehn Lieder aus »Meine Wunder« für Alt und Klavier (D,♯)
17. Nun schlummert meine Seele (K0237)
 18. Ankunft (K0238)
 19. Die Stimme Edens (K0239)
 20. In deine Augen (K0240)
 21. Von weit (K0241)
 22. Wo mag der Tod mein Herz lassen? (K0242)
 23. Leise sagen (K0243)
 24. Ein alter Tibetteppich (K0244)
 25. Ich bin traurig (K0245)
 26. Abend (K0246)
 27. Und suche Gott (K0247)
 28. Heimweh (K0248)
 29. Rast (K0249)
 30. Marie von Nazareth (K0250)
 31. Kete Parsenow (K0251)
 32. Vollmond (K0252)
3. Else-Zyklus III op. 61 (1992). Zehn Lieder aus »Theben« für Alt und Klavier (D,♯)
 UA: 29.11.2000
33. Gebet (K0253)
 34. Meine Mutter (K0254)
 35. Versöhnung (K0255)
 36. Mein Volk (K0256)
 37. Senna Hoy (K0257)
 38. Marie von Nazareth (K0258)
 39. Ein alter Tibetteppich (K0259)
 40. Ein Lied (K0260)
 41. Joseph stellt sich vor (K0261)
 42. Joseph wird verkauft (K0262)
 43. Gott hör ... (K0263)
- a) adangel@t-online.de; <http://www.arthur-dangel.de>
 b)  Karin Fischer Verlag bzw. Chily notes Musikverlag Bastian Fiebig, Aachen bzw. Frankfurt a. M.; ISBN 978-3-89514-078-5
 e) © audite Ostfildern; audite 95.428

⁶⁴ **d'Aurora, Norma** (*zg.)

Drei Kompositionen

(K0264)

a) soulshine@gmx.at

⁶⁵ **Doderer, Johanna** (*1969 Bregenz, Österreich)

1. »Tibetteppich« nach Texten von Else Lasker-Schüler für Sprechstimme und Saxophonquartett (D,♯,☉)

W: Komponiert für das SIGNUM saxophone quartet

UA: 3.11.2017 Weimar MelosLogos16 im Auftrag der Klassik Stiftung Weimar. Angela Winkler, SIGNUM saxophone quartet.

1. Mein Tanzlied (K0265)
 2. Ein Lied (K0266)
 3. Weltflucht (K0267)
 4. Ein alter Tibetteppich (K0268)
 5. Eine Sammlung von Knöpfen (K0269)
 6. Josef von Ägypten (K0270)
 7. Höret, Publikum! (K0271)
 8. Weltende (K0272)
 9. Gebet (K0273)

a) management@doderer.at; <http://www.doderer.at/de/ueber.php>

⁶⁶Dohmen, Elisabeth (*1958)

1. Lieder (1994) für Frauenstimme und Syntesizer

- (K0274) 1. Ich liebe dich...
- (K0275) 2. Orgie (☉)
- (K0276) 3. Die Liebe (☉)
- (K0277) 4. Fieber
- (K0278) 5. Ein Trauerlied
- (K0279) 6. Frühling
- (K0280) 7. Weltende
- (K0281) 8. An den Ritter aus Gold
- (K0282) 9. Ich suche allerlanden eine Stadt
- (K0283) 10. Das Lied meines Lebens
- (K0284) 11. Jugend
- (K0285) 12. An mein Kind (☉)
- (K0286) 13. Ein Lied
- (K0287) 14. Fortissimo (☉)
- (K0288) 15. Viva! (☉)
- (K0289) 16. Dir

a) kontakt@elisabethdohmen.de; <http://elisabethdohmen.de>

⁶⁷Dreyfus, George (*1928 Elberfeld (Wuppertal))

- (K0290) 1. Gebet (2002) für Frauen- oder Kinderstimme(n), Fagott und Akkordeon
- (K0291) 2. Gebet. Duo für Sopran und Fagott (Ms,♯)
- 3. Else (1993): Parodie für Countertenor, Knaben- und Männerchor
 - (K0292) 1. Meine Mutter
 - (K0293) 2. Meine schöne Mutter blickte immer auf Venedig
 - (K0294) 3. Die Pavianmutter singt ihr Paviänchen in den Schlaf
 - (K0295) 4. Immer wieder wirst du mir
- 4. Else (2005). Für Frauenstimme und gemischten Chor a capella (Ms,♯)
 - UA: 27. 09. 2005 Museum Baden, Solingen
 - (K0296) 1. Meine Mutter
 - (K0297) 2. Mutter
 - (K0298) 3. Meine schöne Mutter blickte immer auf Venedig
 - (K0299) 4. Die Pavianmutter singt ihr Paviänchen in den Schlaf
 - (K0300) 5. An mein Kind
- 5. Vier Letzte Else Lieder (2010) für Kinderchor und Streichorchester (auch Version für Frauenstimmen) (Ms,♯,☉)
 - UA: 11.09.2011 Museum Baden, Solingen
 - (K0301) 1. Ich suche allerlanden eine Stadt
 - (K0302) 2. Komm mit mir in das Cinema
 - (K0303) 3. Abend
 - (K0304) 4. Trieb

a) gdreyfus@bigpond.net.au

⁶⁸Drude, Matthias (*1960 Prisser (Dannenberg))

- (K0305) Mein blaues Klavier (1986). Für Sopran und Klavier (Ms,♯)

a) drude.dd@t-online.de; <http://www.drude.info>

b) 📖 Kösel

e) ☉ 1CD Aria Cord 1986

⁶⁹Dünser, Richard (*1959 Bregenz)

1. Doch atmet kalt mein Abend schon (1981/82): Vier ernste Gesänge für Mezzosopran und Orchester (D,♯)

- (K0306) 1. Immer tragen wir
- (K0307) 2. Wo mag der Tod mein Herz lassen?

UA: 1983 Wien

a) r.duenser@utanet.at

b) 📖 Ed. Gravis, Bad Schwalbach; Best. Nr. EG 255

c) 📖 Bayerische Staatsbibliothek; 4 Mus.pr. 97.2410

e) ☉ CD01/28701/4-7_H bei OeKB

- ⁷⁰**Dugend, Enno Ernst** (*1915 Oldenburg – †1980 Köln)
Die Wupper. Hörspielinszenierung von 1978 (K0308)
b) 📖 Edition Christian Brückner

E

- ⁷¹**Ebert, Hans** (*1889 Berlin – †1952 Berlin)
1. Biblische Balladen (1926/27). Eine Folge von 19 Gesängen für eine Singstimme, Hoboe, Klarinette, Saxophon und Streichquintett op. 29 [auch Kammerorch.] (Ms,♯)
1. Mein Volk (K0309)
2. Boas (K0310)
3. Moses und Josua (K0311)
4. Abraham und Isaak (K0312)
5. Jakob (K0313)
6. Jakob und Esau (K0314)
7. Pharao und Joseph (K0315)
8. Im Anfang (K0316)
9. An Gott (K0317)
10. Sulamith (K0318)
11. Esther (K0319)
12. Gott ich liebe dich (K0320)
13. Saul (K0321)
14. Versöhnung (K0322)
15. Eva (verschollen?) (K0323)
16. Abel (verschollen?) (K0324)
17. Ruth (verschollen?) (K0325)
18. David und Jonathan Nr.1 (verschollen?) (K0326)
19. David und Jonathan Nr.2 (verschollen?) (K0327)
UA: 21.05.1928 Schwerin Allgemeiner Deutscher Musikverein. 58.Tonkünstlerfest
c) 📖 NDR-Archiv, Hamburg
d) ♪ Everett Helm, Bibliothek Canberra, Australien;
<http://catalogue.nla.gov.au/Record/5982907?lookfor=ebert,%20hans&offset=1&max=23>; MUS Helm I/1252
d) ♪ Nachlass Hans Ebert; <http://kalliope-verbund.info/de/ead?ead.id=DE-611-BF-5354>

- ⁷²**Eckart, Tommi** (*1963 Berlin)
Ich liebe dich... (K0328)

- ⁷³**Egshiglen Ensemble** (*1991 Ulan Bator/Mongolei)
An den Gralprinzen (K0329)
UA: 2002 X. Else-Lasker-Schüler-Forum Wuppertal

- ⁷⁴**Ehrlich, Abel** (*1915 Cranz (Ostpommern) – †2003 Tel Aviv, Israel)
1. Ich liege wo am Wegrand (1998) für Alt, Klarinette und Violine (Ms,♯) (K0330)
2. Winternacht (Cellolied) (1998) für Gesang und Violoncello (Ms,♯) (K0331)
d) ♪ <https://archiv.adk.de/objekt/2414682>; Nr.3373
d) ♪ <https://archiv.adk.de/objekt/2414683>; Nr.3374

- ⁷⁵**Eitan, Sharon** (*1961 Tel-Aviv)
1. Else Lasker Schueler Song Cycle (1992) for Soprano and Piano (Ms,♯,☉)
1. Dem Verklärten (K0332)
2. Ich weiß (K0333)
3. Gebet (K0334)
4. Ein Liebeslied (K0335)
a) Sharon Eitan <sharoneitan@hotmail.com>

- ⁷⁶**Else-Ensemble Leverkusen** (*2005 Leverkusen)
»Aus Theben heraus, ins Land des Sternenmantels und der Schnabelschuhe« (K0336)

⁷⁷ **Escher, Peter** (*1915 Basel – †2008 Olten)

1. Lieder (c1994) für Singstimme und Klavier op. 153 (Ms,♯)

(K0337) 1. Dasein

(K0338) 2. Lenzleid

a) info@peter-escher.ch; http://www.peter-escher.ch

b) 📠 Peter Escher, 4600 Olten (Schweiz)

c) 📄 Schweizerische Nationalbibliothek NB; Mbf 1038 Res

P! ⁷⁸ **Ettinger, Max** (*1874 Lemberg – †1951 Basel)

1. Drei Lieder für Singstimme und Tasteninstrument (Ms,♯)

(K0339) 1. Meine Mutter (1945)

(K0340) 2. Ein Lied an Gott (1945)

W: Leo Kestenbergs gewidmet

(K0341) 3. Ein Lied [1935]

d) ↗ Ettinger: Dr. Yvonne Domhardt, Israelische Cultusgemeinde, Zürich

F⁷⁹ **Faltis, Evelyn** (*1897 Trautenau, Böhmen – †1937 Wien)

1. Zwei Lieder op. 14 f (c1931). Singstimme und Klavier (D,♯)

(K0342) 1. Traum

W: Eva Plaschke-von der Osten in Verehrung und Freundschaft

b) 📠 Ries & Erler, Berlin

c) 📄 Archiv »Frau und Musik« Ffm.; A falt 08

⁸⁰ **Fehres, Wilhelm** (*1901 Mülheim (Mosel) – †1991 Wuppertal?)

1. Wie soll ich dich rufen? Fünf Lieder (1959) für Alt und Klavier

(K0343) 1. Weltende

(K0344) 2. Nun schlummert meine Seele

(K0345) 3. Rast

(K0346) 4. Nur dich

(K0347) 5. Mein Lied

c) 📄 ELS-Archiv, Jerusalem

⁸¹ **Feiler, Christian R. A.** (*1952 Zwickau)

1. Mein blauer Reiter (1996). Eine szenische Liebesgeschichte. Script: Maya Tangeberg-Grischin

(K0348) 1. Mein blaues Klavier

(K0349) 2. Syrinxliedchen

(K0350) 3. Mein Tanzlied

(K0351) 4. Ein Liebeslied

(K0352) 5. Ein alter Tibetteppich

UA: 14.09.1996 Dessau

⁸² **Felgenhauer, Volker** (*1965 Würzburg)

3. Streichquartett op. 38 (2010). Variationen über das Ende der Welt (D,♯,☉)

(K0353)

UA: 17.04.2010 Fürth Auferstehungskirche

a) volker-felgenhauer@web.de; http://www.volker-felgenhauer.de

⁸³ **Felscher, Nadja** (*1971 Ludwigslust)

1. Else Lasker-Schüler Lieder für Singstimme und Klavier

(K0354) 1. Hingabe

(K0355) 2. Ich träume so leise von dir

(K0356) 3. Senna Hoy

(K0357) 4. Mein blaues Klavier

(K0358) 5. An Mill

(K0359) 6. Die Dämmerung naht

UA: März 2014

a) info@nadja-felscher.de; <http://www.nadja-felscher.de>

⁸⁴**Fleischer, Tsippi** (*1946 Haifa)

1. Lamentation op. 16 (1985) f. Sopran, Frauenchor, 2 Harfen und Schlagzeug (auch für Kammerorchester) (D)

UA: 23.06.1986 Internationales Festival »Frauen in der Musik«, Beer Sheva, Israel

1. Klein Sterbelied

(K0360)

2. Mein Volk, op. 32 (1995) f. Mezzosopran und Gitarre (Ms,♯,⊙)

(K0361)

W: Für Dietburg Spohr

3. Weltschmerz »Wüstenwind« op. 52 (2001) für Mezzosopr. und Klavier (D,♯)

(K0362)

W: Für Dietburg Spohr

4. Lead Life II (2005), op. 60-64 for Soprano, flute - alto flute, English horn, horn, violoncello, xylophone, harp (D)

1. Weltschmerz

(K0363)

a) tsfleischer@usa.net; <http://www.tsippi-fleischer.com>

b)  Peermusic Classical GmbH, Hamburg; 3143

b)  Israel Music Information Center (IMIC), Tel Aviv; IMC 871

b)  Furore Verl., Kassel

c)  Archiv »Frau und Musik« Ffm.; A fle 04 & A fle 16 & A fle 32 & A fle 60-64; CD-K fle 01; MC-R 105

⁸⁵**Flemming, Dörthe** (*zg)

1. Der Tod und das Mädchen (2007)

1. Scheidung

(K0364)

a) <http://www.doerteflemming.de>

⁸⁶**Flender, Reinhard David** (*1953 Bergneustadt)

1. Herbst (2002). Für Sopran und Orchester (D,⊙)

(K0365)

UA: 2002 X. Else-Lasker-Schüler-Forum

2. Sternenklang (1993). 15 Lieder für Mezzosopran und Kammerorchester (D,♯)

W: Für Laure

UA: 16.03.1993 Soest

1. Versöhnung

(K0366)

2. Ich bin traurig

(K0367)

3. Mein Liebeslied

(K0368)

4. Die Liebe

(K0369)

5. An den Prinzen Tristan

(K0370)

6. An den Ritter aus Gold

(K0371)

7. An Tristan

(K0372)

8. Als ich Tristan kennen lernte

(K0373)

9. Hinter Bäumen berg ich mich

(K0374)

10. Ein Liebeslied

(K0375)

11. In meinem Schoße

(K0376)

12. Ich liebe dich...

(K0377)

13. Unglücklicher Haß

(K0378)

14. Nachweh

(K0379)

15. Melodie


(K0380)

3. Mein lieber blauer Reiter. Kammeroper (1997). 15 szenische Bilder aus dem Leben der Else Lasker-Schüler für Sopran und 14 Instrumentalisten (D)

(K0381)

UA: 1997 Hamburg

a) info@peermusic-classical.de; <http://www.davidflender.de/home.htm>

b)  Peermusic Classical GmbH, Hamburg

⁸⁷**Fraenkel, Wolfgang** (*1897 Berlin – †1983 Los Angeles)

1. Drei Gesänge (1924) für Altstimme, Violine und Violoncello (op.1) (D)

1. Ein Liebeslied

(K0382)



2. Hebräische Balladen (1921) für Gesang und Violine (Bleistiftskizze) (D)

1. Ruth

(K0383)

3. Mein Sterbelied (1921). Gesang für eine Sopranstimme mit Begleitung von Violine, Pianoforte und Harfe W: Frau M. Schäffer-Velten

(K0384)

b)  Allegro Music Service, Hollywood
 d)  Nachlass Wolfgang Fraenkel, Abteilung der Moldenhauer-Archive; Bayerischen Staatsbibliothek;
 Mus.ms. 19593; Mus.ms. 19728 und Mus.ms. 19661

⁸⁸ **Freytag, Martina** (*1969)

(K0385) Volkslied

a) Martina.Freytag@t-online.de; <http://www.martina-freytag.de>

⁸⁹ **Friz, Sibylle** (*1966 Giengen a. d. Brenz)

1. Komm zu mir in der Nacht... (2016) Zwölf Lieder für zwei Stimmen, Violoncello, Elektrobass und Loopstation (D,♯,⊙)

UA: 15.08.2017 Bayreuth, Kleinkunsthöhne Sübkültür. Isa Fallenbacher Gesang; Sibylle Friz Cello, Gesang; Wolfgang Rieß Elektrobass, Elektronik

- (K0386) 1. Dem Holden
- (K0387) 2. Ein alter Tibetteppich
- (K0388) 3. Ein Tickackliedchen für Pälchen
- (K0389) 4. Ich säume liebentlang
- (K0390) 5. Ein Liebeslied
- (K0391) 6. Heim
- (K0392) 7. Heimlich zur Nacht
- (K0393) 8. Das Lied des Spielprinzen
- (K0394) 9. Die Liebe
- (K0395) 10. Giselheer dem Tiger
- (K0396) 11. Wir Beide
- (K0397) 12. Mein Liebeslied

a) sibylle.friz@gmx.net; <http://www.sibylle-friz.de>


e)  audiotransit.de

⁹⁰ **Fuchs, Guido [Freiherr von]** (*1880 Wien – †1946 Pentre Coch (Wales))

- (K0398) 1. Mein Sterbelied (1919) für Mezzosopran und Klavier (Ms,♯)
- (K0398) 2. Hebräische Balladen (1919) für Mezzosopran und Klavier (Ms,♯)
 - (K0399) 1. Versöhnung
 - (K0400) 2. Sulamith
 - (K0401) 3. Esther
 - (K0402) 4. An Gott
 - (K0403) 5. Mein Volk
 - (K0404) 6. Boas
 - (K0405) 7. Ruth

Anm.1: Den Hinweis zu den Kompositionen verdanke ich Karl Jürgen Skrodzki.

Anm.2: Else Lasker-Schüler widmete Fuchs das Gedicht *Versöhnung*: »Guido von Fuchs, dem Tondichter meiner Balladen«. Vgl. KA01, S. 167.

d)  Mus. Nachl. Guido Fuchs; <https://permalink.obvsg.at/wbr/AC15977232>; ZPM 721

⁹¹ **Fulda, Peter** (*1968 Schwalbach)

- (K0406) 1. Chaos (1992) für Violine und Klavier (Ms,♯)
 - W: Für Christina (Messner)
 - UA: 1994
- (K0407) 2. Morituri I (1992) für Klavier (D,♯)
 - UA: 1994
- (K0408) 3. Weltflucht (1992) für Violine solo (Ms,♯)
 - W: für Christina (Messner)
- (K0409) 4. Morituri II (1994) für Klavier (Ms,♯)
- (K0410) 5. Tarot Suite #6: Lovers (1993) für Klavier und Rezitation des Gedichtes »Orgie« (D,♯)

a) peterfulda@gmx.de; <http://www.peterfulda.de>

⁹² **Funke, Hannes** (*zg.)

- (K0411) 1. Frühling für Gesang und Gitarre (⊙)
- (K0412) 2. Melodie für Gesang, E-Gitarre und E-Bass (⊙)

a) info@>studio-funke.de; <http://www.studio-funke.de>

G

⁹³ **Gabriel, Thomas** (*1957 Essen)

1. Gebet für Singstimme und Klavier (©) (K0413)
 2. Oh Gott ich bin voll Traurigkeit für Singstimme, Klavier, Saxophon und Kontrabass (©) (K0414)
- a) info@engelsklang.com
b) 🏠 Cantica Nova

⁹⁴ **Galgoczy-Mecher, Viola** (*1961 Öhringen)

1. Styx (1994). Sechs Lieder. Für Mezzosopran, Englischhorn und Klavier (D,♯,©)
 1. Styx (K0415)
 2. Dann (K0416)
 3. An den Herzog von Vineta (K0417)
 4. In deine Augen ... (K0418)
 5. Eifersucht (K0419)
 6. Ich bin traurig (K0420)
- a) Vio-Uli@t-online.de; <http://www.viola-de-galgoczy.de>

⁹⁵ **Galinne, Rachel** (*1949 Stockholm)

P!

1. Schwarze Gesänge (1992) [Neimot Shechorot]. 6 Lieder für Alt und Klavier (D,♯,©)

UA: 1994 Jerusalem mit Mira Zakai, Alt; Jonathan Zak, Piano

 1. Mit dir, Goldlächelnden (K0421)
 2. Ich schlafe in der Nacht (K0422)
 3. Die mich hassen (K0423)
 4. Ich liege wo am Wegrand (K0424)
 5. O Gott (K0425)
 6. Ich bin so müde (K0426)
 2. Piyous. Reconciliation (2020). Text by Else Lasker-Schüler and Zeldia Schneurson Mishkovsky. For Soprano, Piano and String Quartet (D,♯,©)

UA: 14.07.2021 Tel Aviv: Rona Israel-Kolatt, Sopr; Revital Hachamoff, Piano; Carmel Quartet; Ltg. Doron Salomon

 1. Reconciliation (K0427)
- a) galinne@netvision.net.il;
<https://www.israelcomposers.org/Members.aspx?lang=English&letter=G&id=110>
b) 🏠 Israel Music Information Center (IMIC), Tel Aviv
b) 🏠 Peermusic Classical GmbH, Hamburg
e) © Israeli Music Center; ABCD 1999
e) © YouTube; https://www.youtube.com/watch?v=GH_GdyNs6Uw&t=23s

⁹⁶ **Gangkofner, Wolfgang** (*1979)

1. Fünf Gesänge (2002?) für Sopran und Klavier
 1. Dir (K0428)

⁹⁷ **Garbarek, Jan** (*1947 Mysen, Norwegen)

- Traumzeit (1995/96). Ein Ballett über Else Lasker-Schüler (K0429)
- UA: 1995 Städtische Bühnen Nürnberg

⁹⁸ **Garner, David** (*1954 South Side, Chicago)

1. Mein blaues Klavier (2015). Song cycle of three poems for soprano, violoncello and piano (D,♯,©)
 1. Gebet (K0430)
 2. Herbst (K0431)
 3. Mein blaues Klavier (K0432)

UA: 19.04.2015 Center for New Music, San Francisco

a) david.garner@notes.sfcu.edu; <http://www.davidgarner.us/index.html>
e) © Centaur Recordings; CRC3490

⁹⁹ **Geerken, Hartmut** (*1939 Stuttgart)

- (K0433) Hörspiel (1995) nach Else Lasker-Schülers Tragödie »IchundIch«.
 Ein Radiomelodram (D,♯,⊙)
 UA: 20.01.1995 Bayerischer Rundfunk
 a) waitawhile@hartmutgeerken.de; <http://www.hartmutgeerken.de>

¹⁰⁰ **Geffert, Johannes** (*1951 Bonn)

1. Vier Lieder für Sopran und Orgel (1985)
 (K0434) 1. Das Lied des Gesalbten
 (K0435) 2. Zebaoth
 (K0436) 3. Versöhnung
 (K0437) 4. Weltende
 UA: 1984 Bonn
 a) johannesgeffert@hotmail.com; <http://www.johannesgeffert.de>
 e) ⊙ WDR- Produktion; Mitschnitt 05.03.86 Kreuzkirche, Bonn

¹⁰¹ **Gerhard, Fritz Christian** (*1911 Barmen – †1993 Wuppertal)

1. Zwei Tristan-Lieder für Sopran und Klavier (1991)
 (K0438) 1. Als ich Tristan kennen lernte
 (K0439) 2. An den Gralprinzen
 UA: 10.02.92 Immanuelskirche, Wuppertal-Barmen
 e) ⊙ WDR- Produktion; Mitschnitt 10.02.92 Immanuelskirche, Wuppertal Barmen

¹⁰² **Gescher, Barbara** (*zg.)

- (K0440) IchundIch
 a) bgescher@web.de; <http://www.audiocologne.de>

¹⁰³ **Gilboa, Jacob** (*1920 Kosice – †2007 Tel Aviv)

- (K0441) Maienregen. Drei Gedichte für Sopran-Solo, Frauenchor, Klavier, Harfe und Schlagzeug
 c) ♪ ELS-Archiv, Jerusalem; MUS 0240 A 023

P! ¹⁰⁴ **Gladstein, Israel** (*1894 Gostynin/Polen – †1942 Treblinka)

1. Zwei Lieder (1923) zu den »Jüdischen Balladen« für Stimme und Klavier op. 3
 (D,♯,⊙)
 (K0442) 1. Ruth
 (K0443) 2. Boas
 b) ≡ Juwal, Verl. Ges. f. jüdische Musik, Berlin

¹⁰⁵ **Glaus, Daniel** (*1957 Bern)






- (K0444) Senna Hoy (1980) für hohe Stimme und Klavier

¹⁰⁶ **Görsch, Ursula** (*1932 Bremen)

1. Eros. Zyklus von sechs Liebeslieder für Mezzosopran und Klavier (Ms,♯)
 (K0445) 1. Ich liebe dich...
 (K0446) 2. Eros
 (K0447) 3. Die schwarze Bhowanéh
 a) afokal@yahoo.de
 b) ≡ Wagenbach-Klaus Verl.
 c) ♪ Archiv »Frau und Musik« Ffm.; A gör 37

¹⁰⁷ **Goldmann, Friedrich** (*1941 Chemnitz – †2009 Berlin)

- (K0448) Ein Liebeslied (1994) für Sopran und Klavier (Ms,♯)
 W: Für Ulrich Eckardt
 UA: 28.05.94 Berlin
 a) <http://friedrichgoldmann.com>
 d) ♪ Friedrich Goldmann Archiv; AkademiederK"unsteBerlin; Nr.288
 d) ♪ weitere Autographe; www.slub-dresden.de


- 108 Granzow, Jonathan** (*1987 Bielefeld)
 Wie ich dir's sage (2013) (nach dem Gedicht »Dir«) für hohe Stimme, Posaune,
 Violoncello, Klavier und Marimbaphon (D,♯,⊙) (K0449)
 UA: 17. 05.2013 »Rheinsberger Pfingstwerkstatt Neue Musik«
 a) jonnygranzow@web.de; <http://www.jonathangranzow.de>
- 109 Grohs, Gernot Maria** (*1960 Leipzig)
 Drei Lieder (2004) für vierstimmigen gemischten Chor (K0450)
- 110 Groß, Friedbert** (*1937 Medingen)
 1. Fünf Lieder (1986) für Bariton und Klavier
 1. Es ist ein Weinen in der Welt (K0451)
 2. Mein blaues Klavier (K0452)
 3. NN (K0453)
 4. NN (K0454)
 5. NN (K0455)
 UA: Okt. 1986 Schloss Burgscheidungen (DDR)
- 111 Große-Schware, Hermann** (*1931 Castrop-Rauxel)
 1. An Gott (1990) für bis zu siebenstimmigen gem. Chor a capella (D,♯) (K0456)
 2. Gebet (1990) für bis zu achtstimmigen gem. Chor a capella (D,♯) (K0457)
 3. Rast (1990) für gem. Chor a capella (D,♯) (K0458)
 4. Vier Lieder (1992). Für Alt und Klavier (D,♯)
 1. Meinlingchen (K0459)
 2. Die Pavianmutter singt ihr Paviänchen in den Schlaf (K0460)
 3. Ein Ticktackliedchen für Pülchen (K0461)
 4. Mein Kind (K0462)
 a) hermann-grosse-schware@t-online.de
 b)  copy-us Verl.
 b)  Edition Music Contact, Pohlheim
 b)  dohr.de/autor/grosse-schware.htm
- 112 Grundhoff, Johannes** (*zg.)
 Else Lasker-Schüler Lieder (K0463)
 a) j.grundhoff@web.de
- 113 Guarnieri, Adriano** (*1947 Sustinente (Mantua))
 Ein Lied an Gott (1982) für Sopran, Blockflöte/Piccolo, 2 Orgeln, konzertantes
 Schlagzeug und Kammerorchester (K0464)
 a) g.adriano1@gmail.com; <http://www.adrianoaguarnieri.it>
- 114 Gubaidulina, Sofia Asgatovna** (*1931 Tschistopol, Tatarische ASSR) **P!**
 Ein Engel ... (1994) für Alt und Kontrabass (Ms,♯,⊙) (K0465)
 W: Für Ulrich Eckhardt
 UA: 28.05.1994 Berlin; Maria Kowollik (Mezzosopran) · Alexander Suslin (Kontrabass) Konzert z.
 60.Geburtstag von Eckhardt.
 b)  Sikorski, Hamburg
 d)  Vorlass: Sammlung Sofia Gubaidulina; PaulSacherStiftung, Basel
 e) © Österreichischer Komponistenbund; CD01/26171/9H

H

- 115 Haag, Marcel** (*1969 Arbon am Bodensee)
 Ein Liebeslied (2004), Gesang, Gitarre (K0466)
 a) marcel.haag@bluewin.ch; <https://www.marcelhaag.com/>
- 116 Haas, Georg Friedrich** (*1953 Graz)
 1. ... wie stille brannte das Licht. Für Sopran und Kammerorchester [auch Klavier]
 (2009) (⊙)
 1. Maienregen (K0467)

UA: 03.05.2009 Funkhaus Köln, Auftragswerk der MusikFabrik und der Kunststiftung NRW

a) georgfriedrichhaas@hotmail.com

b)  Universal Ed., Wien

e)  WERGO; EAN: 4010228686524

¹¹⁷**Hader, Widmar** (*1941 Elbogen/Sudetenland)

(K0468) Senna Hoy (1964) für Frauen- und Männerstimme, Flöte und Violine

b)  Laurentius-Musikverl, Frankfurt a.M.


¹¹⁸**Hänni, Hannah E.** (*zg.)


(K0469) Und wollte spielen... (1993) für drei Solostimmen und Chor

¹¹⁹**Haentjes, Werner** (*1923 Bocholt – †2001 Köln)

(K0470) Arthur Aronymus und seine Väter (1989): aus meines geliebten Vaters Kinderjah-
ren. Schauspielmusik

UA: 1989? Schauspielhaus Düsseldorf

d)  <http://historischesarchivkoeln.de/de/>

e)  TV-Mitschnitt West3; 04.03.1989

¹²⁰**Hamilton, David** (*1955 Napier)


1. Night songs (2002) for baritone and piano. Song cycle (D,♯,⊙)

(K0471) 1. Lord, listen

(K0472) 2. A love song

a) david@dbhmusic.co

.nz; <http://www.dbhmusic.co.nz>

b)  D. Hamilton, Auckland; N.Z.

¹²¹**Hanebeck, Julian** (*1980 Wuppertal)

Cokomponist; s. Krüger, Björn; Uncle Ho

1. Songs

(K0473) 1. Ich liebe dich...

(K0474) 2. Heimlich zur Nacht

(K0475) 3. My Blue Piano

2. Ich träume so leise von dir (2005) (⊙)

(K0476) 1. Heimlich zur Nacht

(K0477) 2. Gebet

(K0478) 3. In deine Augen

(K0479) 4. Die Verscheuchte

(K0480) 5. Ich weiß

(K0481) 6. Es kommt der Abend

(K0482) 7. Mein Kind

(K0483) 8. Weltende

e)  Random House Audio; 0162268RDH

¹²²**Hanefeld, Gertrud** (*1936 Wuppertal)

1. Fliegen die Sterne auf: Lyrischer Zyklus. Vier Solokantaten (1995). Für Sprech-
rIn, Sopran, Violine und Cello (Ms,♯)


(K0484) 1. Zebaoth


(K0485) 2. Zwischen Erde und Himmel

(K0486) 3. O Himmel komm

(K0487) 4. »Ankunft« - Bicinium

a) webmaster@gertrud-hanefeld.de; <http://gertrudhanefeld.kulturserver-nrw.de>

b)  Heinen Mobile Studios, Siegen; ISBN 978-3-000-44620-7

c)  Archiv »Frau und Musik« Ffm.; CD-K han 02; A han 06

P! ¹²³**Hansen, Thorsten W.** (*1987 Trier)

1. Meine Wunder I (2012-13). Lieder für Sopran und Klavier

(K0488) 1. Nun schlummert meine Seele (D,♯,⊙) W: Für -A-

(K0489) 2. Ankunft I (D,♯) W: Für Hanna Kersten

(K0490) 3. An Gott

(K0491) 4. Von weit I (D,♯)

5. Ich bin traurig I... (K0492)
2. **Meine Wunder II (2017)** 4 Lieder für Chor und Klavier (D,♯,⊙) W: Für Laura
UA: 23.09.2017 Berlin, Max-Reger-Chor Berlin; Andreas Rothkopf, Kl.; Th. Hansen, Ltg.
1. Von weit II (K0493)
2. Ich bin traurig II... (K0494)
3. Marie von Nazareth (K0495)
4. Ankunft II (K0496)
3. **Meine Wunder III (in Planung)**
1. Wo mag der Tod mein Herz lassen? (K0497)
2. Leise sagen (K0498)
3. Und suche Gott (K0499)
4. Abend (K0500)
5. Vollmond (K0501)
6. Ein Lied (K0502)
7. In deine Augen (K0503)
8. Meine Mutter (K0504)
9. Heimweh (K0505)
10. Rast (K0506)
11. Mein Liebeslied (K0507)
12. Abschied (K0508)
- a) info@thorstenhansen.de; <http://www.thorstenhansen.de>
- ¹²⁴**Hashagen, Klaus Dietrich** (*1924 Semarang/Java, Indonesien – †1998 Nürnberg)
1. Ruth (1989). Rezitation für Mezzosopran, Sprecher, Schlagzeug und Elektronik.
Libretto: Woty Gollwitzer (K0509)
2. Kammeroratorium »Ruth« (1991) für Mezzosopran, Sprecher, Chor, Bläser, Harfe,
Schlagzeug und Elektronik. Libretto: Woty Gollwitzer (unter Einbeziehung
zweier Gedichte von Else Lasker-Schüler). Zweite Fassung 1989/1991 (K0510)
UA: 1992 Nürnberg, Sebalduskirche
- e) ⊙ BR; Mitschnitt 1992
- ¹²⁵**Hefti, David Philip** (*1975 St. Gallen)
1. TENET (2003). 4 Lieder für Sopran und Ensemble (D,♯,⊙)
1. Weltflucht (K0511)
2. Weltende (K0512)
3. Versöhnung (K0513)
4. Leise sagen (K0514)
- UA: 28.10.2006 Hochschule für Musik und Theater, Zürich anlässlich des 13.- Else-Lasker-Schüler-Fo-
rums in Zürich
a) info@davidphiliphefti.com; <http://www.davidphiliphefti.com>
b) 📠 Kunzelmann, Adliswil (CH)
e) ⊙ telos-music-records.com; TLS 126
- ¹²⁶**Heimann, Rudolf** (*zg.)
Senna Hoy für Singstimme und Klavier (K0515)
b) 📠 H'ART Musik-Vertrieb GmbH, Marl
- ¹²⁷**Heinemann, Reinhard** (*zg. Berlin?)
Und (K0516)
Vollmond (K0517)
- ¹²⁸**Heißler, Wolfgang** (*1948 Innsbruck)
1. Drei Stücke (2013-2015) für Chor (D,♯)
1. Müde (K0518)
2. Abends (K0519)
3. Ich weiß (K0520)
- a) heissler@mdw.ac.at
- ¹²⁹**Henkemeyer, Ferdinand** (*1928 Hövelhof/Riege – †2015 Köln) **P!**

1. »Wandelhin – Taumelher« (1995). Zyklus für Sopran, Alt, Sprecherin, Frauenchor und Instrumental-Ensemble (Ms, ♯, ⊙)

W: Meinem lieben Freund Karl (Bellenberg) von Herzen

UA: 02.10.1996 Kunststation St. Peter, Köln

- (K0521) 1. Mein Volk
- (K0522) 2. Vollmond
- (K0523) 3. Meinlingchen, sie mich an
- (K0524) 4. Die Pavianmutter singt ihr Paviänchen in den Schlaf
- (K0525) 5. Ein Tickackliedchen für Pälchen
- (K0526) 6. Weltflucht
- (K0527) 7. Giselheer dem König
- (K0528) 8. Giselheer dem Knaben
- (K0529) 9. O, deine Hände
- (K0530) 10. Hinter Bäumen berg ich mich
- (K0531) 11. Klein Sterbelied
- (K0532) 12. Dein Sturmlied
- (K0533) 13. Sulamith
- (K0534) 14. Ich suche allerlanden eine Stadt
- (K0535) 15. Heimweh
- (K0536) 16. Über glitzernden Kies
- (K0537) 17. Meine Mutter
- (K0538) 18. Chaos
- (K0539) 19. Mein Tanzlied

2. Überall wollen Blumen aus mir. Drei Lieder für Sopran und Klavier (1995) (D, ♯, ⊙)

UA: 16.05.2018 Schauspielhaus Wuppertal; Nina Koufochristou, Sopr.; Joh. Pell, Klavier

- (K0540) 1. Liebesflug
- (K0541) 2. Wir Beide
- (K0542) 3. Als ich Tristan kennen lernte

a) c.rebensburg@netcologne.de;

<http://www.hermann-schroeder.de/biografie/whoswho/ferdinandhenkemeyer.html>

e) karl@bellenberg.de; Mitschnitt

¹³⁰ **Henning, Bardo** (*1955 Fulda)

1. Lieder der Verschollenen: 22 Lieder nach Texten von Tucholsky, van Hoddiss, Lasker Schüler, Brecht, V. Gert, H. Worm, Ringelnatz für Altstimme, Fagott und Kontrafagott sowie für Klavier und Akkordeon

- (K0543) 1. Mein blaues Klavier (D, ♯, ⊙)

UA: 25.09.2015 Humboldt Bibliothek, Berlin

a) post@bardomusik.de; <http://www.bardomusik.de>


¹³¹ **Henze, Hans Werner** (*1926 Gütersloh – †2012 Dresden)

- (K0544) Heimlich zur Nacht. Ein Gedicht von Hans-Ulrich Treichel nach Else Lasker-Schüler (1994) für Sopran und Klavier (D)

W: Für Ulrich Eckhardt

UA: 28.05.94 Berlin

b)  Schott, Mainz

d)  In: Paul-Sacher-Stiftung, Basel; <http://www.stiftungsarchive.de/archive/7199>

¹³² **Herres, Nathalie Fey Yen** (*1974 Penang)

- (K0545) Heimlich zur Nacht (2002). Für Sopran und Klavier (D, ♯, ⊙)

a) Feyyen@gmx.net

¹³³ **Herrmann, Hugo** (*1896 Ravensburg – †1967 Stuttgart)

- (K0546) Lied mit Variationen (D)

b)  Boosey & Hawkes Bote Bock GmbH Co

¹³⁴ **Hertel, Thomas** (*1951 Bad Salzungen)

- (K0547) Ich und Ich. Nach Texten von Else Lasker-Schüler

135 Heuer, Konstantin (*1989 Leipzig)

1. Zebaoth (2017) für fünf Vokalsolisten (SATTB) (D,♯,⊙) (K0548)
UA: 12.02.2017 Kunsthalle Stuttgart, SWR-Vocalsemble
2. Über uns beide (2018) für alle Stimmlagen und Klavier oder Orchester (D,♯,⊙) (K0549)
W: Der Familie Dr. (Manfred) Wittenstein gewidmet
UA: September 2018 im Rahmen des Gesangswettbewerbs Debut in Bad Mergentheim; Philharmonische Orchester Würzburg Ltg. Enrico Calessio
3. Das Lied des Gesalbten (2018) für Sopran und Klavier (D,♯,⊙) (K0550)
UA: 17.11.2018 in Ashiya (Präfektur Hyogo), Japan: Chisa Tanigaki, Sopran; Yuka Beppu, Klavier
4. e va (2021). Techno-Kantate für Sopran, Ensemble und Elektronik nach dem Gedicht »Erkenntnis« (D,♯,⊙) (K0551)
W: Für ensemble unitedberlin
UA: 26.10.2021 Philharmonie Novosibirsk; Angela Postweiler, Sopran; ensemble unitedberlin, Dirigent Sergei Neller, Ges.Ltg. Vladimir Jurowski

a) konstantin.heuer@neophon.eu; <https://konstantinheuer.com>

136 Hiby, Reiner (*1961 Nürtingen/Baden-Württemb.)

1. Dein Haar hat Lieder, die ich liebe. Tenor, Klavier, Kontrabass und Schlagzeug (D) (K0552)
 1. Mein blaues Klavier

a) info@reinerhiby.de; <http://www.reinerhiby.de>

e) © Courage Records; ASIN: B00MN0A8SY

137 Hildemann, Wolfgang (*1925 Cheb/Eger – †1995 Düsseldorf)

1. Drei Gesänge (1991) für Bariton und Klavier (D,♯)
 1. Weltende (K0553)
 2. Mein Volk (K0554)
 3. Gebet (K0555)
2. Drei Kinderlieder für Gesang und Klavier (1991)
 1. Ticktackliedchen (K0556)
 2. Klein Sterbelied (K0557)
 3. Die Pavianmutter singt ihr Paviänchen in den Schlaf (K0558)
3. Mein blaues Klavier (K0559)
4. Requiem Judaicum (1993) in zwei Sätzen für 7-stimmigen gemischten Chor und Orchester
 1. Weltende (K0560)
 2. Oh Gott ich bin voll Traurigkeit (K0561)

b)  Centraton-Musikverlag GmbH

c)  Bayerische Staatsbibliothek; 4 Mus.pr. 94.1920

e) © WDR bzw. BR; Mitschnitte

138 Hindemith, Paul (*1895 Hanau – †1963 Frankfurt a.M.)**P!**


1. Drei Gesänge für Sopran und Orchester op. 9 (1917) (D,♯,⊙) (K0562)
UA: 1974
 1. Weltende
2. Zwei Lieder für Alt und Klavier (1917) (D,♯,⊙) (K0563)
 1. Ich bin so allein
3. Ich bin so allein (1917). Für gemischten Chor (SSAAATTBBB) a cappella. Transcription von Clytus Gottwald (2011) (K0564)
4. Lieder mit Klavier op. 18 (1920) (D,♯,⊙) (K0565)


W: Für Frau Nora Pising-Boas, die diese Lieder herrlich singt

UA: 25.01.1922 Berlin, 6. Melos-Kammermusik-Abend

 1. Traum (K0565)
 2. Du machst mich traurig – hör (K0566)

b)  Schott, Mainz; Best. Nr. <http://www.schott-musik.de/shop/persons/az/paul-hindemith/works>

c)  Hindemith-Institut, Frankfurt/Main; Autograph; H 1923/6,5

d)  Foundation Hindemith; <http://www.hindemith.info/institut/archiv>

¹³⁹ **Hochmair, Hartwig Henry** (*1973 Salzburg)

1. Zeller Hippolyth Messe (1993) für Volksgesang und Orgel
 (K0567) 1. Kommunion: Gott hör ... (Ms,♯)
 a) hochmair@yahoo.com

¹⁴⁰ **Hochmann, Klaus** (*1932 Angerburg/Ostprenßen – †1998 Herrenberg)

1. Botschaften (1969). Für Bariton und Kammerorchester nach Gedichten von Günter Eich, Hilde Domin, Marie-Luise Kaschnitz, Else Lasker-Schüler und Nelly Sachs
 (K0568) 1. Der letzte Stern (Ms,♯)
2. Fensterbilder (1994/95). Neun Blicke für Sprecher, Orgel und Schlagzeug nach Texten von I. Aichinger, I. Bachmann, R. Huch, M.L. Kaschnitz, K. Kollwitz, G. Kolmar, E. Lasker-Schüler, Chr. Lavant und N. Sachs und unter Verwendung von neun »Fensterbildern«, die Oskar Schlemmer 1942 in Wuppertal malte, als er von den Nazis gebannt war. (Ms,♯)
 (K0569) 1. Was ist das Leben doch... (aus »Mein Herz«) (Ms,♯)
 (K0570) 2. Ich bin tief ergriffen... (aus »Mein Herz«) (Ms,♯)
 (K0571) 3. Mein silbernes Blicken rieselt durch die Leere (Der letzte Stern)
4. Und suche Gott (1965/1980). Kantate für Sprecher und gemischten Chor a-capella
 (K0572) 1. Und suche Gott (Ms,♯)
5. requiem für einen unbekanntem (1965). drei gesänge für baß und orgel (D,♯)
 (K0573) 1. Gott hör ...
6. Und wandle immer in die Nacht... (1993). Psalmmodien für Sprecher und Orgel (Ms,♯)
 (K0574) 1. Ich suche allerlanden eine Stadt
 (K0575) 2. O Gott wie soll dich meine Klage rühren
 (K0576) 3. Ich friere
 (K0577) 4. Die Thräne, die du beim Gebete weinst
 (K0578) 5. Ich weiß nicht (2. Strophe)
 (K0579) 6. O Gott ich bin so müde
 (K0580) 7. Oh Gott ich bin voll Traurigkeit

a) jupeho@gmx.ch

b) 🐾 Bärenreiter; Karl Voetterle, Kassel

c) 📖 WLB Stuttgart;

https://wlb.ibs-bw.de/aDISWeb/app;jsessionid=EE880CB0824D8FC4CFE4EC6416CA35B4?service=direct/1/POOLM00QWLBPROD@_44277D00_37B20E80/\protect\T1\textdollarBrowserBack;Hoc60/nnnn

¹⁴¹ **Höricht, Ingo** (*1955)

- (K0581) 1. Abschied (2007). Gesang, 2 Violinen, Klavier (D,♯,☉)
 UA: 02.12.07 Emden, Neue Kirche
2. Als ich noch im Flügelkleide... (2010). Für 2-stimmigen Gesang, Viola, Sopran-saxophon, Akkordeon, Klavier, Kontrabass und Streichquartett (ad lib.) (D,♯,☉)
 (K0582) UA: 23.05.2012 Mainz, Frankfurter Hof anl. Verleihung des ELS-Dramatikerpreises 2012
- (K0583) 3. Du, ich liebe Dich grenzenlos! Violine, Singstimme und Klavier
4. Ein Liebeslied (2007). Gesang, Viola, Gitarre, Klavier, Kontrabass und Percussion, Akkordeon (ad lib.). Variante mit zus. Streichquartett (D,♯,☉)
 (K0584) UA: 05.10.2007 Berne / Wesermarsch
- (K0585) 5. Ich bin traurig... (2007). Singstimme, Viola, Tenorsax. und Klavier (D,♯,☉)
 UA: 05.10.07 Berne / Wesermarsch
- (K0586) 6. Mein Liebeslied (2007). Singstimme, Viola, Klavier, Kontrabass, Akkordeon und Sopran-saxophon (D,♯,☉)
 UA: 02.12.07 Emden, Neue Kirche
- (K0587) 7. Siehst du mich (2007). Singstimme, Violine und Klavier (D,♯)
 UA: 02.12.07 Emden, Neue Kirche

a) info@ingo-hoericht.de; <http://www.ingo-hoericht.de>

e) ☉ Toca Records Sinzig; LC00642

e) ☉ starfish-music.de; 444761

e) ☉ SWR-Mitschnitt

¹⁴²**Hoffmann, Bernhard Matthias** (*1973 Jugenheim a.d. Bergstr.)

1. Héd (2010) [Widerhall] Komposition für Sopran, Alt, Horn, Posaune, Klavier und Orgel nach Textfragmenten aus Judits Lobgesang (Judith 16,1-18) und zwei Gedichten von Else Lasker-Schüler (Ms,♯)

1. Weltende (K0588)

2. Gott hör ... (K0589)

UA: 14.11.2010 Auferstehungskirche Fürth (47. Fürther Kirchenmusiktage)

a) bmatthoffkomm@t-online.de

¹⁴³**Hollaender, Friedrich** (*1896 London – †1976 München)**P!**

1. Die Wupper (1919). Musik zum Bühnenstück [verschollen] (K0590)

UA: 27.04.1919 Berlin

2. 10 Lieder für Gesang und Klavier op. 2 (1913) (D,♯,⊙)

W: Mein lieber lieber Prinz Jussuf von Theben - ich grüss dich von ganzem Herzen als dein getreuester Friedrich Hollaender. Berlin 25.V.15

1. Versöhnung (K0591)

b)  Bote & G. Bock, Berlin

c)  ELS-Archiv Wuppertal; Bayerisches Staatsarchiv

d)  SBB-Nachlässe;

http://kalliope.staatsbibliothek-berlin.de/de/findingaid?fa.id=DE-611-BF-5064&fa.enum=1

d)  AdK, Berlin; https://archiv.adk.de/objekt/2682447

¹⁴⁴**Hormes, Carsten** (*zg.)

1. bunter atem

1. Herbst (K0592)

a) <http://bassline-bass.de>

¹⁴⁵**Hosokawa, Toshio** (*1955 Hiroshima)

1. Drei Engel-Lieder (2014) for soprano and harp. Texts by Else Lasker-Schüler and Gershom Scholem (Ms,♯,⊙)

1. Gebet (K0593)

2. Weltflucht (K0594)

UA: 31.07.2014 Santiago de Compostela Uni.; Yuko Kakuta, soprano; Naoko Yoshino, harp

W: zu 1. for Jan de Moor; zu 2. for Haruna & David Arufe

a) <https://www.facebook.com/toshio.hosokawa?fref=ts>

b)  Schott; Best. Nr. <http://www.schott-music.com/shop/persons/az/toshio-hosokawa/works>

¹⁴⁶**Humpe, Inga** (*1956 Hagen)

Cokomponistin; s. Eckart, Tommi sowie Fritz, Jürgen

¹⁴⁷**Hupfer, Konrad** (*1935 Wuppertal)

1. Drei Lieder (1994) für Sing- und Sprechstimme und Klavier

UA: 1994 Münster, Musikfestival

1. Heimweh (K0595)

2. Ein Liebeslied (K0596)

3. Abschied (K0597)

2. Singe, Eva, dein banges Lied (1977). Zyklus für Tänzerin und Tänzer, Sprech- / Singstimme und Kammerensemble (Ms,♯)

UA: 14.05.1995 Kl. Haus Schausp. Wuppertal

1. Im Anfang (K0598)

2. Genesis (K0599)

3. Eva (K0600)

4. Erkenntnis (K0601)

5. Das Geheimnis (K0602)

6. Trieb (K0603)

7. Evas Lied (K0604)

8. Dem Verklärten (K0605)

a) <http://www.konrad-hupfer.de>

c)  Stadtbücherei Düsseldorf; T 13 Hupfer

¹⁴⁸ **Hurwitz, Emanuel** (*1919 London – †2006 London?)

1. O Gott, ich bin voll Traurigkeit (1953). 5 Lieder für Bariton, Oboe, und Streichquartett (Ms,♯)

- (K0606) 1. Gebet
(K0607) 2. Weltschmerz
(K0608) 3. Rast
(K0609) 4. Ich weiß
(K0610) 5. Gott hör ...

UA: 17.01.2014 »Januarkonzerte« Aula Rämibühl, Zürich
c) ☞ Zentralbibliothek Zürich; Mus WB 3011

¹⁴⁹ **Hutter, Matthias** (*1967 Siegburg)

1. Vier Lieder op. 9 (1992) für eine Singstimme und Klavier oder Orchester (op. 9b) (Ms,♯,☉)

- (K0611) 1. Kühle
(K0612) 2. Dann
(K0613) 3. Müde
(K0614) 4. Morituri

a) huttermhutter@web.de; <http://www.matthias-hutter.de>

I¹⁵⁰ **Ibach, Sibylle** (*1946)

- (K0615) Weltende (1983). Für tiefe Stimme und Klavier

J¹⁵¹ **Jazzklasse Musikhochschule Köln, Wuppertal** (*zg.)

1. Drei Liedvertonungen (2002)

- (K0616) 1. Weltflucht
(K0617) 2. Ankunft
(K0618) 3. Mein Tanzlied

UA: 2002 X. Else-Lasker-Schüler-Forum Wuppertal

¹⁵² **Jelde, Tassilo** (*1943)

- (K0619) Musik (1979) zu: Else Lasker-Schüler: IchundIch. Eine theatralische Tragödie.
Schauspiel der Wuppertaler Bühnen 1979

UA: 08.12.1979 Wuppertaler Bühnen

¹⁵³ **Jemnitz, Sándor** (*1890 Budapest – †1963 Balatonföldvár)

1. 11 Lieder (1922) op. 15 für Singstimme und Klavier

- (K0620) 1. Auf deiner blauen Seele (D,♯)

b) ☞ Wunderhornverlag; Recital Publications, München; Huntsville; Tex.

¹⁵⁴ **Johne, Reimar** (*zg.)

- (K0621) Ich suche allerlanden eine Stadt. Für gemischten Chor

¹⁵⁵ **Joneleit, Jens** (*1968 Offenbach)

- (K0622) 1. Sieben Lieder
(K0623) 2. Capricen des Prinzen von Theben (2003). Hörspiel
UA: 02.11.2003 Regensburg

a) jjoneleit@yahoo.de

¹⁵⁶**Jung, Riccarda** (*zg.)

Cokomponistin; s. Benecke, Tom

K

¹⁵⁷**Kähler, Andreas Peer** (*zg.)

1. Meer ohne Strand (1994). Drei Lieder

1. Mein Liebeslied

(K0624)

2. Der Himmel trägt im Wolkengürtel

(K0625)

3. Heimlich zur Nacht

(K0626)

a) info@kudl-berlin.de

c)  ELS-Archiv, Jerusalem; ARC.Ms.Var.5011531

¹⁵⁸**Kagel, Mauricio** (*1931 Buenos Aires – †2008 Köln)

Chorstück (2002) über Texte von Else Lasker-Schüler. (Wegen Krankheit nicht fertiggestellt)

(K0627)

¹⁵⁹**Kahn, Erich Itor** (*1905 Rimbach (Odenwald) – †1956 New York)

1. Drei Lieder (Getragene Gesänge) für eine Sopranstimme und Klavier (1921) (op. 4) (Ms.)

1. Weltende

(K0628)

b)  Ed. Text + Kritik, München

d)  NYPL: Erich Itor Kahn Papers; <https://www.nypl.org/II/31/10>

¹⁶⁰**Kalitzke, Johannes** (*1959 Köln)

Adagio-Fragmente für fünf Instrumentengruppen, Alt, Tenor und zweikanaliges Tonband

(K0629)

UA: 1986 Donaueschingen

a) <http://www.johanneskalitzke.com>

¹⁶¹**Kálmán, Charles** (*1929 Wien – †2015 München)

1. Viva! [21] Lieder (1994) (D, )

W: Meiner geliebten Frau Ruth, in ewiger Dankbarkeit

UA: 2000 Dresden, im Rahmen der »Jiddischen Woche«

1. Viva!

(K0630)

2. Morituri

(K0631)

3. Trieb

(K0632)

4. Frühling

(K0633)

5. Orgie

(K0634)

6. Winternacht

(K0635)

7. Senna Hoy

(K0636)

8. Mairosen

(K0637)

9. Giselheer dem Tiger

(K0638)

10. Mein Tanzlied

(K0639)

11. Eifersucht

(K0640)

12. Ballade

(K0641)

13. Savary le duc

(K0642)

14. Ein alter Tibetteppich

(K0643)

15. Weltende

(K0644)

16. Weihnachten

(K0645)

17. Die Liebe

(K0646)

18. Herbst

(K0647)

19. Mein Sterbelied

(K0648)

20. Vollmond

(K0649)

21. Die Unvollendete

(K0650)

2. Fünf Lieder (1995)

1. Elegie

(K0651)

2. Weltflucht



(K0652)

3. Mein blaues Klavier

(K0653)

4. Sulamith


(K0654)

- (K0655) 5. Erkenntnis
 a) <http://www.charleskalman.com/>
 b)  Lady Music, München
 e)  TeBiTo Werner Dasch; ASIN: B007YXC1IA




¹⁶²**Katzer, Georg** (*1935 Habelschwerdt – †2019 Berlin)

- (K0656) Ich liege wo am Wegrand (1994) für Mezzosopran und Violoncello (Ms,♯)
 W: Für Ulrich Eckhardt von G.K.
 UA: 28.05.1994 Berlin
 a) <http://georgkatzer.jimdo.com>


¹⁶³**Kaufmann, Armin** (*1902 Neu-Itzkany, Bukowina – †1980 Wien)

- (K0657) Kein Tor will ich durchschreiten (1949) op. 49a Nr. 2 Lied für Sopran und Klavier (Ms)
 a) <http://www.armin-kaufmann.at>
 c)  ÖNB; <http://data.onb.ac.at/rec/AL00622113;F157.Kaufmann.294> Mus

¹⁶⁴**Keller, Hermann** (*1945 Zeitz – †2018 Berlin)

1. Drei Gesänge (1967) für mittlere Stimme und Klavier (Ms,♯)
 (K0658) 1. Ich bin traurig
 (K0659) 2. Chaos
 (K0660) 3. Mein Liebeslied
 (K0661) 2. Ich bin traurig (1967) für Gesang (mittlere Stimme) und Klavier (Ms,♯)
 (K0662) 3. Ich träume so leise von dir. Mittlere Stimme und Klavier (Ms,♯)
 (K0663) 4. Ouvertüre (1978) für Gesang (mittlere Stimme) und Klavier (Ms,♯)
 5. Ich... du (1988). Eine ELS-Montage für hohe Stimme und Klavier unter Verwendung von Zitaten aus: (Ms,♯)
 (K0664) 1. Heimlich zur Nacht
 (K0665) 2. Dem Barbaren
 6. »Stimmfarben« (1989) für eine(n) Sänger(in) und einen Pianisten nach Texten von Bertolt Brecht, Adolf Endler, Ernst Jandl, Else Lasker-Schüler, Bert Papenfuss-Gorek, Viktor Schklowski, Gerhard Wolf (Ms,♯)
 UA: 5/1989 Dresdner Musikfestspiele
 (K0666) 1. Dem Barbaren
 a) https://www.editionjulianeklein.de/composers?composer_id=100005
 b)  Edition Juliane Klein, Berlin
 b)  Ring-Verlag, Berlin
 d)  Nachlass Keller, Hermann; <https://katalog.slub-dresden.de/id/0-1691172820>

¹⁶⁵**Keller, Wilhelm** (*1920 Wels – †2008 Salzburg)

1. Versöhnung (1961) - Zwölf hebräische Balladen für Mezzosopran und Orgel. Auch für Bariton und Klavier (Ms,♯,⊙)
 UA: 1965 Salzburg
 (K0667) 1. Versöhnung
 (K0668) 2. Mein Volk
 (K0669) 3. Boas
 (K0670) 4. Esther
 (K0671) 5. An Gott
 (K0672) 6. Jakob und Esau
 (K0673) 7. Abel
 (K0674) 8. Pharao und Joseph
 (K0675) 9. Zebaoth
 (K0676) 10. Im Anfang
 (K0677) 11. Abraham und Isaak
 (K0678) 12. Sulamith
 2. Es ward der Engel Gabriel. Musik zum Salzburger Adventsingen 1996: Szenisches Oratorium
 (K0679) 1. Sulamith (Ms,♯)
 a) manuela.widmer@sbg.at
 b)  Profil-Musik-Verlag Gmbh, Gütersloh

¹⁶⁶ **Kerger, Camille** (*1957 Redange/Luxemburg)

1. Drei Lieder (1985-86) nach Gedichten von Else Lasker-Schüler für hohe Stimme und Klavier (D,♯)

1. Gedenktag (K0680)
2. Und suche Gott (K0681)
3. Mein Herz ruht müde (K0682)

a) kergerc@pt.lu; <http://www.kergercamille.lu/de/kontakt.html>

¹⁶⁷ **Kerstens, Huub** (*1947 Den Haag – †1999 Amsterdam)

1. Untergang (1992): for mixed choir, violin, violoncello, harmonium, and piano, op. 35 (D,♯)

1. Georg Trakl erlag im Krieg (K0683)
2. Seine Augen standen ganz fern (K0684)

b) ☞ Donemus, Amsterdam;

Best. Nr. <https://webshop.donemus.nl/action/front/composer/Kerstens%2C+Huub>

c) ☞ Bayerische Staatsbibliothek; 2 Mus.pr. 94.52

¹⁶⁸ **Kirchert, Kay Uwe** (*1964 Alsfeld)

- Roma y riverderci für Percussion Solo. Performance für eine Schlagzeugin mit Texten von Else Lasker-Schüler; Gr.Tr., Chimes, Belltree, 3 Tempelgl., 2 Bck., Schellentr., gliss.Gong

(K0685)

b) ☞ <http://www.percussion-brandt.de>; Artikel-Nr.: 063-271

¹⁶⁹ **Kirchner, Volker David** (*1942 Mainz)

1. Fünf Lieder (2012) für Mezzosopran und Klavier (Ms,♯,☉)

W: Für Julia Ostertag

UA: 06.05.2012 Gmünd, Schwörsaal

1. Weltende (K0686)
2. Mein Tanzlied (K0687)
3. Kindchens Sterbelied (K0688)
4. Meine Mutter (K0689)
5. Wunderlied (K0690)

2. Oper »Der Prinz von Theben« (2013). Über das Leben der Else Lasker Schüler (D,♯)

(K0691)

a) volkerdavidkirchner@gmail.com; <http://www.volkerdavidkirchner.de>

¹⁷⁰ **Kirsch, Dirk Michael** (*1965 Westerland/Sylt)

1. Nocturnes (1992-2010) für Sopran, Oboe d'amore (Klarinette in A) und Harfe op.6

1. Dann (D,♯,☉) (K0692)
2. Fieber (D,♯,☉) (K0693)
3. Mein Liebeslied (K0694)
4. Nur dich (D,♯) (K0695)
5. Vollmond (D,♯,☉) (K0696)
6. Melodie (D,♯) (K0697)
7. Meine Schamröte (K0698)
8. Winternacht (D,♯) (K0699)
9. Weltflucht (K0700)

a) dimiki65@googlemail.com; <http://www.kirsch-music.de/html/contact.html>

¹⁷¹ **Klan, Ulrich** (*1953 Hof)

1. Arthur Aronymus und seine Väter (2001), Bühnenmusik zum Schauspiel

UA: 12/2001 ELS-Gesamtschule, Wuppertal

(K0701)

2. Mein blaues Klavier. Liederzyklus für Gesang, Bassklarinette, Flöte, Klavier, Wasser und Steine (1988 u. 2007)

1. Mein blaues Klavier (Ms,♯,☉) (K0702)
2. Ich liebe dich... (Ms,☉) (K0703)
3. Ballade, Collage mit Senna Hoy (K0704)
4. Senna Hoy, Collage (K0705)
5. Ein Liebeslied (K0706)

- (K0707) 6. Gott hör ...
 (K0708) 7. Auf einmal mußte ich singen
 (K0709) 8. Mein stilles Lied (Ms,♯)
3. Mein Volk (2015). Für Gesang, Klarinette, Bassklarinette, Klavier und Gitarre (Ms,☉)
 UA: 21.11.2015 XXI. Else-Lasker-Schüler-Forum Wuppertal
- (K0710)
 (K0711) 4. Viva [2003] für Gesang, Bassklarinette und Klavier
 UA: 11.02.2004 ELS-Gesamtschule Wuppertal
5. »Wie eine Taube (2011). Oratorium für Hrant Dink für gemischten Chor, Sprecher/in, Duduk, Streichorchester, Bağlama, Violine, Violoncello, Klavier und Schlaginstrumente. Texte von Hrant und Raket Dink, aus dem Talmud, der Bergpredigt und dem Koran und Dschallala Rumi, Bertolt Brecht, Armin T. Wegner, Else Lasker-Schüler (☉)
 UA: 02.04.2011 Immanuelkirche Wuppertal
- (K0712)
 (K0713) 6. »something else« (1988). Swing-Overtüre für Viola, Klarinette und Klavier
 a) uli.klan@gmx.de
 e) © Armin T. Wegner Ges. Wuppertal; DVD-Mitschn. 2011

¹⁷²**Knopp, Michael** (*zg.)

1. Meine Träume fallen in die Welt. Else Lasker-Schüler Porträt einer Dichterin
- (K0714) 1. Mein Liebeslied (☉)
 (K0715) 2. Weltflucht
 (K0716) 3. Gebet
- a) home@michael-knopp.de; <http://www.michael-knopp.de>

¹⁷³**Köbke, Horst** (*zg.)

- (K0717) Abends Op. 232

¹⁷⁴**König, Anselm** (*1957)

1. 16 Lieder in verschiedener vokal-instrumental Besetzung. Vocal, Gitarre, E-Gitarre, Bass, Saxophon, Vibraphon, Orgel, Flöte, Schlagzeug, Drums
- (K0718) 1. O, ich wollte, daß ich wunschlos schlief (☉)
 (K0719) 2. Die Verscheuchte
 (K0720) 3. Es brennt die Kerze auf meinem Tisch
 (K0721) 4. Der Abend küsste geheimnisvoll
 (K0722) 5. An mein Kind
 (K0723) 6. Ein einziger Mensch ist oft ein ganzes Volk
 (K0724) 7. O Gott ich bin so müde
 (K0725) 8. Die Thräne, die du beim Gebete weinst
 (K0726) 9. Komm zu mir in der Nacht
 (K0727) 10. Senna Hoy (☉)
 (K0728) 11. Du, ich liebe dich grenzenlos
 (K0729) 12. Melodie
 (K0730) 13. Ich liebe dich und finde dich
 (K0731) 14. Mein Herz ruht müde (☉)
 (K0732) 15. Ein alter Tibetteppich
 (K0733) 16. Mein blaues Klavier (☉)
- a) info@anselm-koenig.de; <http://www.anselm-koenig.de>

¹⁷⁵**König, Stephan** (*1963 Berlin)

1. Zaubersprüche (2004) op. 137 für Mezzosopran und Klavier (D,♯,☉)
 UA: 04.12.2004, Kunsthaus "die naTo" Leipzig
- (K0734) 1. Mein Liebeslied
2. »Haddock« Chorkantate (2015) op. 205 zum Exil des Thomanerchores in der Fürstenschule St. Augustin Grimma nach dem Bombenangriff auf Leipzig am 04.12.1943 [für Chor und Orchester] (D,♯,☉)
 W: Gewidmet Thomaskantor Christoph Georg Biller
 UA: 17. 06. 2015 Thomaskirche Leipzig
- (K0735) 1. Oh Gott ich bin voll Traurigkeit
 (K0736) 2. Auf einmal musste ich singen

3. Es ist der Tag im Nebel völlig eingehüllt (K0737)
 a) stephan-koenig@t-online.de; www.st-koenig.de
 e) © <http://www.bachmuseumleipzig.de/de/shop/bachfest-leipzig-2015-%C2%B7-ausgewaehlthehepunkte>
- ¹⁷⁶ **Köppen, Bernd** (*1951 Wuppertal – †2014 Wuppertal)
Cokomponist, s. Becker, Heinz
- ¹⁷⁷ **Koerppen, Alfred** (*1926 Wiesbaden)
 1. Fünf Lieder (2008) für tiefe Männerstimme und Klavier (D,♯)
 1. Gott hör ... (K0738)
 2. Senna Hoy (K0739)
 3. Mein blaues Klavier (K0740)
 4. Ich weiß (K0741)
 5. Gebet (K0742)
 a) koerppen@alfred-koerppen.de; <http://alfred-koerppen.de>
 b) ≡ ADU-Verl., Aurich; ADU-269
- ¹⁷⁸ **Kohl, Andreas** (*1958 Bingen)
 Weltende für Gesang und Klavier (K0743)
- ¹⁷⁹ **Kolinski, Mieczyslaw** (*1901 Warschau – †1981 Toronto)
 1. Lyric sextet (1978). For soprano, flute, 2 violins, viola and cello (D,♯)
 1. Mein Liebeslied (K0744)
 b) ≡ Berandol Music, Toronto
- ¹⁸⁰ **Koltermann, Eckard** (*1958 Herne)
 E.L.S. Tondichtung (D) (K0745)
 a) eckard.koltermann@gmx.de; <http://www.eckard-koltermann.de>
 b) ≡ Augemus-Musikverlag Ralf Kampenjohann
- ¹⁸¹ **Kopal, Werner** (*1956 Neuss)
 1. Lieder für Stimme und Computer
 1. Abschied (K0746)
 2. Mein blaues Klavier (K0747)
- ¹⁸² **Kornberger, Rudolf** (*1920 Augsburg)
 1. Meinwärts. Liederzyklus (1966-93)
 1. Nun schlummert meine Seele (K0748)
 2. Von weit (K0749)
 3. Wo mag der Tod mein Herz lassen? (K0750)
 4. Komm zu mir in der Nacht (K0751)
 5. Mein Sterbelied (K0752)
 6. Einmal kommst du zu mir in der Abendstunde (K0753)
 7. Die Liebe ist der Baum der Weihnacht (K0754)
 8. Letzter Abend im Jahr (K0755)
 9. Weltende (K0756)
 10. Traum (K0757)
 11. Oh Gott ich bin voll Traurigkeit (K0758)
 12. Hingabe (K0759)
 13. Ich liege wo am Wegrand (K0760)
 14. Abendzeit (K0761)
 15. Mein Liebeslied (K0762)
 16. Ein Lied an Gott (K0763)
 17. Ich wollte dir immerzu (K0764)
 18. Abends (K0765)
 19. Mich führte in die Wolke (K0766)
 20. Es kommt der Abend (K0767)
 21. Dann kam die Nacht (K0768)
 22. Ergraut kommt seine kleine Welt zurück (K0769)
 23. An Gott (K0770)

- (K0771) 24. Ich säume liebentlang
 (K0772) 25. Ich schlafe in der Nacht
 (K0773) 26. In meinem Schoße
 (K0774) 27. Versöhnung
 (K0775) 28. Mein Herz ist eine traurige Zeit
 (K0776) 29. Nachklänge
 (K0777) 30. Die Dämmerung naht
 (K0778) 31. Dem Holden
 (K0779) 32. Ich bin traurig
 (K0780) 33. Nur dich
 (K0781) 34. Weltflucht

¹⁸³ **Kowald, Peter** (*1944 Masserberg/Thüringen – †2002 New York)

- (K0782) Musik (1997) zum Film »Mein Herz - Niemandem« von Helma Sander-Brahms (©)
 a) <http://www.kowald-ort.com>

¹⁸⁴ **Kröller, Reinhard** (*1948)

1. Es treiben mich brennende Lebensgewalten. Ein Liederzyklus
 (K0783) 1. Im Anfang
 (K0784) 2. Frühling
 (K0785) 3. Die schwarze Bhowanéh
 (K0786) 4. Eros
 (K0787) 5. Aber ich finde dich nicht mehr
 (K0788) 6. Im Anfang

a) <http://www.musikverein-voelksen.de/barbara/about.htm>

¹⁸⁵ **Krüger, Björn** (*1972)

Cokomponist; s. Hanebeck, Julian

1. Ich träume so leise von dir (2005) (©)
 (K0789) 1. Du machst mich traurig – hör
 (K0790) 2. Mein Sterbelied
 (K0791) 3. Frühling
 (K0792) 4. Ich träume so leise von dir
 (K0793) 5. Ich liebe dich...

¹⁸⁶ **Küchl, Ulrich** (*1943 Königsberg)

1. Aus der Tiefe (1982) op. 2. Liederzyklus für mittlere Stimme und Klavier (Ms,♯,©)
 UA: 09.11.1982 Hochsch. f. Musik, Wien
 (K0794) 1. Gebet
 (K0795) 2. Styx
2. Helles Wachen - dunkles Schlafen (1982) op. 5. Vier Lieder für mittlere Stimme und Klavier (Ms,♯,©)
 UA: 1985 Eisgarn Waldviertler Stiftskonzerte
 (K0796) 1. Mein Tanzlied
 (K0797) 2. Zebaoth
 (K0798) 3. Ich weiß
 (K0799) 4. Dein Sturmlied
3. Fünf Lieder einer bewegten Seele (1983) für mittlere Stimme und Klavier op. 3 (Ms,♯)
 W: Gottfried von Einem in Freundschaft und Ehrfurcht gewidmet zu seinem 65. Geburtstag. Eisgarn, am 1. Februar 1983
 UA: 23.03.1983 Eisgarn, Festkonzert
 (K0800) 1. Eros
 (K0801) 2. Es war im Frühling
 (K0802) 3. Ich träume so leise von dir
 (K0803) 4. Die Dämmerung naht
 (K0804) 5. Mein Wanderlied
 (K0805) 4. Über die Liebe op. 27. Chorkantate

a) ulrich.kuechl@gmx.at

¹⁸⁷ **Kuhl, Jan Esra** (*1988 Trier)

Orgelimprovisation (2015) über das Gedicht »Weltende« (©)

(K0806)

UA: 29. 04.2015 Dimension Domorgel II Essen

c) <https://www.youtube.com>

¹⁸⁸ **Kurze, Ursula** (*1963 Cottbus)

1. Mein blaues Klavier [ca. 2008]. Für Sopran und Gitarre (©)

- | | |
|----------------------------|---------|
| 1. Mein blaues Klavier | (K0807) |
| 2. Maienregen | (K0808) |
| 3. Melodie | (K0809) |
| 4. Ein Liebeslied | (K0810) |
| 5. Heimlich zur Nacht | (K0811) |
| 6. Frühling | (K0812) |
| 7. Abschied | (K0813) |
| 8. Ein Lied | (K0814) |
| 9. Mein Tanzlied | (K0815) |
| 10. Mein Volk | (K0816) |
| 11. Weltende | (K0817) |
| 12. Die Verscheuchte | (K0818) |
| 13. Vollmond | (K0819) |
| 14. Dann | (K0820) |
| 15. Versöhnung | (K0821) |
| 16. Ich liebe dich... | (K0822) |
| 17. Weltflucht | (K0823) |
| 18. Das Lied meines Lebens | (K0824) |
| 19. Nachklänge | (K0825) |
| 20. Ein alter Tibetteppich | (K0826) |
| 21. Ich weiß | (K0827) |
| 22. Leise sagen | (K0828) |
| 23. Gebet | (K0829) |

a) ursula.kurze@web.de; <http://www.ursula-kurze.de/aktuell.html>

L

¹⁸⁹ **Lampersberg, Gerhard** (*1928 Hermagor (Kärnten) – †2002 Klagenfurt)

1. Tristan (1963-1974). Fünf Lieder für Singstimme und Klavier

- | | |
|--------------------------------------|---------|
| 1. Als ich Tristan kennen lernte (©) | (K0830) |
| 2. An den Gralprinzen | (K0831) |
| 3. An den Prinzen Tristan (Ms,♯) | (K0832) |
| 4. An den Ritter aus Gold (Ms,♯) | (K0833) |
| 5. An Tristan (©) | (K0834) |

2. Vor deinen Himmeln (1967) für zwei Stimmen, Flöte, Orgel und Violine

(K0835)

W: Huberta

d) a.doent@gmx.net; Mag. A. Doent, Straßergasse 8/1; A-1190Wien

¹⁹⁰ **Laufer, Norbert** (*1960 Düsseldorf)

1. Und suche Gott. Zwei Gesänge (2002) für Alt, Kl., Git., Schlagz., Str.-Trio (D,♯,©)

- | | |
|-------------------|---------|
| 1. Weltende | (K0836) |
| 2. Und suche Gott | (K0837) |

UA: 16.11.2002 X. Else-Lasker-Schüler-Forum Alte ref. Kirche W'tal-Elberfeld

a) d.n.Laufer@t-online.de

¹⁹¹ **Laux, Torsten** (*1965 Worms)

Orgelimprovisationen »Winternacht« (Cellolied) [ca. 2011] (©)

(K0838)

a) torstenlaux@aol.com; <http://www.torsten-laux.de>

¹⁹² **Leberl, Rudolf** (*1884 Hochsemlowitz, Tschechien – †1952 Donaustauf)

1. Drei sechsstimmige Frauenchöre (1922) : [LWV 593-595, op. 35] (Ms)

- | | |
|-------------|---------|
| 1. Frühling | (K0839) |
|-------------|---------|

d) ↗ Österr. Nationalbibliothek: Nachlass Leberl; F159.Leberl.78 Mus

¹⁹³ **Lehmann-Horn, Markus** (*1977 München)

1. Drei Lieder (2006) für Sopran und Orchester (D,♯)

UA: 16.1.2007

- (K0840) 1. Die Beiden
(K0841) 2. Ich liebe dich... (©)
(K0842) 3. Komm mit mir in das Cinema

(K0843) 2. Vollmond. Singstimme und Orchester (D,♯)

a) markus@lehmann-horn.de; <http://www.markuslehmannhorn.de>

e) © BR; Mitschnitt

¹⁹⁴ **Leichenwetter (Gothic Group)** (*1996 Iserlohn)

1. Album »Zeitmaschine« (2011) (©)

- (K0844) 1. Nur dich
(K0845) 2. Senna Hoy
(K0846) 3. Weltende

¹⁹⁵ **Leidel, Wolf-Günter** (*1949 Königsee / Thüringen)

(K0847) Weltende

a) salbelv@t-online.de; <http://www.wolf-g-leidel.de>

¹⁹⁶ **Lerner, Motti** (*1949 Zikhron Ya'akov n. Haifa, Israel)

1. »Else in Jerusalem« (1989) Schauspiel. Drama based on the last five years of the great German-Jewish poet Else Lasker-Schüler

(K0848)

2. »Bo Elay Halyla« (1990) (hebräisch=Komm zu mir) aus »Else« nach einem Text von Else Lasker-Schüler für Gesang und E-Klavier (©)

(K0849)

3. »Psanter Kachol« (1990) (hebräisch=Blaues Klavier) aus »Else« nach einem Text von Else Lasker-Schüler für Gesang, Keyboard und E-Bass (©)

(K0850)

¹⁹⁷ **Leyendecker, Ulrich** (*1946 Wuppertal)

1. Hebräische Balladen für Mezzosopran und Klavier (1993) (auch Kammerensemble) (D,♯)

- (K0851) 1. David und Jonathan
(K0852) 2. Ruth
(K0853) 3. Jakob
(K0854) 4. Boas
(K0855) 5. Esther
(K0856) 6. Saul
(K0857) 7. Sulamith

W: Für Britta [Oppermann]

UA: 01.02.1994 Wuppertal

a) Leyendecker@onlinehome.de

b) 🎻 Sikorski; Kösel, Hamburg

¹⁹⁸ **Lévy, Fabien** (*1968 Paris)

(K0858) Murmelt mein Blut (2018) für Frauenstimme und Klavier (D,♯,©)

UA: 01.07.2018 Festival Bad Kissingen: Florence Losseau, Mezzosopran; Jan-Phillip Schulze, Piano

b) 🎻 Peters

¹⁹⁹ **Linke, Norbert** (*1933 Steinau/Oder)

(K0859) 1. Ein alter Tibetteppich

2. ... und nahm Gestalt an (1962): Canticum I für 16 Sängerinnen und 12 Sänger (Ms,♯)

UA: 13.09.1967 Hilversum


(K0860) 1. Ich, der brennende Wüstenwind

- b)  Breitkopf und Härtel, Wiesbaden
 b)  Linos-Musik; <http://www.linos-musik.de>

²⁰⁰ **Linss, Yara** (*1980 São Paulo)

1. Poems (2010) für Gesang, Klavier, Saxophon, Gitarre, Bass und Schlagzeug
 (D,♯,☉)
 1. Die Liebe (K0861)
 2. Es kommt der Abend (K0862)

UA: 2010

- a) yara@gmx.de; <http://www.yaralinss.de>
 b)  Metropolmusik, Nürnberg

²⁰¹ **Loderbauer, Max** (*zg.)

- Tibetteppich (K0863)

- b)  Arabella Musikverl., Berlin

²⁰² **Löchter, Jürgen** (*1939 Witten)

1. Ich räume auf (2002?). Rezitation und Akkordeon (K0864)
 2. Lasker-Schüler Epigramme (2000) für konzertantes Akkordeon (K0865)
 UA: 28.06.2000 Wuppertal

- a) juergen.loechter@arcor.de

²⁰³ **Löhr, Frank** (*1971 Neuwied)

1. Drei Lieder (1995) für Alt-Solo und Orchester (☉)
 1. Abends (K0866)
 2. An Gott (K0867)
 3. Vollmond (K0868)

- a) f_loehr@gmx.net
 c)  HfMT-Hamburg


²⁰⁴ **Lønner, Oddvar** (*1954 Tönsberg/Norwegen)

1. Mein blaues Klavier (2012): Gedichte von Else Lasker-Schüler vertont für Sopranstimme u. Klavier (D,♯)
 1. Abend (K0869)
 2. Hingabe (K0870)
 3. Mein blaues Klavier (K0871)
 4. Es kommt der Abend (K0872)
 5. Dämmerung (K0873)
 6. Abschied (K0874)

2. Versöhnung (2013/14) für Altstimme und Klavier op. 77, Liederzyklus nach Texten von Else Lasker-Schüler und Maria Heim (D,♯)

W: Irene Wallner [Wien] gewidmet

1. Weltende (K0875)
 2. Siehst du mich (K0876)
 3. Ein alter Tibetteppich (K0877)
 4. Versöhnung (K0878)
 5. Senna Hoy (K0879)
 6. Gebet (K0880)

- a) oddvar-loenner@hotmail.com
 b)  NB Noter, Oslo; S 200 LØN




²⁰⁵ **Loeper, Hans** (*1922 München – †1992 München)

1. Vier Vogellieder für Sopran, Klarinette und Klavier
 1. Ein Lied (K0881)


²⁰⁶ **Lombardi, Luca** (*1945 Rom)

1. Ein Lied (1988) per soprano, flauto, clarinetto e pianoforte (D,♯,☉)
 1. Hinter meinen Augen (K0882)

P!

W: Alla memoria di Carlo Pestalozza, per Luciana
 UA: Im Auftrag der Musik-Biennale Berlin DDR 1989
 a) aluclo@yahoo.it; <http://www.lucalombardi.net>
 b)  Ricordi, Milano; ISMN 9790041348018
 e)  Ricordi; EAN: 8003614144933
 d)  Vorlass: Archiv Lombardi, Berliner Akademie der Künste

²⁰⁷ **Luchterhandt, Hinrich** (*1928 Berlin – †2017 Detmold)

- (K0883) 1. Gebet (c2001). Für Alt-Solo, 1-4stimmig. gemischten Chor und Orgel (D,♯,⊙)
 W: Für Ingeborg Danz. Febr. 2001
 2. In der Nacht gesungen. Für 4-5stimmig. Chor a capella
 (K0884) 1. Klein Sterbelied
 e)  musik-kunst-medien.de; Mitschn. 7.11.2010

²⁰⁸ **Ludewig, Wolfgang** (*1926 Marburg – †2017 Stuttgart)

- (K0885) 1. Fünf Lieder für Sopran und Klavier (1961/1963)
 (K0886) 2. Dämmerung
 (K0887) 3. Das Lied vom Leid
 (K0888) 4. Die mich hassen

M



²⁰⁹ **Magidenko, Olga** (*1954 Moskau)

- (K0889) ... In meinen Träumen... op. 61 (1998). Fiktiver Monolog. Gesang für Else Lasker-Schüler. Mezzosopran, Klavier und Schlagzeug (Ms,♯,⊙)
 UA: 23.04.1999, Auftragskomposition von "Frau und Musik"Kassel
 a) olga1994@pistem.net

²¹⁰ **Mamangakis, Nikos** (*1929 Rethymno – †2013 Athen)

1. Die zweite Heimat [Else Lasker-Schülers Fragment], Soundtrack f. Kammerensemble zum Film
 (K0890) 1. Dein Herz ist wie die Nacht so hell (⊙)

²¹¹ **Marbe, Myriam Lucia** (*1931 Bukarest – †1997 Bukarest)

1. Sym-phonía »Auf einmal mußte ich singen« (1996). Kantate für Mezzosopran und Kammerensemble (Ms,♯)
 UA: 1996
 (K0891) 1. Abends
 (K0892) 2. Versöhnung
 (K0893) 3. Meine Schamröte
 b)  [M. Marbe], Bucureşti
 d)  <http://www.sophie-drinker-institut.de/cms/index.php/werkverzeichnis-myriam-marbe>

²¹² **Marcoll, Maximilian** (*1981 Lübeck)



- (K0894) Fünf Lieder für Sopran und großes Kammerorchester (1999) [Werk zurückgezogen]
 a) maximilian@marcoll.de; <http://www.marcoll.de>

²¹³ **Maschke, Helmut** (*1947 Dillingen an der Donau)

1. Drei Lieder für Frauenstimme
 (K0895) 1. Abendlied
 (K0896) 2. Mein Tanzlied
 (K0897) 3. Mein Lied
 a) helmut.maschke@gmx.de



²¹⁴ **Matthus, Siegfried** (*1934 Mallenuppen – †2021 Stolzenhagen)

- (K0898) 1. Abends für Sopran und Klavier (1994)
 W: Für Ulrich Eckhardt
 UA: 28.05.1994 Berlin

2. Es wird ein großer Stern in meinen Schoß fallen. 5 Lieder für Sopran und Orchester (1962)
 UA: Okt. 1962 Komische Oper Berlin
 1. Versöhnung (K0899)
 a) <http://www.siegfried-matthus.de>
 b)  Internationale Musikbibliothek; Verlag Neue Musik, Berlin
- ²¹⁵ **Mattitsch, Günter** (*1947 Spittal/Drau)
 1. Es ist ein Weinen in der Welt. Drei Erinnerungen an Else Lasker-Schüler für fünf Vokalistinnen (Ms, #)
 I. *sternensilber*
 1. Ich träume so leise von dir (K0900)
 2. Abends (K0901)
 II. *goldverloren*
 3. Versöhnung (K0902)
 4. Aus der Ferne (K0903)
 III. *blauend*
 5. Es ist ein Weinen in der Welt (K0904)
 UA: 10.03.2017 Klagenfurt, Altkatholische Kirche; Christa Mäurer, Sopran; Waltraud Russegge, Mezzosopran; Michael Nowak, Tenor; Günter Mattitsch, Bariton; Dietmar Pickl, Bass; Daniel Niederer, Schlagwerk
 a) dr.mattitsch@buxus.at
 a) <http://www.hortusmusicus.at/ensemble>
- ²¹⁶ **Mau, Robert P.** (*1966)
 Abschied (K0905)
 a) robertpaulmau@gmail.com; <http://www.the-but.de>
- ²¹⁷ **Mayer, Hartmut Premenda** (*zg. Ulm – †2014 (Ulm))
 1. 4 Lieder (2004) nach Texten von Christian Morgenstern, Weisheit der Indianer, Else Lasker-Schüler, Rainer Maria Rilke für Gesang [Mezzosopr.] und Klavier (K0906)
 UA: Mai 2005 Haus der Begegnung Ulm
 2. Weihnachten [ca. 2006]. 4 Lieder (K0907)
 UA: 2006
 a) mayer-musik@t-online.de; <http://www.hartmut-premendra-mayer.de/index.htm>
- ²¹⁸ **McDowall, Cecilia** (*1951 London)
 Mein blaues Klavier (2006) für Sopransaxophon/Clarinete in B und Klavier (K0908)
 (D, #, ☉)
 W: For Amy Dickson and Catherine Milledge
 UA: 06.03.2006 im Auftrag von Amy Dickson
 a) mcdowall@ceciliamcdowall.co.uk; <http://www.ceciliamcdowall.co.uk/>
 b)  Hofmeister, Leipzig; Best. Nr. ISMN 9790203434054; FH3405
- ²¹⁹ **Medek, Tilo** (*1940 Jena – †2006 Duderstadt)
 1. Meine Wunder (1968). Acht Gesänge für mittlere Singstimme und Kammerorchester (auch Singstimme und Klavier) (D, #)
 W: Sonja Kehler
 UA: 17.02.1969 Berlin(Ost)
 1. Ἀθάνατοι (Die Unsterblichen) (K0909)
 2. Siehst du mich (K0910)
 3. Dann (K0911)
 4. Leise sagen (K0912)
 5. Ich liebe dich... (K0913)
 6. Von weit (K0914)
 7. Ankunft (K0915)
 8. Deine Worte sind aus Lied geformt [An den Prinzen Benjamin] (K0916)
 2. Nachklänge (1994). Sechs Gesänge für mittlere Singstimme und Orchester (D, #)
 W: Meiner Frau Dorothea Benedicta

UA: 21.01.1995 Wuppertal

- (K0917) 1. Abends
 (K0918) 2. Klein Sterbelied (©)
 (K0919) 3. Ich bin traurig
 (K0920) 4. Weltflucht
 (K0921) 5. Morituri
 (K0922) 6. Ein Lied
 (K0923) 3. Gebet (2002). für mittlere Singstimme und Klavier (D,♯)
 4. Zwei Gesänge für Sopran und Orchester
 UA: 15.11.2002 Stadthalle Wuppertal

- (K0924) 1. Ein Lied
 (K0925) 2. Gebet
 a) dorothea@medek.net; <http://www.medek.net>
 b)  Medek Tilo Edition, Remagen; ETM 168
 d)  Dorothe Medek; dorothea@medek.net
 e) © Highland-Tonstudio-Berlin; 1998

²²⁰**Mehnert, Silvana** (*1980 Dresden)

- (K0926) 1. So wein ich dir (2012) f. Singstimme, Bass, Gitarre und Schlagzeug. (©)
 2. Weihnachten (2020) f. Singstimme, Klavier, Glockenspiel, Shaker, Snaps und
 (K0927) mehrstimmigen Satzgesang (©)
 a) mail@miss-rockester.com; <http://www.miss-rockester.com>

P! ²²¹**Meiser, Reinhold** (*1955)

- (K0928) 1. Symphonischer Psalm »Gebet« (2013) für Sopran und Orgel (D,♯,©)
 W: Für Margaret und Jan Schmidt
 UA: 23.11.2013 St. Matthäus, Ingolstadt; Monika Lichtenegger, Sopran und Reinhold Meiser,
 Orgel
 2. Ein Lied an Gott (2015) für drei Solosoprane, Solobass und mehrfach geteilten,
 (K0929) gemischten Chor (Ms,♯)
 a) reinhold_meiser@web.de

²²²**Mense, René** (*1969 Hamburg)

- (K0930) Wiegenlied (1997) für vierstimmig gemischten Chor mit Begleitung von Flöte,
 Klarinette und Fagott (D,♯)
 a) kontakt@rene-mense.de; <http://www.rene-mense.de>

²²³**Mertens, Sonja Maria** (*1969)

- (K0931) 1. Dir. Für Band
 (K0932) 2. Ein Liebeslied. Für Band
 (K0933) 3. Trieb. Für Band
 a) mail@sonja-m.de; <http://www.sonja-m.de/sonja-m.php>

²²⁴**Mertens-Pavlovsky, Paul** (*1956)

- (K0934) Mein stilles Lied (2007). Gesang, Oboe und Cello (Ms,♯)

²²⁵**Messner, Christina Cordelia** (*1969)

- (K0935) 1. Salomé-Extrakte [2013]. Inszeniertes Solo für eine Sängerin
 UA: 03.03.2012 Tonhalle Düsseldorf
 (K0936) 2. Letzter Stern (1994) für Sopran, Violine, Cello, E-Gitarre, Klavier
 UA: 01.06.1994, Toscanasaal der Residenz Würzburg
 (K0937) 3. Mein stilles Lied (1995). Stimme, Orgel, Pauke (Ms,♯)
 W: Für Ser-ACHIM-EL
 UA: 07.12.1995 Marienkirche Würzburg
 4. Auf einmal musste ich singen - und ich wusste nicht warum? (1998) Vertonungen
 für Stimme, Violine, Cello, Klavier, Gläser, Shruti-Box und Spieluhren
 UA: 07.02.1998 KHD-Hallen Köln
 (K0938) 1. Prinz Jussuf schwebt auf einer Lenzwolke

2. Im Anfang (K0939)
 3. Mein Tanzlied (K0940)
 4. Abends (Ms,♯,☉) (K0941)
 5. Letzter Stern, 2. Fassung (K0942)
 6. Ein Liebeslied (Ms,♯,☉) (K0943)
 7. Mein Drama (K0944)
 8. Die schwarze Bhowanéh (K0945)
 9. Ballade (K0946)
 10. Weltflucht (K0947)
 11. Chaos (Ms,♯,☉) (K0948)
 12. Ticktackliedchen für Päulchen (Ms,♯) (K0949)
 13. Klein Sterbelied (K0950)
 14. Gebet (K0951)
 15. Trieb (K0952)
- a) musik@christinamesner.de; <http://www.christinamesner.de>
 c) ☞ ELS-Archiv Jerusalem; ARC. Ms. Var. 501 15 39
- ²²⁶**Meulengracht, Hanne** (*zg. Dänemark)
 1. Die Pavianmutter singt ihr Paviänchen in den Schlaf (K0953)
 2. Die schwarze Bhowanéh (K0954)
 3. Fortissimo (K0955)
 4. Frühling (K0956)
 5. Mein Tanzlied (K0957)
 6. Ouvertüre (1995) (K0958)
- e) ☉ Highland-Tonstudio-Berlin; 1998
- ²²⁷**Meyer-Fiebig, Thomas** (*1949 Bielefeld)
 1. Fünf Gedichte (1991) für Rezitation und Klaviertrio (Ms,♯)
 1. Mutter (☉) (K0959)
 2. Meine Mutter (☉) (K0960)
 3. Meiner Mutter (☉) (K0961)
 4. Abends (K0962)
 5. Gebet (K0963)
- UA: 10.02.1992 Immanuelskirche, Wuppertal
 a) thomas_meyer_fiebig@yahoo.de
- ²²⁸**Meyer-Wiel, Sabine** (*zg.)
Cocomponistin, s. Askin, Ali N.
- ²²⁹**Michel, Winfried** (*1948 Fulda)
 1. Lieder und Melodramen op. 14 (c2009) für Stimme, Viola und Klavier (D,♯,☉)
 1. Klein Sterbelied (K0964)
- b) ☞ Mieroprint, Münster
- ²³⁰**Mishory, Gilead** (*1960 Jerusalem) **P!**
 1. Drei Liebeslieder (2007). Für Sopran und Orgel (Ms,♯)
 W: Katja Beer und Chin Meyer zur Vermählung gewidmet. Berlin, 27.10.2007
 1. Die Liebe (K0965)
 2. Ich liebe dich... (K0966)
 3. Melodie (K0967)
2. Hebräische Balladen (2001/02). Für Singstimme und Klavier (D,♯,☉)
 W: Beate Frey gewidmet
 UA: 15.03.2003 Museum Baden, Solingen
 1. Mein Volk (K0968)
 2. Abel (K0969)
 3. Hagar und Ismael (K0970)
 4. Jakob und Esau (K0971)
 5. An Gott (K0972)
 6. Saul (K0973)
 7. David und Jonathan (K0974)
 8. Sulamith (K0975)

- (K0976) 9. Zebaoth
(K0977) 10. Pharao und Joseph
(K0978) 11. Boas
(K0979) 12. Ruth
(K0980) 13. Esther
(K0981) 14. Im Anfang
(K0982) 15. Versöhnung
(K0983) 16. Anh.: David und Jonathan II
a) gilead@mishory.de; <http://www.mishory.de>
b)  Israel Music Information Center (IMIC), Tel Aviv

²³¹**Mitschke, Herbert** (*1954 Aue bei Zwickau)

- (K0984) Vertonungen von ELS i.A.
a) info@hermit-media.de
e) © Valve Rec. Solingen; ISBN 978-3-00-034993-5

²³²**Möllinger, Heribert** (*zg.)

- (K0985) Das blaue Klavier

²³³**Moritz, Edvard** (*1891 Hamburg – †1974 New York City, USA)

1. Die Lieder an Tristan (1925) op. 24 für Sopran und Orchester (Ms)
(K0986) 1. Wenn wir uns ansehen
(K0987) 2. Auf deiner blauen Seele
(K0988) 3. Ich kann nicht schlafen mehr
(K0989) 4. Auf den harten Linien meiner Siege
(K0990) 5. Du bist alles was aus Gold ist

²³⁴**Mors, Rudolf** (*1920 München – †1988 Eisingen)

- (K0991) Improvisationen für Klavier

²³⁵**Mühlenberg, Torsten** (*zg.)

1. Lieder für Chor, Violoncello und Klavier [2011]
(K0992) 1. An Gott (Chor und Klavier)
(K0993) 2. Gebet (Chor, Violoncello und Klavier)
UA: 17.4.2011 Christuskirche Emmerich
a) torstenmuehlenberg@t-online.de

²³⁶**Müllенbach, Alexander** (*1949 Luxemburg)

1. »Aus Silberfäden zart gewebt...« (2002). Drei Lieder für Sopran und Orchester
(K0994) 1. Ein Liebeslied
UA: 2003 Salzburg, Mozartwoche
a) amuellenbach@aon.at

²³⁷**Musil, Bartolo** (*1974 Klagenfurt)

- (K0995) 1. atemleise (1993) für Bariton und Kontrabass (D)
(K0996) 2. Ich denke immer nur ans Sterben. Bariton, Kontrabass
UA: 09.06.1994 Palais Palfy, Wien; Auftr.geber: Varwe Musica zum Eröffnungskonzert
a) bartolomusil@web.de; <http://www.bartolomusil.com>

N

²³⁸**Nadelmann, Leo** (*1913 Biel [CH] – †1998 Zürich)

1. Mein blaues Klavier (1968): Ein Requiem für Else Lasker-Schüler. Fünf Lieder für Sopran u. Klavier (altern. kleines Orchester) (D,♯)
(K0997) 1. Mein blaues Klavier
(K0998) 2. Meine Mutter
(K0999) 3. Gebet
(K1000) 4. Ich weiß
(K1001) 5. Mein Herz ruht müde

W: Eva Streit-Scherz zugeeignet

b)  Universal Ed., Zürich; Wien; ISBN 978-3-7024-4578-2

c)  Zentralbibliothek Zürich; Zentralbibliothek Zürich; Mus BG 17188; Ton F 6665

²³⁹ **Nathow, Dieter** (*1937 Halberstadt – †2004 Magdeburg)

1. Vier Lieder für Sopran und Klavier (1996)

1. Von weit

(K1002)

2. Mein Tanzlied

(K1003)

3. Dann

(K1004)

4. Nur dich

(K1005)

²⁴⁰ **Nening, Wolfgang** (*1966 Linz)

1. Ein Lied (1991) für Bariton, Oboe und Violoncello (Ms,♯)

(K1006)

2. Mein Volk (2012) für Alt und Klavier (D,♯)

(K1007)

a) wolfgang@nening-music.at; <http://www.nening-music.at>

²⁴¹ **Newton, Lauren Amber** (*1952 Coos Bay, USA)

Höre-Song

(K1008)

a) in@laurennewton.com; <http://www.laurennewton.com/en/bio.htm>

²⁴² **Niehaus, Manfred** (*1933 Köln – †2013 Köln)

1. Kantate »Engel und Sterne« (1983) für vier Frauenstimmen, Trompete, Flügelhorn, Viola und Orgel (D)

UA: 28.01.1985 Wuppertal

1. Im Anfang

(K1009)

2. Weltscherzo

(K1010)

3. Gebet

(K1011)

2. Tibetteppich

(K1012)

b)  Pro Nova Edition

O

²⁴³ **Oberleithner, Max (Heinrich Edler von)** (*1868 Mährisch Schönberg – †1935 Šumperk)

Mein Liebeslied (1926). Für Singstimme und Klavier (D,♯)

(K1013)

UA: ? 02.05.1927 Radio-Wien

b)  Ludwig Doblinger, Leipzig; Wien

²⁴⁴ **Olscha, Thorsten** (*1970)

Mein blaues Klavier (2008). Für Klavier, Violine, Violoncello und Tonbandstimmen

(K1014)

(©)

a) t.olscha@ranking-check.de; <https://www.ranking-check.de>

²⁴⁵ **Opitz, Bernhard** (*1967 Potsdam)

1. »Neues aus Arkadien« (2001), drei Gesänge für Sopran, Bariton, Englischhorn und Harfe

UA: 2001 Potsdam

1. Komm zu mir in der Nacht

(K1015)

2. Drei Traumlieder (1995) für Bariton und Großes Orchester

(K1016)


UA: 1995 Jena

a) mail@pianoopitz.de; <http://www.pianoopitz.de>

²⁴⁶ **Osorio-Swaab, Reine Colaço** (*1881 Amsterdam – †1971 Amsterdam)

Mein Volk (1948): declamatorium voor een spreekstem met harp of piano (Ms,♯)

(K1017)




b)  Donemus, Amsterdam

²⁴⁷ **Otta, Renate** (*zg.)

Cokomponistin; s. Kopal, Werner

a) <http://www.renateotta.de>

P-Q

- ²⁴⁸**Pauels, Heinz** (*1908 Oberhausen – †1985 Bergheim)
(K1018) Bühnenmusik (1966) zum Schauspiel »Die Wupper«
d) ↗ Nachlass Pauels, Heinz (Best. 1411);
<http://historischesarchivkoeln.de/de/lesesaal/Bestand/3096/Best.%201411+Pauels,%20Heinz>
d) ↗ <https://archiv.adk.de/objekt/2350854>
- ²⁴⁹**Petroff, Josef**
1. Drei Lieder für Sopran und Klavier
(K1019) 1. Ich habe dich gewählt
(K1020) 2. Immer kommen am Morgen schmerzliche Farben
(K1021) 3. Aber du kamst nie mit dem Abend
- ²⁵⁰**Philipzen, Andreas** (*zg.)
Cokomponist; s. Hormes, Carsten
- ²⁵¹**Philipzen, Peter** (*zg.)
Cokomponist; s. Hormes, Carsten
- ²⁵²**Piesch, Andreas** (*1969)
(K1022) Impressions (2005). Electronic Pop-Sound
a) info@dreamzonemusic.com
b)  Millennium Songs Ltd.
- ²⁵³**Pilos Puntos, Rockgruppe** (*1987 Wuppertal)
1. Rock nach Else Lasker-Schüler (2002)
(K1023) 1. Heimweh
(K1024) 2. Versöhnung
UA: 2002 X. Else-Lasker-Schüler-Forum Wuppertal
- ²⁵⁴**Pisk, Paul Amadeus** (*1893 Wien – †1990 Los Angeles, USA)
(K1025) Du hast Deine warme Seele (vor Juli 1937) - für Sopran und Orchester (Ms)
UA: ?13.6.1937 Radio-Wien
- ²⁵⁵**Plate, Hans Wilhelm** (*1947 Peine)
1. Und ich wandle blühend durch die Gärten. Sechs Lieder
(K1026) 1. Winternacht
(K1027) 2. Dann
(K1028) 3. Karma
(K1029) 4. Die Pavianmutter singt ihr Paviänchen in den Schlaf
(K1030) 5. Grotteske
(K1031) 6. Melodie
- ²⁵⁶**Previn, André** (*1929 Berlin – †2019 New York)
1. Two Remembrances (1995). For soprano, alto flute and piano (D)
(K1032) 1. A Love Song
a) <http://www.andre-previn.com>
b)  Wilh. Hansen Verl., Hamburg; ISBN 0711-952388 & 0-7119-6616-8 (c1996)
- ²⁵⁷**Pürstinger, Friedrich** (*zg.)
1. Wenn sonnentoll der Sommertag nach Regen schreit [1985]
(K1033) 1. Viva!
b)  Aardvarks Records, Waterdale, UK
- ²⁵⁸**Purgina, Julia Anna** (*1980 Straubing)
(K1034) Ao Jo Gesänge. Gesang und Klavier
a) <https://www.juliapurgina.net/biography>

R

²⁵⁹ **Rabe, Damian Maria** (*zg.)

1. 13 Songs [ca. 2010]. 1 Band (#)

- | | |
|---------------------------------------|---------|
| 1. Unser Liebeslied II | (K1035) |
| 2. Leise sagen | (K1036) |
| 3. My People [Mein Volk] | (K1037) |
| 4. Maienregen | (K1038) |
| 5. Die Liebe | (K1039) |
| 6. Aber deine Brauen | (K1040) |
| 7. Versöhnung | (K1041) |
| 8. Leinenhemdchen [Volkslied] | (K1042) |
| 9. Nachklänge | (K1043) |
| 10. Painted Picture Book [Wir Beide] | (K1044) |
| 11. Golden Breath | (K1045) |
| 12. Blaues Paradies [Ich bin traurig] | (K1046) |
| 13. Homeless [Heimweh] | (K1047) |

a) rb@rabe-music.de; <https://dmrabe.com/>²⁶⁰ **Radeke, Winfried** (*1940 Berlin)

Hinter meinen Augen stehen Wasser (1962) für Sopran und Klavier - Text: Else Lasker-Schüler

(K1048)

a) Winfried.Radeke@web.de; <http://www.winfried-radeke.de/thema/lieder.htm>²⁶¹ **Rands, Bernard** (*1934 Sheffield/England)

1. Apókryphos (2002): for solo soprano, mixed chorus and orchestra (D,#)

- | | |
|--------------|---------|
| 1. Mein Volk | (K1049) |
|--------------|---------|

W: Margaret Hillis

UA: 08.05.2003 Chicago


a) <http://www.bernardrands.com>b)  Schott²⁶² **Rank, Tobias** (*1968 Leipzig)





1. Leise schwimmt der Mond durch mein Blut (2002). Lieder für Gesang, Violine, Posaune und Klavier



- | | |
|--|---------|
| 1. ... ich sterbe unter euch | (K1050) |
| 2. Aus mir braust finst're Tanzmusik | (K1051) |
| 3. Ballade (©) | (K1052) |
| 4. Daß uns nach all' der heißen Tagesglut (©) | (K1053) |
| 5. Deine Hände sind meine Kinder (©) | (K1054) |
| 6. Denk' mal, wir beide | (K1055) |
| 7. Der Sturm pfeift über ein junges Haupt | (K1056) |
| 8. Drum wein' ich (©) | (K1057) |
| 9. Es treiben mich brennende Lebensgewalten (©) | (K1058) |
| 10. Hatte wogendes Nachthaar | (K1059) |
| 11. Ich bin ein armes Mägdelein (©) | (K1060) |
| 12. Ich hört' dich hämmern diese Nacht | (K1061) |
| 13. Leise schwimmt der Mond durch mein Blut | (K1062) |
| 14. Man muss so müde sein | (K1063) |
| 15. Mein Herz ist eine traurige Zeit (©) | (K1064) |
| 16. Mein Liebster, bleibe bei mir die Nacht (©) | (K1065) |
| 17. Pochende Nacht | (K1066) |
| 18. Sascha kommt aus Sibirien heim | (K1067) |
| 19. So still ich bin | (K1068) |
| 20. Und hast mein Herz verschmäht | (K1069) |
| 21. Verlacht mich auch neckisch der Wirbelwind (©) | (K1070) |
| 22. Weltende (©) | (K1071) |
| 23. Wilde Fratzen schneidet der Mond in den Sumpf | (K1072) |


a) rank@wanderkino.deb)  Raumklang Sebastian Pank, Schloss Goseck

e) © Ed. Raumklang; RK 2202

- ²⁶³**Rapp, Volker** (*1964 Wuppertal)
(K1073) Else Lasker-Schüler
a) info@volkerrapp.de; <http://www.volker-rapp.de>
- ²⁶⁴**Rauchbauer, Friedrich Georg** (*1958 Wiener Neustadt)
(K1074) Und hast mein Herz verschmäht. Gesang und Klavier
a) Fritz.Rauchbauer@hmtm.de
- ²⁶⁵**Reichel, Achim** (*1944 Wentorf b. Hamburg)
(K1075) Ein Liebeslied [deutsch und belarussisch] für Alt und Gitarre (☉)
- P!** ²⁶⁶**Reiff-Sertorius, Lily** (*1866 Bamberg – †1958 Zürich)
1. Drei Lieder (1926) für Gesang und Klavier (D,♯,☉)
(K1076) 1. Ein Liebeslied
(K1077) 2. Frühling
(K1078) 3. Mein Volk
UA: 27.02.1927 bei einer Lesung Else Lasker-Schülers im Schwurgerichtssaal Zürich
b)  Halbreiter, München
- ²⁶⁷**Reinhold, Steffen** (*1967 Leipzig)
1. Drei Lieder (1997) für Frauenstimme und Flöte [oder Violine (2005) oder Viola (2007)]
(K1079) 1. Heimlich zur Nacht (D,♯,☉)
(K1080) 2. So lange ist es her...
(K1081) 3. Ich bin traurig
UA: 04.12.1997 Leipzig
a) webmaster@steffenreinhold.de; <http://www.steffenreinhold.de>
- ²⁶⁸**Reiter, Herwig** (*1941 Waidhofen/Thaya)
(K1082) Wie ein heimlicher Brunnen (2009) für 5-8 stimmigen Oberchor (D,♯,☉)
UA: 2009 Gumpoldskirchen im Auftr. Cantilena Frauenchor
a) h.reiter@music.at; <http://www.herwigreiter.com>
- ²⁶⁹**Rendel, Bernhard** (*1954 Rüsselsheim)
1. Vier Lieder für Mezzosopran und großes Orchester
(K1083) 1. An meine Freunde
(K1084) 2. Es ist ein Weinen in der Welt
(K1085) 3. Weltflucht
(K1086) 4. Der Abend
- P!** ²⁷⁰**Rettich, Wilhelm** (*1892 Leipzig – †1988 Sinzheim)
1. Else Lasker-Schüler Zyklus op. 26A (1923-28). 26 Lieder und Gesänge für eine Singstimme und Klavier (Ms,♯,☉)
(K1087) 1. Versöhnung
(K1088) 2. Abel
(K1089) 3. Boas
(K1090) 4. Ruth
(K1091) 5. Sulamith
(K1092) 6. Eva
(K1093) 7. Das Lied meines Lebens
(K1094) 8. Mein Tanzlied
(K1095) 9. Ein Liebeslied
(K1096) 10. Unser Liebeslied II
(K1097) 11. Mein Sterbelied
(K1098) 12. Klein Sterbelied
(K1099) 13. Dir
(K1100) 14. In deine Augen
(K1101) 15. Siehst du mich
(K1102) 16. Nur dich
(K1103) 17. Ich habe dich gewählt
(K1104) 18. Ich träume so leise von dir

19. Nachweh (K1105)
 20. Vollmond (K1106)
 21. Liebesflug (K1107)
 22. Dann (K1108)
 23. Mein Kind (K1109)
 24. Winternacht (K1110)
 25. Weltende (K1111)
 26. Gebet (K1112)
- b)  Schott, Mainz
 e) © Gideon Boss Musikprod.; gb002
- ²⁷¹ **Rheinheart** (*zg.)
 1. Drei Vertonungen (1992)
 1. Kühle (K1113)
 2. Versöhnung (K1114)
 3. Von weit (K1115)
- b)  tauthaus music, Berlin
- ²⁷² **Richter, Thomas** (*1957 Zwickau)
 1. »So still ich bin« (1989) für Singstimme und DX7-Synthesizer (Tape)
 1. Schlafend fällt das nächtliche Laub (K1116)
 2. So still ich bin (©) (K1117)
 3. Mein Lied (K1118)
 4. Chaos (K1119)
- ²⁷³ **Ricossa, Luca Basilio** (*1960 Turin, Italien)
 1. Keine Sonne; Wenn wir uns ansehen (1986)
 1. An den Ritter aus Gold (K1120)
 2. An den Gralprinzen (K1121)
- a) paraphonista@gmail.com; <http://lrs.perso.neuf.fr>
 c)  ELS-Archiv, Jerusalem; ARC. Ms. Var. 501153
- ²⁷⁴ **Riedel, Philipp** (*zg.)
 1. Neues aus Eichendorff (2006). Deutsche Gedichte aus drei Jahrhunderten. Für Sopran und Klavier
 1. Weltende (K1122)
- a) philipp@riedellieder.de; <http://www.riedellieder.de>
 b)  Animato Verl.
- ²⁷⁵ **Riederer, Fernando** (*1977 Rio de Janeiro)
 1. Da carne do seu coração (Aus deinem Herzfleisch) (2005). Drei Lieder für Sopran und Klavier (D, \sharp)
 1. Despedida (Abschied) (K1123)
- UA: November 2005 in Rahmen der XVI Biennale für Brasilianische Zeitgenössische Musik in Rio de Janeiro
 a) fernandoriederer@gmx.at; <http://www.platypus.or.at>
- ²⁷⁶ **Riehm, Peter-Michael** (*1947 Wilferdingen bei Karlsruhe – †2007 Deilingen)
 1. Sieben Lieder »Es ist ein Weinen in der Welt« für Sopran und Klavier (1974/76) (Ms, \sharp)
 1. Mein Wanderlied (K1124)
 2. Der Letzte (K1125)
 3. Von weit (K1126)
 4. Heimlich zur Nacht (K1127)
 5. Mein Liebeslied (K1128)
 6. Ich liebe dich... (K1129)
 7. Weltende (K1130)
 2. Gebet (2003) für Singstimme und Klavier (K1131)
 3. »Vortakte E. L. S.« (?) zur Eurythmie für Klavier (K1132)

- P!** ²⁷⁷ **Rihm, Wolfgang Michael** (*1952 Karlsruhe)
- (K1133) 1. Weltschmerz für Singstimme und Klavier (1969) [verworfen] (Ms,♯)
- (K1134) 2. O, meine Seele war ein Wald (1994). Lied für Mezzosopran und Alt, Harfe, Viola, Violoncello und Kontrabass (D,♯,⊙)
- W: Ulrich Eckhardt zum 60. Geburtstag
 UA: 28.05.1994 Berlin, Stella Doufexis, Ms; Maria Kowollik, A; Nina Schlemm, Hrf; Brett Dean, Va; Richard Duven, Vc; Peter Riegelbauer, Kb
- b)  Universal Ed., Wien; ISBN 978-3-7024-5978-9
- ²⁷⁸ **Rösler, Manuel** (*1972 Aachen)
- (K1135) Meine schöne Mutter (1999). Liederzyklus
- a) manuel@manuelroesler.de; <http://www.manuelroesler.de>
- ²⁷⁹ **Rövenstrunck, Bernhard** (*1920 Essen - Altendorf – †2010 Albstadt-Tailfingen)
1. Variationen für Sopran und Gitarre (Ms,♯)
- (K1136) 1. Vollmond
- (K1137) 2. Siehst du mich
- (K1138) 3. Ein alter Tibetteppich
- (K1139) 4. Ich liebe dich...
2. 20 Hebräische Balladen (1944/59) für Mezzosopran, Tenor und Klavier (Ms,♯)
- (K1140) 1. Versöhnung
- (K1141) 2. Mein Volk
- (K1142) 3. Boas
- (K1143) 4. Esther
- (K1144) 5. An Gott
- (K1145) 6. Jakob und Esau
- (K1146) 7. Abel
- (K1147) 8. Pharao und Joseph
- (K1148) 9. David und Jonathan I.
- (K1149) 10. David und Jonathan II.
- (K1150) 11. Ruth
- (K1151) 12. Saul
- (K1152) 13. Moses und Josua
- (K1153) 14. Im Anfang
- (K1154) 15. Zebaoth
- (K1155) 16. Abraham und Isaak
- (K1156) 17. Eva
- (K1157) 18. Sulamith
- (K1158) 19. Hagar und Ismael
- (K1159) 20. Jakob
3. Vier Lieder (1957) für Sopran und Viola (Ms,♯)
- (K1160) 1. Ein alter Tibetteppich
- (K1161) 2. Vollmond
- (K1162) 3. Das Lied meines Lebens
- (K1163) 4. Ein Ticktackliedchen
- (K1164) 4. Nachweh (1962) für Mezzosopran und Klavier (Ms,♯)
5. Lieder der Seele. Band IV (2000): Dichtungen aus dem 19.-20. Jahrhundert für Gesang und Klavier
- (K1165) 1. Gott, ich liebe dich in deinem Rosenkleide
- (K1166) 2. Träume, säume, Marienmädchen
- (K1167) 3. Ich suche allerlanden eine Stadt
- (K1168) 4. Ich liege wo am Wegrand übermattet
- (K1169) 5. Du wehrst den guten und den bösen Sternen nicht
- a) b.roevenstrunck@gmx.de; <http://www.b-roevenstrunck.de>
- b)  Stadtbibliothek Ulm, Ulm
- ²⁸⁰ **Rosenblum, Yair** (*1944 Tel Aviv – †1996 Holon/Israel)
- (K1170) Drei Songs (1996) mit Texten von Else Lasker-Schüler

- ²⁸¹ **Roth, Esther** (*1953 Zürich)
 1. Gelbe Lieder (2002/03) für Sopran, Kontrabass und Klavier (Ms,♯,⊙) (K1171)
 1. Gedenktag
 W: Meiner Mutter, 40 Jahre nach ihrem Tod.
 UA: 07.06.2006 Kunsthaus Zürich
 a) esther.roth@bluewin.ch; <http://www.estherroth-music.ch>
 b)  cigareditions, Gontenschwil
- ²⁸² **Rothstein, James Jakob** (*1871 Königsberg – †1941 KZ Litzmannstadt/Lodz) **P!** (K1172)
 Sinnenrausch (vor 1901) [vgl. KA06 Brief Nr. 34]
- ²⁸³ **Rüdenauer, Meinhard** (*1941 Wien)
 1. Mein Kind (1983). Lied für hohe Solostimme und Klavier (Ms) UA: 04.06.1984 (K1173)
 Szene Wien (Wiener Festwochen)
 2. Mein Kind. Sopran, Tenor, Bariton, Flöte, Violine, Kontrabass und Klavier (K1174)
 a) meinhardruedenauer@aon.at
- ²⁸⁴ **Rüggeberg, Michael** (*1941 Bad Aibling)
 Die Wupper (K1175)
 a) info@mrueggeberg.at; <http://www.mrueggeberg.at/data/Start.html>
- ²⁸⁵ **Rütti, Carl** (*1949 Fribourg)
 1. Zwei Gesänge (1986) für 4-st. Chor a capella (Ms,♯) (K1176)
 1. Hinter meinen Augen stehen Wasser
 a) carl.ruetti@datazug.ch; <http://www.ruettimusic.ch>
- ²⁸⁶ **Ruoff, Axel** (*1957 Stuttgart)
 1. Schlaf- und Küchenliedchen (1978-2008) für Sopran und Klavier (K1177)
 1. Ein Ticktackliedchen für Päulchen
 2. Senna Hoy (1990) für Traverso, Violine, Violoncello, Schlagzeug und Cembalo (K1178)
 UA: 1991 Göttingen
 a) info@axel-ruoff.de; <http://www.axel-ruoff.de>
 e) © NDR; Mittschnitt 1991
- ²⁸⁷ **Ruppert, Anton** (*1936 Hinter-Kotten/Sudetenland)
 1. Fünf Lieder für Sopran und Klavier
 1. Dann (K1179)
 2. Abend (K1180)
 3. Meine Schamröte (K1181)
 4. Sein Blut (K1182)
 5. Dasein (K1183)
 2. Weltende für singende Säge [1994], Mezzosopran und Klavier (K1184)
- S**
- ²⁸⁸ **Saatmann, Walter** (*um 1895?)
 Symphonische Skizze (1922) für kleines Orchester nach einer Dichtung der Else Lasker-Schüler »Die Nächte der Tino von Bagdad« (Ms) (K1185)
 UA: ?11.12.1931 Studio des Mitteldeutschen Rundfunks
- ²⁸⁹ **Samko, Milan** (*1946 Leipzig)
 1. Verschiedene Lieder
 1. Chaos (Ms,♯,⊙) (K1186)
 2. Du machst mich traurig – hör (Ms,♯,⊙) (K1187)
 3. Ein Trauerlied (Ms,♯,⊙) (K1188)
 4. Ich säume liebentlang (Ms,♯,⊙) (K1189)
 5. Lenzleid (Ms,♯,⊙) (K1190)

- (K1191) 6. Verinnerlicht (☉)
2. Melodien von Linard Bardill (Ms,♯)
- (K1192) 1. Ein alter Tibetteppich
(K1193) 2. Mein blaues Klavier
(K1194) 3. Weltende
3. Melodien von Tilo Medek (Ms,♯)
- (K1195) 1. Ein Lied
(K1196) 2. Ich bin traurig
4. Gesang und Klavier
- (K1197) 1. Gott hör ... (Ms,♯)
(K1198) 2. Gebet (Ms,♯)
(K1199) 3. Ich weine (Ms,♯)
(K1200) 4. Nachklänge (Ms,♯,☉)
(K1201) 5. Selbstmord (nach Wefelmeier) (Ms,♯)
5. Meine Wunder. Acht Klavierbearbeitungen des gleichnamigen Orchesterwerks von Tilo Medek (Ms,♯)
- (K1202) 1. Du, ich liebe dich grenzenlos
(K1203) 2. Siehst du mich
(K1204) 3. Dann
(K1205) 4. Leise sagen
(K1206) 5. Ich liebe dich...
(K1207) 6. Von weit
(K1208) 7. Ankunft
(K1209) 8. Deine Worte sind aus Lied geformt [Senna Hoy]

e) ☉ Highland-Tonstudio-Berlin; 1998

²⁹⁰ **Samter, Alice** (*1908 Berlin – †2004 Berlin)

- (K1210) 1. Der Kartoffelpuffer (1967). Ulkiade für Sopran oder Tenor, Klavier und Sprecher mit Humor und Klavier (D,♯)
2. Tänzerinnen (II/75). Drei Lieder für Sopran und Klavier. andere Besetzung: Sopran, Flöte (auch Piccolo), Klarinette (auch Bassklarinette) und Klavier (1972) (Ms,♯,☉)
- (K1211) 1. Mein Tanzlied
- a) <http://www.alice-samter.de>
c) ♫ Archiv »Frau und Musik« Ffm.; A sam 06 & A sam 10

²⁹¹ **Sanders, Paul F(lorus)** (*1891 Amsterdam – †1986 North Tarrytown, New York)

- (K1212) 1. Grotteske (1921) voor vierstemmig koor zonder begeleiding (Ms,♯)
c) ♫ Internationaal Instituut voor Sociale Geschiedenis, Amsterdam;
<https://search.iisg.amsterdam/Record/ARCH02903;Nr.68>
2. Vier gedichten (1932) van Else Lasker-Schüler voor declamatie en kamerorkest (Ms,♯)
- (K1213) 1. Heimweh
(K1214) 2. Ruth
(K1215) 3. Esther
(K1216) 4. Mein Volk
- Uitgevoerd: 22.10.1933 18h Radio Wien, Sender Prag und 13.02.1934 Verein für Neue Musik te Weenen (Nederland)
- c) ♫ Internationaal Instituut voor Sociale Geschiedenis, Amsterdam;
<https://search.iisg.amsterdam/Record/ARCH02903;Nr.72>

²⁹² **Saunway, Theodore** (*1940 Ohio/USA)

1. Fünf Lieder (2009) nach Else Lasker-Schüler und Georg Trakl für Bariton, Flöte, Viola und Cello (D,♯,☉)
- (K1217) 1. Georg Trakl
(K1218) 2. Mein blaues Klavier
(K1219) 3. Mein Herz ruht müde

UA: 09.03.2010 Berlin zum 70. Geb. d. Kompon. durch modern art ensemble

a) saunway.t@web.de

- ²⁹³ **Schäfer, Andreas** (*1957 Solingen)
 »IchundIch« (2014) – Montage nach Else Lasker-Schülers politischem Theaterstück (©) (K1220)
 a) Theartcore@gmx.net; <http://www.andreas-schaefer.eu>
- ²⁹⁴ **Schäfer, Karl-Heinz** (*1899 Roßbach/Westerwald – †1970 Osnabrück)
 1. Drei Lieder [1925?] nach Gedichten von Else Lasker - Schüler op. 7 für Singstimme und Klavier (Ms,♯)
 1. Mein Liebeslied (K1221)
 2. Weltende (K1222)
 3. Zebaoth (K1223)
 d) ♪ BSB; Mus.N. 140,58
- ²⁹⁵ **Schapfl, Nikolaus** (*1963 München)
 1. Liederzyklus »Wandlung« (1995). Ich gehöre meinem Geliebten. ... 20 Lieder für Sopran und Klavier
 1. Ich säume liebentlang (D,♯,©) (K1224)
 UA: Fürstensaal Andechs, 02. Juni 1994, Verena Krause (Sopran, Meisterklasse Wilma Lipp, Mozarteum Salzburg)
 a) musik@nikolausschapfl.com; <http://www.nikolausschapfl.com>
 b) 📖 Ferrimontana
- ²⁹⁶ **Schapira-Marinescu, Ilana** (*1935 Bukarest)
 1. Mein blaues Klavier (1967) Vier Lieder für Stimme und Klavier (Ms,♯,©)
 1. Mein blaues Klavier (K1225)
 2. Du machst mich traurig – hör (K1226)
 3. Hingabe (K1227)
 4. Und (K1228)
 c) 📀 Hochschule für Musik Köln; CD 1840-1841
- ²⁹⁷ **Schidlowsky, León** (*1931 Santiago de Chile) **P!**
 1. »Greise sind die Sterne geworden« - eine moderne Passion (1997) für narrator, S, A, Bar, 2 mixed choirs, pno, cel, hpd, org & perc(3) [in 11 Bildern] (D,♯,©)
 W: Für den Ölberg-Chor und seinen Leiter Ingo Schulz
 UA: 25.03.2000 Emmaus-Kirche, Berlin-Kreuzberg: Ölberg-Chor, Ltg. Ingo Schulz
 1. Sieh in mein verwandertes Gesicht (K1229)
 2. »Grabstein für Else Lasker-Schüler« (1969) für Stimme und 6 Schlagzeuger. (auch für Countertenor, Englischhorn, Bassklarinette, Celesta, Harmonium, Violine, Violoncello, Schlagzeug) (D,♯)
 1. Es ist ein Weinen in der Welt (K1230)
 2. Ich liege am Wegrund, übermattet (K1231)
 3. Ich weiß, daß ich bald sterben muß (K1232)
 UA: 1995 durch Ensemble Panarte Saarbrücken
 a) leon@schidlowsky.com; <http://www.schidlowsky.com/Leon-Schidlowsky.htm>
 a) david@schidlowsky.com; <http://schidlowsky.com/David-Schidlowsky>
 b) 📖 Israel Music Information Center (IMIC), Tel Aviv
 d) ♪ <https://archiv.adk.de/objekt/2849505>; Schidlowski
 d) ♪ <https://archiv.adk.de/objekt/2855382>; Schidlowski
 e) © Musik Art , Berlin (CD)
- ²⁹⁸ **Schilling, Hans Ludwig** (*1927 Mayen – †2012 Nürnberg)
 1. Hebräische Balladen (1964/69) für Sopran und Klavier (oder gr. Kammerorch. 1991; auch Orgel u. Flöte) (Ms,♯)
 1. Abraham und Isaak (K1233)
 2. Hagar und Ismael (K1234)
 3. David und Jonathan (K1235)
 4. Abigail (K1236)
 5. Sulamith (K1237)
 6. Zebaoth (K1238)
 7. Moses und Joshua (K1239)
 8. An Gott (K1240)

- 299 **Schlemm, Gustav Adolf** (*1902 Gießen – †1987 Wetzlar)
 (K1241) Gebet
- 300 **Schlünz, Annette** (*1964 Dessau)
 1. »Bei Spuren von Wasser und Salz«. Kammermusik für hohen Mezzosopran und 11 Instrumentalisten (1987)
 (K1242) 1. Abschied
 b)  Ricordi, München
- 301 **Schmidt, Christfried** (*1932 Markersdorf bei Görlitz)
 1. Notturmi (1967) für Mezzosopran und Nonett (Bläserquintett und Streicherquartett) (Ms, \sharp)
 (K1243) 1. Ein Liebeslied
 (K1244) 2. Die Dämmerung naht
 (K1245) 3. Dann
 a) <http://www.christfried-schmidt.de>
 b)  https://www.breitkopf.com/search?_clear=&q=christfried+schmidt
 b)  Ed. Peters, Leipzig
 d)  Vorlass Christfried Schmidt; S"achsischeLandesbibliothekDresden; Mus. 15446-/-502
- 302 **Schmidt, Mario Cosimo** (*zg.)
 (K1246) Weltende. Für Chor
- 303 **Schmidt, Mia** (*1952 Dresden)
 (K1247) Vollmond (1986). Alt, Flöte (Afl/ Picc) und Fagott oder Bassklarinette (D, \sharp , \circ)
 UA: 1987 Berlin
 a) mia.schmidt@gmx.de; <http://www.miaschmidt.de>
 c)  Archiv »Frau und Musik« Ffm.; MC-R 002; A schm 18
- 304 **Schmidt, Nadine Maria** (*1980 Greiz/Thüringen)
 1. Ich bin der Regen (2015). Lieder für Gesang, Gitarre, Klavier, Klarinette, Akkordeon, Bass, Schlagzeug
 (K1248) 1. Mein blaues Klavier (\circ)
 UA: 21.05.2016, Neues Schauspiel Leipzig
 a) nadine.maria.schmidt@googlemail.com; <http://www.nadinemariaschmidt.de>
- 305 **Schmidt-Kaminski, Andreas** (*1968 St. Wendel)
 1. November Songs (2012) für Bariton und Klavier
 (K1249) 1. Georg Trakl
 (K1250) 2. Klein Sterbelied
 (K1251) 3. Mein blaues Klavier
 (K1252) 4. Weltende
 (K1253) 5. Winternacht
 b)  Edition Advanced Spirit
- 306 **Schmidtke, Wolfgang** (*1956 Lüdenscheid)
 1. Elses blaues Klavier (c2007). Vertonungen für Singstimme und Jazz Big Band oder kleines Orchester. 2016 für Solostimme und Saxophon-Ensemble (2 \circ)
 (K1254) 1. Abendzeit (D, \sharp , \circ)
 (K1255) 2. An mein Kind
 (K1256) 3. Die Liebe (D, \sharp , \circ)
 (K1257) 4. Die schwarze Bhowanéh (D, \sharp , \circ)
 (K1258) 5. Die Verscheuchte (D, \sharp , \circ)
 (K1259) 6. Dir
 (K1260) 7. Ein alter Tibetteppich (Ms)
 (K1261) 8. Heimlich zur Nacht (D, \sharp , \circ)
 (K1262) 9. Mein blaues Klavier (D, \sharp , \circ)

- | | |
|--|---------|
| 10. Nervus erotis (D,♯,⊙) | (K1263) |
| 11. Ouvertüre | (K1264) |
| 12. Schulzeit (D,♯,⊙) | (K1265) |
| 13. Vollmond (D,♯,⊙) | (K1266) |
| 14. Was hat die Lieb mit der Saison zu tun (D,♯,⊙) | (K1267) |
| 15. Weltende (D,♯,⊙) | (K1268) |
| 16. Wenn du kommst (D,♯,⊙) | (K1269) |

a) wolfgang-schmidtke@arcor.de

³⁰⁷ **Schnebel, Dieter** (*1930 Lahr/Schwarzwald – †2018 Berlin)

P!

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|--|---------|
| 1. Lasker-Schüler-Lieder (1994; 2006). Für Singstimme und Klavier (Ms,♯,⊙) | |
| 1. Meine Mutter | (K1270) |
| 2. Ich liebe dich... | (K1271) |
| 3. Mein Herz ruht müde | (K1272) |
| 2. Mein Herz ruht müde (1994). Annäherung an ein Gedicht von Else Lasker-Schüler für Altstimme und Klavier (D,♯) | (K1273) |
| W: Für Ulrich Eckhardt zum 60. Geburtstag | |
| UA: 28.05.1994 Berlin | |

a) iskw@gmx.net

b) ≡ Schott, Mainz; ED 9204

³⁰⁸ **Schneider, Annette** (*1966)

- | | |
|----------------------------------|---------|
| Schulzeit für Gesang und Gitarre | (K1274) |
|----------------------------------|---------|

³⁰⁹ **Schneider, Christian Immo** (*1935 Dresden)

P!

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|---|---------|
| 1. Meinlingchen. Gesang und Klavier (Ms,♯) | (K1275) |
| 2. 54 Lieder (1986/2005) für Mezzosopran und Klavier (Ms,♯) | |
| 1. Abendlied | (K1276) |
| 2. Abends (⊙) | (K1277) |
| 3. Abendzeit | (K1278) |
| 4. Abschied I | (K1279) |
| 5. Abschied II | (K1280) |
| 6. An Gott | (K1281) |
| 7. Dämmerung | (K1282) |
| 8. Dann | (K1283) |
| 9. Das Lied meines Lebens | (K1284) |
| 10. Das Lied vom Leid (⊙) | (K1285) |
| 11. Dasein | (K1286) |
| 12. Die Liebe | (K1287) |
| 13. Die Thräne, die du beim Gebete weinst | (K1288) |
| 14. Du machst mich traurig – hör | (K1289) |
| 15. Ein alter Tibetteppich (⊙) | (K1290) |
| 16. Ein Liebeslied (⊙) | (K1291) |
| 17. Ein Lied der Liebe | (K1292) |
| 18. Ein Tickackliedchen für Pülchen (⊙) | (K1293) |
| 19. Frühling (⊙) | (K1294) |
| 20. Gebet I | (K1295) |
| 21. Gebet II | (K1296) |
| 22. Heimweh (⊙) | (K1297) |
| 23. Herbst | (K1298) |
| 24. Ich bin so müde | (K1299) |
| 25. Ich bin traurig (⊙) | (K1300) |
| 26. Ich friere | (K1301) |
| 27. Ich liebe dich... | (K1302) |
| 28. Ich liege wo am Wegrund | (K1303) |
| 29. Ich weiß (⊙) | (K1304) |
| 30. Ich wollte wir lägen an einer Bucht (⊙) | (K1305) |
| 31. Jugend | (K1306) |
| 32. Kühle | (K1307) |
| 33. Man muss so müde sein | (K1308) |
| 34. Mein blaues Klavier | (K1309) |
| 35. Mein Herz ruht müde | (K1310) |
| 36. Mein Tanzlied (⊙) | (K1311) |

- (K1312) 37. Meine Mutter (☉)
 (K1313) 38. Melodie
 (K1314) 39. Nachweh
 (K1315) 40. O Gott ich bin so müde
 (K1316) 41. Rast (☉)
 (K1317) 42. Sinnenrausch
 (K1318) 43. So lange ist es her...
 (K1319) 44. Styx
 (K1320) 45. Sulamith (☉)
 (K1321) 46. Und
 (K1322) 47. Verinnerlicht
 (K1323) 48. Versöhnung (☉)
 (K1324) 49. Verwelkte Myrten
 (K1325) 50. Vollmond (☉)
 (K1326) 51. Weltende (☉)
 (K1327) 52. Winternacht
 (K1328) 53. Wir welken längst wo angelehnt
 (K1329) 54. Wo mag der Tod mein Herz lassen?

UA: in Teilen 29.05.2005 Wallraf-Richartz Museum Köln

a) SchneidC@cwu.edu

b) ☞ Ms. Privatbesitz

³¹⁰**Schneider, Martin Gotthard** (*1930 Konstanz)

- (K1330) Hör Gott! Orgelimprovisationen zu alten und neuen Psalmen (D)

- (K1331) Weltende (D)

b) ☞ Patmos Verlag

b) ☞ ARGON VERLAG GMBH

³¹¹**Schneider, Otto** (*1912 Markt Piesting, Österr. – †1991 Wiener Neustadt, Österr.)

1. Fünf Lieder (1986) f. Gesang u. Klavier op. 44 (Ms)

- (K1332) 1. Es ist ein Weinen in der Welt

d) ☞ http://aleph-prod-acc.obvsg.at/F?local_base=nlv&func=find-c&ccl_term=npz=schneider+otto?

³¹²**Schnittke, Alfred** (*1934 Engels (Wolgadt. Rep.) – †1998 Hamburg)

- (K1333) Mutter (1993) für Mezzosopran und Klavier (D,♯)

W: Für Ulrich Eckhardt

UA: 28.05.1994 Berlin

b) ☞ Sikorski, Hamburg

P! ³¹³**Schönberg, Arnold** (*1874 Wien – †1951 Los Angeles)

- (K1334) Filmmusik zum Schauspiel »Arthur Aronymus und seine Väter« (nicht ausgeführt)

d) ☞ Arnold-Schönberg-Center; <http://www.schoenberg.at/index.php/de/archiv/informationen>

³¹⁴**Schöppner, Karl-Heinz** (*zg.)




- (K1335) An meiner Wimper

a) kh.schoeppner@kampnagel.de

³¹⁵**Scholl, Michael Gregor** (*1964 Köln)

1. Über glitzernden Kies (1986-88). Ein Sternentraum für Mezzosopran, Violine, Clarinetten und prepariertes Piano (D,♯,☉)

- (K1336) 1. Heimlich zur Nacht
 (K1337) 2. Sinnenrausch
 (K1338) 3. Dem Holden
 (K1339) 4. Kühle
 (K1340) 5. Höre
 (K1341) 6. Dem Barbaren
 (K1342) 7. In deine Augen
 (K1343) 8. Die Dämmerung naht
 (K1344) 9. Vollmond
 (K1345) 10. Traum
 (K1346) 11. Karma

12. Mein Tanzlied (K1347)
 13. Klein Sterbelied (K1348)
 14. Über glitzernden Kies (K1349)
- W: Für Herrn Bellenberg, nach einer unerwarteten Wiederbegegnung mit einem vergessenen »Traum«
 10.05.AD 2011
 a) <http://www.tonger.de/index.php?LEV=Rezensionen&Sprache=de>
 e) © col legno; WWWE 31865
- ³¹⁶**Scholzen, Frank** (*1968)
 1. Komposition (1993) für hohe Singstimme und sieben Instrumente (mit Dirigent)
 1. Gebet (K1350)
 2. Das Lied meines Lebens (K1351)
 3. Abel (K1352)
 4. Abend (K1353)
- ³¹⁷**Schomers, Christian** (*1953 Mülheim/Ruhr)
 1. Zwei Lieder (2001) für Sopran, Sopran-Saxofon und Klavier
 1. Es ist ein Weinen in der Welt (K1354)
 2. Ich, der brennende Wüstenwind (K1355)
 a) christian-schomers@web.de; <http://christian-schomers.de/person.php>
- ³¹⁸**Schopf, Paula Francisca** (*1970 Santiago de Chile)
Cokomponistin; s. Loderbauer, Max
 b)  Arabella Musikverl., Berlin
- ³¹⁹**Schramowski, Herbert** (*1927 Eichendorffmühl)
 Hinter meinen Augen stehen Wasser (K1356)
- ³²⁰**Schreiber, Andreas** (*1957 Dornbirn/Vorarlberg)
 Orgie (K1357)
- ³²¹**Schröder, Hedwig** (*1928)
 Motette »Es ist ein Weinen in der Welt« (1988) für Chor a cappella (Ms,♯) (K1358)
 c)  Archiv »Frau und Musik« Ffm.; A schr 08
- ³²²**Schubert, Thomas** (*1961)
 1. ...eine Traumzeit von tausend Jahren. Gesänge für Sopran und Orchester
 1. Heimlich zur Nacht (K1359)
 2. Dann (K1360)
 3. Versöhnung (K1361)
 4. Weltschmerz (K1362)
 5. Chronica (K1363)
 6. Gebet (K1364)
 7. Dasein (K1365)
 8. Du, mein (K1366)
 a) thomas@thomas-schubert.at; <http://www.thomas-schubert.at>
- ³²³**Schürch, Cyrill** (*1975 Luzern)
 1. Three Seasons (1999) für Bariton und Klavier (D,♯,⊙)
 1. Frühling (K1367)
 UA: 10.04.2000 Moores School of Music, Houston USA
 a) <http://cschurch.net/de>
- ³²⁴**Schweikert, Margarete** (*1887 Karlsruhe – †1957 Karlsruhe)
 Weltende (~1920). Lied für Singstimme und Klavier (Ms,♯) (K1368)
 c)  Archiv »Frau und Musik« Ffm.; A schw 82

P! ³²⁵**Schwertsik, Kurt** (*1935 Wien)

1. Traumstörung (2011). 5 Lieder nach Gedichten von Else Lasker-Schüler & Elfriede Gerstl für Mezzosopran & Violine, Cello & Klavier. Op. 108 (D,♯,⊙)

(K1369)

1. Abends

(K1370)

2. Mein blaues Klavier

UA: 19.05.2012 Musikfest Schloss Weinzierl, Wieselburg

a) kurt.schwertsik@aon.at

b) 📧 Boosey & Hawkes Bote Bock Gmbh Co, London

³²⁶**Seckinger, Konrad** (*1935 Offenburg)

1. Gesänge zur Nacht (1976). Fünf Lieder für gemischten Chor (D,♯)

(K1371)

1. Die Dämmerung

b) 📧 F.E.C Leuckart, München, Leipzig

³²⁷**Seidmann, Bernhard** (*1891 Isamail (Besarabien) – †1953 Zürich)

(K1372)

Musik zum Schauspiel (1936) »Arthur Aronymus und seine Väter«

UA: 19.12.1936 Schauspielhaus Zürich in Anwesenheit von Else Lasker-Schüler

d) ↗ <https://archiv.adK.de/objel<t/1839436>³²⁸**Selbach, Christoph** (*zg.)s. *Askin, Ali N.*³²⁹**Shargal, Galia** (*zg.)

(K1373)

1. Abends (hebräisch) für Gesang, Viola und Klavier (⊙)

2. Genesis (hebräisch) für Sprecherin, Viola, ballancierten Cellobogen und Klavier.

(K1374)

Nachspiel von Robert Schumann (⊙)

(K1375)

3. Giselheer dem Tiger (hebräisch) für Gesang, Violoncello und Klavier (⊙)

4. Heimlich zur Nacht (hebräisch) für zwei Singstimmen, Viola, Violoncello und

(K1376)

Klavier (⊙)

(K1377)

5. Ich liebe dich (hebräisch) für Gesang, Viola und Klavier (⊙)

(K1378)

6. Mein blaues Klavier (hebräisch) für Gesang, Viola und Violoncello (⊙)

(K1379)

7. Höre! (hebräisch) für Gesang, Viola und Violoncello (⊙)

8. Mein Liebeslied (hebräisch) für Sprecherin und Klavier. Nachspiel von Robert

(K1380)

Schumann (⊙)

(K1381)

9. Meine Mutter (hebräisch) für Gesang, Viola, Violoncello und Klavier (⊙)

(K1382)

10. Versöhnung (hebräisch) für Gesang Viola und Klavier (⊙)

³³⁰**Sheriff, Noam** (*1935 Tel Aviv – †2018 Netanja (Israel))

(K1383)

Ich träume so leise von dir (1998). 3 songs for voice and piano (D)

a) sheriff@noamsheriff.com; <http://www.noamsheriff.com>

b) 📧 LITOLFF-S-HENRY Verl.; Peters

³³¹**Shohat, Gil** (*1973 Tel Aviv)

1. Eine deutsche Symphonie = Symphony No. 5 nach Gedichten von Else Lasker-Schüler (2000) for Soprano, Child's Voice, Choir and Orchestra. »The Portrait of Else Lasker-Schüler«

(K1384)

1. Das Lied meines Lebens

(K1385)

2. Saul

(K1386)

3. Weltschmerz

(K1387)

4. Hagar und Ismael

(K1388)

5. Abendlied

(K1389)

6. Jakob

(K1390)

7. Abschied

(K1391)

8. David und Jonathan

(K1392)

9. Verinnerlicht

(K1393)

10. Abel

(K1394)

11. Ich glaube wir

(K1395)

12. Jakob und Esau

13. An Gott (K1396)
 14. Ruth (K1397)
 15. Ankunft (K1398)
 UA: 28.02.2002 Bochum, Audi-Max der Ruhr-Universität. Auftragskomposition der Bochumer Symphoniker
2. Seven Chorals [2001] on Biblical Heros for Choir and Flute (taken from Symphony No. 5)
 1. Saul (K1399)
 2. Hagar und Ismael (K1400)
 3. Jakob (K1401)
 4. David und Jonathan (K1402)
 5. Abel (K1403)
 6. Jakob und Esau (K1404)
 7. Ruth (K1405)
 UA: 2003, Bochum, Bochumer Symphoniker, WDR Cologne Choir; Steven Sloane, Conductor
3. The Song of my Life for Soprano and Piano (2001). A cycle of nine songs taken from Symphony No. 5 (D)
 1. Das Lied meines Lebens (K1406)
 2. Weltschmerz (K1407)
 3. Abendlied (K1408)
 4. Abschied (K1409)
 5. Verinnerlicht (K1410)
 6. Ich glaube wir (K1411)
 7. An Gott (K1412)
 8. Ankunft (K1413)
 9. Klein Sterbelied (K1414)
 UA: 2003, Bochum, Sylvia Greenberg (Soprano); Bochumer Symphoniker; Steven Sloane, Conductor
- a) https://www.instagram.com/gil_shohat/?hl=de
 b) ≡ Ricordi, München u. Milano
 b) ≡ Gil Shohat Editions, Tel Aviv
- ³³² **Simon, James Martin** (*1880 Berlin – †1944 KZ Auschwitz [für tot erklärt])
 1. Es rauscht durch unseren Schlaf (1934). [Mezzosopran und Klavier] (Ms,♯) (K1415)
 W: (1) Der Guten und Besten! James; (2) Frau Lasker-Schüler dankbar zugeeignet von James Simon, Amsterdam, Bachstr. 22 (Lindemann) (datiert 22.–25. März 1934)
 2. Weltende (1934). Gesang und Klavier (Ms,♯) (K1416)
 W: Meiner geliebten Toni überreicht [Toni Appelbaum, Berlin]
 d) ↗ Center for Jewish History; <http://findingaids.cjh.org/?pID=481215>; AR 5930
 d) ↗ Marian Anderson Collection of Music Manuscripts; [http://dla.library.upenn.edu/dla/franklin/research.html?q=james+simon&qt=dla-standard&filter.library_facet.val=Special+Collections](http://dla.library.upenn.edu/dla/franklin/research.html?q=james+simon&qt=dla-standard&filter.library_facet.val=Special+Collections;); Ms.Coll.199
 d) ↗ ELS-Archiv, Jerusalem; ARC. Ms. Var. 5011517
- ³³³ **Solter, Leo** (*1978 Berlin)
 1. Drei Lieder für 3 Sänger, Keyboard, Schlagzeug und Synthesizer
 1. Die Erkenntnis (K1417)
 2. Ich schlafe in der Nacht (K1418)
 3. Heimweh (K1419)
 UA: Dez. 12.12.2017 Berlin, Kantine am Berghain durch RambaZamba Theater
 a) leo1928-audioinfo@yahoo.de
- ³³⁴ **Sonntag, Brunhilde** (*1936 Kassel – †2002 Wuppertal)
 1. »Es ist ein Weinen in der Welt...« (1994). Vier Lieder für Sopran und Klavier (Ms,♯,⊙)
 1. Die Liebe (K1420)
 2. Weltflucht (K1421)
 3. Weltende (K1422)
 4. Mein Herz ruht müde (K1423)
 W: Für Gisela (Distler-Brendel) in alter Freundschaft
 UA: 21.05.1995
 e) © sound-star-tonprod.; SST31136

³³⁵ **Sopper, Günter** (*1948 Fürstenfeld)

1. Sechs Lieder (1989). Sopran u/o Tenor u. Klavier. (D,♯,⊙)
- (K1424) 1. Mich führte in die Wolke
(K1425) 2. O, meine schmerzliche Lust...
(K1426) 3. Ich schlafe in der Nacht

UA: 1989 Tübinger Rathaus-Konzert

a) post@guenter-sopper.de; http://www.guenter-sopper.de

³³⁶ **Southwick, Martha Jean** (*1956 Worcester/Massachusetts)

1. Drei Lieder (1983) für Mezzo-Sopran und Klavier (D,♯,⊙)
- (K1427) 1. Ich frage nicht mehr
(K1428) 2. Dir
(K1429) 3. Mein Tanzlied

2. Mein blaues Klavier (1980-1993) sechs Klavierstücke

UA: 02.04.1995 Hellbrunn

- (K1430) 1. From Afar
(K1431) 2. Escape from the World
(K1432) 3. Full Moon
(K1433) 4. The Grotesque
(K1434) 5. My Blue Piano
(K1435) 6. Viva!

a) schwediauer@mdw.ac.at

e) ⊙ UNI Wien; 1995

³³⁷ **Sow, Noah** (*1974)

Cokomponist; s. Hanebeck, Julian

a) team@noahso.com; http://www.noahsow.de

e) ⊙ VERLAGSGRUPPE RANDOM HOUSE GmbH

³³⁸ **Soyka, Ulf-Diether** (*1954 Wien)

1. Vier Lieder (1982) op. 6/2 für Bariton und Klavier (Ms,♯,⊙)
- (K1436) 1. Auf einmal mußte ich singen
(K1437) 2. In der Bibel stehen wir geschrieben
(K1438) 3. Auf die jungen Rosensträucher
(K1439) 4. Gott, ich liebe dich in deinem Rosenkleide

W: zugeeignet Probst Ulrich Küchl in Dankbarkeit

UA: 1984 Eisgarn, Oberösterreich

a) ud@soyka-musik.at; www.soyka-musik.at

e) ⊙ ORF

³³⁹ **Spring, Rudi** (*1962 Lindau)

1. Liederfolge für mittlere Singstimme und Klavier op. 54 (1992)
- (K1440) 1. Senna Hoy (Ms,♯)
- (K1441) 2. Weltflucht (1983) für Sopran oder Mezzosopran und Klavier op. 20b (Ms,♯)
UA: 14.10.2000 Heidenheim

b) ≡ Vierdreiunddreissig-Musikverlag Juliane Gross, München

³⁴⁰ **Staar, René** (*1951 Graz)

1. Zwei Lieder (1987-95) für Sopran und Klavier oder Instrumentalensemble op. 20/1 (D,♯,⊙)
- (K1442) 1. Nun schlummert meine Seele
(K1443) 2. Ich träume so leise von dir

W: Für Donna Robin

UA: Paris 1987 bzw. Bratislava 1993

a) rest@staar.at; http://www.staar.at

b) ≡ Contemp-Art Edition Alexander Hermann, Wien

e) ⊙ ORF: ensemble wiener collage; 2001706

³⁴¹ **Stadler, Robert** (*1957 St. Johann im Pongau)

- (K1444) Mein blaues Klavier (2014) für Sopran und Klavier (D,♯,⊙)

a) r.stadler@hellasproducts.com

³⁴² **Stadlmair, Hans** (*1929 Neuhofen a.d. Krems)

1. Styx (1967). Gedichte von Else Lasker-Schüler für Sprecherin, Cembalo und Schlagzeug (Ms, #)

1. O, ich wollte, daß ich wunschlos schlief (K1445)
2. Ich, der brennende Wüstenwind (K1446)
3. Mutter und Vater sind im Himmel (K1447)
4. Ich will in das Grenzenlose (K1448)
5. Daß Du Lenz gefühlt hast (K1449)
6. Dann kam die Nacht mit Deinem Traum (K1450)
7. Es riß mein Lachen sich aus mir (K1451)
8. Aus mir braust finst're Tanzmusik (K1452)
9. Brause Dein Sturmlied Du! (K1453)
10. In den weißen Gluten (K1454)
11. Krallen reißen meine Glieder auf (K1455)
12. Am liebsten pflückte er (K1456)
13. Wilde Fratzen schneidet der Mond in den Sumpf (K1457)
14. Es weht von Deinen Gärten her der Duft (K1458)
15. Hab' in einer sternlodernden Nacht (K1459)
16. Ach, ich irre wie die Todsünde (K1460)
17. Hing an einer goldenen Lenzwolke (K1461)
18. All' die weißen Schläfe meiner Ruh' (K1462)

b)  Peters, Leipzigd)  Vorlass Stadlmair; <http://www.komponistenarchiv.de/stadlmair-hans>³⁴³ **Staeffler, Martin** (*1973 Nürnberg)

Ich liebe dich... (2012) für Alt und Gitarre (©)

(K1463)

a) info@martin-staeffler.de; <http://www.martin-staeffler.de>³⁴⁴ **Stahl, Andreas** (*1955 Frauenfeld, CH)

Weltflucht (1985). Gesang, Klavier

(K1464)

a) <http://www.andreasstahl.ch>³⁴⁵ **Steffens, Walter** (*1934 Aachen)

1. Botschaften an den Prinzen Jussuf (1965), BV (15), für Orchester (auch Ballett), Variationen über ein Thema von Franz Schubert nach Bildern von Franz Marc an Else Lasker-Schüler op. 8

(K1465)

UA: 1970 Radio Suisse Romande

2. Klagegestein (1993) nach Gedichten von Else Lasker-Schüler für Harfe und 9-stg. Frauenchor op. 68

UA: 1997 Brakel

1. Mein Lied (K1466)
2. Mein Volk (K1467)
3. Ein alter Tibetteppich (K1468)
4. Zebaoth (K1469)

a) <http://www.walter-steffens.de>³⁴⁶ **Stegmann, Karl-Heinz** (*zg.)*Cokomponist, s. Becker, Heinz*³⁴⁷ **Stein, Roger** (*1975 Zürich)

1. Das blaue Klavier (~2002) für Singstimme und Quartett

1. Mein blaues Klavier (K1470)
2. Weltende (K1471)
3. Sphinx (K1472)


2. Vier Gedichte [2002] von Else Lasker-Schüler (montiert)

1. Maienregen (K1473)
2. Mein Wanderlied (K1474)
3. Dir (K1475)
4. Trieb (K1476)

UA: 14.11.2002 X. Else-Lasker-Schüler-Forum Solingen, Museum Baden

a) office@roger-stein.com; <http://www.roger-stein.com>



³⁴⁸ **Steinberg, Eitan** (*1955 Jerusalem)

- (K1477) 1. Sails out of Sleep (1989) for mixed choir a capella (Ms,♯,⊙)
1. Leise schwimmt der Mond durch mein Blut
- (K1478) 2. The Old Man who say »Why« (1990) for Mezzosopran and 9 instruments
(Ms,♯,⊙) Bes.: Mezzosopr., 1,1,1,1-0,0,0-1,1,1,1-Schlz.
1. Leise schwimmt der Mond durch mein Blut
- a) eitan.etty@gmail.com; <http://www.benzaken-steinberg.com>
b)  Israel Music Information Center (IMIC), Tel Aviv

³⁴⁹ **Steller, Oliver** (*1967 Bonn)

- (K1479) 1. Dichterinnen (1992–). Spiel der Sinne. Singstimme, Gitarre, Saxophon, Bassklarinette (⊙)
1. Mein Tanzlied
- (K1480) 2. Mein blaues Klavier
- (K1481) 3. Eros
- (K1482) 4. Weltflucht
- (K1483) 5. Ein alter Tibetteppich
- a) info@oliversteller.de; <http://www.oliversteller.de>
e) ⊙ <http://www.oliversteller.de/shop/>; Dichterinnen

P! ³⁵⁰ **Sternberg, Erich Walter** (*1891 Berlin – †1974 Tel Aviv)

- (K1484) 1. Mein blaues Klavier (1949) für Mezzosopran und Klavier (D,♯,⊙)
2. Mein Volk (1945): 5 Lieder für Sopran (Mezzosopran/Tenor) und Orchester (Klavier) (D,♯,⊙)
- (K1485) 1. Mein Volk¹⁰⁹⁰
- (K1486) 2. Ein alter Tibetteppich
- (K1487) 3. Ich liebe dich...
- (K1488) 4. Ich weiß
- (K1489) 5. Mein Herz ruht müde
- b)  Peermusic Classical GmbH; Israel Music Information Center (IMIC), Tel Aviv
c)  Musikhochschule Mannheim; A 20 Ster
d) ↗ <https://archiv.adk.de/objekt/2414415>

³⁵¹ **Stockhausen, Markus Pirol** (*1957 Köln)

- (K1490) 1. Vier Lieder (1988) für Gesang und Klavier (D,♯,⊙)
UA: 2002 X. Else-Lasker-Schüler-Forum Wuppertal
1. Weltende
- (K1491) 2. Gebet
- (K1492) 3. Mein blaues Klavier
- (K1493) 4. Die Liebe
- (K1494) 2. »Berlin-Jerusalem (1989): zwei Frauen, die Deutsche Else Lasker-Schüler und die Russin Tania Shohat fahren nach Jerusalem«. Film von Amos Gitai, Choreographie Pina Bausch, Musik M. St. (⊙)
- a) music@markusstockhausen.de; <http://www.markusstockhausen.de>

³⁵² **Stockhausen, Simon** (*1967 Bensberg)

- (K1495) Verinnerlicht
- a) webmaster@simonstockhausen.com; <http://www.simonstockhausen.com>

³⁵³ **Stockmeier, Johannes** (*zg.)

- (K1496) 1. Du nahmst dir alle Sterne (1993/94), 11 Lieder für Sopran und Klavier
1. An Tristan
- (K1497) 2. Siehst du mich
- (K1498) 3. Groteske

¹⁰⁹⁰ »Mein Volk« entstand bereits früher. Die UA fand am 30.01.1925 bei der »Novembergruppe« Berlin, Alice Scheffer-Kuznitsky, Sopr; Erwin Bodky, Klavier statt. Den Hinweis verdanke ich Karl Jürgen Skrodzki. Der gesamte Zyklus jedoch erschien wohl erstmalig 1945.

4. Kühle (K1499)
 5. Unser Liebeslied (K1500)
 6. Nervus erotis (K1501)
 7. Abend (K1502)
 8. Meine Schamröte (K1503)
 9. Selbstmord (K1504)
 10. Jerusalem (K1505)
 11. Giselheer dem König (K1506)
- ³⁵⁴**Stockmeier, Wolfgang** (*1931 Essen – †2015 Velbert)
 1. Dann (Ein Zyklus für Sopran und Klavier (2013) op. 377-379 (D,♯,⊙)
 1. Frühling (K1507)
 2. Die schwarze Bhowanéh (K1508)
 3. Dann (K1509)
 UA: 01.03.2015 Opernfoyer Duisburg. Liederabend ELS, Anke Krabbe, Sopran; Cécile Tallec, Klavier
- ³⁵⁵**Stoll, Marianne** (*1911 Stuttgart – †2012 Tübingen)
 Else-Lasker-Schüler-Lieder [1994], Sopr., Mezzosopr., Alt (K1510)
 UA: 1994 Tübingen
- ³⁵⁶**Stolte, Friedemann** (*1966 Berlin)
 1. An Gott (1998) für 4stimmigen gemischten Chor (Ms,♯) (K1511)
 2. Styx (1997) für 6stimmigen gemischten Chor (Ms,♯) (K1512)
 3. Mein Sterbelied (1998). Mezzosopran, Violine und 2 Violen (D,♯,⊙) (K1513)
 4. Wo mag der Tod mein Herz lassen? (1998). Mezzosopran, Violine und 2 Violen (D,♯,⊙) (K1514)
 a) post@friedemannstolte.de; <http://friedemannstolte.de>
- ³⁵⁷**Straesser, Joep Willem Frederik** (*1934 Amsterdam – †2004 Loenersloot nb. Amsterdam)
 1. Verzauberte Lieder für Chor und Orchester (1986) (D)
 1. I. Klein Sterbelied 1 (K1515)
 2. I. Groteske (K1516)
 3. I. Klein Sterbelied 2 (variiert) (K1517)
 4. II. Die Liebe 1 S-A (K1518)
 5. II. Unser Kriegslied T-B (K1519)
 6. II. Die Liebe 2 (variiert) S-A-T (K1520)
 7. III. Mein Tanzlied (K1521)
 UA: 22.04.1987 - De Vereeniging Nijmegen
 b) 🏠 Donemus, Amsterdam
 c) 📖 Bayerische Staatsbibliothek; 2 Mus.pr. 87.133
- ³⁵⁸**Strobl, Bruno** (*1949)
 1. In dem Land dem verhüllten (1987) Liederzyklus für Mezzosopran und Gitarre nach Texten von Chr. Strobl, E. Lasker-Schüler, Chr. Lavant und G. Maier (D)
 W: Für Gunter Schneider u. Christina Ascher
 UA: 17.03.1987 Klagenfurt
 1. Mein Liebeslied (K1522)
 2. Immer feiern wir Himmelfahrt. Dreistimmiger Männerchor (K1523)
 a) brunostrobl@gmx.at; <http://www.brunostrobl.at>
- ³⁵⁹**Stuckenschmidt, Hans Heinz** (*1901 Straßburg – †1988 Berlin)
 Lieder für Else (K1524)
 d) ↗ Archiv der Akademie der Künste, Berlin
- ³⁶⁰**Suitner, Peter** (*1928 Ulm)
 1. Fünf Lieder für Bariton und Klavier (1991) op. 92a-e
 UA: 25.05.1992 Innsbruck
 1. Ein alter Tibetteppich (Ms,♯) (K1525)

- (K1526) 2. Sechs Lieder für Bariton und Klavier (1990/91) op. 91a-f (Ms,♯)
1. Weltende [verschollen]



³⁶¹**Sumbler, John** (*zg.)

Cokomponist; s. Pilos Puntos

- (K1527) ³⁶²**Swift, Richard** (*1977 Californien)
Mein blaues Klavier (1978): four variations for piano
a) <http://richardswift.tumblr.com>

- (K1528) ³⁶³**Symann, Fred** (*1963 Neustrelitz)
1. Das blaue Klavier (2011) für Gesang, Oboe, Klavier (D,♯,⊙)
UA: 25.2.2011 in der »Alten Feuerwache« in Berlin-Friedrichshain
a) fredsymann@gmx.de; <http://www.fredsymann.de>

T

- (K1529) ³⁶⁴**Tal, Josef** (*1910 Pinne (Posen) – †2008 Jerusalem)
1. »Else« (Homage) (1975), Kammer-Szene für Mezzosopran, Erzähler, Horn, Viola,
Violoncello und Piano. Text: Israel Eliraz (D,♯)
UA: Für das Israel Festival
(K1530) 2. Shape (1977) für Kammerorchester, Kantate über Else Lasker-Schüler
(K1531) 3. Mein blaues Klavier (1993). Für Mezzosopran und Klavier (D,♯,⊙)
W: Dedicated to Dr. Ulrich Eckardt
UA: 28.05.1994 Berlin
b)  Israel Music Information Center (IMIC), Tel Aviv; IMI 383
c)  Hochschule für Musik Köln (HfMK); Fa2242
e) ⊙ edel comp.; ACA 8506-2
e) ⊙ HfMK; CD 4821

- (K1532) ³⁶⁵**Tamchina, Jürgen** (*1943)
Die Wupper

- (K1533) ³⁶⁶**Tarbuk, Mladen** (*1962 Sarajevo, Bosnien und Herzegowina)
Über glitzernden Kies (2007) für S, Vc. und Kl.

- (K1534) ³⁶⁷**Tenhaef, Wilhelm** (*1952 Bad Camberg/Ts)
1. Lasker-Schüler Songs für Gesang, Gitarre, Akkordeon, Bass und Schlagzeug (⊙)
(K1535) 1. Sinnenrausch
(K1536) 2. Höre
(K1537) 3. Nervus erotis
a) info@wilhelm-ten-haaf.de; <http://wilhelm-ten-haaf.de>
e) ⊙ tata-music.de; 01/CD/2015

- (K1537) ³⁶⁸**Terse, Paul** (*1945 Burlington/Iowa)
1. Vier erotische Lieder (2014) aus dem Gedichtzyklus »Styx« von Else Lasker-Schüler für Mezzosopran, Oboe, Schlagzeug, Streichquartett (D,♯,⊙)
(K1538) 1. Syrinxliedchen
(K1539) 2. Nervus erotis
(K1540) 3. Orgie
4. Eros
UA: UA 27.05.15 HfMT Köln Wuppertal, Elisa Rabanus, Sopran, Dirigent: Ernst v. Marshall
a) paul.terse@freenet.de

- (K1541) ³⁶⁹**Terwey, Ellen** (*zg.)
Es kommt der Abend für Gesang und Klavier
(K1542) Mein blaues Klavier (1990). Lyrisches Chanson für Gesang und Klavier

a) ellenterwey@arcor.de; <http://www.ellen-terwey.de>

b)  Terwey, Bremen

370 TheHansBass (Group) (*zg.)

Gott hör ... (©)

(K1543)

Bes.: Gesang, Gitarre, Band

371 Theobalt, Gerold (*1957 Gelsenkirchen)

1. Theaterstück: Stiefmutterland / Stepmotherland. A Scenic Tribute to Else Lasker-Schüler and Peter Hille. Von Wuppertal nach Berlin. Szenisch untermalt mit Klavier

(K1544)

UA: 2010 zum 17. Else-Lasker-Schüler-Forum, Tel Aviv. Auftr. Werk d. Else-Lasker-Schüler-Gesellschaft

2. Theaterstück: »Verscheucht« / Scared Away. A Tribute to Else Lasker-Schüler. Szenisches Spiel nach Gedichte und Prosa von Else Lasker-Schüler. Else Lasker-Schülers Exil in der Schweiz. Szenische Untermalung mit Klavier

(K1545)

UA: 2006 Schauspielhaus Zürich. Auftr. Werk d. Else-Lasker-Schüler-Gesellschaft zum XIII. Forum. Hanna Schygulla=ELS

a) info@1st-act.de; <http://www.1st-act.de>

372 Thim, Günter (*1922 Zanow (Polen))

1. ... dunkles Wachen (1968) für Frauenstimme und Klavier (Ms, #)

1. Abends

(K1546)

2. Ruth

(K1547)

3. Mein Tanzlied

(K1548)

UA: 30.11.1968 Eichstett

a) christiane.thim-mabrey@sprachlit.uni-regensburg.de

373 Tranchina, Joe Vincent (*zg.)

Siehst du mich (2010) for vocal, piano and jazz-group (©)

(K1549)

Ein alter Tibetteppich (2018) for vocal, piano and jazz-group

(K1550)

a) joe@jovitra.com; <http://www.jovitra.com>

374 Trieder, Jan (*1957 Sopot)

Das blaue Kla4. Schauspiel

(K1551)

375 Trojahn, Manfred (*1949 Cremlingen)

1. »Dann kam die Nacht« (2010). Sechs Lieder für Mezzosopran und Klavier (Ms, #)

1. Weltflucht

(K1552)

2. Dann kam die Nacht

(K1553)

3. Müde

(K1554)

4. Melodie

(K1555)

5. Abend

(K1556)

6. Traum

(K1557)

UA: 28.11.10 Univ. Düsseldorf

b)  Bärenreiter

376 Troyke, Karsten (*1960 Berlin)

Else-Lasker-Schüler-Songs

(K1558)

Bes.: Gesang, Gitarre, Violine

a) mail@karsten-troyke.de; <http://www.karsten-troyke.de>

377 Tudyka, Caroline (*1966 Bruchsal)

1. »Mon Piano bleu«. Sechs Lieder für Mezzosopran und Klavier (auch Band)

1. Die Liebe I [2002]

(K1559)

2. Ich liebe dich... [2002]

(K1560)

3. Mein blaues Klavier [2002]

(K1561)

4. Ein alter Tibetteppich

(K1562)

5. Ein Lied I

(K1563)

6. Abschied III

(K1564)

Bes.: Mezzosopr., Doublebass, Synthes., Band
 UA: 2002 X. Else-Lasker-Schüler-Forum Wuppertal
 a) tudyka@yahoo.com; <http://www.tudyka.com>

³⁷⁸**Türk, Ulrich** (*1955 Neuwied)

- (K1565) Das blaue Klavier
 a) <http://www.ulituerk.de>



U

P! ³⁷⁹**Ullmann, Viktor** (*1898 Teschen (Cieszyn) – †1944 Auschwitz)

1. Kammersinfonie »Styx« (1917) in zwei Sätzen für 17 Instrumente; verschollen
 - (K1566) 1. Thema 1 erster Satz: Ich, der brennende Wüstenwind
 - (K1567) 2. Thema 1 zweiter Satz: Meinlingchen sieh mich an
- (K1568) 2. Jugend (Ich hört' Dich) (1918?); verschollen
- (K1569) 3. Die Nächte der Tino von Bagdad (1917?) Tondichtung; verschollen
- (K1570) 4. Groteske (1917?) ein Orchesterlied; verschollen
- (K1571) 5. Wenn du kommst (1917); verschollen
- (K1572) 6. Die Königin (Kete Parsenow) (1918?); verschollen
- (K1573) 7. Höre!(1918?); verschollen.
- (K1574) 8. Mein Liebeslied (1918?); verschollen
- (K1575) 9. Siehst du mich (1918?); verschollen
- (K1576) 10. Unser Liebeslied II (1918?); gilt als verschollen
- (K1577) 11. Wenn wir uns ansehen (1918?); verschollen

V

³⁸⁰**Velte, Eugen Werner** (*1923 Karlsruhe – †1984 Karlsruhe)

- (K1578) 1. Ein Lied an Gott (1957) für Sopran und Streichquartett (Ms,♯)
 2. Zwei Chöre für drei Männerstimmen a cappella (1966) (Ms,♯) Bes.: Tenor, Bariton,
 Bass
- (K1579) 1. Weltschmerz
 (K1580) 2. Weltende
- c)  Musikhochschule Karlsruhe; SV IV Sol 3 & SV IV Chor 3
 d)  Nachl. E.W. Velte; hannelore.bernt@hfm-karlsruhe.de

³⁸¹**Vinje, Jakob** (*1968 Bruchsal)

- (K1581) »Die Zaubergan« (2005), Symphonische Dichtung für Chor, Orchester und Solisten
 W: Für die Lucie-Kölsch-Jugendmusikschule Worms, für die Nibelungen-Festspiele. Im Auftrag der Stadt Worms

³⁸²**Vogel, Achim Avo** (*zg.)


- (K1582) Ein Lied der Liebe (D)
 b)  FLOFF PUBLISHING FLORIAN FICKEL


³⁸³**Völker, Toni** (*zg.)

1. »Memento«, 3 Lieder für Sopran, Klarinette und Klavier op. 11 (1984/85). Fassung für Mezzosopran (D)
 - (K1583) 1. Gott hör ...
 - (K1584) 2. Die Verscheuchte
 - (K1585) 3. Ein Lied an Gott

UA: 12.09.2008 Akademie für Tonkunst Darmstadt

a) toni-voelker@arcor.de; <http://www.toni-voelker-komponist.de/index.php>

b)  Tonos Musikverlags GmbH, Darmstadt


c)  Musikhochschule Karlsruhe; A 501 VOEL Mem

³⁸⁴ **Voigtländer, Lothar** (*1943 Leisnig)

1. Else-Lasker-Schüler-Lieder (2009) für mittlere Stimme (Alt/Mezzo) und Klavier (D,♯)
 1. Ich habe dich gewählt (K1586)
 2. Du nahmst dir alle Sterne (K1587)
 3. Hinter meinen Augen stehen Wasser (K1588)
 4. Es wird ein großer Stern in meinen Schoß fallen (K1589)

UA: 03.10.2010, Wien, Eroica-Saal

a) <http://lothar-voiglaender.de>

b)  Ludwig Doblinger; Best.Nr. 08 699

W³⁸⁵ **Waelbroeck, Jean-Pierre** (*1954)

1. Lieder (1994) für Mezzosopran und Klavier (D,♯,⊙)
 1. Weltende (K1590)

a) <http://jeanpierrewaelbroeck.be/index.html>

e) pavane.com; ADW 7466

³⁸⁶ **Wagendristel, Alexander** (*1965 Wien)

1. Drei Liebeslieder op. 74 (1998) für Mezzosopran und Klavier (Ms,♯)
 1. Wie ein heimlicher Brunnen (K1591)
 2. Komm zu mir in der Nacht (K1592)
 3. Wenn wir uns ansehen (K1593)

a) alexander.wagendristel@chello.at

³⁸⁷ **Wagner, Wolfram** (*1962 Wien)

- Vier Lieder (1985). Gesang und Klavier. Texte: Chr. Lavant; G. Fritsch; E. Lasker-Schüler; P. Klee (K1594)

a) wagner@mdw.ac.at; <http://www.wolfram-wagner.com>

³⁸⁸ **Wajchanski, Boris** (*zg.)

1. Mein blaues Klavier I (2005), Lieder in Deutsch, Russisch und Weißrussisch für Alt und Gitarre (⊙)
 1. Abendzeit (K1595)
 2. Frühling (K1596)
 3. Weihnachten (K1597)
 4. Abschied (K1598)

³⁸⁹ **Wajchanski, Yuri** (*zg.)

1. Mein blaues Klavier II (2005), Lieder in Deutsch, Russisch und Weißrussisch für Alt und Gitarre (⊙)
 1. Gebet (K1599)
 2. Gebet (K1600)
 3. Mein blaues Klavier (K1601)

³⁹⁰ **Waldek, Gunter** (*1953 Linz)

1. Stabat Mater (2010) für Soli, Chor, Orgel, Sprecher und Instrumente
 17. Seit du begraben liegst (D,♯,⊙) (K1602)

UA: 26.03.2010 Alter Dom Linz

a) g.waldek@bruckneruni.at; <http://www.gunterwaldek.com>

e) [Weinberg records](http://weinbergrecords.com); SW 010357-2

³⁹¹ **Walden, Herwarth** (*1878 Friedrichsberg/Niederbarmin – †1941 bei Saratow) **P!**

1. Zehn Gesänge (1904ff) für eine Singstimme und Klavier op. 1
 1. Dann (1904) (D,♯,⊙) (K1603)
 2. Vergeltung (1904) (D,♯,⊙) (K1604)
 3. Verdammnis (1904) (D,♯,⊙) (K1605)
 4. Im Anfang [annonciert] (K1606)
 5. Mutter [annonciert] (K1607)

- (K1608) 6. Lenzleid [annonciert]
 (K1609) 7. Weltflucht (1910) (D,♯,⊙)
 (K1610) 8. Mein Tanzlied [annonciert]
 (K1611) 9. Nachweh [annonciert]
 (K1612) 10. Sulamith [annonciert]

W: Der Dichterin [ELS] in Verehrung

b) 📖 Der Sturm, Berlin; Jg. 1, Nr. 35. S. 278 vom 27.10.1910

b) 📖 Paul Reinike, Berlin; 1904

c) 📧 USB Köln, MuWi; W 1273

³⁹²**Wallmann, Johannes** (*1960 Münster)

- (K1613) Ein alter Tibetteppich (2001) für Bariton und Klavier (Ms,♯,⊙)

W: Für Jürgen (Wallmann) und Anne (Bieber) zur Hochzeit

UA: 28.10.2001

a) <http://www.johanneswallmann.com>

³⁹³**Weber, Katrin** (*1968 Tuttlingen)

- (K1614) 1. The Roar of the Storm. Texte: H. Mason, E. Lasker-Schüler
 1. Die Verscheuchte

a) katrin@katrinweber.net; <http://www.katrinweber.net>

³⁹⁴**Wefelmeyer, Bernd** (*1940 Berlin)

1. Lieder
 (K1615) 1. Die Pavianmutter singt ihr Paviänchen in den Schlaf
 (K1616) 2. Ein Liebeslied
 (K1617) 3. Mein Kind
 (K1618) 4. Selbstmord
 (K1619) 5. Täubchen, das in seinem eigenen Blute schwimmt

a) berndwefel@aol.com; <http://www.bernd-wefelmeyer.de>

e) ⊙ Highland-Tonstudio-Berlin; 1998

P! ³⁹⁵**Weiland, Ludwig Werner** (*1939 Duisburg)

1. E.L.S. Ein Nach(t)gesang (1998-2000) für Bläser, Streicher, Schlagzeug, Sängern
 und Sprecherinnen (Ms,♯,⊙)
 Bes.: 2,1,Eh,2,0-0,0,0,0-Schl-Str:2,2,2,1,1,-Xyl,Vib-2sop,2alt,2spr
 (K1620) 1. Zehn Aufzeichnungen aus dem Nachlass
 (K1621) 2. Vagabunden
 (K1622) 3. Weltschmerz
 (K1623) 4. Verdammnis
 (K1624) 5. Weltflucht
 (K1625) 6. Mein Tanzlied
 (K1626) 7. Weltende
 (K1627) 8. Mein Volk
 (K1628) 9. Ich weiß
 (K1629) 10. Man muss so müde sein

UA: 15.11.2002 X. Else-Lasker-Schüler-Forum Historische Stadthalle Wuppertal. Auftragskomposition Hochschule für Musik Wuppertal & Else-Lasker-Schüler-Gesellschaft

2. Lebens(W)Ende. Abschied einer Dichterin (2016-18) für Sopran, Sprecher, Klavier, Flöte, Clarinette, Streichquartett und Schlagzeug (Claves, Handtrommel, Guiro, Tamborin) (Ms,♯)

- (K1630) 1. Rast
 (K1631) 2. Weltende
 (K1632) 3. Herbst
 (K1633) 4. Ich weiß

a) h.w.weiand@online.de

³⁹⁶**Wenzel, Hans-Eckardt** (*1955 Kropstädt bei Wittenberg)

- (K1634) Weltende
 Bes.: Akk,Git-Tenor

a) <http://www.wenzel-im-netz.de>

- ³⁹⁷ **Werren, Stefan** (*1958 Bern)
 Zwei elegische Gesänge (1989) für Sopran und Oboe (K1635)
 a) <http://stefanwerren.ch>
- ³⁹⁸ **Westendorp, Sybil** (*1910 Wuppertal – †1999 Hamburg) **P!**
 A. Requiem (1984) für Else Lasker-Schüler (K1636)
 B. Liedersammlung (1947-1996) nach Gedichten von Else Lasker-Schüler
 für Gesang und Klavier [nach Jahrgang]:
1. 1947 (1)
 1. Scherzo (Im Anfang) (K1637)
 2. 1948 (1)
 2. Ballade (K1638)
 3. 1958 (1)
 3. Letzter Abend im Jahr (K1639)
 4. 1977 (16)
 4. Abends (K1640)
 5. Abschied (K1641)
 6. Ankunft (K1642)
 7. Dann (K1643)
 8. Der Letzte (K1644)
 9. Du machst mich traurig – hör (K1645)
 10. Ein alter Tibetteppich (K1646)
 11. In deine Augen (K1647)
 12. Mein Herz ruht müde (K1648)
 13. Mein Tanzlied (K1649)
 14. Melodie (K1650)
 15. Phantasie (K1651)
 16. Schuld (K1652)
 17. Styx (K1653)
 18. Vollmond (K1654)
 19. Weltende (K1655)
 5. 1978 (23)
 20. Abschied (K1656)
 21. Auf deiner blauen Seele (K1657)
 22. Das Lied meines Lebens (K1658)
 23. Ein Liebeslied (K1659)
 24. Ein Lied (K1660)
 25. Einmal kommst du zu mir in der Abendstunde (K1661)
 26. Gar keine Sonne ist mehr (K1662)
 27. Heimlich zur Nacht (K1663)
 28. Hinter Bäumen berg ich mich (K1664)
 29. Ich bin so allein (K1665)
 30. Ich frage nicht mehr (K1666)
 31. Ich kann nicht schlafen mehr (K1667)
 32. Ich liebe dich... (K1668)
 33. Ich träume so leise von dir (K1669)
 34. Jerusalem (K1670)
 35. Meine Mutter (K1671)
 36. Nun schlummert meine Seele (K1672)
 37. Nur dich (An den Herzog von Vineta) (K1673)
 38. Siehst du mich (K1674)
 39. So lange ist es her... (K1675)
 40. So still ich bin (K1676)
 41. Von weit (K1677)
 42. Wenn du sprichst (K1678)
 6. 1979 (22)
 43. Abel (K1679)
 44. An Gott (K1680)
 45. Boas (K1681)
 46. Die Dämmerung naht (K1682)
 47. Ein Liebeslied (K1683)

- (K1684) 48. Esther
(K1685) 49. Gebet I (Ich suche allerlanden eine Stadt)
(K1686) 50. Hagar und Ismael
(K1687) 51. In meinem Herzen wächst ein Rosenzweig
(K1688) 52. Mein stilles Lied
(K1689) 53. Moses und Josua
(K1690) 54. O Gott ich bin so müde
(K1691) 55. Pharao und Joseph
(K1692) 56. Rast
(K1693) 57. Ruth
(K1694) 58. Saul
(K1695) 59. Sulamith
(K1696) 60. Und
(K1697) 61. Unser Liebeslied
(K1698) 62. Versöhnung
(K1699) 63. Wenn wir uns ansehen
(K1700) 64. Zebaoth
7. 1980 (73)
- (K1701) 65. Abendlied
(K1702) 66. Aber ich finde dich nicht mehr
(K1703) 67. Abraham und Isaak
(K1704) 68. An Apollon
(K1705) 69. An meiner Wimper hängt ein Stern
(K1706) 70. Dämmerung
(K1707) 71. Das Lied vom Leid
(K1708) 72. Das Wunderlied
(K1709) 73. David und Jonathan
(K1710) 74. Deine Schlankheit fließt wie dunkles Geschmeide
(K1711) 75. Der du bist auf Erden gekommen
(K1712) 76. Der Hirte
(K1713) 77. Der Morgen ist bleich von Traurigkeit
(K1714) 78. Die Dämmerung naht
(K1715) 79. Die Nacht ist weich von Rosensanftmut
(K1716) 80. Die Tänzerin Wally
(K1717) 81. Die Thräne, die du beim Gebete weinst
(K1718) 82. Du bist das Wunder im Land (Die Königin)
(K1719) 83. Ein Geigenliedchen
(K1720) 84. Ein weißer Stern singt ein Totenlied
(K1721) 85. Es brennt ein feierlicher Stern
(K1722) 86. Es kommt der Abend
(K1723) 87. Es war im Frühling
(K1724) 88. Gebet
(K1725) 89. Gedenktag
(K1726) 90. Gott hör ...
(K1727) 91. Grotteske
(K1728) 92. Heimweh
(K1729) 93. Herbst
(K1730) 94. Hör, Gott, wenn du nur etwas lieb mich hast
(K1731) 95. Ich bin so müde
(K1732) 96. Ich bin so traurig übers Maß (Ich weiß nicht)
(K1733) 97. Ich friere
(K1734) 98. Ich liege wo am Wegrund
(K1735) 99. Ich säume liebentlang
(K1736) 100. Ich schlafe in der Nacht
(K1737) 101. Ich schliess das Fenster zu
(K1738) 102. Ich weine
(K1739) 103. Ich wollte wir lägen an einer Bucht
(K1740) 104. Jakob
(K1741) 105. Jakob und Esau
(K1742) 106. Kühle
(K1743) 107. Leise sagen
(K1744) 108. Lenzleid
(K1745) 109. Maienregen
(K1746) 110. Man muss so müde sein

- | | | |
|------|--|---------|
| 111. | Marie von Nazareth | (K1747) |
| 112. | Mein blaues Klavier | (K1748) |
| 113. | Mein Blick | (K1749) |
| 114. | Mein Kind | (K1750) |
| 115. | Mein Lied | (K1751) |
| 116. | Mein Volk | (K1752) |
| 117. | Meine Freiheit | (K1753) |
| 118. | Meine Mutter | (K1754) |
| 119. | Meiner Schwester dieses Lied | (K1755) |
| 120. | Meinlingchen | (K1756) |
| 121. | Mich führte in die Wolke | (K1757) |
| 122. | Nachklänge | (K1758) |
| 123. | Nachweh | (K1759) |
| 124. | O Gott (Überall nur kurzer Schlaf) | (K1760) |
| 125. | O Gott wie soll dich meine Klage rühren | (K1761) |
| 126. | O, ich hab dich so lieb | (K1762) |
| 127. | O, Mutter wenn du leben würdest (Meiner Mutter) | (K1763) |
| 128. | Schulzeit | (K1764) |
| 129. | Sterne des Fatums | (K1765) |
| 130. | Traum | (K1766) |
| 131. | Über glitzernden Kies | (K1767) |
| 132. | Und suche Gott | (K1768) |
| 133. | Unsere Seelen hingen an den Morgenträumen | (K1769) |
| 134. | Weltschmerz | (K1770) |
| 135. | Wie ein heimlicher Brunnen | (K1771) |
| 136. | Winternacht (Cello-Lied) | (K1772) |
| 137. | Wo mag der Tod mein Herz lassen? | (K1773) |
| 8. | 1981 (22) | |
| 138. | Abigail | (K1774) |
| 139. | Bin welk und mürbe | (K1775) |
| 140. | David und Jonathan | (K1776) |
| 141. | Deine Augen sind gestorben | (K1777) |
| 142. | Dem Mönch | (K1778) |
| 143. | Der alte Tempel in Prag | (K1779) |
| 144. | Der Engel (Der gefallene Engel) | (K1780) |
| 145. | Du es ist Nacht – | (K1781) |
| 146. | Ein Tickackliedchen für Pälchen | (K1782) |
| 147. | Heim | (K1783) |
| 148. | In deinem Blick schweben | (K1784) |
| 149. | In der Nacht schweb ich ruhelos am Himmel | (K1785) |
| 150. | In meinem Schoße | (K1786) |
| 151. | Joseph wird verkauft (Joseph) | (K1787) |
| 152. | Lauter Diamant | (K1788) |
| 153. | Liebesflug | (K1789) |
| 154. | Mein Liebeslied | (K1790) |
| 155. | Mein Wanderlied | (K1791) |
| 156. | Meine Zehen wurden Knospen | (K1792) |
| 157. | O, meine schmerzliche Lust... | (K1793) |
| 158. | Schwarze Sterne (Sterne des Tartaros) | (K1794) |
| 159. | Wir Beide | (K1795) |
| 9. | 1982 (13) | |
| 160. | Dir | (K1796) |
| 161. | Du, sende mir nicht länger den Duft | (K1797) |
| 162. | Ein Lied der Liebe | (K1798) |
| 163. | Eine schwarze Taube ist die Nacht | (K1799) |
| 164. | Hundstage | (K1800) |
| 165. | Müde | (K1801) |
| 166. | O ich möcht aus der Welt | (K1802) |
| 167. | O, du mein Engel (Als ich Tristan kennen lernte) | (K1803) |
| 168. | Pablo, nachts höre ich die Palmenblätter | (K1804) |
| 169. | Seit du begraben liegst | (K1805) |
| 170. | Syrinxliedchen | (K1806) |
| 171. | Volkslied | (K1807) |
| 172. | Wir treiben alle durch den Ozean der Luft | (K1808) |

10. 1983 (4)
(K1809) 173. Am Freitag in der Abendstunde
(K1810) 174. Das Lied des Gesalbten
(K1811) 175. Eifersucht
(K1812) 176. Frühling
11. 1985 (6)
(K1813) 177. Abend
(K1814) 178. Die Verscheuchte (1)
(K1815) 179. Ewige Nächte
(K1816) 180. Genesis
(K1817) 181. Ich weiß
(K1818) 182. In meinem Herzen spielen Paradiese
12. 1986 (1)
(K1819) 183. Es tanzen Schatten in den dunkelgrünen Bäumen
13. 1989 (13)
(K1820) 184. Abschied
(K1821) 185. Die schwarze Bhowanéh
(K1822) 186. Die Verscheuchte (2)
(K1823) 187. Du
(K1824) 188. Du hast ein dunk'les Lied
(K1825) 189. Evas Lied
(K1826) 190. Herzkirschen waren meine Lippen beid'
(K1827) 191. Jugend
(K1828) 192. Letzter Abend im Jahr
(K1829) 193. Unser Liebeslied
(K1830) 194. Vagabunden
(K1831) 195. Verinnerlicht
(K1832) 196. Wie Perlen hängen seine Bilder
14. 1992 (10)
(K1833) 197. Abend
(K1834) 198. Am fernen Abend
(K1835) 199. Du bist alles was aus Gold ist
(K1836) 200. Es schneien weiße Rosen auf die Erde
(K1837) 201. Hingabe
(K1838) 202. Ich bin traurig
(K1839) 203. Kismet
(K1840) 204. Resignation
(K1841) 205. Unaufhörlich fällt ein frischer Regen
(K1842) 206. Verwelkte Myrten
15. 1996 (3)
(K1843) 207. Elegie
(K1844) 208. Es ist so dunkel heut
(K1845) 209. Ich taumele über deines Leibes goldene Wiese
16. 19?? (2)
(K1846) 210. Grotoske
(K1847) 211. Schwere steigt aus allen Erden auf
- a) http://mugi.hfmt-hamburg.de/A_lexartikel/lexartikel.php?id=west1910
d) ↗ Nachlass Westendorp, Sybil; <http://stiftungsarchiv.de/archive/7032>

³⁹⁹**Wilkens, Eckart** (*1942)

1. Fantasien zu Else Lasker-Schülers »Hebräische Balladen« ohne Gesang
(K1848) 1. Versöhnung
(K1849) 2. Mein Volk
(K1850) 3. Abraham und Isaak
(K1851) 4. Moses und Josua
(K1852) 5. Ruth
(K1853) 6. An Gott

⁴⁰⁰**Willot, John Christie** (*1962 Karlsruhe)

1. Lieder der Sphinx
(K1854) 1. Mein Liebeslied
(K1855) 2. Ich träume so leise von dir

3. Abschied (K1856)
 4. O ich möcht aus der Welt (K1857)
 5. Ein Trauerlied (K1858)
- ⁴⁰¹**Windt, Herbert** (*1894 Senftenberg – †1965 Deisenhofen)
 Ich suche allerlanden ... (1923) für Altstimme und Klavier (D,♯) (K1859)
 b) 📖 Schauspiel-Vlg., Leipzig
 c) 📄 USB Köln; KP7310-1924
- ⁴⁰²**Wistinghausen, Martin** (*1979 Düsseldorf)
1. Fünf Lieder für Sopran und Klavier
 1. In deinen Augen (K1860)
 2. An den Gralprinzen (K1861)
 3. Ein alter Tibetteppich (K1862)
 UA: 21.11.2004 Heidelberg, Caroline Melzer (Sopran), Anna Panagopoulos (Klavier)
2. Schatten Rosen Schatten für Gesang, Flöte und Violine
 1. Ich bin traurig (K1863)
 2. Kühle (K1864)
 3. In den weißen Gluten (K1865)
 UA: 30.9.2012 Krefeld, Julia Mihály (Sopran), Martin Schminke (Violine), Daniel Agi (Flöte)
3. »Vier poetische Skizzen« für Bass, Klarinette und Gitarre (©)
 1. In deinen Augen (K1866)
 UA: 5.10.2008 Heidelberg, Martin Wistinghausen, Evgeni Orkin, Stephan Marc Schneider
 a) info@martinwistinghausen.de; <http://www.martinwistinghausen.de>
- ⁴⁰³**Woll, Erna** (*1917 St. Ingbert – †2005 Friedberg b. Augsburg)
1. Sieben Leben möcht ich haben (1966). Liederzyklus für Solostimme, gemischten Chor und Instrumente
 1. Es stieg aus allen Dingen ein Schmerz (K1867)
2. Hab ein einziges Leben nur (1987). Chorzyklus für gemischte Stimmen (D,♯)
 1. Wenn wir uns ansehen (K1868)
- b) 📖 Furore Verl., Kassel
 b) 📖 Helbling, Innsbruck
 c) 📄 Hochschule für Musik Köln; Mb 2121
 c) 📄 UB Augsburg; 01/LU 95525 S571
 d) 📄 Nachlass: Woll, Erna; <https://www.bsb-muenchen.de/die-bayerische-staatsbibliothek/abteilungen/musikabteilung/nachlaesse/~Mus.N.~48>
- ⁴⁰⁴**Wolter, Jojo** (*zg.)
zusammen mit Schäfer, Andreas
1. Real poetry (2002) (©)
 UA: 2002 X. Else-Lasker-Schüler-Forum Wuppertal
 1. A love song (K1869)
 2. Secretly at night (K1870)
 3. I am sad (K1871)
 4. Pirates - My love song (K1872)
 5. My dance tune (K1873)
 6. Lullaby - Motherbaboon sings her baby to sleep (K1874)
 7. May Roses (K1875)
 8. Leave Taking (K1876)
 9. Weltflucht (K1877)
2. »IchundIch« – Montage (2014) nach Else Lasker-Schülers politischem Theaterstück (©)
 UA: 29.03.2014 Solingen (K1878)
 a) jojowolter@web.de; <http://www.jojo-wolter.de>
- ⁴⁰⁵**Wunderlich, Caroline** (*zg.)
 Streiter (2011) für Sopran und Gitarre (©) (K1879)

a) linafai@gmx.de; <http://linafai.de>

⁴⁰⁶**Wytttenbach, Jürg** (*1935 Bern)

(K1880) Drei Liebeslieder (1960) für Alt, Flöte und Klavier

X-Z

⁴⁰⁷**Zauleck, Gertrud** (*1921)

(K1881) Abraham (1949) für mittlere Singstimme (Alt) und Klavier (Ms,♯)

c) ☞ Archiv »Frau und Musik« Ffm.; A zau 02

⁴⁰⁸**Zebinger, Franz** (*1946 St. Peter am Ottersbach)

1. Drei mystische Lieder (2003) für hohe Stimme und Klavier (D,♯)

UA: Graz

(K1882) 1. Ich suche allerlanden eine Stadt

2. Liebeslieder aus den Jahren (1985-2006) nach Texten von B. Brecht, E. Kästner, R. Huch, E. Lasker-Schüler, I. Seidel, E. Jandl, A. Zebinger für Singstimme und Klavier (D,♯)

(K1883) 1. Ein alter Tibetteppich

3. Vier Frauenliebeslieder (1993) für Sopran und Klavier op.97 (D,♯)

UA: 02.06.1995 Univ. f. Musik, Graz

(K1884) 1. Ein alter Tibetteppich

a) franz_zebinger@hotmail.com

⁴⁰⁹**Zechlin, Ruth** (*1926 Großhartmannsdorf bei Freiberg / Sachsen – †2007 München)

(K1885) Ein Lied der Liebe für Alt-Solo (1986) (Ms,♯)

UA: 1987 Berlin(Ost)

a) claudia-paris@gmx.de; www.ruthzechlin.de

b) ☞ Ries und Erler, Berlin, rieserler.de

d) ☞ <https://archiv.adk.de/objekt/2314205>

⁴¹⁰**Zeisberg-Meister, Simone** (*1964 Zwickau)

(K1886) Vor dem Verstummen (1987). Hommage an Else Lasker-Schüler [für Sopranstimme, Violoncello und Oboe] (Ms,♯)

UA: 26.05.1989 Dresdener Zentrum f. zeitgenössische Musik

a) simone@zeisberg-meiser.de; <http://www.zeisberg-meiser.de>

⁴¹¹**Zeumer, Isabel** (*1955 Baden-Baden)

Cokomponistin; s. Becker, Heinz

⁴¹²**Zimmermann, Udo** (*1943 Dresden – †2021 Dresden)

(K1887) 1. Lieder nach Else Lasker-Schüler

2. Oratorium »Pax questuosa« (Der klagende Frieden) (1985). Für Soli, drei Kammerchöre und Orchester (D,♯,☉)

UA: Jan. 1983 Komp. im Auftr. d. Berliner Philharmoniker zum 100-jähr. Jubiläum

Bes.: Orch;2Sop;Ten;Bar;Bass;Chöre: 3xgem.



(K1888) 1. Versöhnung

3. Lieder von einer Insel (2008) für Violoncello und Orchester. [Inspirationen aus Texten von I. Bachmann, Fr. v. Assisi, H. Heine, E. Lasker-Schüler, Fr. Hölderlin (D,♯,☉)]


W: Für Jan Vogler

UA: 15.05.2009 musica viva-Konzert München

(K1889) 1. Versöhnung

- b)  Breitkopf & Härtel, 2009
 b)  Peermusic Classical GmbH, Hamburg
 e) © Neos; ASIN: B0040HPKJU
 e) © col legno; WWE 1CD 20085

⁴¹³ **Zimpel, Sylke** (*1959 Dresden)

1. Weltende (1993) für Frauenchor (Ms,♯) (K1890)
 2. Ich träume so leise von dir. Liederzyklus für Sopransolo und Viola, auch für Frauenchor a-cappella (K1891)
- a) mail@sylkezimpel.de; <http://www.sylkezimpel.de>
 c)  Archiv »Frau und Musik« Ffm.; A zimp 1

⁴¹⁴ **Zwicker, Alfons Karl** (*1952 St.Gallen)

1. Dem heiligsten Stern über mir (2008). Liederzyklus nach fünf Texten von Else Lasker-Schüler für Alt und Klavier unter Verwendung eines Gebetes in hebräischer Sprache
 UA: 28.02.09 Musikhochschule Winterthur
 1. Es brennt die Kerze auf meinem Tisch (K1892)
 2. O, Mutter wenn du leben würdest (K1893)
 3. Ein weißer Stern singt ein Totenlied (K1894)
 4. War sie der große Engel (K1895)
 5. Versöhnung (K1896)
 2. Empathie (2001/2002) [nach dem Gedicht »War sie der große Engel« und Brieffragmenten an F. Marc] für Violoncello, Sprecherin und hohen Sopran (K1897)
 UA: 2002 Kirche Trogen b. St. Gallen
- a) info@anatomie-des-klangs.ch; <https://anatomie-des-klangs.ch>

15.3 Bibliographie-Nachträge ab 2019**A****415 Abels, Christa** (*1993 bei Badenweiler)

1. »spinx-2« (2021) für für Sopran, Klavier, Viola, Oboe, Englischhorn und Kontrabass (©)

(K1898) 1. Sphinx

(K1899) 2. Es kommt der Abend

a) christa.abels@gmx.de; <https://www.christaabels.de/>

416 Albrecht, George Alexander (*1935 Leuchtenburg – †2021 Achberg)

1. »Klage - Tanz und Gebet« (2019) Drei Gesänge für Bass-Bariton und Streichquartett und nach Texten von Else Lasker Schüler und Franz von Assisi (D,♯) W: Für Christa Radjen

(K1900) 1. Die Sterne fliehen schreckensbleich

(K1901) 2. Aus mir braust finst're Tanzmusik

2. 5. Streichquartett (2021) - Passion und Klage - Tanz und Gebet für Streichquartett und Bass-Bariton nach Texten von Else Lasker-Schüler und Franz v. Assisi

(K1902) 1. Die Sterne fliehen schreckensbleich

(K1903) 2. Aus mir braust finst're Tanzmusik

3. Streichquartett (2021) »Von Angst und Trauer erlöst durch die Liebe« inspiriert durch Texte von Goethe, Else Lasker-Schüler und Franz von Assisi (©)

(K1904)

a) mail@george-alexander-albrecht.de; <http://www.george-alexander-albrecht.de>

b) ☎ Ries & Erler, 61034 Berlin; 979-0-013-61037-2

B**417 Brand, Henning** (*1970)

1. Mein blaues Klavier (2020). Vier Lieder für Sopran, Klavier und Violoncello

(K1905) 1. Mein blaues Klavier

(K1906) 2. Komm mit mir in das Cinema

(K1907) 3. Ein alter Tibetteppich

(K1908) 4. Mein Tanzlied

a) info@henningbrand.de; <http://www.henningbrand.de>

C**418 Cash, Lisa** (*zg. San Francisco)

(K1909) Mein Tanzlied für Mezzosopran und Klavier

Aufführung IX. ELS-Forum 2002 mit Lisa Cash, Sopr.; Rie Shiikawa, Piano

419 Corman, Georg (*1956 Duisburg)

(K1910) Der Traum (2015) (nach dem Gedicht "Die Liebe I"), Gesang mit Klavierbegleitung (D,♯,©)

UA: 26.2.2015 Düsseldorfer Literaturkonzert in der Stadtbücherei: Mascha Corman - Gesang; Georg Corman - Klavier

a) corman@freenet.de; <https://www.drei-klang.de>

D**420 Danner, Wilfried Maria** (*1956 Duisburg)

1. »Nachklänge« (2016) Tre Ariette nach Gedichten von Else Lasker-Schüler - für Sopran und Klavier

(K1911) 1. Traum

2. Nachklänge (K1912)
 3. In deine Augen... (K1913)

a) kontakt@wilfried-maria-danner.com; www.wilfried-maria-danner.com

E

⁴²¹Emerson, Christa Marie (*zg.)

1. Schwarz und stern (2013): for soprano, chamber ensemble and choir

1. Weltflucht (K1914)
 2. Chaos (K1915)
 3. Giselheer dem Heiden (K1916)

a) <https://www.labomontreal.com/our-team>

F

⁴²²Ferreira, Manuel Pedro (*1959 Lissabon)

- Zebaoth (2018) for soprano and tenor/baritone

(K1917)

a) mpferreira@fcsh.unl.pt; <https://fcsh.unl.pt/faculdade/docentes/fmp/>

⁴²³Fleck, Fritz (*1880 Schwetz Westpreußen/Weichsel – †1933 Köln)

1. Vier Gesänge (1906) für eine Singstimme mit Klavierbegleitung op. 4.2 (D,♯)

1. Weltende (K1918)

UA: ?1908 München, Otilie Metzger-Froitheim

b) ☞ C.A. Challier, Berlin

G

⁴²⁴German, Yael (*1947)

1. Come to me in the night. A series of 5 songs to the poetry of Else Lasker-Schüler (Hebrew). Gesang, Flöte, Kontrabass, Klavier, Keyboard and Schlagzeug; auch für Sopran und Klavier. Translation into Hebrew: Yehuda Amihai.

1. Song of Love: Ein Liebeslied (D,♯,☉) (K1919)
 2. In the evening: Abends (D,♯,☉) (K1920)
 3. In the secret of the night: Heimlich zur Nacht (K1921)
 4. To Tristan: An Tristan (D,♯,☉) (K1922)
 5. I am sad: Ich bin traurig (☉) (K1923)

a) yael@yaelgerman.co.il; <http://www.yaelgerman.co.il>

⁴²⁵Götzinger, Helmut (*zg.)

- An Apollon (1980)

(K1924)

c) ☞ ELS-Archiv; Wuppertal

⁴²⁶Greie-Ripatti, Antje (AGF) (*1969 Ebersbach/Sachsen)

1. Gedichterbe (2010) für Sprecherin und elektronische Musik. Gedichtvertonungen / dekonstruiertes Dichtererbe. (☉)

1. Mein Liebeslied (K1925)
 2. Der Letzte (K1926)

a) agf@poemproducer.com; <http://antyegreie.com/>

H

⁴²⁷Hagen, Nina (*1955 Berlin (Ost))

- Weltende (2019)

(K1927)

a) <https://ninahagendas.beepworld.de/>

⁴²⁸ **Hagen, Werner Hans** (*1944 Karlsruhe)

1. »Gemeinsam« (2016), Kantate für alle, die in Not sind. Nach Gedichten von Rose Ausländer, Else Lasker-Schüler, Georg Trakl und Paul Celan. Für Frauenchor (SA), Klavier und Flöte (Ms,♯,⊙)

(K1928)

1. Weltende

(K1929)

2. Gebet

W: Berliner Frauen-Vokalensemble

UA: 25.11.2017 St. Matthäus-Kirche, Berlin; Berliner Frauen-Vokalensemble, Ltg. Lothar Knappe

a) w.h.hagen@gmx.de

⁴²⁹ **Harneit, Johannes** (*1963 Hamburg)

(K1930) IchundIch (2019) Dokumentaroper

UA: 03.11.2019 Staatsoper Hamburg (Auftraggeber); Christian von Treskow, Regie; J. Harneit, mus. Ltg.; Gabriele Rossmann (Dichterin), Daniel Kluge (Faust), Martin Summer (Mephisto 1), Jóhann Kristinnsson (Mephisto 2), Hellen Kwon (Vogelscheuche), Chor der Hamburgischen Staatsoper, Projektensemble der Musikhochschule Hamburg.

b) ≡ Sikorski, Hamburg

⁴³⁰ **Harrap, Stephen** (*1952 Portsmouth, GB)

1. Vier ernste Gesänge für Mezzosopran und Klavier (2019/20) (D,♯,⊙)

W: Esther Borghorst

(K1931)

1. Ein Lied an Gott

(K1932)

2. Das Wunderlied

(K1933)

3. Ewige Nächte

(K1934)

4. Aus der Ferne

UA: 11.11.2020 Kunstmuseum Solingen zum 30-jährige Bestehen der ELSG; Esther Borghorst, Alt; Stephen Harrap, Klavier

a) stephen.harrap@netcologne.de; <http://www.stephen-harrap.com/de>

b) ≡ A. Schirmer

⁴³¹ **Hasse, Friedemann** (*1985 Dresden)

(K1935) Mein Liebeslied (2018) für Alt, Violine, Violoncello, Gitarre und Klavier (⊙)

a) friedemannhasse@web.de

P! ⁴³² **Hesse, Lutz-Werner** (*1955 Bonn-Bad Godesberg)

1. »Ich habe dich gewählt...« (2019) Symphonisches Gedicht Nr. 2 op. 82 für Sprecher, Mezzosopran, Chor und großes Orchester. Texte von Else Lasker-Schüler (D,♯,⊙)

(K1936)

1. Die Verscheuchte (Rezit.)

(K1937)

2. Das Lied meines Lebens

(K1938)

3. Vollmond

(K1939)

4. Ich liebe Dich

(K1940)

5. Ich habe dich gewählt

(K1941)

6. Mein Tanzlied

(K1942)

7. Gebet I

UA: 15./16.12.2019 Historische Stadthalle Wuppertal: Iris Marie Sojer, Mezzosopran; Thomas Braus, Sprecher; Opernchor der Wuppertaler Bühnen; Amici del Canto; Sinfonieorchester Wuppertal; Julia Jones, Ltg.; Auftrag der Wuppertaler Bühnen zum ELS-Jubiläumsjahr 2019

a) lutz-werner-hesse@gmx.net; <https://www.lutzwernerhesse.de>

b) ≡ J. Schuberth & Co, Leipzig

e) ⊙ musicaphon; CD M55727

Partitur: https://www.lutzwernerhesse.de/noten/OW_op_82.pdf⁴³³ **Hofmann, Dorothea** (*1961 Bamberg)

1. Immerblau (2018). Vier Lieder für Mezzosopran und Altflöte (D,♯)

(K1943)

1. Sieh!

(K1944)

2. Der Mond

(K1945)

3. Mein buntes Herz

(K1946)

4. Mein Leben

UA: 03.10.2019.Schwere Reiter, München

a) hofmannmusic@t-online.de; <http://www.hofmannmusic.de>

I

- ⁴³⁴**Ippisch, Franz** (*1883 Wien – †1958 Guatemala City)
Frühling (1918) für Gesang und Klavier (Ms,♯) (K1947)
Anm.: Den Hinweis verdanke ich Karl Jürgen Skrodzki. a) illavskypeter@gmail.com
d) ↗ Musikalischer Nachlass Franz Ippisch; <https://permalink.obvsg.at/wbr/AC15777850>; ZPM-297

K

- ⁴³⁵**Kieckbusch, Uli Johannes** (*zg.)
1. Meinwärts (1997) für Flöte (oder Glockenspiel) und Klavier (D,♯) (K1948)
2. Aus dem Wildtierbereich (2021) für Klavier - Motto: Else Lasker-Schüler über
Gottfried Benn: »Jeder seiner Verse ein Leopardnbiss, ein Wildtiersprung«
(1913) (D,♯) (K1949)
a) info@kunstundmusik.com; <https://www.uli-johannes-kieckbusch.de>
- ⁴³⁶**Klebe, Giselher** (*1925 Mannheim – †2009 Detmold)
1. Entwurf zu einem Lied mit Text von Else Lasker-Schüler [für Gesang und Klavier,
Fragment] (Ms,♯)
W: Freundlich gewidmet Herrn Otto Erger
1. Weltende (K1950)
- ⁴³⁷**Klemm, Ekkehard** (*1958 Karl-Marx-Stadt (jetzt Chemnitz))
1. Lieder für Sopran und Klavier (1980)
1. NN (K1951)
- ⁴³⁸**Královszki-Kauer, Agnes** (*1945 Ungarn)
Gebet (2021) für Frauenchor (SSAA) a capella (K1952)
- ⁴³⁹**Krischtopov, Vadim** (*zg.)
Mein blaues Klavier (2019) für Sopran und Klavier (☉) (K1953)
UA: Duo Cha-Li-Ro
a) palmyra.klennert@gmx.de

L

- ⁴⁴⁰**Leavitt, John C.** (*1990 Anaheim, California, USA)
»Ich glaube wir sind Engel« for Tenor and Piano (☉) (K1954)
a) pianolin44@yahoo.com; <https://www.facebook.com/johnleavittmusic/>
- ⁴⁴¹**Lenot, Jacques** (*1945 Saint-Jean d'Angély, France)
1. Else Lasker-Schüler-Lieder pour voix de contralto et piano (versions pour mezzo-
soprano et soprano) (2007) (D,♯)
W: Emma Curtis
1. Ein Lied an Gott (K1955)
2. Letzter Abend im Jahr (K1956)
3. Das Wunderlied (K1957)
4. Gedenktag (K1958)
5. Abendlied (K1959)
6. Ewige Nächte (K1960)
2. Je laisse le monde d'après Else Lasker Schüler pour soprano, clarinette en la et
piano (2011) (D,♯)
UA: Marseille, Cité de la Musique
1. Ankunft (K1961)

3. *Secrètement à la nuit* [Heimlich zur Nacht] d'après Else Lasker Schüler, pour violon et piano (2011) (D,♯,⊙)

(K1962)

1. Nur dich

(K1963)

2. Ankunft

(K1964)

3. Heimweh

4. »Propos Recueillis« (2011), [12 pièces pour ensemble instrumental, Inspirations d'Else Lasker-Schüler et de Friedrich Hölderlin], [darin 6 *Lasker-Schüler-Lieder* und *Secrètement à la nuit* je in orchestrierter Form ohne Gesang]

Bes.: 1,1,1,1_1,1,1,0_0_1,1,1,1,1

UA: Paris, Théâtre Adyar

(K1965)

1. Nur dich

(K1966)

2. Ankunft

(K1967)

3. Heimweh

(K1968)

4. Ein Lied an Gott

(K1969)

5. Letzter Abend im Jahr

(K1970)

6. Das Wunderlied

(K1971)


7. Gedenktag

(K1972)

8. Abendlied

(K1973)

9. Ewige Nächte

a) oiseau prophete@gmail.com; <http://jacqueslenot.net/>b)  L'Oiseau Prophète**M**⁴⁴² **Matsuoka, Asahi** (*1985)

(K1974)

Unser Liebeslied (2019?) für Sopran und Orgel

⁴⁴³ **Miehling, Klaus Michael** (*1963 Stuttgart)

1. Sechs Lieder (2019) nach Else Lasker-Schüler, op. 297 . Hohe/mittlere/tiefe Stimme und Klavier (D,♯)

(K1975)

1. Styx

(K1976)

2. Die Liebe

(K1977)

3. Nun schlummert meine Seele

(K1978)


4. Winternacht

(K1979)

5. Dasein

(K1980)

6. Klein Sterbelied

a) <https://klausmiehling.hpage.com/>b)  lulu.com; Best. Nr. <https://www.lulu.com/shop/klaus-miehling/sechs-lieder-nach-else-lasker-schueler-mittel/paperback/product-24072900.html>**O**⁴⁴⁴ **Oks, Zhenja** (*1985 Odessa)

1. »Schwarze Sterne« (2014-2019) Vertonungen für Gesang, Gitarre, Irish Bouzouki, Klavier

UA: 2019 Berlin

(K1981)

1. Das Lied meines Lebens (1. Fassung) für Irish Bouzouki und Stimme (2014)

(K1982)

2. Das Lied meines Lebens (2. Fassung) für Gitarre und Stimme (2017)

(K1983)

3. Weltende für Klavier oder Harmonium und Stimme (2017)

(K1984)

4. Ein Liebeslied für Klavier und Stimme (2017)

(K1985)

5. An zwei Freunde für Gitarre und Stimme (2018)

(K1986)

6. Dämmerung für Gitarre und Stimme (2018)

(K1987)

7. Weltflucht für Gitarre und Stimme (2018 - 2019)

(K1988)

8. Die Dämmerung holt die Sichel... für Gitarre und Stimme (2019)

(K1989)

9. Schwarze Sterne für Gitarre und Stimme (2019)

(K1990)

10. Fleißig wie ein Bienenschwarm für Gitarre und Stimme (2019)

(K1991)

11. Müde für Gitarre, Rasiergerät mit Blechdose und Stimme (2019)

(K1992)

12. Mein Tanzlied für Gitarre und Stimme (2019)

a) yevgen.oks@gmx.de

P⁴⁴⁵**Petrovic-Vratchanska, Albena** (*1965 Sofia/Bulgarien)

1. »Das blaue Klavier« (2020) op. 217. Rundfunkoper für Sopr. 1 u. 2, Erzähler, 2 Klaviere und Schlagzeug. Libretto Matthias Theodor Vogt nach Texten von A. Stamm, E. Lasker-Schüler, M. Zwetaewa, Fr. Nietzsche und A. Margul-Sperber (D,♯)

1. Eros

(K1993)

2. Heimlich zur Nacht

(K1994)

3. Mein blaues Klavier

(K1995)

UA: 04.06.2021 Salle de Musique de Chambre, Luxembourg; ARS Nova Lux; Véronique Nosbaum, soprano; Anna Bineta Diouf mezzo-soprano; Maria Miteva flüte; Rom Heck gitare basse; Boris Dinev percussions; Romain Nosbaum, Eugenia Radoslava piano.

a) webmaster@albena-petrovic-vratchanska.com; <https://www.albena-petrovic-vratchanska.com>

R⁴⁴⁶**Riehm, Rolf** (*1937 Saarbrücken)

1. »Sechs Liederspiele« (1961) nach Gedichten von Else Lasker-Schüler - für Sopran und Klavier (Ms,♯)

1. Ein alter Tibetteppich

(K1996)

2. Mein Liebeslied I

(K1997)

3. Ein Lied I

(K1998)

4. Versöhnung

(K1999)

5. Abschied I

(K2000)

6. Senna Hoy

(K2001)

a) kontakt@rolf-riehm.de; <http://rolfriehm.de>

⁴⁴⁷**Rothmüller, Aron Marko** (*1908 Trnjani bei Slavonski Brod/ Kroatien – †1993 Bloomington, Indiana/USA)

Lieder (vor 1959) nach Texten von Else Lasker-Schüler

(K2002)

S⁴⁴⁸**Schwartz, Julia** (*1963 Columbus/Ohio)

1. Ich bin nicht tot (2014). Fünf Lieder zu Gedichten von Franz Werfel, Georg Trakl und Else Lasker-Schüler für Sopran und Klavier

1. Mein stilles Lied (♯)

(K2003)

a) j.schwartz@bluewin.ch; <https://de.juliaschwartz.ch>

⁴⁴⁹**Steiner, Akampita** (*1969 Detmold)

1. »Liebe bewahren« (2016), Gesang, Rezitation, Gitarre, Klangstäbe

1. Versöhnung

(K2004)

2. Mein Tanzlied

(K2005)

3. Ouvertüre

(K2006)

4. Von weit

(K2007)

5. Ein Lied an Gott

(K2008)

6. Ein Liebeslied

(K2009)

a) info@akampitasteiner.de; <http://akampita.de/>

e) © timezone; ASIN: B01LODD0MG

⁴⁵⁰**Stern, Robert Lewis** (*1934 Peterson/Ney Jersey – †2018 Amherst/New York)

1. »My blue piano« (1995). A cycle for soprano, tenor and piano (D,☉)

1. To my friends (S,T)

(K2010)

2. My blue piano (T)

(K2011)

3. In the evening (S)

(K2012)

4. Ich weiss... (S,T)

(K2013)

a) judyglaser@comcast.net; <http://robertsterncomposer.com/>

W: For Paulina Stark and Jon Humphrey

UA: 01.02.1934 Peterson (New Jersey)

⁴⁵¹**Storm, Staffan** (*1964 Karlskrona/Schweden)

(K2014) Nachtregen (2018) for mixed chorus and viola. Text: Else Lasker-Schüler (KA04 S. 315). Prosa aus dem Nachlass

UA: 2019: Erik Westbetgs Vokalensemble; Conductor: Erik Westberg; Viola: Kim Hellgren

a) staffan.storm@mhm.lu.se; <https://www.mhm.lu.se/en/staffan-storm>

T

⁴⁵²**Tiedemann, Gunther** (*1968 Dormagen)

1. Bühnenmusik zu »Else« für Gesang und Tonträger-Einspielung (2018)

UA: 08.02.2019 KulturSchmiede Arnsberg; Teatron Theater Arnsberg, Ursula und Yehuda Almagor

- (K2015) 1. Orgie
- (K2016) 2. Im Anfang
- (K2017) 3. Tibetteppich
- (K2018) 4. Djibrisch
- (K2019) 5. Die Verscheuchte
- (K2020) 6. Mein blaues Klavier
- (K2021) 7. Weltende
- (K2022) 8. Ich weiß
- (K2023) 9. Ouvertüre

a) mail@gunther-tiedemann.de; <http://www.gunther-tiedemann.de/>

W

⁴⁵³**Wilden, Bernd** (*1966 Krefeld)

1. Mein blaues Klavier (2021). Liederzyklus für Mezzosopran und Kammerorchester

UA: 26.09.2021 Jüdische Kultusgemeinde Bielefeld (Auftragswerk); Tehila Nini Goldstein, Mezzosopran; Kammerensemble der Bielefelder Philharmoniker; Bernd Wilden Klavier und Ltg.

- (K2024) 1. Vollmond
- (K2025) 2. Jugend
- (K2026) 3. Sulamith
- (K2027) 4. Grotteske
- (K2028) 5. Versöhnung
- (K2029) 6. Mein Tanzlied
- (K2030) 7. Melodie
- (K2031) 8. Abendlied
- (K2032) 9. Weltende
- (K2033) 10. Mein blaues Klavier

a) berndwilden@arcor.de

15.4 Alle Gedichte, deren Jahr des Erstdrucks, Themenfeld, Vertonungen

Die nachstehende Tabelle versammelt alle in der KA01 aufgeführten Gedichte. Durch die Aufnahme von in sich geschlossenen Textformen und starken Varianten in die KA entstehen dort Doppeldrucke (vgl. KA01, S. 382). Diese sind in Tab. 22 auf der nächsten Seite in ihren späteren Fassungen mit einem vorangestellten Asterix vor der Gedicht-Nummer gekennzeichnet. Zugleich wurden die so gekennzeichneten Nummern aus statistischen Gründen keinem Themenfeld zugeordnet; ebenso wurden aus gleichem Grund Vertonungen dem frühesten Erstdruck (ohne *) zugeschlüsselt, auch wenn in Einzelfällen eine andere Textvariante der Vertonung gedient haben mag. Gleichen Titeln bei unterschiedlichem Inhalt von Gedichten wurde zur Differenzierung eine Klammer [] nachgestellt, wie dies auch im ›Verzeichnis der bibliographisch erfassten Vertonungen‹ ab Seite 505 erfolgt (vgl. hierzu auch Kap. 9.3).

Die Zuschlüsselung erfolgt zu den Themenfeldern

1. Liebe, Ekstase, Sehnsucht
2. Schmerz, Trauer, Tod
3. Religion und Gott
4. Exil
5. Sohn Paul und Mutter Jeanette
6. Gottfried Benn
7. Ernst Simon
8. Gelegenheitsgedichte
9. Sonstige Gedichte

Wenn die Folge der Gedichte nachstehend in drei Schaffensphasen, die weiter oben erläutert sind, unterteilt wird, so darf dies nicht so trennscharf gelesen werden, wie dargestellt. Es gibt zwar Zäsuren auch im Leben von Else Lasker-Schüler – das Exil, beginnend mit der Flucht am 19.04.1933 in die Schweiz, ist eine solche Zäsur – aber die thematischen Schwerpunkte im lyrischen Schaffen verlaufen auch hier fließend.

Legende:

KA	Gedicht-Nr. i. d. Kritischen Ausgabe Bd. 1
Titel	Titel
E:	Erstdruck
Th.Feld	Themenfeld (s.o.)
Vert.	Anzahl Vertonungen
<Titel> (Vers 1)	wegen fehlenden Titels wird ersatzweise der erste Vers verwendet wortgleichen Titeln wird der erste Vers zur Unterscheidung in Klammern nachgestellt
123	mit () gekennzeichnete Variante, die in der vorliegenden Arbeit nicht zitiert und nicht statistisch berücksichtigt wird.

Tab. 22: Gedichte, Themenfelder und Vertonungen

KA	Titel	E-Druck	Th.Feld	Vert.
<i>1. Schaffensphase (1899-1917)</i>				
1	Vorahnung	1899	5	
2	Ahnung	1899	5	
3	Verwelkte Myrten	1899	2	2
4	Sinnenrausch	1899	1	5
5	Liebe	1900	1	
6	Trieb	1900	1	7
7	Kismet	1900	2	2
8	Resignation	1900	2	1
9	Jugend	1900	2	8
10	Zur Kindheit	1900	1	
11	Brautwerbung	1900	1	
12	Morituri	1900	2	6
13	Sehnsucht	1900	1	2
14	Phantasie	1900	1	1
15	Frau Dämon	1900	2	
16	Ein Königswille	1900	2	
17	Das Lied vom Leid	1900	2	4
18	Die schwarze Bhowanéh	1900	1	7
19	Ballade (Er hat sich in gieriger Leidenschaft)	1900	1	2
20	Meine Schamröte	1900	1	6
21	Ein Syrinxliedchen	1900	1	3
22	Chaos	1901	1	8
23	Karma	1901	2	5
24	Eifersucht	1901	1	6
25	Nervus erotis	1901	1	5
26	Kühle	1901	1	10
27	Das Lied des Gesalbten	1901	3	4
28	Sulamith	1901	1	18
29	Fieber	1902	1	3
30	Sterne des Fatums	1902	1	1
31	Sterne des Tartaros	1902	2	2
32	Abend (Es riß mein Lachen sich aus mir)	1902	2	8
33	Herzkirschen waren meine Lippen beid'	1902	2	2
34	Winternacht	1902	2	13
35	Chronica	1902	2	2
36	Mutter (Ein weisser Stern singt ein Totenlied)	1902	2	9
37	Weltflucht	1902	1	31
*38	Eifersucht	1902		
39	Frühling	1902	1	19
*40	Die schwarze Bhowanéh	1902		
*41	Meine Schamröte	1902		
*42	Trieb	1902		
43	Syrinxliedchen	1902	1	
*44	Nervus Erotis	1902		
*45	Winternacht	1902		
46	Urfrühling	1902	1	
47	Mairosen	1902	1	3
48	Dann	1902	1	25
*49	Abend (Es riss mein Lachen sich aus mir)	1902		
*50	Karma	1902		
51	Orgie	1902	1	8
*52	Fieber	1902		
53	Dasein	1902	2	7
*54	Sinnenrausch	1902		
55	Sein Blut	1902	1	2
56	Viva!	1902	1	5
57	Eros	1902	1	7
58	Dein Sturmlied	1902	1	3

☞ Fortsetzung auf der Folgeseite

KA	Titel	E-Druck	Th.Feld	Vert.
*59	Das Lied des Gesalbten	1902		
*60	Sulamith	1902		
*61	Kühle	1902		
*62	Chaos	1902		
63	Mein Blick	1902	1	1
64	Lenzleid	1902	2	5
65	Verdammnis	1902	1	3
66	Weltschmerz	1902	1	15
67	Mein Drama	1902	2	1
*68	Sterne des Fatums	1902		
*69	Sterne des Tartaros	1902		
70	Du, mein	1902	3	2
71	Fortissimo	1902	1	2
72	Der gefallene Engel	1902	1	1
73	Mein Kind (Mein Kind schreit auf um die Mitternacht)	1902	5	7
74	Adanatoi (Die Unsterblichen)	1902	1	5
75	Selbstmord	1902	2	5
*76	Morituri	1902		
*77	Jugend	1902		
78	Meinlingchen	1902	5	5
*79	Ballade (Er hat sich)	1902		
80	Königswille	1902	2	
81	Volkslied	1902	2	4
82	Dir	1902	2	11
83	Müde (Styx)	1902	2	14
84	Schuld	1902	2	1
85	Unglücklicher Hass	1902	2	1
86	Nachweh	1902	2	7
87	Mein Tanzlied	1902	1	37
88	Vergeltung	1902	2	1
89	Hundstage	1902	2	1
90	Melodie	1902	1	13
91	Elegie	1902	2	2
92	Vagabunden	1902	1	2
*93	Herzkirschen waren meine Lippen beid'	1902		
94	Die Beiden	1902	1	1
95	Meine Blutangst	1902	2	
96	Im Anfang	1902	3	16
97	Weltende	1903	4	75
98	Wir Beide	1904	1	4
99	Liebesflug	1904	1	3
100	Nachklänge	1904	1	7
101	Maria	1905	3	5
102	Vollmond	1905	1	25
103	Erkenntnis	1905	1	4
*104	Liebesflug	1905		
*105	Wir Beide	1905		
106	Die Liebe (Es rauscht durch unseren Schlaf)	1905	1	18
107	Traum	1905	1	7
108	Meiner Schwester Kind	1905	2	1
109	»Täubchen, das in seinem eigenen Blute schwimmt«	1905	2	1
110	Eva	1905	1	6
111	Unser stolzes Lied	1905	1	
112	Unser Liebeslied (Laß die kleinen Sterne stehn)	1905	1	5
113	Unser Kriegslied	1905	1	1
114	Erfüllung	1905	1	
115	Ruth	1905	3	15
116	Als ich noch im Flügelkleide...	1905	1	5
117	Groteske	1905	9	9
118	Das Geheimnis	1905	1	1
*119	Nachklänge	1905		
120	Evas Lied	1905	1	2

KA	Titel	E-Druck	Th.Feld	Vert.
121	Maienregen	1905	2	7
122	Mein stilles Lied	1905	2	8
123	Mein Volk (Der Fels wird morsch)	1905	3	24
124	Zebaoth	1905	3	17
125	Mein Sterbelied (Die Nacht ist weich von Rosensanftmut)	1905	2	6
126	Streiter	1905	1	1
127	Wir Drei	1905	1	1
128	Mein Liebeslied (Wie ein heimlicher Brunnen)	1905	1	28
129	Mein Wanderlied	1905	1	4
130	Der Letzte	1905	2	3
131	O, meine schmerzliche Lust....	1905	1	2
132	Der letzte Stern	1905	1	7
133	Heim	1905	1	3
134	Sphinx	1905	1	2
*135	Weltende	1905		
136	<Die Pavianmutter singt ihr Paviänchen in den Schlaf>	1906	5	10
137	<Lampe Pampe Rampe>	1906	5	
138	<Der Abend ruht auf meiner Stirne>	1906	1	
139	Mein Lied	1907	1	7
140	<Abdul Antinous>	1907	1	1
141	Ich frage nicht mehr	1907	2	2
142	Aber ich finde dich nicht mehr	1907	2	1
143	Heimlich zur Nacht	1907	1	25
144	Wenn du kommst –	1907	1	2
145	Ich träume so leise von dir – – –	1907	1	15
146	Ich glaube wir.....	1907	2	2
147	Du es ist Nacht –	1907	1	1
148	Das Lied meines Lebens	1907	2	18
149	An Gott	1908	3	21
150	Albert Heine – Herodes V. Aufzug	1908	8	
151	Siehst du mich –	1909	1	13
152	Und suche Gott	1909	3	6
153	Ein Liebeslied (Aus goldenem Odem)	1909	1	10
154	Die Königin	1910	8	3
155	Heimweh	1910	2	11
156	Ein Trauerlied	1910	2	4
157	Mein Liebeslied (Auf deinen Wangen liegen)	1910	1	6
158	Pharao und Joseph	1910	3	6
159	David und Jonathan (In der Bibel stehn wir geschrieben)	1910	3	8
160	Ich bin traurig	1910	2	18
161	Die Liebe (Verstecke mich in deinem Süßblut)	1910	1	12
162	Nun schlummert meine Seele –	1910	1	10
163	Ankunft	1910	2	15
164	Abend (Hauche über den Frost meines Herzens)	1910	2	4
165	Ein Lied der Liebe	1910	1	4
166	Die Stimme Edens	1910	3	1
167	Leise sagen –	1910	2	10
168	Versöhnung	1910	3	40
169	Meine Mutter (War sie der große Engel)	1910	5	7
170	In deine Augen	1910	1	12
171	Von weit	1910	1	18
172	Ein alter Tibetteppich	1910	1	33
*173	Maria	1911		
174	Rast	1911	3	8
*175	Vollmond	1911		
176	<Alfred Kerr>	1911	8	
177	Unser Liebeslied (Unter der Wehmut der Esche)	1911	1	
178	Dem Barbaren (Deine rauhen Blutstropfen)	1911	6	1
179	Dem Barbaren (Ich liege in den Nächten)	1911	6	3
180	Antinous	1911	1	
181	Abel	1911	3	11
182	Dem Prinzen von Marokko	1911	1	

KA	Titel	E-Druck	Th.Feld	Vert.
183	<Reiter und Reichsritter>	1911	9	
184	<An den Gralprinzen>	1912	8	12
185	<An den Prinzen Tristan>	1912	8	5
186	<An den Ritter>	1912	8	1
187	<An Tristan>	1912	8	6
188	<An den Ritter aus Gold>	1912	8	6
189	Meiner Schwester dieses Lied	1912	2	1
190	Esther	1912	3	8
191	<Als ich Tristan kennen lernte ->	1912	1	6
192	Boas	1912	3	10
193	Jakob und Esau	1912	3	7
194	O, deine Hände	1912	6	4
195	Abraham und Isaak	1913	3	7
196	Jakob	1913	3	7
197	Moses und Josua	1913	3	5
198	Giselheer dem Tiger	1913	6	5
199	Franz Werfel	1913	8	
200	Richard Dehmel	1913	8	
201	Karl Vogt	1913	8	
202	Paul Zech	1913	8	
203	An den Herzog von Vineta	1913	6	13
204	Giselheer dem Heiden	1913	6	4
205	Giselheer dem Knaben	1913	6	4
206	Giselheer dem König	1913	6	6
207	Hinter Bäumen berg' ich mich	1913	6	5
208	Das Lied des Spielprinzen	1913	6	2
*209	Mein Volk (Der Fels wird morsch)	1913		
*210	Abraham und Isaak	1913		
*211	Jakob	1913		
*212	Esther	1913		
*213	Pharao und Joseph	1913		
*214	An Gott	1913		
*215	Ruth	1913		
*216	David und Jonathan (In der Bibel stehn wir geschrieben)	1913		
*217	Eva	1913		
*218	Zebaoth	1913		
*219	Jakob und Esau	1913		
*220	Abel	1913		
*221	Sulamith	1913		
*222	Boas	1913		
*223	Versöhnung	1913		
*224	Moses und Josua	1914		
*225	Im Anfang	1914		
226	Sascha (Um deine Lippen blüht noch jung)	1914	1	
227	Klein Sterbelied	1914	6	25
228	O Gott	1914	6	7
229	Höre!	1914	6	8
230	Lauter Diamant	1914	6	2
231	Meiner Mutter	1914	5	3
232	O, ich hab dich so lieb	1914	1	1
233	An den Prinzen Benjamin	1914	1	4
234	Saul	1915	3	7
235	Der alte Tempel in Prag	1915	3	1
236	An Hans Adalbert	1915	8	1
237	Dem Herzog von Leipzig	1915	8	1
238	Aber deine Brauen sind Unwetter...	1915	8	2
239	Senna Hoy (Seit du begraben liegst auf dem Hügel)	1915	8	18
240	Verinnerlicht	1915	6	8
241	Hans Ehrenbaum-Degele	1915	8	
242	Georg Trakl (Seine Augen standen ganz fern)	1915	8	3
243	An zwei Freunde	1915	1	1
244	Laurencis	1915	1	

KA	Titel	E-Druck	Th.Feld	Vert.
245	Abschied (Aber du kamst nie mit dem Abend)	1915	2	13
246	Savary	1915	8	2
247	Theodor Däubler	1915	8	
248	An Franz Marc	1916	8	
249	Milly Steger	1916	8	
250	Georg Grosz	1916	8	
251	Peter Baum	1916	8	
252	Heinrich Maria Davringhausen	1916	8	
253	Gebet (Ich suche allerlanden eine Stadt)	1916	3	44
254	O ich möcht aus der Welt!	1917	2	4
255	Der Mönch	1917	1	1
256	Dem Mönch (Ich taste überall nach deinem Schein)	1917	1	
257	Als der blaue Reiter war gefallen	1917	2	
258	Ein Lied (Hinter meinen Augen stehen Wasser)	1917	2	22
259	<St. Peter Hille>	1917	8	
*260	Chronica	1917		
*261	Mein Drama	1917		
262	Ein Ticktackliedchen für Pülchen	1917	5	11
*263	Selbstmord	1917		
*264	Mein stilles Lied	1917		
<i>2. Schaffensphase (1917-1931)</i>				
265	<Paul Leppin> (Der König von Böhmen Paul Leppin)	1917	8	
266	Georg Trakl (Georg Trakl erlag im Krieg von eigener Hand gefällt)	1917	8	1
267	Dem Mönch (Meine Zehen wurden Knospen)	1917	1	2
268	Ballade (Trotzdes Gold seine Stirn war)	1917	8	
269	Ballade (Sascha kommt aus Sibirien heim)	1917	8	4
270	Gottfried Benn	1917	6	
271	Alice Trübner	1917	8	
272	Wilhelm Schmidtbonn	1917	8	
*273	Milly Steger	1917		
274	Hans Adalbert von Maltzahn	1917	8	
275	Du machst mich traurig – hör	1917	2	6
276	David und Jonathan (O Jonathan, ich blasse hin in deinem Schoß)	1918	3	6
277	Abschied (Ich wollte dir immerzu)	1918	1	7
278	Der Hirte	1919	9	1
279	Ludwig Hardt	1919	8	
280	Hagar und Jsmael	1919	3	6
281	Georg Koch	1919	8	
282	Joseph	1920	3	3
283	Die Schauspielerin	1920	8	
284	Carl Schleich	1920	8	
285	Gott hör...	1920	3	14
286	Hans Heinrich von Twardowsky	1920	8	
287	Leo Kestenberg	1920	8	
288	<Pablo>	1921	1	1
289	<Die Engel deckten wolkenweiß zum Himmelsmahle>	1921	3	
290	<An meine Freunde>	1921	3	3
291	Marianne von Wereffkin (Marianne spielt mit den Farben Russlands malen)	1922	8	
292	Aribert Waescher	1923	8	
293	An die Einwohnerschaft Berlins	1923	9	
294	Abschied (Der Regen säuberte die steile Häuserwand)	1923	3	5
295	<Die Leber ist von einem Hecht>	1923	9	
296	<Im Schwarzen Walfisch zu Askalon>	1923	9	
297	Jussuff Abbu	1923	8	
298	Paul Gangolf	1923	8	
299	Paul Leppin (Er ist mein liebster Freund)	1923	8	
300	Abigail	1923	3	2
301	Abendlied	1924	3	9
302	Der Hannemann	1924	8	

KA	Titel	E-Druck	Th.Feld	Vert.
303	Sigismund von Radecki	1924	8	
304	Jankel Adler	1924	8	
305	Hans Jacob	1924	8	
*306	Weltflucht	1925		
307	Ernst Toller	1925	8	
308	Das Wunderlied	1925	2	4
309	Paule	1925	5	
310	Hedwig Wangel	1925	8	
311	<Geboren 1883 am 1. Mai>	1926	9	
312	Die Versuchung	1926	3	
313	Fred Hildenbrandt	1926	8	
314	Gedenktag	1926	5	4
315	<Ich wohne im Sachsenhofe>	1926	9	
316	<Willkommen, Buddenbroks and son!>	1927	9	
317	An mein Kind	1928	5	6
318	Arthur Holitscher	1928	8	
319	Weihnacht	1928	2	6
320	Letzter Abend im Jahr	1929	3	5
321	Ein Lied an Gott	1929	3	11
322	<Karl Sonnenschein>	1929	8	1
323	<Rosen, Nelkenseifen, weiss und lila Flieder>	1929	9	
324	<Ich möchte ewig schweigen>	1929	9	
325	Genesis	1929	3	3
326	<Es brennt ein feierlicher Stern>	1930	2	1
327	<Neugierige sammeln sich am Strand und messen>	1930	9	
328	Der Schnupfen	1930	9	1

3. Schaffensphase (1931-1945)

329	Aus der Ferne	1931	2	2
*330	Abigail	1932		
331	Und der Paul Graetz	1932	8	
332	Ewige Nächte	1932	3	3
333	<Pflanzte man in die Erde mich>	1932	9	
334	<Kaiser Karl zu Aachen saß>	1932	9	
335	<Wer knuspert so spät durch Nacht und Wind?>	1932	9	
336	Am fernen Abend	1932	2	1
337	Die Erkenntnis	1932	3	2
338	Herbst (Auf einmal musste ich singen)	1932	2	6
339	Ouvertüre	1932	2	6
340	Gebet (Oh Gott, ich bin voll Traurigkeit)	1932	3	21
341	<Ich schliess das Fenster zu>	1932	9	1
342	<Wir stehen längst geknickt wo angelehnt>	1932	2	2
343	Abendzeit	1933	4	4
344	Die Verscheuchte	1934	4	12
345	Hingabe	1934	3	5
346	Ergraut kommt seine kleine Welt zurück	1934	2	2
347	Ich liege wo am Wegrand übermattet	1935	4	8
348	<Hör, Gott, wenn du nur etwas lieb mich hast>	1935	4	2
349	Es kommt der Abend	1936	4	7
350	Ich weiß	1936	2	19
351	Die Dämmerung naht	1936	4	9
352	Mein blaues Klavier	1937	4	60
353	<Komm mit mir in das Cinema>	1937	9	4
354	<Ihr lieben Leute, aus den Biedermeierjahren>	1937	9	
355	<In den höheren Regionen>	1937	4	
356	<Ist's die Schwüle?>	1937	9	
357	<So höret, liebe Leute, diese Mordgeschichte>	1937	9	
358	<Oft hängt sein Früchtchen, sein Tableau>	1937	9	
359	<Denk ich an die Schokoladenspeise>	1937	4	
360	<Verstands, im Trance>	1937	9	
361	<Und käm ich erst zum jüngsten Gericht ->	1937	9	
362	<Auf des Mosaikes weiten Arabeskenbogen>	1937	9	

☞ Fortsetzung auf der Folgeseite

KA	Titel	E-Druck	Th.Feld	Vert.
363	<Als ich noch Rechtsanwalt am Landgericht in Schlesien>	1937	9	
*364	<Sulamith>	1937		
365	Herbst (Ich pflücke mir am Weg das letzte Tausendschön)	1938	4	8
366	Leopold Krakauer (Himmelsgewölbe, die zur Erde gefallen)	1940	8	
367	<Und pflanzte man in die Erde mich>	1940	9	
*368	Mein Volk (Mein Volk wird morsch)	1941		
369	Ihm – eine Hymne	1942	3	
370	Ueber glitzernden Kies	1942	2	5
371	Mein Liebeslied (In meinem Schosse)	1942	1	3
*372	An meine Freunde	1943		
*373	An meine Freunde	1943		
374	Meine Mutter (Es brennt die Kerze auf meinein Tisch)	1943	5	14
375	Jerusalem	1943	4	2
*376	An mein Kind	1943		
*377	Mein blaues Klavier	1943		
*378	Gebet (Oh Gott ich bin voll Traurigkeit)	1943		
*379	Über glitzernden Kies	1943		
*380	Ouvertüre	1943		
381	An Mill	1943	4	2
*382	Es kommt der Abend	1943		
383	Die Tänzerin Wally	1943	8	1
*384	Abendzeit	1943		
*385	Ich liege wo am Wegrand	1943		
*386	Die Verscheuchte	1943		
*387	Ergraut kommt seine kleine Welt zurück	1943		
*388	Hingabe	1943		
*389	Ich weiss	1943		
*390	Herbst (Ich pflücke mir am Weg das letzte Tausendschön)	1943		
*391	Die Dämmerung naht	1943		
392	Mein Herz ruht müde	1943	2	12
393	Abends	1943	2	19
394	Dem Verklärten	1943	7	2
395	Und	1943	7	8
396	So lange ist es her	1943	7	3
397	Ein Liebeslied (Komm zu mir in der Nacht – wir schlafen engverschlungen)	1943	7	28
398	Ihm eine Hymne	1943	7	
399	Ich liebe dich	1943	7	26
400	In meinem Schosse	1943	7	
401	Dem Holden	1943	7	
402	Die Unvollendete	1943	7	1
403	Ich säume liebentlang	1943	7	5
404	An Apollon	1943	7	2
405	An mich (Prosa)	1943	2	1
*406	Mutter (Es singt ein weisser Stern sein Totenlied)	1944		
<i>Nachlass</i>				
407	Erkenntniß	1996 KA	4	
408	Ein Lied aus Gold	1994	1	4
409	Das Lied des schmerzlichen Spiels	1996 KA	1	
410	Ein Geigenliedchen	1966	1	1
411	<Was kommt dort von der Höh>	1919	9	
412	Abraham Stenzel (Begraben sind die Bibeljahre längst)	1967	4	
413	Abraham Stenzel (Als Abraham ganz jung war)	1996 KA	4	
414	<Die Leber ist von einem Hecht>	1996 KA	9	
415	<Die L. ist von einem Hecht>	1996 KA	9	
*416	<Die Verscheuchte>	1967		
417	Unser Liebeslied (Es fallen die Kastanien von den dunkelgrünen Bäumen)	1996 KA	4	3
418	Ein trübes Lied	1996 KA	4	
419	Dänischer Prinz	1960	8	
420	Mein Volk (Mein Volk wird morsch, dem ich entspringe)	1996 KA	3	
421	<Ist's die Schwüle>	1996 KA	9	

KA	Titel	E-Druck	Th.Feld	Vert.
422	<Sir!>	1960	8	
423	<Pfeifen kann ich noch, jedoch im Morgengrauen>	1996 KA	4	
424	<Ich lernte Suppe blasen, virtuos den Gong>	1996 KA	9	
425	<Er weiss wie ich, dass grosse Freude macht>	1996 KA	9	
426	<Durch die Scheiben der Romanischen Terasse>	1996 KA	9	
427	<Ich glaube wir sind alle für einand' gestorben>	1996 KA	4	
428	<Wir sollten uns zerstreun>	1996 KA	4	
429	<Wenn Leidenschaft den Menschen heizt>	1996 KA	4	
430	<Hingegen, lieber Leser, für den Scat>	1996 KA	4	
431	<Das war ein Amüsemang!!!>	1996 KA	4	
432	<Ganz dunkel>	1996 KA	4	
433	<Reime aus der Aermel Nähte>	1996 KA	4	
434	<Der wahre Reim>	1996 KA	9	
435	<Für mich ja nur ein Katzensprung>	1996 KA	4	
436	<Ich stürze mich mit einem Satz>	1996 KA	4	
437	<Bad Davis and the Catherin>	1996 KA	4	
438	<Auch den Clown im Varietee>	1996 KA	9	
439	<Allmorgentlich im Traume schon zu zittern>	1996 KA	4	
440	<Karl die Bouillon wird kalt!>	1996 KA	9	
441	<Ich sah mich doch am Fenster dichtend sitzen>	1996 KA	4	
442	<Kochbücher gehen noch, haben Absatz auf den Märkten>	1996 KA	4	
443	<Es rührt mich jedesmal zu Thränen>	1996 KA	4	
444	<Und unser Haus am Fuss des Walds>	1996 KA	4	
445	<O wie mir die Scheidung nahe ging>	1996 KA	4	
446	<Die Uhr des Briten>	1996 KA	4	
447	<Geld, das wir im Stand' nie zu bewerten>	1996 KA	4	
448	<Im Restorante: HINTERER STERNEN>	1996 KA	4	
449	<In der Strasse Engematt>	1996 KA	4	
450	<Wie sie in Wien und in Berlin ganz san façon>	1996 KA	9	
451	<Auf ihrem Tisch daheim, in ihrer Villa hinter Edeleichen>	1996 KA	9	
452	Das Bogenlied	1961 VPN	3	
453	Charlotte Bara	1964	8	
454	Marianne von Wereffkin (Marianne steht schon in den Morgenstunden)	1996 KA	8	
*455	Marianne von Wereffkin (Marianne spielt mit den Farben Russlands malen)	1996 KA		
456	Sascha (Er war schön und klug)	1967	8	
457	Werner Kraft	1961 VPN	8	
*458	Werner Kraft	1996 KA		
459	Fritz Lederer	1996 KA	8	
*460	Leopold Krakauer (Leopold Krakauers Zeichengemälde)	1996 KA		
461	<Melech David in Juda saß>	1996 KA	9	
462	Ein Lied (So sag mir doch)	1996 KA	7	
463	An – (Es ist so dunkel heut am Heiligen Himmel)	1996 KA	7	
464	Die Dichterin	1996 KA	7	
465	An – (Mein Angesicht liegt nachts auf deinen Händen)	1961 VPN	7	
466	Mein armes Lied	1996 KA	7	
467	Ich schlafe in der Nacht –	1961 VPN	7	5
468	Mit dir, Goldlächelnden –	1961 VPN	7	2
469	An Ernest von Ehmals	1996 KA	7	
470	<Du kannst nach Haus>	1996 KA	7	
471	Abschiedslied an Ernest	1996 KA	7	
472	An Ernest	1996 KA	7	
473	Mein Abschiedsbrief	1996 KA	7	
474	<Ich wollte wir lägen an einer Bucht>	1961 VPN	7	2
475	Ein Liebeslied (Nun stirbt das Laub der Bäume wieder)	1967	1	
476	<Es war im Frühling>	1961 VPN	1	2
477	<Die winzigen Mönche am Baum>	1996 KA	9	
478	Im Garten	1996 KA	9	
479	<Hat man die Gelbsucht und wird gelb und gelber> 364	1996 KA	9	
480	<Auf niedlichem Pianoforte miniatur>	1996 KA	9	
481	<Was hat die Lieb mit der Saison zu tun>	1996 KA	9	1

KA	Titel	E-Druck	Th.Feld	Vert.
482	<Fleißig wie ein Bienenschwarm>	1961 VPN	9	
483	Das Lied vom Gutsein mit dem Gutschein	1961 VPN	9	1
484	<Meine Freiheit>	1961 VPN	2	1
485	<Die mich hassen>	1959	2	2
486	<Die Dämmerung holt die Sichel aus der Dunkelheit>	1954	2	2
487	<Ich friere>	1959	2	3
488	<Mich führte in die Wolke mein Geschick>	1959	4	3
489	<Wir treiben alle durch den Ozean der Luft>	1954	2	1
490	<Man muß so müde sein>	1954	2	4
*491	Man muss so müde sein	1961 VPN		
492	<Ich bin so müde>	1954	2	3
493	<Ich weiß nicht>	1958	2	2
494	<O Gott ich bin so müde>	1958	3	4
495	<Die Thräne, die du beim Gebete weinst>	1958	3	4
496	<Am Freitag in der Abendstunde>	1958	3	1
497	<Ich falte meine Hände betend in der Abendstunde>	1961 VPN	3	
*498	<Ich falte meine Hände betend in der Abendstunde>	1996 KA		
499	<Ein einziger Mensch ist oft ein ganzes Volk>	1958	4	2
500	<O Gott wie soll dich meine Klage rühren>	1958	3	2
*501	Dämmerung (Ich suche eine Hand der meinen gleich)	1996 KA		
502	Dämmerung (Ich halte meine Augen halb geschlossen)	1996 KA	2	3
503	<Dämmerung> (Ich suche eine Hand der meinen gleich)	1958	2	2
504	Mein Sterbelied (Bin welk und mürbe)	1960	2	3
*505	Mein Sterbelied (Bin welk und mürbe)	1996 KA		
506	<Ein Feuer ging aus vom Ewigen>	1959	3	
xxx	Der Kartoffelpuffer [KA4.1 S.230f]	1932	9	

V

Anhänge

A. Verzeichnis der bibliographisch erfassten Vertonungen

Dieses Verzeichnis führt alle Vertonungen von in der Bibliografie der Komponistinnen und Komponisten und ihrer Werke aufgeführten Einzeltiteln im Werk der Dichterin auf. Die Schreibweise richtet sich nach der KA Bd. 01. **Fett** gesetzte Zahlen verweisen auf die Gedicht-Nummer in diesem Band.

Die Zahlen hinter den Indices beziehen sich auf die laufende Nummer der Komponisten und *nicht* auf Seitenzahlen. So wurde ein einfacheres und zielgenaues Auffinden ermöglicht, insbesondere in den Fällen von Mehrfachvorkommen auf einer Druckseite. Dadurch ist auch die Anzahl der Vertonungen eines jeden Gedichtes direkt ablesbar. Die Kompositionen sind am Rand durchnummeriert, z. B. (K0527), und so wird in dieser Arbeit auf sie verwiesen.

Titel der Kompositionen sind i. d. R. die Überschriften, die Else Lasker-Schüler ihren Gedichten gab. In Ausnahmen wählten die Komponisten jedoch auch die Liedanfänge, andere Verszeilen oder eigene Überschriften; in solchen Fällen wurde der Indexeintrag mit einem entsprechenden Verweis zum eigentlichen Gedicht-Titel ergänzt, dem zusätzlich ein »Ti:« zur Kennzeichnung vorangestellt wurde. Zugleich wurde dann auch der Titel selbst im Verzeichnis als Querverweis mit nachgestelltem Liedanfang aufgeführt.

Lasker-Schüler versah in einigen Fällen verschiedene Gedichte mit gleichen Überschriften. In solchen Fällen wurden die verschiedenen Gedichtanfänge als Verweise in eckigen Klammern aufgeführt. Im Kompositionen-Corpus ist Uneindeutigkeit nur dort nicht tilgbar, wo die Komposition nur von der Überschrift her bekannt ist; in den Fällen, wo hingegen der Notentext eingesehen werden konnte, wurde Eindeutigkeit hergestellt durch eine in eckige Klammern [] gesetzte Ziffer.

In Fällen, in denen es sich nicht um Liedvertonungen handelt, sondern um andere Gattungen, wurden die Kompositionen unter Sonderverweisen subsumiert. Dies sind Hörspiel, Instrumentales, Oper, Oratorium, Prosa, Sinfonie und Theaterstück.

Schließlich gibt es Kompositionen im Corpus, in denen zwar nachweislich Else-Lasker-Schüler-Texte vertont wurden, der Notentext oder andere Quellen zur genaueren Bestimmung des vertonten Textes jedoch nicht vorlagen. Diese Kompositionen wurden im Index unter dem Stichwort »Text unbekannt« aufgeführt.

- | | |
|--|--|
| Abdul Antinous, <i>siehe</i> 140 , Deine Schlankheit
fließt wie dunkles Geschmeide | am Himmel |
| Abel, 13, 17, 71, 165, 230, 270, 279, 316, 331, 398,
<i>siehe</i> 181 | Aber du kamst nie mit dem Abend, 249, <i>siehe</i>
245 , Ti: Abschied[1] |
| Abend, 123, 204, 287, 316, 353, <i>siehe</i> [1] 32 , Es riß
mein Lachen sich aus mir, [2] 164 ,
Hauche über den Frost meines
Herzens | Aber ich finde dich nicht mehr, 184, 398, <i>siehe</i>
142 |
| [1], 67, 375, 398, 450 | Abigail, 298, 398, <i>siehe</i> 300 |
| [2], 63, 398 | Abraham und Isaak, 71, 165, 279, 298, 398, 399,
407, <i>siehe</i> 195 |
| Abendlied, 18, 213, 309, 331, 398, 441, 453, <i>siehe</i>
301 | Abschied, 123, 147, 181, 216, 400, <i>siehe</i> [1] 245 ,
Aber du kamst nie mit dem Abend,
[2] 294 , Der Regen säuberte die steile
Häuserwand, [3] 277 , Ich wollte dir
immerzu |
| Abends, 17, 19, 45, 48, 128, 173, 175, 182, 203,
211, 214, 215, 219, 225, 227, 309, 325,
329, 372, 398, 424, <i>siehe</i> 393 , auch
Herbst[3] | [1], 42, 188, 275, 309, 331, 398, 446
[2], 300, 388, 398
[3], 141, 204, 309, 377, 398, 404 |
| Abendzeit, 182, 306, 309, 388, <i>siehe</i> 343 | Ach, ich irre wie die Todsünde, 342, <i>siehe</i> 33 , Ti:
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beid' |
| Aber deine Brauen sind Unwetter . . . , 259, <i>siehe</i>
238 , In der Nacht schweb ich ruhelos | |

- All' die weißen Schläfe meiner Ruh', 342, *siehe* 83, Ti: Müde
- Als ich noch im Flügelkleide. . . , 141, *siehe* 116
- Als ich Tristan kennen lernte, 86, 101, 129, 189, 358, *siehe* 191, O, du mein Engel
- Als Moses im Alter Gottes war, *siehe* 197, Ti: Moses und Josua
- Am fernen Abend, 398, *siehe* 336
- Am Freitag in der Abendstunde, 398, *siehe* 496
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B. Bezüge zu Werken und Briefen sowie Vertonungen

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Briefe, die im Text als gemeinsame Quelle genannt werden, bleiben auch in diesem Index gemeinsam genannt, z. B. *KA06-Br. 99 u. 122*.

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C. Personen- und Sachregister

In diesem Register sind Personen – u. a. alle Komponistinnen und Komponisten – sowie Begriffe gelistet, die von gewissem Interesse für den Leser sein können, sei es, um Personen zu erschließen, die für das Leben und Werk der Dichterin oder aber für die gedanklichen Zusammenhänge der vorliegenden Arbeit von Belang sind, sei es, um Begriffe in ihrem weiteren Zusammenhang innerhalb des Textes darzustellen. Begriffe wurden teilweise zusammengefasst, so z. B. alle Wortarten zu ›Expressionismus‹.

Der Name Else Lasker-Schüler selbst erscheint in diesem Register nicht.

Die Werke der Dichterin und Vertonungen, nur soweit diese auch außerhalb der Bibliographie Erwähnung finden, haben zusammen ein eigenes Register erhalten (vgl. Register »Bezüge ...« auf Seite 515).

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Karl Bellenberg

The year of publication of this book is also the year of the 150th birthday of the greatest German poet of the 20th century, Else Lasker-Schüler. For the first time, a dissertation deals in detail with the musical reception of her lyrical work and presents a corpus of more than 1,800 compositions created between 1904 and 2018 by more than 400 composers, which form the core of the work.

The work opens up a source of unprecedented magnitude to singers and vocal pedagogues in particular. Indication of the sources, sometimes from remote repositories, often from manuscripts provided by the composers, facilitate the acquisition, if they are not already in the Else-Lasker-Schüler-Archive of the author, which with more than 900 scores and far more than 100 sound recordings may be considered unique and open to the interested professional world. In addition to a large number of unknown or little-known composers, some of whom also wrote larger and cyclical works of considerable quality, it includes works by established composers such as Paul Hindemith, Wolfgang Rihm, Dieter Schnebel, Sofia Gubaidulina, Luca Lombardi and Theodor W. Adorno.

In addition, the work exposes the poet's extraordinary lyricism, especially with regard to the musicality of her language, and exemplifies this with many examples and interpretations for all those interested in the poet's lyricism.

A separate part of the book presents a portrait of 30 composers and their works in detail. All of this will arouse curiosity and create a desire for one's own musical discoveries.