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Dialectical music and the Lehrstück

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Publication Date:
2013

DOI:
https://doi.org/10.26190/unsworks/16768

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Dialectical Music and the *Lehrstück*

Andreas Aurin

December 2013
A thesis submitted in fulfilment of the requirements of the Degree of Doctor of Philosophy

The University of New South Wales I Faculty of Arts and Social Sciences I School of the Arts and Media I Supervisors: Dr Meg Mumford, Dr John Peterson

Originality Statement

I hereby declare that this submission is my own work and to the best of my knowledge it contains no materials previously published or written by another person, or substantial proportions of material which have been accepted for the award of any other degree or diploma at UNSW or any other educational institution, except where due acknowledgement is made in the thesis. Any contribution made to the research by others, with whom I have worked at UNSW or elsewhere, is explicitly acknowledged in the thesis. I also declare that the intellectual content of this thesis is the product of my own work, except to the extent that assistance from others in the project's design and conception or in style, presentation and linguistic expression is acknowledged.

Signed .....

Date .....

Es ist vorteilhaft, nicht nur vermittels der großen Methode zu denken,
sondern auch vermittels der großen Methode zu leben.
Bertolt Brecht, *BFA*, vol. 18, p. 192.

(It is advantageous not only to think according to the Great Method,
but also to live in accordance with the Great Method.)

Abstract

This thesis contends that the *Lehrstück* (Learning Play) created by Bertolt Brecht and his composer collaborators – Weill, Hindemith, Eisler, Dessau, and Schwaen – is a dialectical genre that merges the realms of music and text in an interconnected, dialogic manner that is informed by Taoist and Marxist dialectical thought. Commencing with an original in-depth elaboration of how the *Lehrstück* emerged within the socio-historical and aesthetic framework of *Neue Musik* (New Music) in Weimar Germany, this thesis illuminates the musical and social strategies of *Neue Musik*, their impact on the *Lehrstück* genre, and their usefulness for the development of dialectical music. This thesis also investigates the nature of all *Lehrstück* collaborations, arguing that they demonstrate a prime example of collective creativity between writer and composer, in which the literary and musical realms are equally involved with, and challenged by, each other.

The main argument of the thesis is that music and music-text relations in the *Lehrstück* are both the product and proponent of a dialectical method for analysing and conveying social realities. The thesis provides clarification of both dialectically conceived music and of how it relates to the text, by applying qualitative content analysis to the music of all six *Lehrstücke*. This analysis is informed by Jürg Boner's notion of dialectic as "unity of representation and critique". Within this unity, musical *Verfremdung* (defamiliarization) assists in the depiction of the social realities portrayed in each *Lehrstück* as contradictory, erratic and in a constant state of change. My analysis reveals and elaborates on the various modes of *Verfremdung* that occur in the *Lehrstück* choruses, solo vocal forms and purely instrumental pieces. It does so through organizing these modes of musical *Verfremdung* into a taxonomy consisting of three complexes: 1) musical parody, 2) the outer musical form (style, compositional technique, and instrumentation), and 3) the inner musical form (melody, harmony, and rhythm). This thesis aims to provide a detailed and accessible music-text analysis that results in an illumination of how dialectical music encourages both the performer and the audience participant to take an inquiring attitude towards the events represented and to commence their own social critique.

Acknowledgements

The collaborative element is not only a key aspect in the artistic development of each *Lehrstück*, but is of a similar importance to this thesis. During the past four years, various institutions as well as many people have helped and encouraged me in conducting my research in Australia and abroad. I am thankful to the University of New South Wales (UNSW, Sydney) for providing me with the opportunity and financial support to undertake a doctoral degree within the School of the Arts and Media and for enabling me to present my research at both national and international conferences. I am immensely grateful to my joint supervisors Dr Meg Mumford and Dr John Peterson, who have been extremely supportive throughout my candidature. I am particularly indebted to Meg for her tremendous encouragement and assistance with regard to the many aspects involved in undertaking academic studies in the Australian context.

During the first two years of conducting my research, I was fortunate enough to benefit from the collaboration of a number of excellent librarians, archivists, and scholars – especially those at the Academy of the Arts (Berlin), the Bertolt Brecht Archive (Berlin), the Kurt Schwaen Archive (Berlin), the Kurt Weill Foundation (New York), the International Eisler Society, and at UNSW. A special thank you to Peter Deeg (Eisler Society, Berlin), who enabled me to gain access to invaluable resources that I would not otherwise have been able to obtain due to the challenging copyright situation surrounding Brecht's works.

The most patient and generous collaborators have been my family and friends from all parts of the world, who have informed this whole doctoral endeavour in many ways, and who, in many cases, through their sheer number, must remain unnamed here. I am particularly grateful for having met and worked with so many young musicians, amateur performers and professional artists that have shared their inspiration with regard to the broader artistic realm. I would like to thank the Camdenville Community Choir (Sydney) for their trust in me as their musical director and for allowing a platform of collective creativity to evolve. I am indebted to Heidi Hart (Duke University, Durham, North Carolina) for her critical input as my final proof-reader as well as her artistic output in shared afternoons of music-making. A special thank you to my dear friend, as well as artistic and literary collaborator, Eugenie Greig (Sydney), for having contributed her time and critical input so generously towards this thesis. A warm thank you to my parents for providing me

with loving advice and encouragement during all these years, and for having established a welcoming place that I can always call home.

Finally a heartfelt thank you to Peter Shevlin for inviting me, and all that is attached to that, into his life.

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List of Book Abbreviations

'Neue Musik'	Bekker, Paul, 'Neue Musik', in *Gesammelte Schriften*, vol. 3 (Stuttgart and Berlin: Deutsche Verlags-Anstalt, 1923), pp. 85-118.
Begriff neue Musik	Blumröder, Christoph von, *Der Begriff „neue Musik" im 20. Jahrhundert* (München: Freiburger Schriften zur Musikwissenschaft, 1981).
DuT	Boner, Jürg, *Dialektik und Theater – Die Dialektik im Theater Bertolt Brechts* (Zürich: Zentralstelle der Studentenschaft, 1995).
BFA, vol., pp.	Brecht, Bertolt, *Große kommentierte Berliner und Frankfurter Ausgabe,* ed. by Werner Hecht, Jan Knopf, Werner Mittenzwei, Klaus-Detlef Müller (Berlin, Weimar and Frankfurt am Main: Aufbau and Suhrkamp, 1988-2000).
Journals	Brecht, Bertolt, *Journals,* trans. by Hugh Rorrison, ed. by John Willett (London: Methuen, 1993).
BatO	Calico, Joy H., *Brecht at the Opera* (Los Angeles: University of California Press, 2008).
NzN	Dessau, Paul, *Notizen zu Noten*, ed. by Fritz Hennenberg (Leipzig: Reclam jun., 1974).
MzDM	Eisler, Hanns, *Materialien zu einer Dialektik von Musik*, ed. by Manfred Grabs (Leipzig: Reclam, 1976).
NS	Grosch, Nils, *Die Musik der Neuen Sachlichkeit* (Stuttgart: Metzler, 1999).
Dessau, Brecht	Hennenberg, Fritz, *Dessau, Brecht: musikalische Arbeit* (Berlin: Henschel, 1963).
BL	Krabiel, Klaus-Dieter, *Brechts Lehrstücke. Entstehung und Entwicklung eines Spieltyps* (Stuttgart: Metzler, 1993).
SuI	Schwaen, Kurt, *Stufen und Intervalle, Ein Komponist zwischen Gesellschaft- und Notensystemen*, 2nd edition (Essen: Verlag Die Blaue Eule, 2005).
MLB	Spindler, Howard R., 'Music in the Lehrstücke of Bertolt Brecht' (unpublished Master's thesis, University of Rochester, 1980).

Modell der Lehrstücke	Steinweg, Reiner (ed.), *Brechts Modell der Lehrstücke: Zeugnisse, Diskussion, Erfahrungen* (Frankfurt am Main: Suhrkamp, 1976).
MuMT	Weill, Kurt, *Musik und Musikalisches Theater. Gesammelte Schriften*, ed. by Stephen Hinton and Jürgen Schebera with Elmar Juchem (Mainz: Schott, 2000).
Ausgewählte Schriften	Weill, Kurt, *Ausgewählte Schriften*, ed. by David Drew (Frankfurt am Main: Suhrkamp, 1975).

Miscellaneous

Translation Work in this Thesis

Every effort has been made to trace existing English-language translations for the greater proportion of the primary and secondary sources that are used throughout this thesis. When appropriate translations could be identified and have been included in the body of the text, reference is provided in the corresponding footnotes regarding both the published English translation and the German original. In many other cases, however, English translations either could not be located or, while existing, were deemed to be in need of revision.

Providing a new translation, especially for the *Lehrstück* texts, was necessary in some cases for at least two reasons. Firstly, the English translations of *Lehrstück* texts included in John Willett's *Brecht Collected Plays*[1] are often based on later versions of the *Lehrstücke*, rather than the original versions on which this thesis is based, or represent an attempt to incorporate Brecht's numerous revisions into one single textual version, using varying typefaces. See for example the Brecht/Hindemith collaboration on *Lehrstück* (1929), which was not only revised by Brecht without Hindemith's involvement but also renamed as *The Baden-Baden Lesson on Consent*. Secondly, my close analysis of the music-text relationship in the *Lehrstück* often requires the closest possible translation of the German text that, rather than finding an equivalent for the sensory nature or poetry of the text, best captures meaning to enable commentary on the dialectical nature of this relationship. The thesis also features a large amount of first-time translations of extracts from historical source texts and critical commentary. These texts include some of the musico-theoretical writings of the five composers involved in *Lehrstück* development, as well as Brecht's own theoretical remarks regarding the individual pieces and those texts that illuminate his views on music and dialectics. When employing my own translations for either the *Lehrstück* texts, primary or secondary sources, the original German source is always provided in the corresponding footnote, followed by an indication of the source-reference.

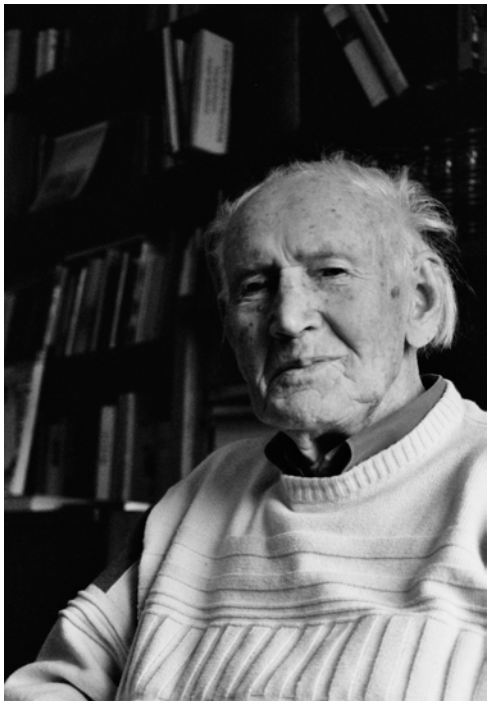
The considerable extent of translation work undertaken in the course of this thesis represents a significant aspect of my contribution to knowledge. It not only opens up new insights into the context of the *Lehrstück* genre for the English-

[1] Bertolt Brecht, *Brecht Collected Plays: Three*, ed. and introduced by John Willett (London: Methuen, 1997).

speaking reader, but also critically evaluates already existing translations by means of carefully considered revisions.

Preface

The *Lehrstück*: Only a phone call away



Kurt Schwaen in his home, Berlin-Hellersdorf
© Peter Shevlin 2005

My *Lehrstück* journey started in my final year of high school (2002). At that time, together with a friend, I came across solo vocal music by East German composer Kurt Schwaen. At that point I, like countless other children who grew up in the former East Germany, only knew his famous children's song *Wer möchte nicht im Leben bleiben* (*Who would not want to stay in this life*). After moving to Berlin in order to pursue university studies, my friend and I decided to perform an entire evening of Schwaen's music, having found a variety of different genres such as love songs, anti-war songs, and children's songs, to name but a few. When preparing our program notes, we could not find the composer's date of death. Given that he had been born in 1909 and had lived through – and thankfully survived – two world wars and a cold war, surely he could not possibly be alive, could he? We decided to enquire at the Kurt Schwaen Archive, which is located in Berlin and dedicated exclusively to the life and works of the composer. After only a few seconds, an elderly male voice answered the phone, however, without identifying himself. There followed a long pause, which seemed to me like an eternity. Now it was my turn to ask our one and only question about his date of death – which, to my surprise, was met with hearty laughter and the retort: "I am still among the living!" Despite my embarrassment I managed to invite him and his wife, Ina Iske-Schwaen, to our upcoming performance at *Zitadelle Spandau*, which is located in the former western part of Berlin. Delighted, Schwaen was only concerned about how to get there – hence his question: "The trams do not run there like in the rest of the West, do they?" Despite this infrastructural hurdle, a sign of a once-divided city, Schwaen came, by car, and took a seat right at the front. In what is a devastating moment for any pianist, my hands immediately froze – I still wonder

whether from embarrassment due to our recent telephone encounter or out of excitement and respect. Maybe both. I, however, survived and was pleased to glimpse a friendly smile on Schwaen's face during and after the concert. Indeed, Schwaen seemed to be very pleased with the performance. He was particularly amazed by the audience, which he neither expected to be as large as it was – especially considering the location (West) – nor to exhibit such a lively response to his music. Since he had to leave fairly quickly that evening, I asked him if he would be prepared to comment further on our performance. He did, in the form of an almost indecipherable handwritten letter, which arrived only a couple of days later. Although he complimented us on our fine musicianship, I am not exaggerating when I say that he did indeed comment critically on every other aspect of the performance, especially on the interpretation of the songs. Emotionally unsettled and frustrated, I decided to call Schwaen for a second time. This time, however, I was bent on claiming my rights as a musician and interpreter and wanted to suggest to the composer that if he was not happy for his music to be used and interpreted, why publish it? One must excuse such foolishness and naivety – I was only twenty-one – and that is just what Schwaen did when he invited me to his home for music-making and coffee. This was the beginning of what I now consider to be one of the most important and fruitful collaborations in my life – and, moreover, a friendship.

In the five years immediately before his death in October 2007, I frequently collaborated with the composer, whether in concerts, as for example on the occasion of the *Hellersdorfer Serenaden*, or in public talks about his work with Brecht, at the Brecht Archive in Berlin. More importantly, I was fortunate enough to be able to spend time alone with Schwaen talking about music and life (never about the weather, a subject which would have led to his speedy exit from the room). One of his favourite topics was the nature of his collaboration with Brecht, which made his eyes shine and his elderly body fill with renewed energy. He frequently mentioned dialectics, especially with regard to his vocal works and the relationship between music and text.

One afternoon, after having enjoyed a lunch prepared by Ina, as we were sitting in his garden, he introduced me to a genre I would be engaging with until today: the *Lehrstück.*

Introduction

Lehrstück Today?

Although social and economic times have changed since the development in 1929 of the first Lehrstück (Learning Play)[1] by Bertolt Brecht and his collaborators, the genre enjoys sustained interest, thanks especially to its emphasis on the crucial aspect of audience participation and the inclusion of amateur performers. Testimony to its ongoing relevance includes the numerous and manifold performances that have occurred in Germany within only the last five years. Fortunately, I have had several opportunities to observe, and, to some extent even participate in, the many recent Lehrstück productions across the city of Berlin. Among them was a well-received series of Lehrstücke staged by Frank Castorf, artistic director at the Volksbühne Berlin since 1992 and one of Germany's leading experimental and socially engaged performance practitioners. Just like the motto: *Mitten drin statt nur dabei* (Right into it, not just there!) Castorf's interest in and staging of Brecht's Lehrstücke is informed by an emphasis on the contemporary relevance, and necessity of, audience participation and amateur performance, especially in times when, for many people in the western world, social media often directs and constitutes their entire social life. To date he has directed three of the six pieces in this genre: *Der Jasager / Der Neinsager* (*He Who Says Yes / He Who Says No*) in 2007; *Die Maßnahme* (*The Measures Taken*) in 2008; and most recently *Lehrstück* (*Learning Play*), in 2010. Uncharacteristically, Castorf staged the latter, a collaborative work by Paul Hindemith and Brecht, with only minor changes. Hindemith's music was performed in the spirit of Weimar Germany's musicianship, employing both professional and amateur musicians. The production constantly transformed the spectating audience into vocal participants, who, by way of the antiphon principle, performed the part of *Die Menge* (the crowd). The principle, also known as 'call and response', is a feature of the musical score. While Castorf's Lehrstück productions are all theatre productions of the Volksbühne Berlin, another cultural institution, the State Opera in Berlin, is also showing an increased interest in the genre. Within the last two years, workshop productions of two Lehrstücke have emerged in quick succession - *Lehrstück* in 2012, and *Der Jasager / Der Neinsager*

[1] In order to distinguish between the Lehrstück genre and the Hindemith/Brecht collaboration, *Lehrstück* (1929), the name of the genre will not be italicized in this thesis.

in 2013. As the dramaturge of the latter production, Detlef Giese, indicated to me in a pre-performance talk (May 2013), the trend is likely to continue.

The ongoing interest in the Lehrstück genre is significant for at least two reasons. Firstly, it makes one reflect on the timeliness of the genre, given that, for some scholars, such as Taekwan Kim, it has no place in our so-called 'multi-media society'. Kim argues that:

> Who […] would still sing along to the *Lindberghflug* on the radio, indeed, who, in so doing, would still be able to follow the reflections demanded by Brecht, while singing along? Who even raises the question of a gap between specialists and lay people, in a society that is becoming increasingly differentiated and specialized […]?[2]

In contrast to Kim's sceptical attitude towards the Lehrstück's contemporary relevance, I take the view that especially in today's theatrical landscape**,** the question of specialist and lay involvement is as pertinent as ever. In recent years, *post-Brechtian theatre*[3] has seen the development of new theatrical forms that engage with participants and sites outside the traditional and fictional theatre space, including: community/urban theatre, documentary theatre, verbatim theatre, theatre of experts and participatory art. These latter forms are all experimenting with the question of how to understand and reformulate the performer, adopting new terminology such as 'experts of the everyday', 'participants', 'semi-performers', and 'amateur performers'. Without suggesting that the Lehrstück is itself a form of postdramatic theatre, I argue that it nevertheless has questioned forms of theatre in which a clear distinction is made between actor and spectator – and, as the aforementioned performances indicate, is continuing to do so today. The Lehrstück does this by inviting people to participate in the performance process, people who would not necessarily be familiar with the staging of theatrical performances. But why this move towards the inclusion of the general public? And do the messages and methodologies delivered by the six Lehrstücke render them still relevant in our times? In an attempt to answer these latter questions, Kim presents another rhetorical question:

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[2] "Wer […] singt noch den *Lindberghflug* mit – bzw. wer würde beim Mitsingen noch die von Brecht dabei geforderten Reflexionen nachvollziehen? Wer stellt in einer immer differenzierter und spezialisierter werdenden Gesellschaft überhaupt noch die Frage nach der Kluft zwischen Spezialisten und Laien […]?" Taekwan Kim, *Das Lehrstück Bertolt Brechts. Untersuchungen zur Theorie und Praxis einer zweckbestimmten Musik am Beispiel von Paul Hindemith, Kurt Weill und Hanns Eisler* (Frankfurt am Main: Peter Lang, 2000), p. 212.

[3] Hans-Thies Lehmann, *Postdramatic Theatre*, trans. by Karen Jürs-Munby (London and New York: Routledge, 2006), p. 33.

> Who, in this time, still believes in the working class revolution and the ideal of a socialist society, one decade after Reunification [Wende] in the former GDR and in the Eastern block?[4]

While for Kim, the Lehrstück has long since lost its ideological relevance for today's world, I do not believe that one can dismiss these pieces as simply promoting the 'ideal of a socialist society'. I argue that there is something else at stake in these pieces that is still of profound interest and reaches beyond political borders. What remains timely about the Lehrstück genre is the main goal of each piece: to make one think dialectically. Although most are no longer fighting for the working class revolution, humans in society are nevertheless constantly faced with the contradictory phenomena that pervade hierarchies, power relations, exploitation and so on – phenomena inherent in every society to a greater or lesser extent. For Brecht, the dialectical method represents a fruitful way to understand and deal with an erratic and contradictory social environment. While contradictions might have shifted and changes are likely to take different directions, it is my contention that the dialectical method, which is both manifested in, and fostered through, each Lehrstück, is indeed of ongoing relevance as a means of analysing and generating societal change.

A second aspect that strikes me regarding the recent Berlin Lehrstück productions is the fact that two culturally distinct institutions, theatre and opera, are now both engaging with the genre. The interest of both institutions, I argue, relates to the phenomenon that the Lehrstück cannot be clearly assigned to either a literary or a musical genre, which is in part due to the fact that each piece is a product of collaboration between theatre practitioner(s) and composer(s). The following table outlines the six pieces and the collaborators involved:

[4] "Wer glaubt in dieser Zeit noch an die Revolution durch die Arbeiterschaft und das Ideal der sozialistischen Gesellschaft, ein Jahrzehnt nach der Wende in der ehemaligen DDR und im Ostblock?" Kim, *Das Lehrstück Bertolt Brechts*, pp. 212-213.

Lehrstück title and collaborators	Text	Music
Der Lindberghflug (*Lindbergh's Flight*) Brecht/Weill/Hindemith	1929 for the *Deutsche Kammermusik Baden-Baden*	1929
Lehrstück Brecht/Hindemith	1929 for the *Deutsche Kammermusik Baden-Baden*	1929
Der Jasager (*He Who Says Yes*)[5] Brecht/Weill	1929/30 for *Neue Musik Berlin 1930*	1930
Die Maßnahme (*The Measures Taken*) Brecht/Eisler	1930 developed as a counterplay to *Der Jasager* for *Neue Musik Berlin 1930*	1930
Die Ausnahme und die Regel[6] (*The Exception and the Rule*) Brecht/Dessau	First engagement in 1929/30 Brecht himself gives the date 1931	1948
Die Horatier und die Kuriatier (*The Horatians and the Curiatians*) Brecht/Eisler Brecht/Schwaen	1934/35	Collaboration with Eisler discontinued in 1935[7] 1955/56

While the Lehrstück has long been considered a literary genre both in the field of scholarly engagement and in that of performance, its initial development suggests

[5] Brecht wrote the counter-play *Der Neinsager* (He Who Says No) without music. For this reason it is not considered as a completed Lehrstück, either in this table or this thesis.

[6] Because *Die Ausnahme und die Regel* was initially planned and developed as a *Schaustück*, it did not receive music from its inception and therefore has to be regarded as a special case within the Lehrstück genre. However, Brecht, in collaboration with Paul Dessau, returned to *Die Ausnahme und die Regel* in 1948, with Dessau setting the text to music.

[7] Initiated by Hanns Eisler, Brecht's first draft dates back to 1934, during which time he was living in exile in Denmark. His main engagement with the Lehrstück text, written in collaboration with Margarete Steffin, spans the period between August and October 1935. During this time Eisler was expected to stay in Svendborg to collaborate with Brecht and Steffin. However, due to Eisler's involvement at the *Internationale Gesellschaft für Neue Musik* (International Society for Contemporary Music) in Prague, to which he was called at short notice, as well as his duties as the representative of the *Internationales Musikbüro* (International Music Bureau), their work was interrupted, leading to a personal conflict that ended their collaboration. See also Klaus-Dieter Krabiel, *Brechts Lehrstücke. Entstehung und Entwicklung eines Spieltyps* (Stuttgart: Metzler, 1993), p. 260, hereafter *BL*.

otherwise – a matter that has been addressed only recently. Originating within the festival of *Deutsche Kammermusik Baden-Baden* (German Chamber Music Baden-Baden) in 1929, four of the six pieces that comprise the Lehrstück genre were in fact developed for the purpose of participating at festivals dedicated to an emergent musical movement: *Neue Musik* (New Music).

This thesis departs from an interdisciplinary standpoint, examining the Lehrstück genre within literature/performance studies and musicology. I have decided to employ the dialectical method as my methodological approach to bring these scholarly fields together. Applying dialectical thinking as a way of fostering understanding will particularly assist when interpreting the Lehrstück music and music/text relations.

Lehrstück Genre: An Ongoing Debate

When entering the field of scholarly research on the Lehrstück, it soon becomes apparent that, to date, there have been two primary focuses: literature and music. Most of the research takes a litero-centric approach, bound up with literature, theatre, or cultural studies, without mention of music or composers.[8] Here I argue that such neglect has in part been due to the nature and reception of Reiner Steinweg's publications, which were written in the 1970s. Steinweg's work has contributed positively to the highlighting of a previously neglected genre, by providing a meticulous presentation of primary sources, and by distinguishing the Lehrstück from the complex of epic theatre as *the* future model of socialist theatre in a socialist society.[9] However, he fails to address not only the music of the Lehrstück but also its origin and significance within the musical culture of the Weimar Republic. Instead, he compiles a seemingly coherent aesthetic theory, using Brecht's own rather sporadic remarks regarding the Lehrstück. For a considerable time, Steinweg's work was unhelpfully considered a somewhat untouchable *œuvre* that did not require further critical attention. Consequently, "the critical discourse in German studies" as observed by Andrzej Wirth "has overlooked that the Lehrstucke [*sic*] are libretti and can be interpreted only in relation to the vocal, musical, and choreographic performance."[10] This thesis presents the argument that neglecting

[8] Krabiel, *BL*, p. 4.
[9] See Reiner Steinweg, 'Das Lehrstück – ein Modell des sozialistischen Theaters. Brechts Lehrstücktheorie', *Alternative* 14, 78/79 (1971), p. 103.
[10] Andrzej Wirth, 'The Lehrstück as Performance', *Drama Review* 43, 4 (1999), p. 113.

the origin of the Lehrstück as a product of *Neue Musik* leads to an incomplete and false perception of the genre and its characteristics.

In direct reaction to this lack, however, the areas not covered by Steinweg's scholarship began to be addressed in 1993, particularly by scholars who focussed on music and on treating the Lehrstück as a musical genre. In a discussion concerned primarily with Hindemith and Brecht's collaborative work, *Lehrstück*, Stephen Hinton heralded the "emergence of the Lehrstück as a new type of musical theatre", classing it as one of the "aesthetic trends that characterize the second half of the Weimar Republic"[11]. In the same year, Klaus-Dieter Krabiel reasserted "the primacy of music in the Lehrstück".[12] Krabiel's book *Brechts Lehrstücke. Entstehung und Entwicklung eines Spieltypus* (*Brecht's Lehrstücke. Origin and Development of a Play-Type*) has been characterized by Joy Calico as a "landmark moment"[13] in the reception of the Lehrstück. By focussing on the cultural politics and the festivals of *Neue Musik* during the last years of the Weimar Republic, especially on the ideas and practices of *Neue Sachlichkeit* (New Objectivity), Krabiel provides a detailed explanation of the Lehrstück with regard to the origins, aesthetics, and musical characteristics of the genre, and associated performance practices. Although *Neue Musik* is Krabiel's main focus, he does not offer an in-depth consideration of its origin, which is necessary in order to fully comprehend associated practices with regard to stylistic diversity, or key related phenomena such as *Gebrauchsmusik* (music for use) and *Gemeinschaftsmusik* (music for communities). While he defines the Lehrstück as "*Gebrauchsmusik* for communities of the likeminded"[14] he does not ask whether there are specific musical characteristics associated with *Gebrauchsmusik* and, if so, how these may have influenced the Lehrstück genre. Furthermore, although Krabiel provides bibliographical information for all musical scores, he does not analyse the music itself in great detail.

In his book *Das Lehrstück Bertolt Brechts*,[15] Taekwan Kim follows Krabiel's approach to a large extent, illuminating the Lehrstück within the cultural politics of

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[11] Stephen Hinton, '*Lehrstück*: An Aesthetics of Performance', *Hindemith Jahrbuch,* 22 (1993), p. 69.
[12] Joy H. Calico, *Brecht at the Opera* (Los Angeles: University of California Press, 2008), p. 17, hereafter *BatO*.
[13] Calico, *BatO*, p. 18.
[14] "Gebrauchsmusik für eine Gemeinschaft Gleichgesinnter." Klaus-Dieter Krabiel, 'Zu Lehrstück und >Theorie der Pädagogien<'. *Brecht Handbuch*, ed. by Jan Knopf, vol. 4 (Stuttgart: Metzler, 2001), p. 73.
[15] See Taekwan Kim, *Das Lehrstück Bertolt Brechts. Untersuchungen zur Theorie und Praxis einer zweckbestimmten Musik am Beispiel von Paul Hindemith, Kurt Weill und Hanns Eisler* (Frankfurt am Main: Peter Lang, 2000).

the Weimar era and elaborating on it as an attempt to overcome the isolation of *Neue Musik*. However, he adds only a few new insights into the development of the Lehrstück. Although his detailed musical analysis of selected Lehrstücke should be regarded as one of the first comprehensive attempts at a comparative musical analysis, the exclusion of the last two Lehrstücke leads to a failure to acknowledge the musical diversity characteristic of the Lehrstück genre as a whole. Similar in approach, Joy Calico's recent book *Brecht at the Opera* (2008) also continues Krabiel's work, although it primarily investigates Brecht's engagement with opera. Calico, a musicologist at Vanderbilt University, extends Krabiel's line of argumentation by redefining the Lehrstück as an independent musical genre, describing it as "anti-opera musical theater"[16] and thus as Brecht's greatest critique of opera.[17] After concurring with Steinweg that the utilization of spectators is key to the genre, Calico proposes two additional characteristics, which help to define the Lehrstück as a musical genre. The first characteristic is the involvement of a musical collaborator from the inception of each piece. The second is music's vital contribution to the structure and organization of the Lehrstück event, and to its facilitation of "the collective experience of the participants."[18] However, Calico excludes the last two Lehrstücke from her investigation, and despite evidence to the contrary, justifies her exclusion of *The Horatians and the Curiatians* on the basis of the supposed absence of a musical collaborator from the work's inception.[19] By placing her research within the context of opera and thus distinguishing the Lehrstück as "anti-opera musical theater", with both genres "occupy[ing] opposite ends of the continuum for audience experience in musical theater",[20] Calico enters the discussion of spectatorship and audience-perception. She suggests that "a Lehrstück *may* have a spectating audience but […] its primary function is not to play to those members." As will be explained in Chapter One, an understanding of the Lehrstück as a product of *Neue Musik*, and of the trends within Weimar Germany's musicianship, will render obsolete the debate about whether or not to play to the audience.

In spite of the litero-centric tendencies of most Brecht scholarship concerning the Lehrstück to date, some research – such as that into the music of the Weimar era – takes a refreshing approach, and one often free from the problems of Brecht 'idolatry'. Take for example the following statement by Elizabeth Janik: "The final

[16] Calico, *BatO*, p. 17.
[17] See *Ibid.*, p. 6.
[18] *Ibid.*, p. 18.
[19] See *Ibid.*, p. 17.
[20] See *Ibid.*, p. 16.

two chamber festivals, which convened in Baden-Baden in 1929 and in Berlin in 1930, explored an additional genre of music for use: the Lehrstück."[21] Janik not only refers to the Lehrstück as a utilitarian musical genre, but also concentrates on the composer and the Lehrstück's impact on the aesthetics of *Neue Musik* and the idea of *Gebrauchsmusik*. For example, she elaborates on how "the Lehrstück of Hindemith and his collaborator Bertolt Brecht was music for use in the most radical sense."[22]

Despite more than four decades of scholarly engagement with the Lehrstück, the question of whether the Lehrstück constitutes a 'musical' or a 'literary' genre has still not yet been resolved. According to Mikhail Bakhtin, a genre comprises "an expression of worldview and ideology" and embodies "a particular relation to time and space."[23] Indeed, the Lehrstück genre emerged during and hence responded to the vast political, economic, social and cultural changes that characterized Germany in the 1920s. However, my decision to regard the six Lehrstücke as belonging to a genre of their own is merely based on the fact that they all share both a set of formal characteristics and the pedagogical aim of teaching dialectical thinking.

Lehrstück as a Hybrid Genre

Since each Lehrstück's inception, apart from that of *Die Ausnahme und die Regel*, resulted from close collaborative work between writer(s) and composer(s),[24] I posit that the Lehrstück constitutes a hybrid genre, which encompasses both the realm of literature and that of music. When discussing forms of hybridization, a question inevitably arises regarding borders and limits, leading to categorization. Due to the genre's dialectical quality, involving an equal relationship between two realms, the Lehrstück cannot be categorized as either a musical or a literary genre: it is both. My understanding of the Lehrstück as a hybrid genre follows the notion of hybridity that, according to Kapchan, "is effected whenever two or more historically separate realms come together in any degree that challenges their socially

[21] Elisabeth Janik, *Recomposing German Music: Politics and Tradition in Cold War Berlin* (Leiden, Netherlands: Koninklijke Brill NV, 2005), p. 46.
[22] *Ibid.*
[23] Deborah A. Kapchan and Pauline Turner Strong, 'Theorizing the Hybrid', *The Journal of American Folklore*, 112, 445 (Summer, 1999), p. 243.
[24] See the tabular display above regarding each Lehrstück collaboration.

constructed autonomy."[25] The hybrid quality of the Lehrstück is produced by the mixture of two separate realms: firstly musical language and its affiliated institutions and secondly literary language and its institutions. Bringing two realms together is not an uncommon practice. Opera, cantata and oratorio,[26] are amongst those genres that utilize or mix music and language, and which have also had to be classified as hybrid genres. Placing the Lehrstück within the context of an operatic genre, however, would mean that the terminology for the Lehrstück text, as already asserted by Wirth,[27] would simply be that of 'libretto'. However, Lehrstück texts were never classified as librettos, either by Brecht or by the composers. Rather, they were all published as part of Brecht's *Versuche* (*Attempts*) and later as part of his *Stücke* (*Plays*) as well as in the form of musical scores. But, more importantly, classifying the text as 'libretto' provokes the question of dominance – whether the text is more significant than the music or *vice versa.* It is my contention that the Lehrstück amalgamates music and text in an equally independent, yet dialectical, manner, which is the result of the close collaborative process between composer and writer during the development of each Lehrstück. How both realms come together and subsequently "challenge their socially constructed autonomy" will be discussed with regard to dialectical theory in Chapter Two, while practical implications will be examined in Chapters Four, Five, and Six.

Given that the Lehrstück developed within the festivals of *Deutsche Kammermusik Baden-Baden* in 1929 and *Neue Musik Berlin* in 1930 – two festivals devoted to the idea and aims of *Neue Musik* – it is imperative that scholarly engagement with the Lehrstück take into consideration the context and emergence of *Neue Musik* since the turn of the twentieth century. While much has been said, not only about the literary realm of the Lehrstück but also about Brecht's revolutionary achievements in the theatrical realm, the musical realm of the Lehrstück, especially with regard to *Neue Musik* and Weimar music culture, has only been studied more recently and is in need of further investigation.

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[25] Deborah A. Kapchan, *Gender on the Market: Women and the Revoicing of Tradition* (Philadelphia: University of Philadelphia Press, 1996), p. 6.

[26] Interestingly, all three genres (opera, cantata and oratory) are used to describe certain Lehrstücke. *Der Jasager*, for example, has the subtitle *Schuloper* (School Opera), and *Der Lindberghflug* was formerly subtitled *Radiokantate* (Radio Cantata).

[27] See page 5 of this Introduction.

A Product of its Time

The beginning of the twentieth century was characterized by revolutionary initiatives within many Western art forms, including a constant pursuit of artistic innovation. The Lehrstück is one such attempt and a product of the socio-economic circumstances within Germany immediately after the First World War. The bloody events of the November Revolution of 1918 resulted in the abolition of the monarchy and the establishment of a parliamentary-democratic republic, followed by what is widely known as the Weimar Republic (1918/19-1933). Although the latter period has been regarded frequently as the 'Golden Twenties' – an era and lifestyle that holds considerable attraction for society today – Blumröder likens the time of the Weimar Republic to a boiling volcanic eruption. He presents the period as the conjunction of strenuous efforts to survive, high levels of productivity, social explosion leading to even greater catastrophes.[28] Due to events such as hyperinflation, which occurred between 1920 and 1923, and stabilization by means of the new currency of the *Rentenmark* in 1923, Weimar society was in a constant state of upheaval. This situation had a significant impact on the cultural life and politics of the time, especially on the prevailing musical culture and its affiliated cultural institutions – opera and concert. Economically weakened through inflation and somewhat resistant to modern approaches in music, bourgeois and intellectual middle-class members of society could no longer be relied on to form a potential target audience stratum. A prospective new audience arising from other levels of society, had, however, remained outside the traditional cultural institutions while pursuing different cultural interests.[29] As a result, the previously dominant musical institutions were plunged into a state of crisis, being obliged to adapt their repertoire to meet the needs and demands of a new society with its emphasis on light entertainment, and having to deliver a conservative repertoire, consisting primarily of Classical and Romantic music of the nineteenth century. Technical progress and the emergence of mass media intensified the crisis through their introduction of new, interesting, and less expensive platforms of cultural exchange.

Against this economic and technological background, mainstream high art music entered a state of stagnation marked by a lack of innovation in genre, form, language and content. Attempts to overcome this music-culture crisis can be found in the establishment of *Neue Musik*, in both practice and theory. Three major

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[28] See Christoph von Blumröder, *Der Begriff „neue Musik" im 20. Jahrhundert* (Freiburger Schriften zur Musikwissenschaft 12: München, 1981), p. 13, hereafter *Begriff neue Musik*.
[29] See Krabiel, *BL*, pp. 7-8.

upheavals characterize the emergence of *Neue Musik* and its predecessors. Firstly, simultaneous crisis and chaos necessitated innovation. Secondly, music of the 1920s experienced an aesthetic and material revolution through the dissolution of tonality. Finally, music was highly influenced by the media-revolution and the emergence of three mass media forms in particular – radio, film and sound recording. The media-revolution not only generated new styles and aesthetics, but also introduced the possibility of reaching a broader audience. Together, the three characteristics created a platform (*Neue Musik*) that also became the birthplace of the Lehrstück.

The Musical Realm of the Lehrstück

As will be illuminated in this thesis, the emergence of *Neue Musik* brought a significant shift in the conventional grammatical and syntactical use of music. Composers of *Neue Musik* sought to extend their range of available musical material, including all parts of the musical facture,[30] that is, harmony, melody, rhythm, and form. I propose to show how, in the context of *Neue Musik*, the Lehrstück genre utilizes and generates new musical styles that are characteristic of the aesthetics of the 1920s. While I argue that this approach to new styles generated musical diversity across and within the individual pieces, it is also my contention that all five composers involved in the development of the Lehrstück were driven by one unifying aim: to create musical meaning that conveys social phenomena as contradictory, erratic and in a constant state of change. But how can music achieve this aim solely within its own parameters?

Musical Meaning Through the Dialectical Method

The carrier of meaning in language is the word itself, as well as its syntactical and grammatical relation to other words. When turning to music, a comparable bearer of meaning is the tone and its horizontal and vertical relationship to other tones – hence its placement within the architectural structure of the form as

[30] The term 'facture' (or German *Faktur*) will here be used in accordance with Fritz Hennenberg's definition, meaning all constituent parts of music; see Fritz Hennenberg, *Dessau, Brecht: musikalische Arbeit* (Berlin: Henschel, 1963), hereafter *Dessau, Brecht*.

well as its use in the compositional method.[31] Musical expression is thus the result of individual tones, separately and in combination, allowing music both to enter into communication with spoken language and to intervene independently.[32] Unlike words, tones do not convey a direct meaning or further connotation as such. However, tones can be linked with meanings through socio-historically specific modes of music perception and hearing-experiences. As to whether music itself, without being perceived in a culturally-specific way, can convey meaning or not, there can be no definitive answer, in part because "proof that music is in fact capable of carrying extramusical meaning remains elusive."[33]

However, my research suggests that the music of the Lehrstück can convey meaning when it is placed in a dialectical relationship to the text. This relationship is a product of the hybrid nature of the Lehrstück, with both realms, text and music, challenging each other. Unveiling a dialectical understanding of music will, I argue, illuminate the practical application and function of music in the Lehrstücke, and potentially contribute to the understanding of music's nature and role in Brecht's work as a whole.

The role of music in the Lehrstück, being in dialectical contrast to the text, accords with Brecht's critique of the Wagnerian concept of the *Gesamtkunstwerk* and his interest in the 'separation of the elements', to which he refers in his 1930 'Notes to the Opera *The Rise and Fall of the City of Mahagonny*'. Through separation Brecht reinstates the independence of all art forms involved in a theatrical performance, with each having a distinct function – hence using their diversity to create dialectical contrast by playing them against each other.[34] Dialectical contrast or contradiction is understood here as the core feature of Brecht's post-1926 theatre and of its Marxist-inspired attempt to change the social world, with the Lehrstück providing a genre that teaches dialectical thinking as such.

The genre's origin indicates that music, alongside text, constitutes an integral feature of the Lehrstück. Its function, I posit, is to enter into a dialectical relationship with the text. This is one of the three main reasons why I will refer to it as 'dialectical music', the other two reasons being the nature and role of contradiction *within* the music itself and its capacity to heighten contradictions already represented through the text. Dialectical music comments on, criticizes, and interprets processes, thereby conveying its own perspective on the events and incidents represented

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[31] See: *Ibid.*, p. 8.
[32] See Bernward Thole, *Die „Gesänge" in den Stücken Bertolt Brechts – Zur Geschichte und Ästhetik des Liedes im Drama* (Göppingen: Alfred Kümmerle, 1973), pp. 242-43.
[33] Calico, *BatO*, p. 55.
[34] See Hennenberg, *Dessau, Brecht*, p. 17.

through the text. Hence, 'dialectical music' involves a method of analysing socio-economic processes or behavioural patterns by revealing their inherent contradictions. In order to show these 'contradictory units' within society and human behaviour, music, I argue, employs the artistic strategy of *Verfremdung* (defamiliarization).

Musical *Verfremdung*

It is the function of musical *Verfremdung* to break with our hearing-habits (norms) in order to attract our attention to certain aspects of the text, particularly contradictions. *Verfremdung* is the artistic device for making the (seemingly or blindingly) familiar unfamiliar,[35] by stripping the outward appearance from the essence and laying bare the latter's inherent contradictions, not previously apparent. However, *Verfremdung*, as only one phase in the dialectical process, includes yet another aspect that arises from the moment when contradictions become apparent – the ability to recognize these contradictions and consequently commence critique of social reality in order to generate change. Here it is important to note that the demonstrated contradictions should be regarded as fictitious examples of reality that were produced within an art-space and not as 'lived' reality. It would also be incorrect to expect these contradictions to always be resolved via a Hegelian synthesis (sublation) within the performance;[36] rather, this task is often left to the participant in the Lehrstück. For Brecht, the notion of human agency is imperative in his understanding of dialectics, inasmuch as the latter, by pointing to the erratic and conflict-laden nature of things, encourages us to use that conflict by applying it to our own social reality. Hence, to cut short discussion on an already exceedingly discussed term, *Verfremdung*, according to Fritz Hennenberg's interpretation, should in the present context be regarded as 'applied dialectic'.[37]

I argue that, in the Lehrstück, musical *Verfremdung* can be achieved via all the constituent parts of the musical facture, i.e. harmony, melody, rhythm, and metre, allowing music to convey its own perspective on the text by breaking with the conventional norms of music, confounding our music-expectations. Furthermore,

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[35] See Meg Mumford, *Bertolt Brecht* (London and New York: Routledge, 2009), p. 176.
[36] See Fredric Jameson, 'Persistencies of the Dialectic: Three Sites', *Dialectics For the New Century*, ed. by Bertell Ollman and Tony Smith (Basingstoke and New York: Palgrave Macmillan, 2008), p. 129.
[37] See Hennenberg, *Dessau, Brecht*, p. 196.

the utilization of musical styles, choice of instrumentation, and the use of different compositional techniques such as the Twelve-Tone Technique can all serve to defamiliarize the text. Finally, musical *Verfremdung* aims to "facilitate agency in the subjective experience of the spectating audience."[38] With regard to the Lehrstück, this aim is predominantly that of the performer.

Thesis Structure

This thesis commences its contribution to scholarly engagement with the Lehrstück through an investigation, in Chapter One, of the context and emergence of *Neue Musik* in Germany since the turn of the twentieth century, and of its impact on the Lehrstück. This chapter explores the term *Neue Musik* from the moment of its first conceptualization in Paul Bekker's article, '*Neue Musik*', published in 1919. Bekker's article identifies distinctive musical characteristics prevalent in the musical aesthetic of the late 1910s, thus assisting in the understanding of the Lehrstück's origin within *Neue Musik*. What Bekker's 1919 article did not – or rather could not – depict, however, is the evolution and simultaneous appearance of two prevailing tendencies of *Neue Musik*: the *Zweite Wiener Schule* (Second Viennese School) and *Neue Sachlichkeit* (New Objectivity). Both tendencies utilized new sounds and were driven by a constant search for musical innovation. Their social goals, stemming from their political environment, however, varied considerably. While the former brought autonomization of music to a climax, the latter pushed for music to regain its social relevance by entering into the realm of day-to-day life. Ultimately, the two tendencies created tensions within *Neue Musik*, with each commenting on the other not only in practice but also in theorizing, using influential music journals as a platform, or battleground, for lively debate.

Chapter One examines the two prevailing tendencies of *Neue Musik* by providing an overview of their origins, social aims, and musical characteristics. I contend that the nature of music in the Lehrstück is characterized by a musico-aesthetic conglomerate of both tendencies. As a result of their conjunction, new possibilities within all constituent parts of music provide a rich source for generating modes of *Verfremdung*. Thereby, the music of the Lehrstück is able to produce intra-musical contradictions, heighten contradiction represented through the text as

[38] Calico, *BatO*, p. 142.

well as to enter into a dialectical relationship with the text. Through those three means the music assists in drawing attention to social contradictions.

In order to investigate 'dialectical music' in the Lehrstück, the dialectical method will be examined more closely in Chapter Two. Here this thesis critically evaluates the dialectical method relevant to the Lehrstück genre, laying out a methodological and theoretical framework for analysing its music and music-text relations. As I introduce a new conceptualization of 'dialectical music', I firstly elaborate on Brecht's understanding of the dialectical method, acknowledging how it is influenced by various notions of dialectic, with Marxism and Taoism being two of the most influential approaches for the playwright. Secondly, I employ Jürg Boner's main thesis, which suggests that Brecht's dialectic entails the "unity of representation and critique."[39]

By applying Boner's thesis to the realm of music, I posit that the concept of 'dialectical music' demonstrates the way in which music analyses and represents fictional social events, often in a manner distinct from their portrayal via the Lehrstück text. These events must be understood as a constructed, fictional reality that is in a constant state of flux. With regard to a desirable approach on the part of the participant, it is Brecht's understanding that "unless you recognise the dialectical nature of reality", by "pointing to the contradictory, ongoing character of conditions, events, figures […] it [reality] cannot be mastered."[40] To help spectators master a play of oppositions, the Lehrstück music reveals and highlights inherent contradictions by means of *Verfremdung*. The latter, I argue, signals the point of transition between the two phases in the dialectical process: representation and critique. In this way, musical *Verfremdung* encourages the Lehrstück participant to commence his or her critique of the events represented through both music and text. This chapter concludes with an original taxonomy and unfolding of the different modes of *Verfremdung* that, structured in three complexes of musical *Verfremdung*, frequently occur (often in combination with each other) in the music of the Lehrstücke.

The dialectical relationship between music and text in the Lehrstück genre is facilitated by the close collaborative development of each piece. How the nature of those collaborations is characterized by, and in turn fosters, dialectical thinking will be described in detail in Chapter Three. Here I conduct a chronological account of

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[39] Jürg Boner, *Dialektik und Theater – Die Dialektik im Theater Bertolt Brechts* (Zürich: Zentralstelle der Studentenschaft, 1995), p. 117.

[40] Bertolt Brecht, 'Helsinki, 20.12.1940', *Journals*, trans. by Hugh Rorrison, ed. by John Willett (London: Methuen, 1993), p. 120, hereafter *Journals*.

all Lehrstücke, with an emphasis on both literary and musical realms and on underlying aesthetic and socio-political motivations. Stressing the involvement of the composer from each piece's inception demonstrates how, during the creative process, the centrality of the dialogue between music and text is facilitated in this genre. This chapter commences with the four Lehrstücke developed for the festivals of *Neue Musik* held in 1929 and 1930. Taking the framework provided by these festivals into consideration, I draw on both the aesthetic and musico-political conceptions of the first three musical collaborators (Weill, Hindemith, Eisler) and demonstrate how they influenced the manifestation of the Lehrstück genre. This first phase in Lehrstück development is, I will argue, heavily influenced by the aesthetic of *Neue Sachlichkeit*, and related ideas of *Gebrauchsmusik*, particularly with regard to the function of music in society. However, this first phase of Lehrstück production was followed by a marked change of direction in the societal function of Lehrstück music, particularly following the Brecht/Eisler collaboration on *Die Maßnahme*. The latter piece and all subsequent Lehrstücke were designed as politically functionalist art forms, furthering not only a Marxist-inspired notion of dialectics but also a Marxist worldview.

In addition to putting forward an illumination of the Lehrstück's significance for the broader cultural spectrum of Weimar Germany and its musicianship, Chapter Three also draws attention to Brecht's continuing interest in the genre by discussing his last two Lehrstück engagements: *Die Ausnahme und die Regel* (*The Exception and the Rule*) in collaboration with Paul Dessau (1948) and, *Die Horatier und die Kuriatier* (*The Horatians and the Curiatians*) in collaboration with Kurt Schwaen (1954/55). Despite the fact that many scholars engaging with the music of the Lehrstück genre (e.g. Joy Calico and Taekwan Kim) have excluded the latter two pieces, arguing that they were not developed in collaboration with a composer, evidence suggests the opposite. Hence, I proceed to illuminate the last two pieces within the context of the Lehrstück genre, stressing not only the reason for the delay in setting both texts to music, but also elaborating on Brecht's collaboration with Dessau and Schwaen. Drawing on the fruits of this research, I contend that Brecht's Lehrstück engagement cannot simply be limited to the time-frame spanning the years of the Weimar Republic, but instead should be understood as a major part of his *œuvre*, with which he was engaged until his death in 1956.

One of the main goals of the thesis is to provide a detailed analysis of the dialectical function of music that in turn offers a more practical understanding of its use in the Lehrstück. Through this research I aim to create new insights into how

the Lehrstück enables the participant to realize and work with contradictions by applying dialectics as an interpretive methodology. To this end, Chapters Four, Five, and Six display the findings of my musical analysis with regard to the various modes of *Verfremdung* that constantly occur in the music of the Lehrstücke. Given the overwhelming amount of data, I have applied qualitative content analysis as a means of preparing, organizing and reporting my findings. This type of analysis is characterized by a deductive approach that mobilizes the structure of my analytical work. Taking this approach, I am in a position to investigate the occurrence of musical *Verfremdung* in order to provide examples for the evaluation of my main argument, which asserts that music, as well as its relationship to text, is of a dialectical nature.

Chapter Four elaborates on the workings of musical defamiliarization in selected choruses, displaying my findings in chronological order. Here I argue that the choruses, while varying in role from didactic to reflective and interventionist, all constitute important carriers of musical *Verfremdung*. I proceed by elucidating how music introduces various alternative ways of interpreting events, often distinct from the ways in which they are represented through the text. Sometimes, however, the music heightens a defamiliarization or contradiction which is already apparent in the text, or creates intra-musical contrast. In all three instances of 'dialectical music', as will be shown, musical *Verfremdung* conveys meaning by confounding our auditory experience and its associated meanings. Musical *Verfremdung*, I argue, serves as a springboard for further questioning and hence encourages the participant to commence his or her critique. In Chapter Four, I suggest that defamiliarization in the choruses energizes and encourages an inquiring attitude, not only in the relatively few individual participants performing the parts of the main characters, but also in the collective of all participants executing the choral parts. Musical *Verfremdung* in the choruses is generally applied in order to question the fictional collective message presented on stage, which is often the educational aim, and to provide commentary on events or on the social behaviour of a certain character as conveyed through the text.

Similarly to Chapter Four, Chapter Five discusses the appearance of various modes of musical *Verfremdung* in all remaining vocal forms: songs (arias, ariosos, songs), recitatives, ensembles, and musical dialogues. Though these forms derive from operatic and genres of sacred vocal music, they are not always used in accordance with their original function, but rather operate as vehicles for defamiliarization. Because these forms can often serve to represent only a few, or

even only one single character, it may be the social behaviour of a particular character or the social implications in a given situation, that is subjected to defamiliarization. In this chapter, I argue that in some instances, the choice of the vocal musical form itself already creates the effect of defamiliarization through 'anti-operatic' use. In addition, I demonstrate the various occurrences of musical *Verfremdung* within the chosen vocal form and the way in which they critically enter into dialogue with the text. In so doing, I proceed to illuminate how music encourages the participant to begin his or her critical examination, by pointing to the contradictory state of the character or situation represented through the text.

The analytical part of this thesis concludes with Chapter Six, in which I investigate the appearance of musical *Verfremdung* in (purely) instrumental music. Here, I elaborate on the question of whether music that is not directly linked with text, still has the capacity to convey meaning with regard to socially significant contradictions. Not only, I argue, is this the case for instrumental forms which are paired with spoken text and/or gestural mimes (in a manner somewhat reminiscent of a melodrama), but it is also possible for purely instrumental pieces that are designed to react to a certain situation that precedes or succeeds the music. Hence, this chapter examines the role of these instrumental forms, as well as illustrating how they prompt dialectical critique through musical *Verfremdung.*

The goal of this thesis is to show that an understanding, both of the ways in which music can exist in a dialectical relationship with text, and of how 'dialectical music' offers the possibility of musical meaning, enabling the participant in a Lehrstück performance to realize and work within a dialectically contradictory environment.

Chapter One
The Origins of the Lehrstück Genre: Germany's *Neue Musik* of the 1920s

Without Hindemith or the festival of *Neue Musik* ('New Music') in Baden-Baden in 1929, there would not be a Lehrstück.[1] Because scholarly engagement with the Lehrstück genre has been dominated until only recently by a litero-centric approach, however, the significance of *Neue Musik* for insight into the establishment of the Lehrstück has been largely overlooked. This situation is particularly remarkable, given the fact that five of the six pieces that comprise the genre were developed for festivals dedicated to the ideas and practices of *Neue Musik.* Furthermore, two composers, Hindemith and Weill, initiated the development of the first two Lehrstücke (*Lindberghflug* and *Lehrstück*), an initiative which must surely have been their primary interest in participating in, and contributing to, a festival of *Neue Musik*,[2] and one which underlines the genre's origins within the musical realm. Without diminishing Brecht's involvement in the developmental process, Krabiel argues that, for Brecht, the first two Lehrstücke were initially nothing but minor works (*Gelegenheitsarbeiten*)[3] – ones that, however, soon became of primary interest to him. Even after having developed the majority of the pieces comprising the genre, Brecht still continued to stress the Lehrstück's significance for the progressive development of *Neue Musik* in 1935, stating that "the Lehrstück in my view opens up a prospect for modern music additional to that of the epic theatre."[4]

In this chapter I discuss the emergence of the Lehrstück genre within the context of *Neue Musik*. I provide an outline of the genealogy and goals of *Neue Musik*, as well as elaborating on its progressive development, commencing my research from the turn of the twentieth century. My outline draws upon Paul Bekker's 1919 essay entitled '*Neue Musik*',[5] which represents a first conceptualization of the term *Neue Musik*. The significance of this essay, I argue, lies in the fact that Bekker not only introduces an emphasis on the theoretical

[1] See also Krabiel, *BL*, p. 52.
[2] See *Ibid*., p. 51.
[3] See *Ibid*.
[4] "Eine Aussicht für die moderne Musik eröffnet meiner Meinung nach außer dem epischen Theater das Lehrstück." Bertolt Brecht, 'Über die Verwendung von Musik für ein episches Theater', c. 1935, *BFA,* vol. 22.1, p. 164.
[5] Paul Bekker, 'Neue Musik', *Neue Musik*, Gesammelte Schriften, vol. 3 (Stuttgart and Berlin: Deutsche Verlags-Anstalt, 1923), pp. 85-118, hereafter 'Neue Musik'. Unless otherwise indicated, all translations of Bekker's article are my own.

approach to the concept of the term, but also identifies specific principles (or characteristics) regarding melody, harmony and rhythm that were influential for musical praxis at the time. Although written exactly ten years before the first Lehrstück was developed, Bekker's outline of *Neue Musik* characteristics – as summarized in this chapter[6] – describes the major features that were to shape the music of the Lehrstück genre.

Thereafter, an elaboration on both the *Donaueschingen* and *Baden-Baden* festivals of *Neue Musik* in the period between 1921 and 1928 clarifies the circumstances and motivation of the artistic collective that developed the Lehrstück genre. Prior to the festival of 1929, the year of the first Lehrstück, almost all of the Lehrstück composers (Hindemith, Weill, Eisler, Dessau) had participated in the Donaueschingen and Baden-Baden festivals, their compositions being performed within the festival programs. As a prerequisite to participation in the festivals, composers had to fulfil certain requirements set by the organizers. These requirements included meeting the musical topicality of the festival (chamber music, music for film, etc.), and also furthering musical innovation in line with the progressive development of *Neue Musik*, which indeed formed the festivals' overriding objective.

What Bekker could not foresee in 1919 was the fact that *Neue Musik* of the 1920s would be characterized by two prevailing aesthetic tendencies – the music of *Neue Sachlichkeit* and the music of the *Second Viennese School*. Both tendencies, I argue, significantly influenced the Lehrstück composers, and hence the music they created for the genre. Consideration of both aesthetic tendencies with regard to their stylistic diversity and compositional innovation, as well as their differing approaches to the socialization of music, constitutes the foundation for my musical analysis and interpretation of the music of the Lehrstück in this thesis. This chapter concludes with an elaboration of the origin of the Lehrstück genre within the context of both prevailing tendencies, especially with regard to the festivals' approach to the function of music in society. The consideration of social function sheds light on the question of whether the genre was designed and intended to be performed before an audience.

[6] In addition to summarizing Bekker's main ideas as expressed through his essay, I will provide some passages from the original German text as accompanying citations in the footnotes.

The Emergence of the 'New' in Western Classical Music from the Turn of the Twentieth Century

At the beginning of the twentieth century Europe was marked by a "cultural universalism of the new."[7] Music, together with many other art forms, was heading towards modernity. Although the emergence at the time of the all-embracing term 'New Art'[8] gives the impression of unity and simultaneity between the different art forms, it is important to note that revolutionary changes arose both in varying intensities and at varying stages, with each art form proceeding at its own pace. With regard to progress in music, the term *Neue Musik* was generated between 1911 and 1912 as a result of the emancipation of contemporary (late nineteenth-century) music from the aesthetic goals of Romanticism, through the works of Viennese composer Arnold Schönberg (Austria, 1874-1951), and also Igor Stravinsky (Russia, 1882-1971) and Béla Bartók (Hungary, 1881-1945).[9] Despite both the growing number of *Neue Musik* performances and an increasing interest in *Neue Musik* within widely circulated music journals and other music-related publications that began to appear in Germany from 1910, *Neue Musik* did not have a significant impact on Germany's own musical landscape until about ten years later.[10]

In its early days, Schönberg was the most striking influence on the *Neue Musik* scene. He attracted young composers such as Alban Berg, Anton Webern, and Lehrstück composer Hanns Eisler, with whom he established the *Zweite Wiener Schule* (Second Viennese School)[11] also known as the *Neue Wiener Schule* (New Viennese School), incorporating the attribute 'new' even into its title. Born and raised in Leopoldstadt, a Viennese district best known for its predominantly Jewish population, Schönberg was not only a composer but also a music theorist, author, teacher, and painter. After embracing the musical tradition of late nineteenth-century Romanticism in his early works – especially in relation to Brahms, Mahler, and Wagner – Schönberg soon became interested in breaking with tradition and

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[7] Christoph von Blumröder, *Der Begriff „neue Musik" im 20. Jahrhundert* (München: Freiburger Schriften zur Musikwissenschaft, 1981), p. 23, hereafter *Begriff neue Musik*.
[8] See for example Paul Bekker, *Kritische Zeitbilder* (Berlin, Schuster & Loeffler 1921), p. 297.
[9] Blumröder, *Begriff neue Musik,* pp. 23-24; see also Martin Thrun, *Neue Musik im deutschen Musikleben bis 1933*, vol. 2 (Michigan: Orpheus, 1995), p. 57.
[10] See Thrun, *Neue Musik im deutschen Musikleben bis 1933*, p. 58.
[11] The school originated as *Wiener Schule* (Viennese School). The designation *Zweite Wiener Schule*, as used throughout my thesis, is a later name, distinguishing the school from the eighteenth-century *Wiener Schule*, a reference to the classical composers Mozart, Haydn, and Beethoven.

moving towards musical innovation. Although already apparent to some extent before that time, the total renunciation of traditional western tonality in Schönberg's work after 1908 marks not only a milestone in *Neue Musik* aesthetics, but also a point of departure for many of his musical contemporaries. The following years, best known as the period of 'free atonality', also show the first indications of innovation in both his own music and that of *Neue Musik* in general. Since Schönberg composed in the expectation that his audience would consist of musical experts capable of analysing and following his work, general audience acceptance became, to some extent, a less important priority. This phenomenon in turn led to a sense of cultural exclusivity among members of the Second Viennese School. Hence, while enthusiastically received and welcomed by some, Schönberg's music – and that of other composers of *Neue Musik* – was repeatedly rejected by those outside certain elite artistic circles.[12] Similarly, with regard to the German musical stage, Schönberg's *First String Quartet*, Opus 7, was performed as part of the *Dresdner Tonkünstlerfest* (Festival for Musicians) organized by the *Allgemeiner Deutscher Musikverein* (General German Music Association, ADMV) in 1907 – but, according to Martin Thrun, without success.[13] Consequently Schönberg's work was not included in further performances organized by the ADMV – the leading association of its time promoting contemporary music – until 1920. This resulted in an initially widespread neglect of the composer's move towards atonality.[14]

Aware of the exclusive qualities of his music, Schönberg established the *Verein für musikalische Privataufführungen* (Society for Private Musical Performances) in Vienna (1918). The *Verein* provided a hermetically sealed performance space for *Neue Musik* that allowed composers to perform their work for an audience consisting exclusively of musical experts. The Society's success – with more than 300 performances within only three years – soon made an impact on German contemporary musical culture as well as on the development of *Neue Musik*. For example, Hermann Scherchen – conductor, Schönberg adherent and main contributor to the realization of Lehrstücke-performances – founded, together with Eduard Erdmann and Heinz Tiessen, the *Neue Musikgesellschaft* (New Music Society) in 1919 and *Melos Gemeinschaft* (Melos Association) in 1920. Both

[12] For information on audience reception of Schönberg's work and controversies created by its recipients see Hans-Heinz Stuckenschmidt, *Schoenberg: His Life, World and Work*, trans. by Humphrey Searle (New York: Schirmer Books, 1977), p. 185.
[13] See Thrun, *Neue Musik im deutschen Musikleben bis 1933*, pp. 62-63.
[14] See *Ibid.*, p. 63.

societies were located in Berlin and based on the model of Schönberg's Society.[15] As Janik points out, although the concerts organized by the societies were "open to the press and general public," they "took place in small halls at prices that ensured an exclusive audience."[16] Interestingly, both Berlin societies featured not only composers directly associated with Schönberg, but also composers with a different approach to musical aesthetics, such as Lehrstück composer Paul Hindemith.[17] Hindemith, as stressed by Thrun, was one of the first German composers whose musical work and critical writings after 1917 were influenced by the aesthetics of composers from outside Germany who were also turning their attention to *Neue Musik.*[18] In his later work, however, Hindemith preceded towards *Neue Musik* along a different path, becoming associated with the aesthetics of *Neue Sachlichkeit* (*New Objectivity/Sobriety*), the second tendency characteristic of *Neue Musik*.

Neue Musik in Theory: Paul Bekker's Essay 'Neue Musik' – The First Written Conceptualization

The period of the early 1920s marks a breakthrough in the reception of *Neue Musik* in Germany, particularly in Berlin. To a large extent this shift can be attributed to Paul Bekker (1882-1937), one of the leading music critics of the early twentieth century.[19] While beginning his career as a music practitioner (violinist at the *Berliner Philharmonie* and conductor) Bekker soon took up several journalistic positions, with such publications as the *Berliner Allgemeine Zeitung* (from 1909) and the *Frankfurter Zeitung* (1911-1922). At the same time he continued his practical work as *Generalintendant* (Director General/Artistic Director) at the leading theatres of Kassel and Wiesbaden, before he migrated to New York after the National Socialists seized power in 1933. It is his critical writing, however, especially his 1919 essay entitled '*Neue Musik*', that significantly influenced Germany's contemporary musical landscape, both through its incisive examination of the past and its predictions for future musical development. Bekker's essay not only helps one to contextualize the

[15] Elisabeth Janik, *Recomposing German Music: Politics and Tradition in Cold War Berlin* (Leiden, Netherlands: Koninklijke Brill NV, 2005), pp. 35-36.
[16] *Ibid*.
[17] *Ibid*.
[18] See Thrun, *Neue Musik im deutschen Musikleben bis 1933*, p. 59.
[19] For further biographical information about Paul Bekker see Andreas Eichhorn, '*... es geht alles mitten durch die Welt und bleibt Musik.* Sämtliche Kritiken, Essays und Texte Paul Bekkers über Paul Hindemith', *Hindemith Jahrbuch*, 32 (2003), pp. 71-147, especially pp. 71-77.

Lehrstück within the realm of *Neue Musik*; it also makes "basic claims" about such music, which, as stressed by Björn Heile, "are as current and as valuable at the beginning of the twenty-first century as they were almost a hundred years ago."[20]

Bekker begins his essay by elaborating on the phenomenon of the cultural universalism of the 'new', describing it as an "*unmittelbares Miterleben der Gegenwart*" ('direct witnessing of the present'),[21] which, he believed, served to connect different art forms one with another. Drawing attention to the pioneering achievements of expressionist painters and sculptors as outstanding intellectual precursors, Bekker detects a slight stagnation with regard to contemporary musical culture. For him, the 'new' in music production has yet to be established.[22] He therefore sets out to review the substantial amount of musical innovation that has already occurred, in order to provide a vision for the potential future development of *Neue Musik*.[23]

While it is Bekker's contention that *Neue Musik* was (at the time) yet to flower, he makes observations on three attempts to reform the traditional tonal system, the third of which directly influenced the Lehrstück genre. He draws attention to 1) the utilization of quarter-tones – a practice that he, however, doubts has had any practical significance; 2) the inclusion of the whole-tone scale and its new spectrum of harmonic relations, especially in the work of two prominent composers – Schönberg and Debussy; and 3) the revival of ecclesiastical modes.[24] Bekker proceeds by introducing the idea of *Fortschritt* ('progress'), which for him is achievable only through simplification, a process that raises questions about the *Daseinswert* (value of existence) and validity of fundamental musical principles.[25] Bekker comes to the conclusion that the Classical-Romantic legacy can no longer serve as the foundation for musical progress but rather, that *Neue Musik* will have to dig deeper.[26] He elucidates this view by stating that, if *Neue Musik* is to justify its

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[20] Björn Heile, 'Introduction: New Music and the Modernist Legacy', in *New Music and the Modernist Legacy – Essays on New Music*, ed. by Björn Heile (Surrey: Ashgate, 2009), p. 7.
[21] Bekker, 'Neue Musik', p. 88.
[22] See Bekker, 'Neue Musik', pp. 87-88; "Nur in der *Musik* merkt man wenig oder fast gar nichts von diesem unmittelbaren Miterleben der Gegenwart, [was zum] Rückschluß [führt], daß in der musikalischen Produktion Neues im sachlich ernsthaften Sinne eben nicht vorhanden sei." (p. 88).
[23] See *Ibid.*, p. 89.
[24] See *Ibid*., pp. 89-94.
[25] See *Ibid*., p. 97; "Fortschritt ist nur zu gewinnen durch Vereinfachung [...] so meine ich damit eine Prüfung der Grundlagen unseres musikalischen Schaffens auf ihre Gültigkeit für uns, auf ihre Wesenheit, auf ihre innere Berechtigung, auch heut noch als Grundlage einer wahrhaften Tonsprache zu dienen. [...] Sie [Vereinfachung] stellt die Frage nach dem Daseinswert."
[26] See *Ibid.*

own existence, it must establish the principles of a *new formation* that emanate from a new, melodic perception of music.[27] In keeping with his vision for a new, unified artistic position, Bekker stresses the way *Neue Musik* enacts a shift towards *form* that is determined by a new melodic style rather than by harmonic development. He consequently draws a sharp distinction, if not an antithetical relationship, between *Neue Musik* and the music of nineteenth-century Romanticism. [28]

While *Neue Musik* distanced itself from Romanticism, the principles of a new melodic style had to be found and derived from the "art of the old polyphony", yet without imitating it, in order to give rise to a new formative strength.[29] The return to the aesthetics and principles of the musical Baroque, especially the music of Johann Sebastian Bach, constituted an ongoing interest for composers of *Neue Musik*, and significantly influenced the Lehrstück genre. The impact of this return on the Lehrstück manifests itself in two ways. Firstly, the Lehrstück utilizes a variety of musical forms informed by the aesthetics of the Baroque era, such as arias, recitatives, and choruses. Although these forms of sacred vocal music are adopted, they are, however, not used for religious purposes but, rather, towards secular ideological ends. Consequently the form of adoption is often parodic. Secondly, all Lehrstücke employ Baroque compositional techniques, above all the deliberate juxtaposition of homophonic and polyphonic settings. Both aspects are elaborated on more closely in Chapters Four to Six, especially with regard to the way in which they help create dialectical contrast that allows music to convey meaning in the manner of a second communication system often distinct from that of the text of the Lehrstücke.

When Bekker turns to the characteristics and aims of *Neue Musik* with regard to new *melodic principles*, he stresses the urgent need to construct "new possibilities of melodic expression", adding, however, that this cannot be achieved by simply striving for other possible tone combinations within the prevailing norms. In fact, aiming for new melodic principles, according to Bekker, involves a

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[27] See *Ibid*., pp. 104-105; "Das eigentliche Problem der neuen Musik liegt darin, die Gesetze einer *neuen Formung* zu finden und aufzustellen, Gesetze also, die hervorgegangen sind aus der neuen, melodisch individualistischen Musikauffassung, und die beweisen, daß auch aus diesen heraus eine solche neue Formung erfolgen kann, ja daß diese neue Formung erst die Daseinsnotwendigkeit des ihr zugrunde liegenden Stilprinzips erweist."

[28] See Blumröder, *Begriff neue Musik*, p. 39.

[29] See Bekker, 'Neue Musik', pp. 108-109; "Es gilt vielmehr einen neuen melodischen Stil zu finden, der an bildender Kraft dem der alten polyphonen Kunst gleich ist, ohne ihn nachzuahmen, der ihm also nur der Art, dem Prinzip nach verwandt ist und nun, innerlich angeregt durch den formalen Reichtum der polyphonen wie der harmonischen Kunst, eine neue Art formbildender Kraft aus sich heraus gebiert. Das etwa ist die Aufgabe dessen, was ich neue Musik nenne."

fundamental expansion of music perception overall.[30] With regard to melody, Bekker draws attention to the process by which *Neue Musik* distances itself from a tonal structure that is based on the traditional diatonic perception of major and minor scales. While a majority of numbers in the Lehrstücke are based to some extent around a tonal centre – sometimes diatonic but often grounded in ecclesiastical modes – a significant shift towards a preference for dissonance is characteristic of all pieces. As is often the case, dissonant sounds are not necessarily resolved into consonant sounds as determined by conventional harmony, but instead create even sharper dissonances, breaking with the norms of our hearing experiences. Abandoning the supremacy of diatonic melody, Bekker writes, subsequently changes not only the melodic perception of *Neue Musik*, but also provides the foundation for new *harmonic principles*.[31] In the analytical chapters I will be exploring the way in which the Lehrstück composers break with our hearing norms for dialectical ends.

By comparing the relationship between melody and harmony in the Classical-Romantic period with that of the pre-Classical era, Bekker detects two entirely different stylistic principles. Melody in pre-Classical times constitutes the creative source that dominates and thus determines harmony, while in later times melody is determined by harmony, and thus is considered merely as a melodic line that connects changing harmonies.[32] Bekker argues that in order to revive the creative power of melody and to reactivate its driving force, *Neue Musik* has to break with the harmonic-melodic norms of the Classical-Romantic period.[33] He draws attention to Max Reger (1873-1916) and his successful return to Bach's

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[30] See *Ibid*., p. 95; "Man kann das Ziel der neuen Musik, sofern man sie nur ehrlich kennenzulernen und sachlich zu begreifen sucht, gar nicht anders fassen denn als bewußtes Streben nach einer Erneuerung unseres melodischen Empfindens, eines melodischen Empfindens freilich, das nicht nur nach anderen Tonkombinationsmöglichkeiten innerhalb der gegebenen Normen strebt, sondern das eine grundlegende psychische Erneuerung und Erweiterung unseres Musikempfindens überhaupt zur Voraussetzung hat."

[31] See *Ibid*., p. 98; "Sie [die Bestrebungen unseres Harmonieempfindens] hängen eng zusammen mit dem Protest gegen die Vorherrschaft des Dur- und Mollgeschlechtes, sie sind eigentlich bedingt durch sie, denn erst mit dem Zweifel an der ewigen Gültigkeit von Dur und Moll konnte eine stärkere Freiheit auch des harmonischen Denkens und Fühlens einsetzen."

[32] See *Ibid*., p. 99; "[...] zwei grundverschiedene musikalische Stilprinzipien: das eine, der vorklassischen Zeit angehörend, gibt der Melodie, dem thematischen Gebilde, führende Bedeutung, sieht in ihr den schöpferischen Quell, das andere, klassisch romantische, wurzelt im harmonischen Empfinden und sieht in der melodischen Linie nur die Verbindung wechselnder Harmonien, verlegt also den schöpferischen Impuls in die harmonische Bewegung."

[33] See *Ibid*., p. 100; "Wir können zu einer Erneuerung der melodischen Gestaltungskraft nur gelangen, indem wir uns von der harmonisch melodischen Denkweise der Klassiker wieder frei machen und versuchen, zu einem neuen Stil zu gelangen, in dem die Tragkraft der einzelnen melodischen Linie wieder das zeugende Element, der Zusammenklang aber das Erzeugte, die Folge ist."

melodic style, but advises against Reger's method of simply adopting old forms of expression in order to generate musical progress. Rather, he argues that *Neue Musik* has to recognize and modify old forms of expression in keeping with the spirit of its time.[34] Since most Lehrstück music is linked with text, melodic development would have been of primary concern to any Lehrstück composer**.** In fact, the use of polyphonic settings – in which harmony is the consequence of counterpoint and hence melodic development – as well as ostinatos, chromatic lines and baroque figuration, supports Bekker's observation that *Neue Musik* is reminiscent of the music of Bach, and sets the Lehrstück in the context of *Neue Musik*. In the Lehrstück, these features determine, and are indeed linked with, new harmonic principles such as the use of atonality, dodecaphony and jazz harmony.

Finally, both new melodic and new harmonic principles will, according to Bekker, determine and thus allow new *rhythmic principles* that, once again, represent an adaptive appropriation of Baroque music. The melodic and harmonic norms of the Classical-Romantic period regulate the rhythmic and periodic structure of melody and its course. Hence, as Bekker observes, distancing itself from these norms enables *Neue Musik* to assimilate new forms of rhythmical expression while placing rhythm at the service of melodic movement.[35] Bekker thus stresses the importance of linear melodic movement rather than rhythmic coherence, with the use of mixed metres to enliven that melodic movement.[36] As regards the Lehrstücke, irregularities in rhythm and metre, particularly as a result of the treatment of text and its irregular speech rhythms, are a feature common to all pieces. As I demonstrate in the analytical chapters, *Neue Musik*'s new rhythmic spectrum enables the music of the Lehrstücke to create meaning through dialectical contrast.

Despite his detailed and persuasive observations on *Neue Musik*, Bekker repeatedly points out its emergent nature, asserting that it still has to struggle for clarity and inner certainty.[37] Following his examination of melodic, harmonic, and rhythmic principles, he stresses the fact that although these principles can establish

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[34] See *Ibid*., pp. 100-102.
[35] See *Ibid*., p. 103; "Wir sind also auch wieder zu freieren Anschauungen vom Wesen der *rhythmischen Gestaltung* gelangt. Ich meine damit nicht nur die freiere rhythmische Diktion im einzelnen, die die Melodie nicht in ein bestimmtes rhythmisches Schema zwängt, sondern die umgekehrt den Rhythmus in den Dienst der melodischen Bewegung stellt."
[36] See *Ibid*.
[37] See *Ibid*., p. 98: "Sie selbst ist ja noch ein Werdendes, das sich Klarheit und innere Bestimmtheit erst erkämpfen muß."

new forms of musical expression, they are isolated phenomena and only a point of departure for further development.[38]

At the conclusion of his essay, Bekker discusses a number of composers who have embraced and thus significantly influenced these principles.[39] Among others,[40] Bekker singles out the Austrian-Bohemian Gustav Mahler (1860-1911) as the leading innovator within the sphere of symphonic composition.[41] Bekker enthusiastically argues that it is Mahler's *œuvre* that challenges the conventional norms of the Classical-Romantic period, by applying different laws of musical motion, which cannot be understood "with the tools that are taught at the conservatoire".[42] Bekker also stresses the simplicity of Mahler's choices of thematic material that often consists of only a simple interval, which then shapes the development of an entire movement.[43] Besides Mahler, Becker emphasizes Arnold Schönberg's compositions, especially his chamber music, as "the first far-reaching attempt of modern times" to continue along the path paved by Beethoven's polyphonic works.[44] Bekker draws attention to Schönberg's exceptional ability to organize form through the determining power of his new melodic perception of music, while also attributing to Schönberg the capacity for finding solutions to the fundamental problems of *Neue Musik*.[45] Hence, with regard to musical progress, Schönberg, according to Bekker, represents the most powerful, independent and forward-looking composer of *Neue Musik*.[46] However, Bekker already detects the tendency of Schönberg's music, as described earlier, to distance the audience. By stating that his music appears "extremely harsh and rough to the ear that is

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[38] See *Ibid*., pp. 104 and 109. "Aber darüber dürfen wir uns doch keiner Täuschung hingeben, daß dies zunächst nur Ansätze und Einzelerscheinungen sind, und daß vor allem von diesen Ausgangspunkten allein aus eine wirkliche Neugestaltung unseres musikalischen Ausdrucksvermögens nicht erfolgen kann." (p. 104)
[39] See *Ibid*., p. 109.
[40] Bekker points to composers such as Claude Debussy (1862-1918) and his new melodic style of free development, Frederick Delius (1862-1934), and Ferruccio Busoni (1866-1924) and their striving for musical innovation; he nevertheless still considers them as being closely bound up with Romanticism. At the intersection of Romanticism and *Neue Musik*, Bekker identifies Franz Schrecker (1878-1934) for his achievements as a music-dramaturgical composer, and Ludwig Rottenberg (1865-1932) for his lyrical compositions and the expansion of melody. See *Ibid*., pp. 110-113.
[41] See *Ibid*., p. 116.
[42] See *Ibid*., pp. 116-117.
[43] See *Ibid*.
[44] See *Ibid*., p. 115.
[45] See *Ibid*., pp. 115-116: "[Schönberg's] außerordentliches formorganisatorisches Vermögen, durch das Schönberg, wie bisher kein anderer, die formbildende Kraft des neuen melodischen Musikempfindens erwiesen und damit das Grundproblem der heutigen Musik als der Lösung fähig gezeigt hat."
[46] See *Ibid*., p. 115.

accustomed to being persuaded; unpleasant if not obnoxious",[47] Bekker refers to the broad perception of Schönberg's music at the time.

Bekker's description of *Neue Musik* was taken up, subsequently modified and gradually refined, especially through emerging music journals dedicated to the dissemination of *Neue Musik*.[48] The term became a historically accepted *terminus technicus* in 1925.[49] While in 1919, at the conclusion of his essay '*Neue Musik*', Bekker laments the fact that, despite valuable efforts to generate musical progress, contemporary concert practice did not adequately represent the broad musical landscape because it failed to include *Neue Musik* in concert programs,[50] an increasing number of *Neue Musik* performances began to appear from 1919 onwards. This increase testifies that the musical characteristics identified by Bekker "were applicable to foreign as well as German composers, neoclassicists as well as futurists, and even the small but growing number of music professionals interested in jazz and non-western musical traditions"[51] – and, last but not least, I argue, to the composers of the Lehrstücke.

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[47] *Ibid*., p. 114; "Sie [Schönberg's tonal language] ist äußerst herb und spröde, dem Ohr, das gewohnt ist, überredet zu werden, unangenehm, wenn nicht gar widerwärtig."

[48] The further development and dissemination of *Neue Musik* and its affiliated institutions was predominantly conducted through three leading music journals, all of which emerged shortly after Bekker's essay. Established in 1919 and with Otto Schneider and Paul Stefan as its editors, *Wiener Musikblätter des Anbruchs* was perhaps the most persistent promoter of developments in musical progress until it was discontinued in 1937. The very title of the journal (later renamed *Anbruch*) already disseminated an atmosphere of a new beginning: it is here that Paul Bekker continued to publish on the subject of *Neue Musik*. Only one year later, in 1920, Hermann Scherchen published the first issue of *Melos. Zeitschrift für Musik*. After a somewhat uncertain start, Hans Mersmann successfully edited *Melos* from 1924 until it was banned by the Nazis in 1934. A third important journal was established in Prague under the editorship of Felix Adler in 1920. Its title, *Auftakt* (*Upbeat*), stressed the motto that "to be modern means to be ready." Hence its content focussed on the 'new' in music. Erich Steinhard took over the editorship of *Auftakt* in 1922 until it, too, was banned in 1938. See Blumröder, *Begriff neue Musik*, p. 59.

[49] Bekker himself concludes in his 1925 article '*Evolution oder Restauration?*' (Evolution or Restoration) that "the fight for 'new music' has actually been battled out. […] It [*Neue Musik*] has established its place; it has arrived." In Paul Bekker, 'Evolution oder Restauration?,' *Auftakt* V, 1925, p. 129; However, he also stresses the need to further establish and strengthen the foundation of *Neue Musik* in order to maintain its progressive development. See *Ibid*., p. 132.

[50] See Bekker, 'Neue Musik', p. 117; "Wir sind in der Musik gegenwärtig keineswegs so arm an schöpferischen Kräften, wie es unseren Konzertprogrammen nach den Anschein hat."

[51] Janik, *Recomposing German Music: Politics and Tradition in Cold War Berlin*, p. 34.

Bekker's Article as a Catalyst for the *Lehrstück* through the Emergence of *Neue Musik* Platforms: Societies and Festivals

Bekker's article not only influenced and increased the numbers of *Neue Musik* compositions and subsequent performances: it can also be assumed to have stimulated the emergence of *Neue Musik* platforms, such as societies and festivals. As part of the annual Salzburg Festival in 1922, the *Zeitgenössisches und internationales Kammermusik-Festival* (Contemporary and International Chamber Music Festival) was not only one of the first festivals promoting compositions of *Neue Musik*, but also the birthplace of the *Internationale Gesellschaft für Neue Musik*, IGNM (International Society for New Music). Participating composers, mainly students and adherents of Arnold Schönberg, founded the society on 11 August 1922. From its inception, the society aimed to promote contemporary music and soon attracted a diverse range of composers representing different nationalities and religions, and, more importantly, a heterogeneity of musical styles and aesthetics. Of the five composers who worked with Brecht on the Lehrstück, four were active members of this society: Paul Hindemith (a founding member of the IGNM), Hanns Eisler, Kurt Weill, and Paul Dessau. The establishment of the IGNM gave rise to the formation of societies in almost every major German city[52] that were dedicated to the dissemination and promotion of both the term and the music of *Neue Musik*, nationally and internationally.

Concurrently with the formation of the IGMN, the establishment of the festival *Donaueschinger Musiktage* (Donaueschingen Festival) in 1921 represents a landmark moment in the development of the Lehrstück. As the first and most important festival of *Neue Musik,* it became integral to the development of the Lehrstück form in subsequent years. Moreover, it laid the foundation for the emergence of the genre, with the first four Lehrstücke being developed as part of the festivals of 1929 and 1930. The festival's musical diversity, especially in the music of composers such as Schönberg, Berg, Webern and Hindemith, in addition to Stravinsky and Bartók, influenced a younger generation of *Neue Musik* composers, especially Lehrstück composers Weill, Eisler and Dessau, all of whom actively participated in Donaueschingen Festivals prior to 1929. The first festival on 31 July 1921, entitled *Donaueschinger Kammermusik-Aufführungen zur Förderung zeitgenössischer Tonkunst* (Donaueschingen Chamber Music Performances for the

[52] See *Ibid*., p. 68.

Advancement of Contemporary Musical Art), featured Hindemith's *String Quartet*, Opus 16.

It is my contention that the Lehrstück became established mainly because of the realization of the festivals in Donaueschingen and later Baden-Baden, since its emergence was first caused and significantly shaped by the development of *Neue Musik*. In 1923, Paul Hindemith, at only twenty-eight years of age, took over Eduard Erdmann's position as artistic director of the festival alongside Joseph Haas and Heinrich Burkard. Under Hindemith's direction, the festival's program took on a more distinctive character, with each festival intended to contextualize a certain aspect of *Neue Musik*, such as vocal music, music for radio, mechanical music and so on. As a consequence, the festivals had to achieve and adopt new forms and genres of *Neue Musik*, while still maintaining a strong focus on both smaller ensembles and chamber music. The 1925 festival was characterized by the revival of old forms of choral and vocal music within its program. Performances included Hindemith's own works for chamber-choir and also Hanns Eisler's *Sechs Lieder*, Opus 2, which was Eisler's first contribution to the festival. The festival of 1926 continued to pursue vocal music while introducing a special focus on '*Originalkompositionen für mechanische Instrumente*' ('original compositions for mechanical instruments') and '*Gebrauchsmusik unterhaltenden Charakters*' ('*Gebrauchsmusik* with entertaining character'). By incorporating this focus, the festival responded to the audience's demands for popular entertainment music. This reaction might seem diametrically opposed to the ideas of *Neue Musik*, but it introduced what would become a key concept and practice of that movement, one that directly influenced the development of the Lehrstück*: Gebrauchsmusik* (music for use). In addition to financial problems, Hindemith's changes to the program – especially his anti-Romantic, innovative, and unconventional approach – may explain why the city of Donaueschingen and its Fürst Max Egon zu Fürstenberg terminated the festival in Donaueschingen.[53] Fortunately, its relocation to the city of Baden-Baden in 1927 not only ensured its continuation, but also its further development with regard to the establishment of *Neue Musik* and the latter's dissemination within the broader musical society.

The festival's following years were marked by aesthetic diversity as two tendencies emerged that not only shaped the nature and progress of *Neue Musik*, but also added impetus to the development of the Lehrstück: firstly, the music of the

[53] See Andres Briner, 'Musikwerkstatt Donaueschingen. Eine unveröffentlichte Eingabe Paul Hindemiths an die Stadt Baden-Baden' *Hindemith Jahrbuch*, 32 (2003), p. 199.

Second Viennese School and secondly, the music of *Neue Sachlichkeit.* Both aesthetic trends continued to be equally dominant in the festivals of 1927 and 1928. However, due to Hindemith's influence in planning the program, a clear shift towards an emphasis on *Neue Sachlichkeit* and its associated concept of *Gebrauchsmusik* had taken place by the time of the 1929 festival, a process indicated by the festivals' programs.[54] Aware of the increased interest in *Neue Musik* on the part of both professional and amateur performance organisations, Hindemith, in an exposé written in the winter of 1926/27 regarding the relocation of the festival, stresses the latter's importance as a means of educating a broader circle of musicians in *Neue Musik*.[55] Firstly, however, he elaborates on the festivals' past achievements in light of the further development of chamber music, particularly in its innovations with quarter-tone and twelve-tone systems, emphasizing the importance of musical progress within the Second Viennese School. He then outlines future endeavours for the festival, in which he anticipates the inclusion and participation of Fritz Jöde and his *Musikantengilde* (Musicians' Guild), a well-established group of young amateur musicians comprised of all societal strata. With that in mind, Hindemith expressed his hope that both the Guild and *Neue Musik* would merge and interact with each other. In fact, Hindemith believed that the engagement of *Neue Musik* with the general public was a prerequisite for any further musical development.[56] By including the *Musikantengilde* in the festival, Hindemith opened up new opportunities for composers of *Neue Musik*, providing them with a broader audience and making available to them a growing number of amateur performers. Indeed, within all "socio-economic groups", according to Pamela Potter, "the emergence of amateur performance organizations in Weimar Germany […] comprised a powerful reaction against the nineteenth-century soloist culture."[57] While collaboration between the festival and the *Musikantengilde* reached its peak in the realization of Hindemith's cantata *Frau Musica*, Opus 45*,* within the 1928 festival's focus on *Sing- und Spielmusik* (music for singing and playing), the collaboration soon came to an

[54] See the various programs in Josef Häusler, *Spiegel der Neuen Musik: Donaueschingen. Chronik-Tendenzen-Werkbesprechungen* (Kassel, Stuttgart, and Weimar: Bärenreiter und Metzler, 1966), hereafter *Spiegel der Neuen Musik*.
[55] See Paul Hindemith, 'Betrifft: Verlegung der Donaueschinger Musikfeste nach Baden-Baden. Eingabe an die Stadt Baden-Baden'; cited in Andreas Briner, 'Musikwerkstatt Donaueschingen. Eine unveröffentlichte Eingabe Paul Hindemiths an die Stadt Baden-Baden', pp. 209-214.
[56] See Josef Häusler, *Spiegel der Neuen Musik*, p. 98.
[57] Pamela M Potter, 'German Musicology and Early Music Performance, 1918-1933', in *Music and Performance During the Weimar Republic*, ed. by Bryan Gilliam (Cambridge: Cambridge University Press, 1994), p. 94.

end due to the Guild's unsuccessful attempts to become involved in the planning of the festival's program.[58]

The program of the first Baden-Baden festival of 1927, entitled '*Deutsche Kammermusik*' ('German Chamber Music') was characterized by both of *Neue Musik*'s predominant aesthetic tendencies. While the performance of Alban Berg's *Lyrische Suite* represented chamber music through the lens of the Second Viennese School, utilizing free atonality as well as the Twelve-Tone Technique, the festival also placed strong emphasis on new genres of music theatre, especially chamber-opera and the chamber-cantata, often associated with *Neue Sachlichkeit*, as well as introducing a new aspect of *Neue Musik*, namely 'Music and Film'. The latter also continued the idea of *Gebrauchsmusik*, which had already appeared within the previous festival. *Gebrauchsmusik* influenced the 1928 festival and then went on to become a major theme of the festival of 1929, the year in which the Lehrstück genre originated.

The music theatre focus of the 1927 festival, especially the Weill/Brecht collaboration *Mahagonny Songspiel* (*Little Mahagonny*), provided a springboard for the development of the Lehrstück. This resulted from the emphasis in that year's festival on forms of epic, anti-psychological, and anti-operatic music theatre. Composers of both aesthetic tendencies were engaged in a development process that aimed to establish small forms of music theatre such as *Zeitoper* (period-piece opera), [59] *Minutenoper* (minute-opera) or *musikalischer Sketch* (musical sketch), to name but a few of the forms of music theatre that comprised the festival's programme. While composers as diverse as Paul Hindemith (*Neues vom Tage / News of the Day*), Ernst Krenek (*Johnny spielt auf / Jonny Strikes Up*), Darius Milhaud (*Le pauvre matelot* / *The Poor Sailor*) and also Arnold Schönberg (*Von heute auf morgen / From Today to Tomorrow*) had already utilized these new forms outside the festival, the 1927 festival itself featured Milhaud's *Minutenoper, L'enlèvement d'Europe* (*The Capture of Europe)*, Hindemith's *Musikalischer Sketch, Hin und Zurück* (*There and Back*)*,* and Kurt Weill's *Songspiel Mahagonny*.[60] The latter was initiated by Weill and developed by Weill and Brecht in close collaboration

[58] See Josef Häusler, *Spiegel der Neuen Musik,* p. 99.
[59] See David Drew, 'Musical Theatre in the Weimar Republic', *Proceedings of the Royal Musical Association*, 88 (1961-1962), p. 100; Drew notes that most forms of music theatre that emerged at the time were rather nebulous concepts. *Zeitoper*, as just one example, "implied nothing more definite than an obvious external reference to the every day life of its audience."
[60] See Häusler, *Spiegel der Neuen Musik,* pp. 108-109.

– the collaborative moment that I will later denote as a key prerequisite for the specific nature of the music-text relationship in the Lehrstück.

The fact that the Lehrstück consists of many common vocal and instrumental forms, such as arias, recitatives, choruses, ensembles, instrumental interludes, for example, might suggest that the genre's origins lay in music theatre. Spindler argues, however, that "a fruitful fermentation of new ideas occurred in the creation of the music for the Lehrstücke" that was "unprecedented […] and perhaps, in a positive sense, even exceptional"[61] in music theatre until that time. This is partly due to the anti-operatic, anti-psychological character of the genre, a result of the festival's focus. This anti-operatic character becomes particularly apparent in the Lehrstück's nature and in its treatment of text. In this genre, traditional operatic forms are linked with narrative texts that often avoid using dramatic, psychological, emotive language. The Lehrstück employs various means of utilizing text. Some of these means, unprecedented in music theatre at the time, include rhythmically fixed declamation or the combination of spoken text and instrumental music, while some textual parts simply remain in the form of purely spoken dialogues.[62] Lehrstück composers' struggle to find a satisfactory designation for the genre – they often named their compositions opera, cantata or oratorio, and even renamed them on several occasions – is symptomatic of the genre's boundary-breaking nature, particularly when it came to the boundaries of both music theatre and sacred vocal music.

It is clear, however, that from its inception the Lehrstück has been a genre composed of music and text – one which is strongly resistant to the idea of a hermetically sealed work of art, a position which is reflected in its distinctively loose structure of individual numbers which are open to change. Openness to change applies not only to structural elements, but also to content, cast and instrumentation – all of which can, to some extent, be subject to alterations, additions and reductions to suit the particular circumstances of the performance group. This openness to change is due to the fact that the Lehrstück genre was not designed for performance in a traditional cultural institution, such as a concert hall or an opera house, employing professional performers, but rather for an everyday space – a communal institution, a factory, school or gymnasium, in which amateur would perform. The genre's adaptability to any set of circumstances is also a product of the general change in the function of music at that time. This change is rooted especially in

[61] Howard Robert Spindler, 'Music in the Lehrstücke of Bertolt Brecht' (unpublished Master's thesis, University of Rochester, 1980), p. 171.
[62] See also Chapter Six of this thesis.

Neue Musik's first tendency, *Neue Sachlichkeit*. In order, however, to determine the Lehrstück's distinct musical characteristics, both tendencies must be considered.

Stylistic and Musico-Sociological Diversity: The Lehrstück Genre as a Product of *Neue Musik*'s Two Prevalent Tendencies

All composers of the Lehrstück were exposed to, and thus influenced by, both prevalent tendencies that characterized the nature of *Neue Musik* of the 1920s. While previous research rightly points out the aesthetic conformities between the Lehrstück and *Neue Sachlichkeit*, I contend that the genre's relation to the musical aesthetics of the *Zweite Wiener Schule* also requires closer examination. While the musico-sociological aspects of the Lehrstück show a clear resemblance to the aesthetics of *Neue Sachlichkeit*, I argue that there are no distinct musical characteristics associated solely with the latter tendency. Rather, *Neue Sachlichkeit* is distinguished by a particular, expressive device: the de- and re-contextualization of references to the outside world.[63] By contrast, the music of the *Zweite Wiener Schule*, established much earlier than *Neue Sachlichkeit*, is characterized by the generation of innovative musical features, particularly the unravelling, if not dissolution, of tonality. I suggest that by adopting and modifying the latter musical innovation, *Neue Sachlichkeit* cannot be fully separated from the *Zweite Wiener Schule* on purely musical grounds, while it indeed distinguishes itself from, if not sharply contrasts with the *Zweite Wiener Schule* on musico-sociological grounds. Given the fact that both tendencies constitute the discourse and identity of *Neue Musik*, I argue that the Lehrstück is indeed a product of both. While utilizing musical styles characteristic of both tendencies, it nevertheless inclines towards *Neue Sachlichkeit*'s approach to the socialisation of music, which seeks to reinforce music's relevance to the public realm, addressing the recipient and potential participants directly.

[63] See Grosch, *Die Musik der Neuen Sachlichkeit* (Stuttgart: Metzler, 1999), p. 17, hereafter *NS*.

Zweite Wiener Schule

With the year 1929, *Neue Musik* had already become established as a term comprising distinct musical characteristics. Looking back, the substantial aspect of the 'new' of *Neue Musik* is to be found in the emancipation of dissonance as well as in the introduction of atonality. Both innovations, I argue, appear in the music of the Lehrstücke. The latter, atonality, is directly ascribed to composers of the *Zweite Wiener Schule*, and in particular to its most prominent ambassador, Arnold Schönberg. Since the beginning of the twentieth century, Schönberg had attracted considerable attention both nationally and internationally through compositions that reflected the transition to atonality such as *Verklärte Nacht*, Opus 4 (1899), *Pelleas und Melisande*, Opus 5 (1902-1903), and *Sechs Orchesterlieder*, Opus 8 (1903-1905) to name but a few. As a composer who opened up the spectrum of musical material, Schönberg soon attracted young composers such as Anton Webern and Alban Berg, who began studying with Schönberg in 1904. Within only a few years, a growing number of composers gathered around him in a group that soon became known as the Schönberg-Clique.[64] Although Schönberg's music was rarely performed on the German stage, and despite his failure at the *Deutsche Tonkünstlerverein* (German Music Association) in 1907, his music was widely recognized within specialized music publications.[65] Indeed, Paul Bekker praised Schönberg's *Kammersinfonie*, Opus 9 (1906), for its abandonment of tonality and for its innovative melody free from the constraints of musical convention.[66] Although the Schönberg-movement relocated its centre to Berlin shortly before World War One, Schönberg continued to be its only internationally performed representative, while others could be found only in Viennese concert programs. This situation remained until the formation of IGNM (founded in part by Schönberg's own students) and the festivals of Donaueschingen and Baden-Baden. It is here that the School gained international recognition, disseminating not only the designation *Zweite Wiener Schule* but also its musical innovations.

As an overall characteristic of *Neue Musik* in the 1920s and beyond, atonality – or the attempt to challenge tonality, hence challenging the foundations of western Classical music – was of primary interest and topicality to most composers

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[64] See Rudolf Stephan, 'Geleitwort', *Österreichische Musikzeitschrift,* 39 (1984), p. 281; cited in Thrun, *Neue Musik im deutschen Musikleben bis 1933*, p. 88. The group's designation is also attested by Alban Berg himself, who stated that, since 1910, the term for the small grouping around Schönberg was called nothing other than the 'Schönberg-Clique'.
[65] See *Ibid*., pp. 85-86.
[66] See Bekker, 'Neue Musik,' p. 115.

of the time. But how exactly can one recognize atonality when analysing the music of the Lehrstück? When trying to define atonality, Hans Heinrich Eggebrecht stresses the fact that it departs not from a positive, but from a negative term – atonality is non-tonality.[67] However, the beginnings of atonality are also marked by a re-evaluation of musical form based on Baroque polyphony. This renders the 1920s as a period that was 'pro-form', even if this 'positive' term never existed. In answering the question as to what atonality means and how it distinguishes itself from tonality, Eggebrecht asks a set of three questions. Firstly, can tonality be replaced by a different kind of tonality?[68] Here, Eggebrecht identifies the main concern of the *Zweite Wiener Schule* as the attempt to overcome tonality by eliminating the determining power of the centre key. One solution could be found in the establishment of the *Zwölftontechnik* (Twelve-Tone Technique), which will be further elaborated later in this chapter. As the *Zwölftontechnik* did not provide a new determining centre key, it could not be regarded as a new tonality but as atonality.[69] Secondly, Eggebrecht continues: in the case of the atonal, is there still a keynote functioning as a centre of reference?[70] The principles of atonality are based on the negation of tonality. Indeed, atonality involves the compositional challenge of constantly resisting the determining power of the centre key, which is the 'nature' of tonal material.[71] Eggebrecht states, "the principle of tonality is as contained in the principle of atonality as the word tonality is [contained] in the word atonality."[72] The final question Eggebrecht poses is: How can atonality possibly be achieved without any reference to a centre key?[73] Perhaps this is the most difficult question to answer and indeed the biggest compositional challenge for composers of atonal music. Carl Dahlhaus stresses the "emancipatory element" of *Neue Musik* and its "urge towards an unfettered musical state" that he argues emerged from an "urge to destroy the traditional European concept of art and composing".[74] The emancipation of dissonance and the paralysing of tonal tendencies must be regarded as the foundation of composing atonal music. Schönberg justifies the exclusion of consonant chords on the grounds of musical form when stating:

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[67] See Hans Heinrich Eggebrecht, *Musik im Abendland,* pp. 752-753.
[68] See *Ibid*., p. 779.
[69] See *Ibid*., pp. 779-780.
[70] See *Ibid*., p. 779.
[71] See *Ibid*., p. 781.
[72] *Ibid*., p. 781.
[73] See *Ibid*., p. 779.
[74] Carl Dahlhaus, *Schoenberg and the New Music*, trans. by Derrick Puffett and Alfred Clayton (Cambridge: Cambridge University Press, 1987), p. 267.

> I cannot justify the exclusion of consonant chords solely for a physical reason, but for a far more decisive artistic one: it is actually a question of economy. According to my feeling for form, even the use of only one tonal triad would entail consequences and would make demands on space [*Raum*] that is not available within my form. […] However, despite my present standpoint I do not consider it impossible to utilize consonant chords as well – as soon as a technical possibility has been found, either to meet their formal requirements or to paralyse them.[75]

In other words, the determining power of tonal triads indeed does not lose its effect, even when placed in an atonal context. Hence the composing of atonal music demonstrates a highly conscious compositional act that is constantly concerned with the paralysing of tonal tendencies.

In spite of the fact that most of the Lehrstücke are not explicitly atonal, it is my contention that they all, nevertheless, indicate traces of atonal descent with the emancipation of dissonance as an overall characteristic. While these traces of atonality could simply be understood as a result of the genre's origin within *Neue Musik*, the fact that each composer made contact with Schönberg and his music, whether directly or indirectly, is perhaps of more than marginal significance. As a first example, Hindemith – whose music is sometimes considered to be diametrically opposed to that of Schönberg – took a strong interest in Schönberg while still a student, attending lectures that discussed Schönberg's music as early as 1908.[76] Later, while Hindemith was regularly performing Schönberg's and also Webern's music as violist in the Amar-Quartett, his appraisal of Schönberg's music was the subject of a letter to Heinrich Burkard. Here, Hindemith stresses the importance of performing Schönberg's *Serenade*, Opus 24, at the Donaueschingen festival of 1923: its inclusion, he asserts, would determine Donaueschingen as being "morally superior to all other festivals".[77] However, from 1937 onwards, Hindemith developed his own alternative system of musical harmony, which, published as *The Craft of*

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[75] "Die Ausschließung der konsonanten Akkorde kann ich nicht mit einem einzigen physikalischen Grund rechtfertigen, aber mit einem weit entscheidenderen künstlerischen. Es ist nämlich eine Frage der Ökonomie. Nach meinem Formgefühl […] würde die Anführung auch nur eines tonalen Dreiklangs Konsequenzen nach sich ziehen und einen Raum in Anspruch nehmen, der innerhalb meiner Form nicht zur Verfügung steht. […] Ich halte es aber trotz meines heutigen Standpunkts nicht für ausgeschlossen, auch die konsonanten Akkorde mitzuverwenden: sobald man eine technische Möglichkeit gefunden hat, ihr formalen Ansprüche entweder zu erfüllen oder zu paralysieren." Arnold Schönberg, 'Gesinnung oder Erkenntnis', *25 Jahre Neue Musik: Jahrbuch 1926 der Universal Edition* (1926), pp. 28-29.

[76] Gerd Sannemüller, 'Hindemith und Schönberg. Stationen einer Beziehung', *Hindemith Jahrbuch*, 32 (2003), p. 235.

[77] See the original Hindemith citation in: Andres Briner, *Paul Hindemith* (Zürich: Atlantis, 1971), p. 45.

Musical Composition, fills three volumes.[78] Perhaps written in direct opposition to Schönberg's *The Theory of Harmony*,[79] Hindemith establishes the idea of 'free tonality' generated through an alternative derivation of the chromatic scale. In doing so, he creates a unique classification of consonant and dissonant intervals and chords, alternating between sounds of weak and strong tension. Although distancing himself from Schönberg's atonality, Hindemith's music is nevertheless similarly characterized by a departure from conventional harmony and, more importantly, by dissonant sounds that he considered as being stronger and of greater tension.

Hanns Eisler, the most prominent Schönberg student besides Webern and Berg, is another Lehrstück composer directly influenced by Schönberg. While studying with Schönberg between 1919 and 1923, Eisler utilized techniques directly associated with his teacher, especially the compositional method of 'Composing with Twelve Tones' (*Zwölftontechnik*),[80] which Schönberg developed around 1920 – by far the most significant outcome of the school. Retrospectively (in 1941), Schönberg described this landmark moment as follows:

> After many unsuccessful attempts during a period of approximately twelve years, I laid the foundation for a new procedure in musical construction, which seemed fitted to replace those structural differentiations provided formerly by tonal harmonies. I called this procedure *Method of Composing with Twelve Tones Which are Related Only with One Another*.[81]

While to some extent this construction was apparent in Schönberg's earlier compositions such as the oratorio *Jacobsleiter* and the *Piano Pieces*, Opus 23, his *Suite* for piano, Opus 25 (1921-1923), especially the Prelude and the Intermezzo, has to be regarded as the first composition that utilizes *Zwölftontechnik* as such.[82] Only four years after its establishment, Eisler commenced his engagement with the technique in *Palmström*, Opus 5 (1924), which is subtitled, *Studies in Twelve-Tone*

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[78] Paul Hindemith, *Unterweisungen im Tonsatz. Theoretischer Teil*, vol. 1 (Mainz: Schott, 1940); see also the English translation: *The Craft of Musical Composition*, trans. by Arthur Mendel and Otto Ortmann (New York and London: Schott, 1941/1942).

[79] Arnold Schönberg, *Harmonielehre* (Vienna: Universal Edition, 1922); see also the English translation: *The Theory of Harmony*, trans. by Roy E. Carter (Berkeley: University of California Press, 1978).

[80] The method of *Zwölftontechnik* or *Zwölftonreihentechnik* is also known as Dodecaphony, a term that emerged in France in the 1940s.

[81] Arnold Schönberg, 'Composition with Twelve Tones' § V, 1941, cited in Daniel Albright, *Modernism and Music: An Anthology of Sources* (Chicago and London: The University of Chicago Press, 2004), p. 198.

[82] Schönberg's *Quintet for Winds*, Opus 24, composed between 1923 and 1924 is a key work in the development of *Zwölftontechnik*, since the entire piece is based on only one Twelve-Tone row. See Eggebrecht, *Musik im Abendland*, p. 800.

Rows. Although Eisler does not utilize the technique in the Lehrstück, *Die Maßnahme*, his musical style has to be regarded as being significantly influenced by his teacher.

Finally, while only indirectly influenced by Schönberg, Paul Dessau uses the *Zwölftontechnik* in his music for the Lehrstück, *Die Ausnahme und die Regel*, in 1948. Notwithstanding that the *Zwölftontechnik* is ascribed to Schönberg, it quickly became a technique used not only by composers directly associated with him, but also by later generations of composers in and outside Germany, especially in North America, as a result of Schönberg's teaching activities at North American universities. After emigrating to Paris, Dessau met former Schönberg student René Leibowitz (1913-1972) as well as Erich Itor Kahn (1905-1956), both committed to the musical aesthetic of the Second Viennese School, who introduced Dessau to the *Zwölftontechnik*. Deeply affected by the technique and its spectrum of new musical material, Dessau immediately utilized it in *Guernica* (1937), a piano piece inspired by the famous Picasso painting of the same name, a piece which he dedicated to Leibowitz. From then until 1948, the year in which Dessau composed the Lehrstück music, he developed numerous Twelve-Tone compositions, demonstrating his ongoing interest in the technique. After relocating to America in 1939, Dessau finally met Schönberg, since both (along with Eisler and Brecht) lived close by in the neighbourhood of Hollywood.

While the music of the Second Viennese School significantly influenced the *Neue Musik* landscape and its composers, it also generated sharp criticism, which I believe gave rise to the Lehrstück's investment in the *Neue Sachlichkeit* tendency. Firstly, although Schönberg repeatedly emphasized that *Zwölftontechnik* was simply a tool in the developmental process of composing and not its absolute identity,[83] criticism was aimed at the material and compositional limitations of a row-composition as well as at its overly constructed nature.[84] Indeed, a row-composition is a highly mathematical construct, which is based on only a single Twelve-Tone row that determines the entire development of a piece. Yet understanding the construct and its composite parts through analysis unveils innate aesthetic quality. The aesthetic quality of the musical construct is enhanced through rhythm, dynamic, tone colour, etc. When turning to the criticism of material and compositional limitations, the importance of row-analysis certainly becomes apparent. Because of the row's capacity to encompass every tone that comprises the chromatic scale, a

[83] See Schönberg in a letter to Rudolf Kolisch (Kolisch-Quartett), 27 July 1932; cited in Eggebrecht, *Musik im Abendland*, pp. 803-804.
[84] See *Ibid.*, p. 805.

Twelve-Tone composition uses the entire tonal source[85] and explores every tone independently. Hence, the principle of atonality – the elimination of tonal hierarchy and the independence of tonal material – has to be considered as integral to the method of row-composition.[86] Continuous repetitions of the *Grundreihe* (G_1, initial row) as well as three different modi that derive from G_1 – that is *Umkehrung* (U, Inversion), *Krebs* (K, Retrograde) and *Krebsumkehrung* (KU, Inversion in Retrograde) – give rise to both connectivity and unity, according atonality a greater musical form.[87] Furthermore, "the row itself […] with regard to its compositional realization through simultaneous or canonical progress, refractions, transformative variations, and regulation of permutations [*Permutationsregulative*]",[88] constitutes an endless source and supply of musical material, which renders the criticism regarding possible limitations open to debate.

However, it is the Second Viennese School's aesthetic position with regard to music as an autonomous art form that, because it precipitated the diminution of audience numbers, and thus its social base, served as a catalyst not only for the emergence of *Neue Sachlichkeit*, but of the Lehrstück genre itself. In spite of the fact that the row's omnipresence in a Twelve-Tone composition can provoke some degree of recognition, it still requires an audience of music analysts and theoreticians in order to fully understand the compositional construct, and, more importantly, its entire aesthetic quality. Indeed, the exclusion of the majority of potential cultural participants was a foreseeable consequence of the emergence of *Zwölftontechnik* and moreover of atonality in general.

Subsequently, the *Zweite Wiener Schule* brought autonomization of *Neue Musik* to a climax by detaching music from its social function and its communication with the recipient. The notion of autonomy in music, as stressed by Eggebrecht, can be traced back to the early sixteenth-century (musical Renaissance), a time during which instrumental music gained a degree of emancipation and self-determination through 'being played' for its own sake, rather than as an accompaniment, thus attaining, alongside 'singing', an equal status within music praxis.[89] Nevertheless, music still remained tied to specific functions, whether within secular or sacred institutions, until the establishment of the 'concert' at the beginning of the eighteenth

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[85] Enharmonic changes are thus equated, for example F *sharp* ($F^{\#}$) is the equivalent to G *flat* (G^{b}) and both are regarded as identical.
[86] See Eggebrecht, *Musik im Abendland*, p. 804.
[87] See a more detailed explanation of the form determining power of the row in *ibid*., pp. 804-805.
[88] *Ibid.*, p. 805.
[89] See *Ibid*., p. 312.

century. Thereafter, the idea of autonomy was connected with the aim of detaching music from its social function, and freeing it from social reality in general. Used in contradistinction to Programme Music,[90] the concept of musical autonomy gained new prominence at the beginning of Expressionism but was particularly associated with the music of the Second Viennese School.[91] Indeed, the slogan *l'art pour l'art* appears mainly in conjunction with compositions by Schönberg and his School. Moreover, the School's focus on the autonomy of music, rather than on a function-oriented approach, reflected a certain degree of resistance to mass socialization. Perhaps Schönberg and his School actively supported this attitude by establishing the *Verein für musikalische Privataufführungen* in 1920, which was open to only selected audiences, all of them music-specialists.[92]

The increasing exclusivity of the Second Viennese School, combined with the criticism directed towards the School's compositional techniques, led to a re-evaluation of the function of music and the emergence of musical *Neue Sachlichkeit*. However, the music of Schönberg and his School continued to influence not only the progressive development of *Neue Musik* but also the Lehrstück genre, a fact confirmed by Dessau's use of the *Zwölftontechnik* in 1948. While the Second Viennese School, on the one hand, remained the *ne plus ultra* of *Neue Musik* for some, with Theodor W. Adorno as its most prominent supporter, on the other hand, it began to be questioned by others. Bekker, for example, recapitulates in 1935: "More and more pressing became the question: for what purpose are we making music? From the answer there arose a new type of musicianship."[93] From 1925 onwards, the emergence of *Neue Sachlichkeit* gained more and more prominence with both composers and institutions affiliated with *Neue Musik.*

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[90] 'Programme music' refers to instrumental music that is most commonly distinguished from 'Autonomous music' by its correspondence to an extra-musical reference such as an idea or a dramatic concept. As a common practice, extra-musical references to the music might be provided to the audience in the form of an accompanying program note. For a more detailed explanation of the term see *ibid*., pp. 671-676; see also: Albrecht von Massow, 'Autonome Musik', in *Terminologie der Musik im 20. Jahrhundert*, ed. by Hans Heinrich Eggebrecht (Stuttgart: Franz Steiner, 1995), pp. 27-28.

[91] For a more detailed explanation see Albrecht von Massow, 'Autonome Musik', in *Terminologie der Musik im 20. Jahrhundert*, pp. 13-29.

[92] See Krabiel, *BL*, p. 8.

[93] "Immer dringender erhob sich die Frage: wozu eigentlich musizieren wir? Aus der Beantwortung ergab sich eine neue Art der Musikpflege." Paul Bekker, 'Paul Hindemith', *New Yorker Staatszeitung* (31 May 1935), p. 5; cited in Andreas Eichhorn, '*... es geht alles mitten durch die Welt und bleibt Musik.* Sämtliche Kritiken, Essays und Texte Paul Bekkers über Paul Hindemith' *Hindemith Jahrbuch,* 32 (2003), p. 143.

Neue Sachlichkeit

Although by the mid 1920s *Neue Musik* had reached a high point of musical innovation, it still struggled to gain attention from the general public due to the fact that it required a considerable degree of musical knowledge. In reaction, a growing number of composers of *Neue Musik* began to engage in a trend already underway in other art-forms: *Neue Sachlichkeit*. The latter term was first used by G.F. Hartlaub, director of the *Mannheimer Kunsthalle*, in reference to a planned art exhibition in 1923 meant to be entitled '*Die neue Sachlichkeit*' ('The New Objectivity').[94] After it quickly migrated to music, the term described a new aesthetic concept in opposition to the *Zweite Wiener Schule*. Michael von Troschke stresses, however, that early musical manifestations of *Neue Sachlichkeit* continued to be ascribed to the realm of Expressionism, expanding the latter term with the attribution of new musical characteristics.[95] Although Steinhard uses the term '*Nachexpressionismus*' (post-Expressionism) to describe Busoni's 'crystal clarity' and thus a period of new intellectual and aesthetic orientation,[96] the term *Neue Sachlichkeit* became increasingly popular during the second half of the 1920s.

While *Neue Sachlichkeit* gave rise to a variety of genres and styles within *Neue Musik* in general, its aesthetic realm, I argue, particularly influenced the Lehrstück genre. Signal words such as 'inexpressiveness', 'sobriety', and 'objectivity' were discussed in leading music journals as the so-called 'new' stylistic characteristics of *Neue Sachlichkeit*. However, as argued by Nils Grosch, the appropriateness of the term 'new' must be questioned, as these characteristics were hardly new to modern music of the twentieth century.[97] Grosch points out that the style of *Neue Sachlichkeit* is not distinguished by an artistically generated personal style. Rather, a communicative device distinguishes the style, with de- and re-contextualized references to the outside world, intelligible to the general public and

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[94] The exhibition, however, did not open in 1923, but in 1925 under the same name.

[95] Michael von Troschke, 'Expressionismus', in *Terminologie der Musik im 20. Jahrhundert*, pp. 147-148.

[96] Erich Steinhard, 'Nachexpressionismus', *Auftakt* VI (1926), p. 147; "Für Busoni, den Vater des Nachexpressionismus, wurde in Zürich eine Gedenktafel enthüllt. Als einen der ersten modernen Kosmopoliten gebührt ihm das Denkmal, es gebührt ihm als seiner Prophetennatur, die es vermochte, mit kristallener Klarheit eine baldige „Rückkehr" in den Künsten vorherzusagen, während alles noch glühte und brauste und überströmte. Das Populärwerden der Übertreibung – so sagt er in einem Briefe – sei gleichzeitig das Ende dieser Kunstphase, und damit käme eine neue Geistesrichtung, ein Kunstgefühl herauf, in dem die Ausdrucksexperimente der letzten Jahre anheben, sich in schöne Formen zu kleiden."

[97] See Grosch, *NS*, p. 16; Grosch points out that such characteristics have been previously realized in music, as for example by Igor Stravinsky and the Parisian "Six".

exploited as a musico-linguistic means of representation.[98] Here Grosch draws on Ernst Krenek, who claimed that the aim of *Neue Sachlichkeit* was to engage in a "rapport with the outside world", with mass-communication and the concreteness of the material as two typical characteristics of its music.[99] This aim is cogently summarized by Kim H. Kowalke as *Öffentlichkeit als Stil* (public-ness as style).[100] In other words, *Neue Sachlichkeit* was striving for an understanding of art that faces up to reality by producing art-works needed and usable by a broader public.

The emergence of the terms *Gebrauchsmusik* ('music for use') and *Gemeinschaftsmusik* ('music for communities') in the 1920s should be regarded as a specifically musical instance of the general aesthetics of *Neue Sachlichkeit*.[101] Both terms, I argue, significantly influenced and facilitated the inception of the Lehrstück genre. When first used as a descriptive term, *Gebrauchsmusik* distinguished itself not only from musical Romanticism but also from the *Zweite Wiener Schule's* cultural exclusivity, by emphasising its predetermination for a specific purpose.[102] However, the term soon began to express a value judgment and hence an ideal of *Neue Musik* that also turned into cultural critique.[103] The term thus became a *Schlagwort* ('catchword') of the time, meeting all the characteristics that, according to Manfred Kaempfert, define and identify a *Schlagwort* as such. *Gebrauchsmusik* not only comprised a program or manifesto identifying clear objectives, but also gained an increased topicality and importance by a specific group of music critics and composers.[104] Furthermore, the term was regularly highlighted (through boldface or capital letters) when occurring in text, in a slogan or as a catchword; thus *Gebrauchsmusik* can be identified retrospectively as a *Schlagwort par excellence*.[105] However, as with most catchwords, the term *Gebrauchsmusik* was used rather loosely at times, allowing some room for interpretation.[106] Hence, many former proponents of the term distanced themselves

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[98] See *Ibid.*, p. 17.
[99] Ernst Krenek, 'Neue Sachlichkeit in der Musik' (1927), cited in Grosch, *NS,* p. 17.
[100] Kim H. Kowalke, 'Kurt Weill, Moderne und populäre Kultur: Öffentlichkeit als Stil', in *Emigrierte Komponisten in der Medienlandschaft des Exils 1933-1945*, ed. by Nils Grosch et al. (Stuttgart: Metzler und Poeschel Verlag für Wissenschaft und Froschung, 1998), pp. 171-220.
[101] See Stephen Hinton, 'Gebrauchsmusik', in *Handwörterbuch der musikalischen Terminologie*, ed. by Hans Heinrich Eggebrecht (Stuttgart: Steiner, 1987), p. 7, hereafter 'Gebrauchsmusik'.
[102] See *Ibid.*
[103] See *Ibid*., p. 3.
[104] See also Manfred Kaempfert's characterization of '*Schlagwort*' cited in Björn Laser, *Kultur-bolschewismus! Zur Diskurssemantik der 'totalen Krise' 1929-1933* (Frankfurt am Main: Peter Lang, 2010), p. 35.
[105] See Kaempfert cited in Laser, *Kultur-bolschewismus!*, p. 36.
[106] See Laser, *Kultur-bolschewismus!*, p. 37.

from it towards the latter years of *Neue Sachlichkeit*, not only because of its ambiguity but also for ideological reasons.[107]

By opposing the idea of the hermetically sealed art-work connected with the institution of the 'concert', *Gebrauchsmusik* entered the space of day-to-day life, with social utility as its aesthetic criterion and the needs and nature of society as its artistic guideline. Two phenomena that significantly influenced *Gebrauchsmusik* and the development of the Lehrstück genre, were: 1) music for the mass medium of radio, and 2) contact with the *Jugendmusikbewegung* (Youth-Music-Movement). Soon after its appearance, radio was regarded as a potential means of closing the gap between high art music and its listeners, a gap that had opened with changes in economic and social structures during the Weimar Republic[108] – a particular opportunity for *Neue Musik*. With the establishment of the *Reichsrundfunkgesellschaft* (RRG, German National Broadcasting Company) in 1925 and the emergence of radio and broadcasting journals such as *Der Deutsche Rundfunk,* as well as special sections dedicated to radio in the already well-established music journals *Melos* and *Anbruch*, the new medium rapidly became a cultural platform for both composers and music critics. Three of Brecht's Lehrstück collaborators – Hindemith, Weill, and Eisler – published extensively on the subject of radio and its utilization for *Neue Musik*. Questions raised and discussed in such publications included the special characteristics of music for radio as well as the significance of instrumentation in accommodating transmission requirements. The festival of *Deutsche Kammermusik Baden Baden* 1929, co-organized by the RRG, signalled a climax in the reception of compositions dedicated to radio. While maintaining the focus on *Gebrauchsmusik*, evident in the festival since 1926, this 1929 event paid particular attention to the theme '*Originalkompositionen für den Rundfunk*' ('original compositions for broadcasting'). Notably, this festival is also recognized as the birthplace of the Lehrstück.

Developed and presented within the 1929 festival, both *Der Lindberghflug* and *Lehrstück* had to fulfil certain compositional guidelines as stipulated in a call for entries by the festival's organizers. In order to participate in the festival, composers were asked to consider a broad spectrum of recipients, diverse in class and education, who would listen to the music at home on the radio. Some particular genres, such as orchestral works, chamber music, vocal music, and radio plays were believed to be more suitable than others. Furthermore, the orchestral

[107] Both terms, '*Gebrauchsmusik*' and '*Gemeinschaftsmusik*', especially concerning their influence on the Lehrstück genre, will be further discussed in Chapter Three of this thesis.
[108] See Grosch, *NS*, p. 181.

dimension was not to exceed fifteen musicians, with the individual instruments being regarded as solo instruments. Because of the absence of the visual element, the context and content of the composition had to be conveyed entirely through the music itself. Finally, composers were asked to refrain from supplying stage directions and explanations of situations.[109]

The link between *Neue Sachlichkeit* and the *Jugendmusikbewegung* – the second aspect that significantly influenced the idea of *Gebrauchsmusik* and the Lehrstück genre – was *Neue Sachlichkeit*'s urge towards the musical collective, as reflected in the term '*Gemeinschaftsmusik*'. Indeed, Heinz Tiessen describes collectivism as the social basis of *Neue Sachlichkeit* in his 1928 book, *Zur Geschichte der jüngsten Musik* (*The History of Recent Music*),[110] while, in addition, Carl Dahlhaus highlights musical activity (participation) as a major focus.[111] The idea of *Gemeinschaftsmusik* demonstrates an emphasis on active listening and the moment of music-making, thus signifying the importance of musical process and activity as distinct from musical contemplation.[112] Indeed, the collaboration between *Neue Musik* and the *Jugendmusikbewegung* with its ambassador Fritz Jöde, who participated in the festival for the first time in 1927, exemplified one important attempt by *Neue Musik* to approach the music-recipient and to involve her/him as a performer within the festival and beyond.[113] By demanding musical compositions of moderate modernity, technical simplicity and musicianship, the *Jugendmusikbewegung* sought to bring about a reformation of community life among like-minded people, in reaction to the isolation and disorientation of individuals within mass society.[114] However, as observed by Krabiel, the Youth-Music-Movement's involvement in the festival soon came to an end because of ideological differences expressed by the conservative arm of the movement and their Völkisch-nationalist streams.[115] With regard to the Lehrstück, *Gemeinschaftsmusik* constitutes an attempt to activate the audience by emphasizing the idea of music-making, with compositions dedicated to "people who sing and make music for their own pleasure or who want to perform music for a

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[109] See 'Kompositionsaufruf für Baden Baden', archival sheet, Stadtarchiv Baden Baden; cited in Grosch, *NS*, p. 210.
[110] See Heinz Tiessen, *Zur Geschichte der jüngsten Musik* (Mainz: Melosverlag, 1928), p. 73.
[111] See Carl Dahlhaus, 'Musikalischer Funktionalismus', *Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz*, 1976 (1977), pp. 81-93.
[112] See *Ibid*.
[113] See Krabiel, *BL*, p. 12.
[114] See *Ibid.*, p. 13.
[115] See *Ibid*.

small circle of the likeminded",[116] as stated by Hindemith in the preface of his *Sing- und Spielmusiken* (Music to Sing and Play), Opus 45. Hindemith also argues that "music is only fulfilled through its impact on the listener", inasmuch as "even the best music has to be practically applicable."[117]

What Hindemith calls "the impact on the listener" is, with regard to the Lehrstück, the impact on the participant, who is, I posit, listener and performer at the same time. Given the Lehrstück's origin within the aesthetic and sociological context of *Neue Sachlichkeit* and the idea of *Gemeinschaftsmusik*, I strongly argue that each of the six pieces is intended to be used as a source-text for performance, improvisation, and, first and foremost, for participation, rather than to be simply watched and listened to by what is conventionally called an audience in an environment such as that of a theatre or concert hall. That being so, one might, for example, question the practicability of a radio-Lehrstück (e.g. *Der Lindberghflug*) or the musical receptivity of school children (e.g. *Der Jasager*) – more so today, perhaps, than at the time of the genre's inception. However, as argued by Fredric Jameson, it is important to realize "how much more active and productive the connotations of music were in a Germany in which the performance of scores in the home, along with improvisation, was a far more natural matter than in many other countries";[118] perhaps the same could still be said of Germany in the twenty-first century. All of the many Lehrstück productions I have recently witnessed in Berlin have not only employed amateur performers but also aimed to include the attending audience in the performance process (especially *Lehrstück,* Staatsoper (2012)), in which, while perhaps not to the same degree as the performers directly involved in the production, audience members were, if willing, transformed into active participants. Because of the Lehrstück's emphasis on participation, something I will discuss further in Chapter Two, I use only the term 'participants' when referring to any or all of the people involved in a Lehrstück performance.

[116] Paul Hindemith, 'Preface to *Sing- und Spielmusiken* op. 45', cited in Siegfried Schibli, 'Zum Begriff der neuen Sachlichkeit in der Musik', *Hindemith Jahrbuch*, 9 (1980), p. 167.
[117] Paul Hindemith, *Melosbücher III* (1931), p. 10.
[118] Fredric Jameson, *Brecht and Method* (London: Verso, 1998), p. 61.

The Music of the Lehrstück

If an understanding of *Neue Musik*'s progressive development and its two tendencies during the 1920s provides insights into the origin of and motivation for the Lehrstück genre, it is also imperative for the appreciation of the nature of music in the Lehrstück. This nature is characterized by a musico-aesthetic conglomerate of both tendencies, due to the Lehrstück composers' participation in *Neue Musik* platforms. Both tendencies challenge the syntactical use of traditional music, opening up new possibilities within all constituent parts of music. While the impact of *Neue Musik* on the musical characteristics of the Lehrstück genre in relation to Bekker's observations has already been outlined above, some further comments about the character of this impact should serve as an entry point into the relationship between music and text in this genre. Although marked by the personal style of five composers, there are, however, some common musical denominators in the Lehrstück genre. Or rather, there is a common way in which musical characteristics of *Neue Musik* are utilized so that, I argue, the relationship between music and text manifests and propels dialectical thinking.

The common feature of all Lehrstücke is the juxtaposition of the new (innovative) and old (conventional) in music, regarding not only style and form, but also all constituent parts of the inner musical facture that is harmony, melody and rhythm. In other words, musical characteristics of *Neue Musik* are constantly linked to traditional musical means, which, as I will argue in the analytical part of this thesis, constitutes the main generator of various modes of musical *Verfremdung* that serve as a carrier of meaning in music. In creating these modes, the music of the Lehrstück constantly challenges our hearing-experiences, hence questioning the norms and regulations that have shaped our perception of music in our specific cultural context. Breaking with the conformities that have determined western classical music for centuries, through means such as the dissolution of tonality, irregularities in metre and rhythm and the introduction of popular music, evoke the possibility of extra-musical meaning. Take for example the songs of *Die Ausnahme und die Regel*, a Lehrstück that employs the Twelve-Tone Technique, while contrasting it with ancient musical conventions. There are two types of songs, those assigned to the Merchant and those to be performed by the Coolie. The Merchant's songs, on the one hand, are composed strictly in accordance with the rules of Twelve-Tone Technique, while the songs of the Coolie utilize exclusively ecclesiastical modes, simple in melodic and harmonic development. As a result,

both songs create a sharp musical opposition that, as I will argue in Chapter Five, not only sheds light on the social gulf between the two characters but also reveals their differing involvement in and approaches to class struggle. More generally speaking, the act of opposing the techniques and characteristics of *Neue Musik* with, or of applying them within, a traditional musical context can allow entry into a dialectical relationship with the text, as will be seen in many instances throughout the entire body of Lehrstück music. By playing upon the intersection of innovation and tradition, the Lehrstück, I argue, serves as a fruitful platform for the participation in and understanding of *Neue Musik*.

Conclusion

As a product of *Neue Musik,* the emergence of the Lehrstück has to be understood within the development of music within Central Europe, beginning with the early years of the Weimar Republic. While being confronted with the chaotic and crisis-laden socio-economic conditions pervading Germany at the time, *Neue Musik* was nevertheless surrounded by a cultural universalism of the 'new'. As in all other art forms, music's drive towards the new was embodied in revolutionary attempts that challenged conventional norms and constraints. The Lehrstück, I argue, is one such attempt.

Regarded as the first written conceptualization of the term '*Neue Musik*', Paul Bekker's 1919 essay represented a milestone in the acceptance of the term. His clear observations with regard to musical trends, styles and aesthetics were absorbed, modified and refined as the term evolved. Bekker's essay also offered the first and clearest summary of the main musical characteristics that shaped the music of the Lehrstück. Furthermore, Bekker's essay gave rise to new platforms for musical exchange devoted to the concept of *Neue Musik*, that emerged shortly after its publication. Among these, the establishment of the *Internationale Gesellschaft für Neue Musik* and the festivals of Donaueschingen and Baden Baden provided a firm foundation for the development of the Lehrstück genre. Tracing the festivals between 1921 and 1929, with regard to their themes and the composers' responses, highlights the process by which these festivals paved the way for the genre's inception.

By following the festival's progress, it becomes clear that two new aesthetic tendencies significantly influenced the musical landscape of the 1920s and beyond

and hence also the Lehrstück genre. Although both tendencies were driven by a constant quest for musical innovation, their social motivation, hence their social and political environment, differed markedly. While the *Zweite Wiener Schule* generated a new understanding and use of musical material, at the same time it opened up an ever-widening gulf between music makers and receivers, culminating in *Neue Musik's* cultural exclusivity. However, the School's musical innovations, exemplified by the emancipation of dissonance, the establishment of atonality as well as the compositional *Zwölftontechnik*, constitute pioneering forces for all further development of *Neue Musik*. Although in direct reaction to the exclusivity of the *Zweite Wiener Schule*, proponents of *Neue Sachlichkeit* continued to utilize musical innovations generated by and hence ascribed to composers of that School, while aiming to regain *Neue Musik's* social relevance. When investigating discussion pertaining to the term, it becomes apparent that an exact definition of musical *Neue Sachlickeit* is rather difficult to formulate. This is, on the one hand, due to the many and varied ideas that evolved during the period of its prominence, between 1925 and 1929, especially with regard to the key concepts of *Gebrauchsmusik* and *Gemeinschaftsmusik*. On the other hand, as argued by Grosch, a clear distinction of *Neue Sachlichkeit* cannot be made on purely musical grounds, inasmuch as the tendency exhibits no distinctive musical characteristics**.** While utilizing musical characteristics pertaining to *Neue Musik* in general, which were identified by Bekker as early as 1919, *Neue Sachlichkeit*'s special character consists rather in its attempts to provide references to the outside world. Hence, *Neue Sachlichkeit*'s main concern involves the restitution of contact with the receiver and thus potential participants. Nevertheless, it aspired to be art in its own right, as well as being socially embedded.

Neue Sachlichkeit gave shape to another aspect of *Neue Musik* that is discussed in Chapters Five to Seven of this thesis. Siegfried Schibli describes this aspect as "playing with the contradiction between text and music". Schibli adds that "it did not remain only play but became an expression."[119] What Schibli depicts here will later be described as the dialectical relationship between music and text. In this chapter my argument is that the musical characteristics of *Neue Musik* – namely the significant shift away from the traditional syntactical use of musical material that was generated through new melodic, harmonic, and rhythmic principles – provide the tools that enable music to enter into a dialectical relationship with the text. This

[119] Siegfried Schibli, 'Zum Begriff der neuen Sachlichkeit in der Musik', *Hindemith Jahrbuch*, 9 (1980), p. 171.

relationship is generated through close collaborative work between writer and composer, which, in Chapter Three I argue is key to the Lehrstück genre and to any musical analysis of individual Lehrstücke.

Chapter Two

Towards Dialectic

At the heart of the work of the Lehrstück collaborators lies a concept that has been appropriated by a number of different thinkers. This concept is: dialectics. The term can be traced to the ancient Greeks, where the word *dialektikē*, the 'art of debate', denoted a method of discussion, a way of reasoning in order to determine the truth. Since then, the concept has been explored by Western thinkers, such as Kant, Hegel and Marx, and also by philosophers from the Far East. The nature of dialectics, particularly the question of whether it is primarily an ontological or epistemological phenomenon, remains contested.[1] This chapter presents the theoretical and methodological springboard for the thesis argument that both the music of the Lehrstücke and its relation to text embody a dialectical mode of thinking. I will demonstrate how Brecht and his collaborators' conceptualization of dialectics was inspired by a range of philosophical lineages, but particularly by the practitioners' reception of Marxist thinkers. More significantly, the chapter shows that the Lehrstück music and music/text relations are dialectical because they both help characterize the portrayed fictional social worlds as ontologically dialectical and hence open to change, and do so by means of the epistemological method of manipulating oppositions in dialectical ways.[2]

Before outlining the key philosophical influences that I argue have shaped the 'Brechtian dialectic', I firstly present what is distinctive about Brecht's understanding of the dialectical method and its application within his dramatic work. Since this chapter's remit is to clarify the concept and nature of what I term 'dialectical music', rather than providing an exhaustive study regarding the well-charted territory of dialectics and Brecht's work, its discussion of what is distinctive about the Brechtian dialectic draws closely on previous relevant scholarship. In

[1] Bertell Ollman and Tony Smith, 'Introduction', in *Dialectics for the New Century* ed. by Bertell Ollman and Tony Smith (Basingstoke and New York: Palgrave Macmillan, 2008), p. 4.

[2] For a broad definition and understanding of the term, Bertell Ollmen and Tony Smith's concise description strikes me as a helpful point of departure. They state that "dialectics is a way of thinking and a set of related categories that captures, neither misses nor distorts, the real changes and interaction that go on in the world or any part of it. It is also, therefore, a characterization of the world, including society, in so far as it possesses these qualities. It also offers a method for investigating a reality so conceived, and of presenting our findings to others, most of whom do not think dialectically. Taking capitalism as our main subject of study, dialectics can't be said to explain capitalism. Rather, it helps us see and investigate the capitalist relations and processes, of which we ourselves are part, as they have unfolded, are now unfolding, and have yet to unfold." In *Ibid*.

particular, it deploys Jürg Boner's study entitled *Dialektik und Theater – Die Dialektik im Theater Bertolt Brechts* (1995) (*Dialectic and Theatre – Dialectic in the Theatre of Bertolt Brecht*). This book provides a coherent explanation of Brecht's understanding of dialectics and also contextualizes and incorporates the playwright's own theoretical writings on dialectics, relating them to the influence of Hegel, Marx and Korsch. Boner also examines the question of the nature of a theatre that claims to be dialectical and how this status can be achieved and represented within the broader parameters of theatre. Boner places key terms such as 'representation' and 'critique' at the centre of his discussion, arguing that Brecht's understanding of the dialectic and its application in his theatre is grounded in Marx's description of the dialectic as the "*Einheit von Darstellung und Kritik*" ("the unity of representation and critique").[3] In this chapter, Boner's argument is extended by a consideration of how Far Eastern concepts of dialectic, particularly in Taoism, influenced its Brechtian manifestation.

Boner's privileging of Marx's idea about "the unity of representation and critique" is crucial to my understanding of the nature and function of music in the Lehrstück. For this reason, this chapter provides a close examination of this unity with particular regard to 'representation' and how the latter encourages 'critique' – and what is, in fact, meant by the latter notion. It then moves to a presentation of the argument that *Verfremdung* ('defamiliarization') is the key aesthetic strategy that combines both representation and critique, creating the unity between them that grounds 'dialectical music' in the Lehrstück. My explication of *Verfremdung* in music theatre draws on Fritz Hennenberg's ground-breaking study, *Dessau, Brecht: musikalische Arbeit* (1963) (*Dessau, Brecht: Musical Work*), in which he established the first comprehensive and clear analysis of the occurrence of musical *Verfremdung*. While Hennenberg stresses the fact that musical *Verfremdung* does not simply highlight contradictions but encourages their critique, my conception of 'dialectical music' draws on the significance of critique *within* the dialectical unity. Furthermore, despite presenting a clear categorization of the varying ways in which musical *Verfremdung* can operate, Hennenberg's discussion and exemplification of that categorization is limited to musical works by Paul Dessau. By both applying Hennenberg's categorization of musical *Verfremdung* to the musical realm of all Lehrstücke, and by examining its utilization by five different composers, I will shed new light on the generation and evocation of musical *Verfremdung*. For that

[3] Jürg Boner, *Dialektik und Theater – Die Dialektik im Theater Bertolt Brechts* (Zürich: Zentralstelle der Studentenschaft, 1995), p. 117, hereafter *DuT*.

purpose, this chapter concludes with an outline of the various modes of musical *Verfremdung* that exist across the entire musical body of the Lehrstücke. In the course of my preparation for content analysis of the Lehrstück music, I have, with close reference to Hennenberg's categorization, isolated those modes, which will help identify both the occurrence of dialectical music and the dialectical relationship between music and text. The results of this analysis will be displayed in Chapters Four to Six.

My argument in proposing a dialectical understanding of music in the Lehrstück is intended to shed fresh light on that which is often described as '*gestische Musik'* ('gestic music'). Brecht uses the term *Gestus* not only with regard to music, but also to other components of theatrical practice, sometimes even referring to the epic theatre in its entirety as '*gestisch'* (gestic). As with the subject of Brecht's dialectics, there is a substantial field of secondary literature that examines Brecht's use and application of the term *Gestus* in theory and practice. In the conclusion to his book *Received Truths: Bertolt Brecht and the Problem of Gesture and Musical Meaning*, Kenneth Fowler laments that scholars "are not so much interested in examining the relationship between text and music in Brecht's work as they are in proving the adequacy of Brecht's theoretical statements or commentary to his pieces."[4] This chapter and my thesis in general stem from an interest in both an in-depth examination of the relationship between music and text in the Lehrstück and the relation of Brecht's theory to his music theatre practice. By examining text and music with regard to their dialectical nature and relationship, and by identifying different modes of *Verfremdung* that describe the ways in which music acts as a second communication system, this thesis offers a practical insight into the function of music in the Lehrstück genre, while providing performers with the tools with which to operate with dialectics themselves.

Brecht's Dialectic

"Change the World, it needs it!"[5]

Bertolt Brecht is a dialectician *per se* – he never stands still, sometimes pauses, but always doubts, questions and, most of all, never ceases to criticize. In an attempt to

[4] Kenneth Fowler, *Received Truths: Bertolt Brecht and the Problem of Gesture and Musical Meaning* (New York: AMS Press, 1991), p. 14.
[5] "Ändere die Welt, sie braucht es!" Hanns Eisler and Bertolt Brecht, *Die Maßnahme* op. 20, ed. by Manfred Grabs (unpublished stage manuscript, Hanns-Eisler-Archive, call no. 1658), p. 137.

examine his work, one cannot ignore what Heiner Müller once perceptively argued: "To use Brecht without *criticizing* him is to betray him."[6] 'Criticizing', or what will hereinafter be called 'critique', is indeed an important category that needs to be observed more closely when examining Brecht's understanding of dialectics, especially with regard to the question of what it is that encourages critique. Generally speaking, there are, in my view, two interconnected aspects of dialectics within his work: firstly a formal one, and secondly an epistemological one, the latter here being of predominant concern. The formal aspect has its roots in the dramatic form itself, with which Brecht engaged when producing works for his so-called 'epic theatre'. In *Postdramatic Theatre*, Hans-Thies Lehmann stresses that the formal aspects of drama in general have always been dialectical, and identifies "dialogue, conflict, solution; a high degree of abstraction essential for the dramatic form; exposition of the subject in its state of conflict" as "the dialectical essence of the genre."[7] Other scholars, such as Martin Esslin, have even gone so far as to state that "drama promises dialectic."[8] Lehmann further argues that authors since the 1960s have "avoided the dramatic form not least of all because of its implied teleology of history."[9] Although it is safe to assume that Brecht, too, would have rejected any form of teleology, especially as it relates to history and process, his works for the theatre should still be understood within the dramatic tradition, retaining formal aspects characteristic of the genre, without, however, sharing the movement towards given and closed ends. This is also the case for the Lehrstücke, inasmuch as all are based on a fictitious, abstract reality in the form of a *Fabel* (fable), which unfolds by means of dialogue. As a conversation between people, a dialogue can, as is the case in all Lehrstücke, develop into conflict that features the traditional thesis-antithesis structure, the basis of dialectical reasoning. Besides the first aspect of dialectic, which regards the dramatic form, the second, epistemological aspect of dialectics is of a more complex nature. It pervades all constituent parts of the Lehrstück but particularly music and text, both emerging by means of the dialectical method. In attempting to understand the latter dialectical aspect and how it is used in the Lehrstück, Brecht's various philosophical influences require some introduction.

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[6] "*Brecht* gebrauchen, ohne ihn zu *kritisieren*, ist Verrat." Heiner Müller, 'Fatzer +/- Keuner' (1982), cited in Marc Silberman, 'Die Tradition des politischen Theaters in Deutschland', *Aus Politik und Zeitgeschichte*, 23-24 (2006), p. 20.
[7] Hans-Thies Lehmann, *Postdramatic Theatre*, trans. by Karen Jürs-Munby (London and New York: Routledge, 2006), p. 39.
[8] Martin Esslin, *An Anatomy of Drama* (New York: Hill and Wang, 1979), p. 14; as cited in Lehmann, *Postdramatic Theatre*, p. 39.
[9] *Ibid*.

Brecht was a great believer in change and in the fact that nothing stands still, not even history. One could argue that Brecht's works provide examples, or case studies, as a platform for investigating the ongoing nature of the historical processes and their socio-economic relations. Brecht's investigation is characterized by a dialectical approach, one that is highly influenced by Marxism. Marxism utilizes the theory of dialectic in order to investigate processes within society, and indeed understands this more or less organized aggregate of people as an ever-evolving construct of interacting elements. These elements are in contradiction with each other, while straining "the social whole in different directions, pushing towards different outcomes […] and it is this [dialectic] which determines the shape of society and all its component parts, determines *history*."[10] A Marxist notion of dialectics proposes a conception of history that is man-made[11] while it also "regards the development of man in history as essentially a development of man's productive power."[12] Brecht also believed in a human's ability to not only change but also determine history. His belief holds that the social world is ontologically dialectical since it develops in contradictions; in his works, he places considerable emphasis on the recognition of those contradictions, stressing that "contradictions are hopes!"[13] In fact, Brecht was of the opinion "that in every thing and in every circumstance a contradiction exists and grows."[14] Thus dialectical thinking, as understood by Brecht, describes a method that enables us to operate within the contradictory entities apparent in all parts of society in order to provoke change.

A second approach that shaped Brecht's understanding of dialectics was the teachings of Taoism, which he encountered particularly through his study of the *Dàodéjīng*, a book regarded as one of the most important pre-Qin texts. While the book itself cannot be "directly associated with a particular school or doctrine, its authorship is conventionally ascribed to Laozi, who is considered the founder of Taoism."[15] Written some time prior to 221BC, the book demonstrates an attempt "to reassess and reveal the shortcomings of previous philosophies – especially Confucianism – by comparing them with ideas, practices, and values of the present

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[10] Colin Counsell, *Signs of Performance: An Introduction to Twentieth-Century Theatre* (London and New York: Routledge, 1996), p. 80.
[11] Nicholas Churchich, *Marxism and Morality. A Critical Examination of Marxist Ethics* (Cambridge: Jame Clarke, 1994), p. 61.
[12] *Ibid.*, p. 65.
[13] "Die Widersprüche sind die Hoffnungen!" Brecht, 'Der Dreigroschenprozess. Ein soziologisches Experiment', c. 1931, *BFA*, vol. 21, p. 448.
[14] "[…] daß in jedem Ding und in jedem Zustand ein Widerspruch sich meldet und wächst." Brecht, 'Fünf Schwierigkeiten beim Schreiben der Wahrheit', c. 1934, *BFA*, vol. 22.1, p. 87.
[15] Andreas Aurin, 'Towards a Taoist Reading of the *Lehrstück The Horatians and the Curiatians*', *The Brecht Yearbook*, 36 (2011), p. 96.

day."[16] Even before Brecht's first encounter with Marxist literature (Marx, Engels and Lenin) in 1926, in September 1920 he was given Laozi's *Dàodéjīng* by journalist and friend Frank Warschauer. Shortly after, and seemingly enthused by the book and its ideas, Brecht writes in a diary entry: "But he [Warschauer] introduced me to Lao-tse, and he [Laozi] and I are so much in agreement that he [Warschauer] never ceases to be amazed."[17] As I have argued elsewhere, the *Dàodéjīng* examines how the *dào*, a universal principle, which can be translated as 'path' or 'way':

> […] is present in many areas of human life such as health, government, metaphysics and ethics, revealing the transformation and movement of *dào* within the world. This examination is characterized by a dialectical approach to existing dichotomies, which are in a constant state of change.[18]

As well as approving of the way the *Dàodéjīng* consistently takes a "dialectical approach to existing dichotomies",[19] Brecht was particularly interested in the Taoist concept of 'the flux of things'.

Although the notion of flux in Taoist thought somewhat contradicts a Marxist understanding of process, Brecht has the ability to amalgamate two seemingly incompatible philosophies with each other. As stressed by Anthony Tatlow, 'the flux of things' in Taoist thought describes an "image of social political process," which caught Brecht's interest because "it adds the concept of process [to] the prediction of a social transformation."[20] However, according to Taoism a social transformation, or, more generally, the transitory nature of all things, is already inherent and cannot be manipulated. This inaction-based approach to the notion of 'flux' is rooted in the Taoist concept of *wúwèi*, a term that best translates into English as 'no-action'. Both the concept of 'flux' and the non-action approach of *wúwèi* converge in the *Dàodéjīng*'s metaphorical picture of the water, the image of a natural process, one with irresistible force:

> In the whole world,
> There is nothing softer and more yielding than water.
> And yet, in the manner in which it presses upon that which is hard,
> It has no equal.

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[16] *Ibid*.
[17] "Aber er [Warschauer] zeigte mir Lao-tse, und der stimmt mit mir so sehr überein, dass er [Warschauer] immerfort staunt." Brecht, 'Tagebuch September 1920; Donnerstag, 16. - Dienstag, 21.', *BFA*, vol. 26, p. 168.
[18] Aurin, 'Towards a Taoist Reading of the *Lehrstück The Horatians and the Curiatians*', p. 96.
[19] *Ibid*.
[20] Antony Tatlow, *The Mask of Evil* (Bern: Peter Lang, 1977), p. 457.

Nothing can change it.[21]

Brecht adopted the image of water as a theme or metaphor not only in the last Lehrstück, *Die Horatier und die Kuriatier*, but also in many poems, such as the following '*Das Lied von der Moldau*' ('The Song of the River Moldau') from his play *Schweyk* (1943), with music by Lehrstück composer Hanns Eisler:

> The times are changing. The grandiose schemes
> Of the mighty come in the end to a halt.
> And even if they go about like bloodied cockerels
> The times are changing, which no force can resist.
>
> On the bed of the Moldau the stones are journeying
> There lie three emperors buried in Prague.
> That which is great does not remain great, nor does the small remain small.
> The night has twelve hours, and then comes the day.[22]

Also known as '*Es wechseln die Zeiten*' ('The Times are Changing'), the song reveals how the Taoist notion of water influenced Brecht's perception of dialectics as a method of dealing with contradictory entities that are in a state of inevitable progress, generating change. In a Taoist reading, these contradictions, or binary oppositions, often function in a hierarchical system that is the reverse of our Western perception of binaries, the latter being characterized by a hierarchical duality such as in hard/soft, strong/weak but also master/slave, in which the first term signals a dominant. In 'The Song of the River Moldau' both parts of the binary opposition are in a state of inevitable change, with the strong, hard, or powerful not necessarily dominating. As in the many other binary oppositions used throughout the *Dàodéjīng*, the weak, soft, and powerless most often emerge victorious while still remaining in flux. It is my contention that the notion of opposite entities whose status and power is in a constant state of change is key to Brecht's understanding of dialectics. Marxism shares with Taoism the notion of inexorable progress. Where Marxism diverges is in its belief that human intervention can effect change and that hierarchical systems of whatever kind must be overcome. While Brecht adopts the

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[21] "Auf der ganzen Welt / gibt es nichts Weicheres und Schwächeres als das Wasser. / Und doch, in der Art, wie es dem Harten zusetzt, / kommt nichts ihm gleich. / Es kann durch nichts verändert werden." Laotse, 'Chapter 78', in *Tao te king. Das Buch vom Sinn und Leben*, 4th ed., trans. into German by Richard Wilhelm (Munich: Deutscher Taschenbuchverlag, 2005), p. 91.

[22] "Es wechseln die Zeiten. Die riesigen Pläne / Der Mächtigen kommen am Ende zum Halt. / Und gehn sie einher auch wie blutige Hähne / Es wechseln die Zeiten, da hilft kein' Gewalt. / Am Grunde der Moldau wandern die Steine. / Es liegen drei Kaiser begraben in Prag. / Das Große bleibt groß nicht und klein nicht das Kleine. / Die Nacht hat zwölf Stunden, dann kommt schon der Tag." Brecht, 'Schweyk', *BFA*, vol. 7, pp. 251-252.

Taoist notion of flux as regards the status and power of binaries, he nevertheless discards the idea that process is dependent on force beyond human intervention and action.

Brecht's trust in the human ability to generate change is apparent in the category of '*eingreifendes Denken*'[23] ('interventionist thinking'), which is key to the playwright's understanding of dialectics. As is often the case with Brecht, and as lucidly argued by Marc Silberman, 'interventionist thinking' reflects Brecht's "antagonistic world-view"[24] inasmuch as it is characterized by the clash of two opposing realms. On the one hand, 'intervention' describes a human action in relation to an object; while, on the other hand, 'thinking', or 'analyzing' depicts a merely contemplative relationship to the object, which, at the same time, fosters distancing through abstraction.[25] Here I argue that in order to deal with a contradictory environment, such as is created in the Lehrstücke, the category of '*eingreifendes Denken*' represents a desirable comportment to be assumed by the participant. As Silberman summarizes:

> 'Interventionist thinking' […] denotes an attitude which not only calls for contemplation and insight, but also for application and effectiveness and it is therefore a consequence of particular aesthetic forms which activate their target group (the reader, the audience, the actor) through an analytical-distancing process.[26]

If 'interventionist thinker' can be regarded as another way of describing a dialectician, both stages of the dialectical process – thinking and intervention – have to be considered more closely.

At the same time as both his writings on '*eingreifendes Denken*' and the development of the majority of the Lehrstücke, Brecht devoted two essays directly to the issue of dialectics, the first being 'Die Dialektische Dramatik' ('The Dialectical Drama') in 1930 and the second, 'Dialektik' ('Dialectic') in 1932. Although the issue of dialectics extends across the entire body of his theoretical writings, these two essays are of particular significance. In these texts, Brecht both differentiates

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[23] Silberman stresses that the term '*eingreifendes Denken*' appears especially in Brecht's theoretical writings between 1930 and 1933, which also marks the time of Brecht's Lehrstück engagement. See Marc Silberman, 'Die Tradition des politischen Theaters in Deutschland', *Aus Politik und Zeitgeschichte*, 23-24 (2006), p. 17, footnote 2.
[24] Silberman, 'Die Tradition des politischen Theaters in Deutschland', p. 17.
[25] See *Ibid*.
[26] "'Eingreifendes Denken' [...] bezeichnet eine Einstellung, die nicht nur nach Kontemplation und Erkenntnis verlangt, sondern auch nach Anwendung und Wirkung und ist demnach das Ergebnis besonderer ästhetischer Formen, die den Adressaten (den Leser, das Publikum, den Schauspieler) durch einen analytisch-distanzierenden Prozess in Bewegung versetzen." *Ibid*., p. 15.

between and presents as interconnected, firstly, dialectics as a method of thinking, and, secondly, dialectics as a generator of social development through human intervention. As regards the former, Brecht states that "in reality, dialectic is a method of thinking, or, rather, an interconnected sequence of intellectual methods."[27] What he calls '*Dialektik der Realität*'[28] ('Dialectic of Reality') describes a purely contemplative process and hence can be depicted as epistemological. However, Brecht also stresses dialectic as a '*Bewegungsform*' ('form of movement') of social reality. He argues that:

> it will probably be well nigh impossible to demand that reality be presented in such a way that it can be mastered, without pointing to the contradictory, ongoing character of conditions, events, figures, for unless you recognise the dialectical nature of reality it cannot be mastered.[29]

The ever-evolving characteristic of reality thanks to contradiction – and here not any reality but social reality, which is in fact formed by humans and described by Brecht as "our society"[30] – has to be recognized as generating change by virtue of its contradictory nature. Brecht favours dialectics as "a way of looking at things that senses growing contradictions in groups which are seemingly unified."[31]

After determining these contradictory entities and understanding their relationship or their degree of conflict, Brecht then points to that which he believes demonstrates the "real use of dialectic":

> […] to permit you to work with contradictory units. ie [sic] not just to be realistic. dialectic more or less forces you to seek out the conflict in all processes, institutions, ideas (...) and to use it.[32]

The latter not only demonstrates the entry point to Brecht's own work as a dramatist, but to the Lehrstücke in particular, which, as Brecht argued,[33] are designed to help one gain the tools to think dialectically:

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[27] Brecht, 'Dialectic', *Brecht on Art and Politics*, ed. by Tom Kuhn and Steve Giles, (London: Methuen, 2003), p. 104.
[28] Brecht, 'Die dialektische Dramatik', c. 1930, *BFA*, vol. 21, p. 435.
[29] Brecht, 'Helsinki, 20.12.1940', *Journals,* trans. by Hugh Rorrison, ed. by John Willett (London: Methuen 1993), p. 120, hereafter *Journals*; German original: "Andererseits wird es wohl nahezu unmöglich sein, die Forderung, die Realität so darzustellen, daß sie meisterbar wird, zu erheben, ohne auf den widerspruchsvollen, prozessualen Charakter der Zustände, Vorgänge, Figuren hinzuweisen, denn ohne Erkennen ihrer dialektischen Natur ist die Realität ja eben nicht meisterbar." Brecht, 'Finnland, 20. 12. 40', *BFA*, vol. 26, p. 449.
[30] Brecht, 'Dialektik', c. 1932, *BFA*, vol. 21, p. 519.
[31] "[…] eine Betrachtungsweise, welche in einheitlich auftretenden Formationen wachsende Gegensätze aufspürt." Brecht, 'Die proletarische Dialektik', c. 1934, *BFA,* vol. 22.1, p. 42.
[32] Brecht, 'Los Angeles, 22.01.1942', *Journals,* p. 194.
[33] See for example Reiner Steinweg (ed.), *Brechts Modell der Lehrstücke: Zeugnisse, Diskussion, Erfahrungen* (Frankfurt am Main: Suhrkamp, 1976), pp. 437-440; Although

> Playwrights wishing to portray the world as changeable and capable of changing, must hold fast to its contradictions, for it is these that change the world and render it capable of change. [34]

Unlike in a Hegelian or Marxist understanding of dialectic, Brecht, in his dramatic works, and particularly in his Lehrstücke, does not offer solutions for the purpose of achieving consensus or, in Hegelian terminology, in order to apply any sort of *Aufhebungsdialektik* (dialectic of sublation), but instead, brings contradiction even more to the fore. But what is he striving for when presenting us with an environment full of contradictions, and who is to generate change? These questions, as well as a concrete explanation of Brecht's use of the dialectical method in the Lehrstücke, will be clarified by employing Jürg Boner's insight into the alignment of Brecht's dialectic with Marx's concept of the 'unity of representation and critique'.

Dialectic in the Lehrstück – 'Unity of Representation and Critique'

Throughout, but especially at the end of his book on dialectic in Brecht's theatre, Boner comes to the conclusion that realization of a theatre that is characterized by a 'unity of representation and critique' can only be achieved when a certain mode of communication between stage and spectator is ensured. Aware of this, Brecht uses terminology such as "colloquium"[35] or "discourse" when describing communication within his epic theatre. Sceptical about traditional forms of *Illusionstheater* (theatre of illusion), Brecht was particularly critical of the "the assumption that there is a fourth wall cutting the audience off from the stage and the consequent illusion that the stage action is taking place in reality and without an audience."[36] In order to

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Steinweg stresses the fact that Brecht's theoretical remarks concerning the genre contextualize dialectics as *the* educational aim of the Lehrstück on only a few, indeed rare occasions, the *Horatier und die Kuriatier*, however, is explicitly designed and in fact identified in its subtitle as a 'Lehrstück about Dialectic for Children'.

[34] "Die Stückeschreiber, die die Welt als eine veränderliche und veränderbare darstellen wollen, müssen sich an ihre Widersprüche halten, denn diese sind es, die die Welt verändern und veränderbar machen." Brecht, 'Verschiedene Bauarten von Stücken', c. 1956, *BFA*, vol. 23, p. 381.

[35] Brecht, 'Kurze Beschreibung einer neuen Technik der Schauspielkunst, die einen Verfremdungseffekt hervorbringt', c. 1940, *BFA*, vol. 22.2, p. 646, hereafter 'Kurze Beschreibung'.

[36] Brecht, 'Short Description of a New Technique of Acting which Produces an Alienation Effect', *Brecht on Theatre*, ed. and trans. by John Willett (London: Methuen, 1986), p. 136, hereafter 'Short Description'; German original: "[…] Vorstellung von einer vierten Wand, die fiktiv die Bühne gegen das Publikum abschliesst, wodurch die Illusion entsteht, der Bühnenvorgang finde in Wirklichkeit, ohne Publikum statt […]." Brecht, 'Kurze Beschreibung', c. 1940, *BFA*, vol. 22.2, p. 641.

avoid the latter, Brecht would strive to create a certain way of staging his productions in which the difference between the two realities – the one on the stage and that of the actor/spectator – remained clearly separate and always distinguishable. His aim was to create a situation in which "the audience must be fully convinced that they are in a theatre."[37] With this in mind, the actor in the epic theatre had to represent a character not by identifying him- or herself with it, but instead by adopting a certain standpoint distinct from that of the character, revealing his/her own actor-as-commentator judgment. According to Brecht, this standpoint is

> […] a socially critical one. In his exposition of the incidents and in his characterization of the person he [the performer] tries to bring out those features which come within society's sphere. In this way his [the performer's] performance becomes a discussion (about social conditions) with the audience he is addressing.[38]

The comment above identifies three roles to be assumed simultaneously by the performer of the epic theatre: firstly, the role of a commentator who functions as a real-time discussion partner for the spectator; secondly, that of a narrative character; and, finally, that of a representative of the embodied character.[39] The spectator, on the other hand, should assume a distinct role, inasmuch as the actor, in this particular style of performance, "prompts the spectator to justify or abolish these conditions according to what class he belongs to."[40] As the performer's discussion partner, Brecht here demanded an action-based comportment on the part of the spectators, who, being composed of a "collection of people", had ideally to have "a desire to improve the world" while "listening to a report about the world."[41] In doing so, the spectator, however, was never to forget that s/he was situated in a theatre space, witnessing a fictitious, 'performed' reality from which a certain distance was always to be maintained. In order to achieve the distance imperative for dialectical theatre, dramaturgical prerequisites had either to prevent any form of unwanted empathy or to implement the latter as a form of critical reflection on the part of the

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[37] "[…] das Publikum soll zur Überzeugung gebracht werden, es befinde sich in einem Theater." Brecht, 'Aufbau einer Rolle. Laughtons Galilei', c. 1948, *BFA,* vol. 25, p. 20.

[38] Brecht, 'Short Description', *Brecht on Theatre*, p. 139; German original: "[…] ein *gesellschaftskritischer Standpunkt*. Bei seiner Anlage der Vorgänge und Charakterisierung der Person arbeitet er jene Züge heraus, die in den Machtbereich der Gesellschaft fallen. So wird sein Spiel zu einem Kolloquium (über die gesellschaftlichen Zustände) mit dem Publikum, an das er sich wendet." Brecht, 'Kurze Beschreibung', *BFA,* vol. 22.2, pp. 645-646.

[39] See also Boner, *DuT*, p. 126.

[40] Brecht, 'Short Description', *Brecht on Theatre,* p. 139; German original: "[the actor] legt es dem Zuschauer nahe, je nach seiner Klassenzugehörigkeit diese Zustände zu rechtfertigen oder zu verwerfen." Brecht, 'Kurze Beschreibung', *BFA,* vol. 22.2, p. 646.

[41] Brecht, 'Los Angeles, 15.03.1942', *Journals,* p. 207.

spectator. This necessary distance could not and cannot be achieved completely, even through Brecht's major works for the epic theatre – a form of theatre which, at the end of the day and despite all efforts to the contrary, still remains within the formal framework of the theatre apparatus. Hence a form of theatre that involves the spectator as a discussion partner could not always be guaranteed.

The Lehrstück, as viewed by Brecht, provides an alternative, indeed fruitful platform for the evolution of a dialectical theatre,[42] which, I argue, allows interventionist thinking through participation. Given the Lehrstück's origin within *Neue Musik*'s concepts of *Gebrauchsmusik* and *Gemeinschaftsmusik*, the clear distinction between actor and spectator was dissolved from the genre's first emergence,[43] since those pieces designed in light of the latter concepts need not necessarily be performed in front of an audience. Here I suggest that the initial dissolution of the actor/spectator distinction assists in the evolution of a dialectical theatre inasmuch as it allows the involvement, and hence interventionist thinking, of all those present at a Lehrstück event. Nevertheless, a distinction has still to be made between those people who are familiar with the source-text of a performance and have designated role allocations and those who are not. For this reason, I will from this point refer to the former group as *performer-participant*, and to the latter as *attendant-participant*. However, the latter group can not only be transformed into performer-participants, as, for example, in the Brecht/Hindemith collaboration of *Lehrstück* (1929),[44] but can also be included by way of real time discussion during the performance process. The genre's open structure supports such participatory moments,[45] which in turn allows all people attending a Lehrstück event to enter into the dialectical process of representation and critique. When appropriate and if a distinction is not needed between the two groups, I will refer to the entirety of people involved in a Lehrstück event (both performers-participant and attendant-participant) as *participants*.

[42] See for example Brecht, 'Das deutsche Drama vor Hitler', c. 1935, *BFA*, vol. 22.1, pp. 164-168.
[43] See Chapter One, pp. 44-47.
[44] See discussion in Chapter Four, pp. 153-156.
[45] The Eisler/Brecht collaboration *Die Maßnahme* even indicates the possibility of discussion time in the musical score, in which are instructions designated as 'discussion'.

Representation

The object of representation in all Lehrstücke is the *Fabel*, which, as stressed by Brecht, is the "heart of the theatrical event."[46] As stated previously, the *Fabel* has to be understood as a social reality that is rendered by the playwright as "a network of social relations between people."[47] Later in his life, in 1955, Brecht once again emphasized the fact that his works concerned constructed social realities:

> The story [*Fabel*] does not just correspond to an incident from men's life together as it might actually have taken place, but is composed of episodes rearranged so as to allow the story-teller's ideas about men's life to find expression. In the same way the characters are not simply portraits of living people, but are rearranged and formed in accordance with ideas.[48]

Just as Brecht tends to utilize historical events in the majority of his works, so all six Lehrstücke can be characterized as being adaptations of historical source-texts, often contextualizing real historical events. In attempting this approach, Brecht was particularly interested in providing stories that either evolved by way of contradiction, or formed a sharp distinction from present-day reality, while striving for "the possibility of a coming together of the contradictory."[49] Silberman argues that:

> Brecht's plays […] construct situations that represent the transition from a historically outdated time, as well as emphasizing the contradictions between functional behaviour of that time, and new situations. This discrepancy between historical time and the time of the subject is communicated through a Utopian vision, one intended not to reform a repressive system, but to transform it, by empowering men to comprehend their present, in order to change it. Therein lies Brecht's dialectic: in his efforts to imagine something that is not yet realizable, but already appears inevitable.[50]

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[46] "[…] Herzstück der theatralischen Veranstaltung." Brecht, 'Kleinen Organon für das Theater', c. 1948, *BFA,* vol. 23, p. 92.

[47] "[…] ein Geflecht gesellschaftlicher Beziehungen zwischen Menschen." Brecht, 'Die Vorgänge hinter den Vorgängen als Vorgänge unter Menschen', c. 1939, *BFA,* vol. 22.1, p. 520.

[48] Brecht, *Journals,* p. 278; German original: "Die *Fabel* entspricht nicht einfach einem Ablauf aus dem Zusammenleben der Menschen, wie er sich in der Wirklichkeit abgespielt haben könnte, sondern es sind zurechtgemachte Vorgänge, in denen die Idee des Fabelfinders über das Zusammenleben der Menschen zum Ausdruck kommen. So sind die Figuren nicht einfach Abbilder lebender Leute, sondern zurechtgemacht und nach Ideen geformt." Brecht, 'Weitere Nachträge zum "Kleinen Organon"', c. 1955, *BFA,* vol. 23, p. 292.

[49] "[…] die Möglichkeit einer Zusammenfügung des Widersprüchlichen." Brecht, 'Kleinen Organon für das Theater', c. 1948, *BFA,* vol. 23, p. 93.

[50] "Brechts Stücke [...] konstruieren Situationen, die den Übergang von einer historisch überholten Zeit aufzeigen sowie die Widersprüche zwischen altem, seinerzeit funktionalem Verhalten und neuen Situationen unterstreichen. Dieses Missverhältnis zwischen historischer Zeit und der Zeit des Subjektes wird durch Utopie vermittelt, nicht, um ein repressives System zu reformieren, sondern um es zu transformieren, indem sie die

In order to show these contradictions, at least in the case of Brecht's *Fable*, the object must be represented through performance. Therefore, the term '*Fabel*' refers not only to the "original composition of incidents in a play text" but also, as emphasized by Meg Mumford, to "its interpretational retelling on stage [or, in the case of the Lehrstücke, in any performance space] by socially engaged theatre practitioners." [51] What Mumford calls the "interpretational *Fabel*" [52] is here understood as *the* foundation of a dialectical theatre, fulfilled only when the object is interpreted through the various modes of representation (acting, music, stage design, lighting, etc.). 'Representation' will be used from now on to denote the totality of the *Aufführung* (performance), including all constituent parts as mentioned above.

In the Lehrstück, two inseparably linked stages comprise the dialectical unity: representation and critique. However, for a better understanding, both stages should be discussed separately. In the case of Brecht's theatre, representation involves the act of showing, or performing the processual character of events, which, insofar as they proceed by way of contradictions, must be demonstrated in their contradictory nature. According to Brecht, the aim of this showing is to "present what has gone on between men in the past, their relations with each other"[53] which is to be related to, if not contrasted with, our present-day reality. Due to its contradictory nature, Brecht, argues that the object does not appear in its immediate essence (*Wesen*), but instead, "remains in the dark."[54] The social relations between humans are therefore also marked by "processes behind processes",[55] which must be highlighted by means of representation.

As stressed by Boner, the process of representation is distinguished by three dimensions (or relationships) established simultaneously, which, I argue, are all evident in the Lehrstück genre. There is, firstly, the relationship between stage-representation and that which it signifies (social reality); secondly, the relationship between several modes of representation (acting, music, scenery, etc.); and finally,

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Menschen ermächtigt, ihre Gegenwart zu verstehen, um sie zu verändern. Darin liegt Brechts Dialektik: sein Bemühen, sich etwas vorzustellen, was noch nicht realisierbar ist, aber bereits unausweichlich scheint." Silberman, 'Die Tradition des politischen Theaters in Deutschland', p. 17.

[51] Meg Mumford, *Bertolt Brecht* (London and New York: Routledge, 2009), p. 171.

[52] *Ibid*.

[53] "[…] die Vorgänge unter den Menschen, ihr Verhalten zueinander […]." Brecht, 'Nützlichkeit des V-Effekts', c. 1936, *BFA*, vol. 22.1, p. 220.

[54] Brecht, 'Kleines Organon für das Theater', c. 1948, vol. 23, p. 72.

[55] "Vorgänge hinter den Vorgängen" Brecht, 'Die Vorgänge hinter den Vorgängen als Vorgänge unter Menschen', c. 1939, *BFA,* vol. 22.1, p. 520.

the relationship between the representation and its interpreter.[56] All three dimensions are imperative for a dialectical theatre to evolve, inasmuch as they all can involve dialectical critique. The latter, however – the relationship between representation and its interpreter – constitutes the core of the dialectical process. In this process, the interpreter, hence the participant in the Lehrstück performance, assumes a distinctive part; or, as understood by Brecht, takes on the role of being "in the flow and themselves part of the action."[57] Only s/he can interrupt the flow of a performance by means of real commentary, enacting his or her own critique on the *Fabel* and its various forms of representation. In the context of this thesis, however, the second relationship identified by Boner – that between several modes of representation, and here, especially the relationship between text and music – is illuminated as a major source for highlighting contradictions that were not previously apparent.

Dialectical Critique

> Everything is dependent on everything else, and developments happen with miraculous leaps.[58]

Dialectical critique evolves from the moment contradictions are recognized. In the Lehrstück, as I have already stated, representation and critique are inseparably linked with each other. In other words, when talking about critique, representation must be considered simultaneously. However, before entering into discussion regarding the moment of transition between these two stages, and in order to develop Boner's main thesis of dialectic as 'unity of representation and critique', the category of 'totality' needs to be illuminated.

According to Brecht, totality should be taken to mean the 'assembling of prerequisites', a process which Boner understands as the gathering of contradictions that become apparent through representation, demonstrating an essential element of critique.[59] One might wonder at the fact that Brecht's terminology suggests a scientific experiment, rather than a theatrical performance. Indeed, as a pioneer of the 'theatre of the scientific age', Brecht demands a

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[56] See Boner, *DuT,* pp. 118-119.
[57] "[…] im Fluss und als selber handelnd." Brecht, 'Die dialektische Dramatik', c. 1930, *BFA*, vol. 21, p. 434.
[58] Brecht, *Journals,* p. 46; German original: "Alles hängt von allem ab, und die Entwicklung geschieht in wunderbaren Sprüngen." Brecht, 'Schweden, 29. 1. 40', *BFA*, vol. 26, p. 358.
[59] See Boner, *DuT,* p. 85.

constantly analytical, ever-critical eye when dealing with his works. As a product of human intellectual effort, contradictory units, Boner argues, form the centre of a systematically structured totality, which in turn can also only be handled by humans[60] – in our case, the participant in the Lehrstück. Boner also argues that totality, the 'assembling of prerequisites', allows for the central category of Brecht's perception of dialectics, which is critique.

When Brecht refers to "the most amazing capacity of mankind", he means the human capacity for critique, stressing its importance by arguing that "it has added most to the goods of happiness, improved life the most."[61] Improvement, or more generally speaking, change, demonstrates the desired outcome of dialectical critique. The latter describes a distinct kind of social practice that involves both the object that is to be subjected to critique and the one who criticizes: only then, as stressed by Boner, "can one develop and determine the *difference* between them."[62] The recognition of differences, or an understanding of the exact nature of the contradictory units detected in the social world, allows for intervention, judgment and change. Within this social practice, Boner also identifies a particular moment understood as a theoretical practice, which is key to Brecht's conceptualization of critique: *Ideologiekritik* (critique of ideology).[63] As regards the latter, Brecht contends that "in reality, dialectic […] permits one to dissolve certain fixed ideas and reassert praxis against ruling ideologies."[64] Boner relates 'critique of ideology' directly to the concept of 'interventionist thinking', which, as he claims, permits one to commence critique on social formations and thus on prevailing ideologies. This moment of dialectical critique particularly pervades the last three Lehrstücke, in which Brecht provides examples on which to exercise interventionist thinking regarding the struggle of the ruling class (or the exploiter) and the working class (or the exploited). Brecht, however, was quite specific about the nature of how to

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[60] See *Ibid*.
[61] Brecht, 'On the Theatricality of Fascism', *Brecht on Art and Politics*, pp. 200-201; German original: "[…] die großartige Eigenschaft des Menschen, sie hat die meisten Glücksgüter geschaffen, das Leben am besten verbessert." Brecht, 'Über die Theatralik des Faschismus', c. 1939, *BFA,* vol. 22.1, p. 569.
[62] "[…] lässt sich die *Differenz* beider entwickeln und bestimmen." Boner, *DuT,* p. 86.
[63] See Boner, *DuT,* p. 85.
[64] Brecht, 'Dialectic', *Brecht on Art and Politics*, p. 104; German original: "In Wirklichkeit ist die Dialektik, […] welches es gestattet, gewisse starre Vorstellungen abzulösen und gegen herrschende Ideologien die Praxis geltend zu machen." Brecht, 'Dialektik', c. 1932, *BFA*, vol. 21, p. 519.

overcome class antagonism stressing that "[n]ew claims must include the old: without reference to the old they cannot be absorbed into our experience."[65]

I see two aspects of dialectical critique at stake in the Lehrstück genre. On the one hand, the object in the Lehrstück must be recognized as being in flux and characterized by an inner plurality. This recognition is triggered by the object's representation through defamiliarizing means. *Verfremdung* encourages the participant to take an inquiring attitude towards the object in order to discover its contradictory nature, thus dispelling its initial appearance as something static, teleological and hence, unalterable. Dialectical critique, on the other hand, also describes the process through which the participant inquires into, and hence criticizes, his/her own social reality by comparing it to the represented constructed reality. My conception of dialectical music includes the latter process of critical self-reflection that goes beyond, but is nevertheless encouraged by, the conception of musical *Verfremdung*. Through recognizing similarities but also disparities between the two realities, the Lehrstück participant is likely to be faced with a new way of understanding his/her own social reality. This understanding is characterized by the knowledge of history being in a constant state of flux, while still remaining alterable through human intervention.

Applied Dialectic

Given Brecht's non-teleological understanding of history, his dramatic work portrays social realities as 'man-made' and as contradictory and ever-evolving in nature, rather than being developed towards final causes. Although some of his dramatic texts might suggest finality in their dramatic development – which is often the case in the Lehrstücke – Brecht, as a theatre practitioner, established a set of tools with which to trigger our recognition of certain processes-behind-processes of which one, until that point, may have been unaware. Uncovering those processes might not only question the suggested dramatic finality of the particular Lehrstück but might also allow for a different kind of finality, arrived at as a result of the different choices that would have been possible.

These tools can, as I argue, be subsumed under the strategic concept of

[65] "Die neuen Behauptungen müssen die alten enthalten, ohne Bezug auf die alten sind sie nicht der Erfahrung einverleibbar." Brecht, 'Der Nachteil der Streitigkeiten', c. 1930, *BFA,* vol. 21, p. 427.

Verfremdung (defamiliarization)[66] – a term, which, adopting Fritz Hennenberg's interpretation, is here regarded as "applied dialectic"[67] inasmuch as it both operates as, and at the same time encourages, dialectical critique. That is to say, *Verfremdung* not only opens up new ways of understanding social interactions, but it also calls into question the choices made by a character in a certain situation, while impelling one to ask whether alternative decisions would have been possible. Hence, Brecht strategically effects *Verfremdung* in order to emphasize the fact that both man and situations are alterable. In its capacity to initiate change, *Verfremdung* is often used by Brecht "to historicize our perception and to show that the past differs from the present and that the latter, just as the past has changed, is similarly capable of change."[68] But how exactly does *Verfremdung* operate?

In an attempt to understand the workings of *Verfremdung*, Brecht's own description of what he calls the '*V-effekt*' (*Verfremdungs*-effect), should serve as a helpful point of departure:

> The A-effect [V-effect] consists in turning the object of which one is to be made aware, to which one's attention is to be drawn, from something ordinary, familiar, immediately accessible, into something peculiar, striking and unexpected. What is obvious is in a certain sense made incomprehensible, but this is only in order that it may then be made all the easier to comprehend. Before familiarity can turn into awareness the familiar must be stripped of its inconspicuousness.[69]

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[66] Throughout this thesis, I prefer 'defamiliarization' to 'alienation' as the English rendition of the term *Verfremdung*. This decision stems from the fact that 'alienation' refers primarily to the Marxist concept of *Entfremdung*, especially with regard to its application as a critique of Capitalism. Although Brecht also used *Verfremdung* as a tool to reveal the shortcomings of capitalist society, it appears more as an overall strategic tool with which to shed light on the contradictory nature of all things, not necessarily limited to the revealing of 'alienation' under Capitalism. Other scholars, who have argued similarly are, for example, Mumford, *Bertolt Brecht*, p. 176; Mumford, '*Verfremdung'* in *The Oxford Encyclopedia of Theatre and Performance*, vol. 2, ed. by Dennis Kennedy (Oxford: Oxford University Press, 2003), pp. 1404-1405; and Peter Brooker, 'Key Words in Brecht's Theory and Practice', in *The Cambridge Companion to Brecht*, ed. by Peter Thomson and Glendyr Sacks (Cambridge: Cambridge University Press, 2006), pp. 209-224. In order to avoid any misunderstanding, the term, when used in the body of the text of this dissertation, is left untranslated as the German *Verfremdung.* Hence, when John Willett is quoted – a commentator who frequently translates '*Verfremdung'* as 'alienation' – the term 'A-effect' ('alienation-effect') should be read as 'V-effect' ('*Verfremdungs*-effect').

[67] See Fritz Hennenberg, *Dessau, Brecht: musikalische Arbeit* (Berlin: Henschel, 1963), p. 196, hereafter *Dessau, Brecht*.

[68] "[…] um die Wahrnehmung zu historisieren und zu zeigen, dass sich die Vergangenheit von der Gegenwart unterscheidet und letztere, eben weil sich die Vergangenheit verändert hat, ebenfalls veränderbar ist." Silberman, 'Die Tradition des politischen Theaters in Deutschland', *Aus Politik und Zeitgeschichte*, 23-24 (2006), p. 16.

[69] Brecht, 'Short Description', *Brecht on Theatre*, pp. 143-144; German original: "Der V-Effekt besteht darin, daß das Ding, das zum Verständnis gebracht, auf welches das Augenmerk gelenkt werden soll, aus einem gewöhnlichen, bekannten unmittelbar vorliegenden Ding zu einem besonderen, auffälligen, unerwarteten Ding gemacht wird. Das Selbstverständliche wird in gewisser Weise unverständlich gemacht, das geschieht aber nur, um es dann um so

In other words, Brecht draws on the difference between the seemingly immediate, or blindingly familiar perception of things or images and the true recognition of them in all their multiplicity. Brecht's line of thought can be related back directly to a statement in Hegel's *Phenomenology of Spirit*: "Quite generally, the familiar, just because it is familiar, is not cognitively understood."[70] Since both Brecht and Hegel emphasize the process of *Erkennen* (recognition), the image, as viewed by either author, needs firstly to be realized as familiar and well-known, after which it must be returned to its quality of diversity, through separation of its elements one from the other. The category of totality, the 'assembling of prerequisites', demonstrates a constituent part in the process of *Erkennen*, explained by Hegel as "the power and work of the *Understanding"* which is caused by "the tremendous power of the negative."[71] Similarly, Brecht argues that *Verfremdung* represents the attempt to defamiliarize the familiar by causing it to lose its immediate meaning in order to create a new understanding of it: "*Verfremdung* as understanding (understanding – not understanding – understanding), negation of negation."[72] This process allows the conscious mind to recognize the object as something self-contradictory and offers the possibility of cognition. Hence, *Verfremdung* affects what we regard as self-evident, a "particular shape our consciousness gives our experience" inasmuch as it "is resolved into its components when counteracted by the V-effect and turned into a new form of the *evidence*."[73] Thereby, Brecht continues to argue, "the original act of discovery is repeated."[74]

Tracing Brecht's thoughts on *Verfremdung* as a point of transition towards the process of dialectical critique, Boner points to the three operational stages of *Verfremdung*.[75] He argues that it firstly reveals that the processes represented are social products, which have been created by humans and provide the spectator with the possibility of critique; and thus secondly, through defamiliarizing the familiar, both object and consciousness become recognizable by their distinctive characteristics while the object loses its former identity. Finally, *Verfremdung*

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verständlicher zu machen. Damit aus dem Bekannten etwas Erkanntes werden kann, muss es aus seiner Unauffälligkeit herauskommen." Brecht, 'Kurze Beschreibung', *BFA*, vol. 22.2, p. 655.

[70] Georg Wilhelm Friedrich Hegel, *Phenomenology of Spirit*, trans. by A.V. Miller (Delhi: OPL, 1998), p. 18.

[71] *Ibid*., pp. 18-19.

[72] "*Verfremdung als ein Verstehen* (verstehen – nicht verstehen – verstehen), Negation der Negation." Brecht, 'Dialektik und Verfremdung', c. 1938, *BFA,* vol. 22.1, p. 401.

[73] Brecht, 'Marlebäck, 02.08.1940', *Journals,* p. 82.

[74] *Ibid*.

[75] See for this paragraph Boner, *DuT,* p. 137.

fosters the firming of contradictions, which, he diagnoses, allows critique and self-critique to emerge. Moreover, contradictions tend to "lead into other contradictory conditions."[76]

According to Brecht, *Verfremdung* "was principally designed to historicize the incidents portrayed."[77] In saying this, Brecht emphasizes the artificial nature of the represented social reality. The latter must be shown in its historicity due to the fact that:

> Characters and incidents from ordinary life, from our immediate surroundings, being familiar, strike us as more or less natural. Alienating [defamiliarizing] them helps us to make them seem remarkable to us.[78]

As a core aspect of *Verfremdung*, historicization describes the artistic tool by means of which social incidents are represented and thereby are made recognizable in relation to, often in contradiction to, other historical processes or incidents. Brecht argues that "with historicization a distinct social system is observed from the standpoint of another social system."[79] Thus, historicization provokes the view that social incidents are to be understood as changeable and transformable, rather than being static and non-transformable. Brecht believes that such a view permits human critique.

To the actor in the epic theatre, representing the main operator in the historicizing process, or the performer-participant in the case of the Lehrstück, Brecht gave the directive to play "the incidents as historical ones" inasmuch as "historical incidents are unique, transitory incidents associated with particular periods."[80] With regard to performance practice, Brecht argues that:

> The actor does not allow himself to become *completely transformed* on the stage into the character he is portraying. He is not Lear, Harpagon, Schwejk; he *shows* them. […] Once the idea of total transformation is abandoned the

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[76] "[…] in andere widerspruchsvolle Zustände überzugehen." Brecht, 'Notizen über die Dialektik auf dem Theater 3', c. 1955, *BFA,* vol. 23, p. 299.
[77] Brecht, 'Short Description', *Brecht on Theatre*, p. 96.
[78] Brecht, 'Short Description', *Brecht on Theatre,* p. 140; German original: "Vorgänge und Personen des Alltags, der unmittelbaren Umgebung, haben für uns etwas Natürliches, weil Gewohntes. Ihre Verfremdung dient dazu, sie uns auffällig zu machen." Brecht, 'Kurze Beschreibung', c. 1940, *BFA,* vol. 22.2, p. 646.
[79] "[…] bei der Historisierung wird ein bestimmtes Gesellschaftssystem vom Standpunkt eines anderen Gesellschaftssystems aus betrachtet." Brecht, 'Zweiter Nachtrag zur Theorie des *Messingknaufs*', c. 1939, *BFA,* vol. 22.2, p. 699.
[80] Brecht, 'Short Description', *Brecht on Theatre*, p. 140; German original: "Der Schauspieler muss die Vorgänge als historische Vorgänge spielen. Historische Vorgänge sind einmalige, vorübergehende, mit bestimmten Epochen verbundene Vorgänge." Brecht, 'Kurze Beschreibung', *BFA,* vol. 22.2, p. 646.

> actor speaks his part not as if he were improvising it himself but like a quotation.[81]

In order to submit the represented social reality to the dialectical critique of the attendant-participant, or other performer-participant in a Lehrstück performance, the performed reality must be recognised and accepted as such, that is as a constructed historical reality. In so doing, the participant understands historical social reality as a certain negation of his/her own social reality. Brecht stresses that only by the time the spectator establishes a relationship to contemporary social reality,[82] s/he is:

> [...] ready to mobilise their entire experience, intelligence, will to fight, to recognize difficulties and tasks, to draw comparisons, raise objections, criticise the behaviour of the characters on the stage or to relate it to their own situations, in order to learn from it. [83]

In this latter quotation, Brecht places a strong emphasis on the notion of learning, which, especially regarding the Lehrstück genre, constitutes a major outcome in Brecht's works for the theatre. But what is to be learned? The answer to this question is to be found less in the providing of solutions to the represented contradictions than in the acquisition of tools with which to operate in order to generate change – or, as Marc Silberman puts it:

> His [Brecht's] writings serve, rather, as models with regard to how, in a historical situation that is felt to be untenable and in need of change, one goes about formulating the right questions.[84]

Indeed, I argue that *Verfremdung* could as well be regarded as a particular way of questioning built upon comparison. That said, Brecht's understanding of comparison involves dialectical critique as a general social practice informed by Marxism, inasmuch as he argues that the latter "criticizes human practice and allows

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[81] Brecht, 'Short Description', *Brecht on Theatre*, pp. 137-138; German original: "Der Schauspieler läßt es auf der Bühne nicht zur *restlosen Verwandlung* in die darzustellende Person kommen. Er ist nicht Lear, Harpagon, Schwejk, er *zeigt* diese Leute. […] Ist die restlose Verwandlung aufgegeben, bringt der Schauspieler seinen Text nicht wie eine Improvisation, sondern wie ein Zitat." Brecht, 'Kurze Beschreibung', *BFA,* p. 643.

[82] See Boner, *DuT,* p. 142.

[83] "[...] waren diese Zuschauer bereit, ihre ganze Erfahrung, Intelligenz, Kampfbegeisterung zu mobilisieren, Schwierigkeiten und Aufgaben zu erkennen, Vergleiche anzustellen, Einwände zu erheben, das Verhalten der Personen auf der Bühne zu kritisieren oder es, abstrahierend, auf ihre eigenen Situationen zu transportieren, um daraus zu lernen." Brecht, 'zu: *Die Mutter*', c. 1932, *BFA,* vol. 24, p. 126.

[84] "Seine [Brecht's] Schriften dienen eher als Vorlagen dafür, wie man in einer historischen Situation, die als unhaltbar empfunden wird und des Wandels bedarf, die richtigen Fragen formuliert." Silberman, 'Die Tradition des politischen Theaters in Deutschland', p. 18.

itself to be criticized by it in return."[85] Hence, comparison does not depart from the existence of a fixed standpoint or social behavioural norm to be used as an unimpeachable model on which to base comparison: rather, all parties involved should be recognized as capable of alteration and perhaps in need of change.

While Brecht was a strong advocate of *Verfremdung* and its potential for encouraging dialectical critique, he always remained wary, and certainly critical, of what he called '*Einfühlung*', which can be rendered into English as 'empathy'. The latter term Brecht commonly referred to as the acceptance of the object of, or of incidents in, a theatrical performance in a rather emotional, non-rational way. Empathy, I argue, is fostered through the experience of shared emotions and feelings between a stage-character and its observer, during which the latter indulges in sympathy with the witnessed situation rather than urging the adoption of a critical or self-critical attitude towards the represented. More precisely, Brecht argued that "[w]hoever empathises with someone, and does so completely, relinquishes criticism both of the object of their empathy and of themselves."[86] While unbridled empathy results in the participant being completely downgraded into a passive role, fixated on the interpretation provided to him or her by the various modes of representation (acting, music, etc.), empathy can, to some extent, be integrated as a form of critical reflection due to Brecht's arrangements of *Verfremdung*. In fact, as observed by Mumford, a shift in Brecht's approach to empathy corresponded with his promotion of a "dialectical approach to acting, one that combined emphatic understanding with analytical demonstration."[87] This approach indeed culminated in Brecht sporadically allowing forms of empathy, as, for example, "the spectator's identification with the analytical actor-demonstrator",[88] an instance, on which Brecht elaborated in an essay entitled '*Verfremdungs*-Effect in the Art of Chinese Acting' as early as 1936.[89]

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[85] "Die [marxistische] Lehre kritisiert die menschliche Praxis und lässt sich von ihr kritisieren." Brecht, 'Ausführungen des Philosophen über den Marxismus', *BFA*, vol. 22.2, p. 717.

[86] Brecht, 'On the Theatricality of Fascism', *Brecht on Art and Politics*, p. 201; German original: "Wer sich in einen Menschen einfühlt, *und zwar restlos* [my emphasis], der gibt ihm gegenüber die Kritik auf und auch sich gegenüber." Brecht, 'Über die Theatralik des Faschismus', c. 1939, *BFA,* vol. 22.1, p. 569.

[87] Mumford, *Bertolt Brecht*, p. 170.

[88] *Ibid*.

[89] See Brecht, 'Verfremdungseffekte in der chinesischen Schauspielkunst', c. 1936, *BFA*, vol. 22.1, p. 202: "Das Sich-selber-Zusehen des Artisten, ein künstlicher und kunstvoller Akt der Selbstentfremdung, verhindert die vollständige, d.h. die bis zur Selbstaufgabe gehende Einfühlung des Zuschauers und schafft eine großartige Distanz zu den Vorgängen. Auf die Einfühlung des Zuschauers wird trotzdem nicht verzichtet. Der Zuschauer fühlt sich in den Schauspieler als in einen Betrachtenden ein: so wird seine betrachtende, zuschauende Haltung kultiviert."

However, it is important to note that empathy or identification should never lead to a complete merging of object and observer.

Dialectical Music in the Lehrstück

My understanding of 'dialectical music' is based on the fact that the Lehrstück includes several communication systems, two of them of main concern here: speech (or text) and music. After the première performance of *Der Jasager* at the Karl-Marx School in Berlin (Neukölln), one of the performers, a twelve-year-old boy, commented on exactly this fact when saying: "To us, it is totally new that in this piece, the music does not parallel the text."[90] While the young performer might have missed the occasions when the music does indeed move somewhat parallel to the text, reinforcing it by musical means – which it frequently does in all six Lehrstücke – he did emphasize music as another channel communicating its own perspective on the events alongside text. As regards Eisler's music to *Die Maßnahme*, Gerd Rienäcker describes the music of this Lehrstück as *agens*.[91] As a word of motion, the Latin word, in the sense in which it is used by Rienäcker ('*das Tuende*'), can be rendered into English as 'that which is doing' indicating a causative power. Here I contend that music signifies, or has the ability to convey meaning, because it is a 'doing'. In what follows, I will argue that the interaction between the two communication systems (text and music) is characterized by the application of dialectics as a method for investigating social realities as portrayed through the Lehrstücke.

In Brecht's 'Notes on the Opera *Mahagonny*', epic theatre music is described as having the following roles and responsibilities:

> *Epic Opera*
> the music communicates
> sets forth the text
> takes the text for granted
> takes up a position
> gives the attitude[92]

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[90] "Völlig neu ist uns, daß in diesem Stück die Musik nicht mit dem Text gleichläuft." Brecht, 'zu: *Der Jasager / Der Jasager. Der Neinsager*', *BFA*, vol. 24, p. 92.

[91] Gerd Rienäcker, 'Musik als Agens. Beschreibungen und Thesen zur Musik des Lehrstückes *Die Maßnahme* von Hanns Eisler', in *Maßnehmen: Bertolt Brecht/Hanns Eisler's Lehrstück Die Maßnahme. Kontroverse, Perspektive, Praxis*, ed. by Inge Gellert, Gerd Koch, and Florian Vaßen (Berlin: Theater der Zeit, 1998), pp. 180-189.

[92] Brecht, 'Notes on Mahagonny', *The Collected Plays*, trans. by W.H. Auden and Chester Kallman, ed. by John Willett and Ralph Manheim, vol. 2, part 3 (London: Eyre Methuen,

In true Brecht style, this list gives a set of favourable roles to be assumed by the music without explaining how they are to be realized in the musical setting. As primarily an author and theatre practitioner, Brecht was naturally somewhat limited in his musical knowledge, although he frequently contributed musical ideas as well as constructive criticism to many of his musical collaborators. Nevertheless, both in this essay and in the 'Notes on *Threepenny Opera*', Brecht was quite concerned with how to implement and perform music within a theatrical performance. As regards the nature of music, Brecht demanded music of social significance that would communicate a particular social standpoint to the spectator of epic theatre. Subsequently, he was particularly interested in how music could influence the relationship between actor – or, in the instance of a song, the singer – and spectator in order to provoke critical comportment in the latter.[93] Only a few of his remarks, however, take on the question of how music can indeed convey meaning by means of its own elements (melody, harmony, rhythm, form, etc.). Weill, for example, was certain that music could convey meaning – be it as a reinforcement to or in contradiction of the text – by purely musical means. For Weill, music for the epic theatre has firstly to organize, or discipline the text by means of rhythmical fixation:

> Music has the capacity to notate the accents of language, the distribution of short and long syllables, and above all, pauses. Thereby, the sources of the most serious errors in the treatment of the text are eliminated from the stage.[94]

After describing this rhythmic organization, Weill argues further that:

> The specific creative work of the composer occurs when he utilizes the remaining means of musical expression to establish contact between the text and what it is trying to express. […] Since the stage action is already absorbed rhythmically, much wider latitude exists for the essential means of musical expression – the formal, melodic and harmonic construction – than in purely descriptive music or in music which parallels the action under constant danger of being concealed.[95]

1979), p. 89. German original: "*Epische Oper* / Die Musik vermittelt / den Text auslegend / den Text voraussetzend / Stellung nehmend / das Verhalten gebend." Brecht, 'zu: *Aufstieg und Fall der Stadt Mahagonny*', *BFA*, vol. 24, p. 80.

[93] See also Calico, *BatO*, pp. 50-51.

[94] Kim H. Kowalke, *Kurt Weill in Europe* (Michigan: UMI Research Press, 1979), p. 493; German original: "Die Musik hat die Möglichkeit, die Akzente der Sprache, die Aufteilung der kurzen und langen Silben und vor allem die Pausen schriftlich zu notieren und dadurch die schwersten Fehlerquellen der Textbehandlung auf der Bühne auszuschalten." Kurt Weill, 'Über den gestischen Charakter der Musik', in *Ausgewählte Schriften*, ed. by David Drew (Frankfurt am Main: Suhrkamp, 1975), pp. 42-43.

[95] *Ibid.*; German original: "Die eigene produktive Arbeit des Musikers setzt erst dann ein, wenn er mit den übrigen Ausdrucksmitteln der Musik den Kontakt zwischen dem Wort und dem, was er ausdrücken will, herstellt. [...] Aber da der Bühnenvorgang bereits rhythmisch

In this quotation, there appears to be a shift between two types of music. On the one hand, Weill distinguishes music which, after being rhythmically disciplined, can enter into contact with the text, expressing its own meaning regarding the latter. Weill contrasts this type with what, on the other hand, he calls 'purely descriptive music', which, in the analytical part of this thesis, will later be called 'illustrative music'. I suggest that it is safe to assume that Weill favours the former, more overtly dialectical type of music, which has the capacity to express crucial "information about a character's attitude [or the social implication of a situation] that the actor [the participant] uses to develop that role beyond what is presented in the written text."[96] Through dialectical music that expresses meaning distinct from that of the text, the participant in a Lehrstück performance is already faced with at least two ways of interpreting the *Fabel*. Illustrating, or reinforcing the given interpretation of the text, as rightly emphasized by Weill, indeed carries the risk of the music being downgraded, perhaps overshadowed by the text. However, as will be exemplified later, illustrative music, such as frequently occurs throughout the Lehrstücke, can also be integrated as a means of supporting the participant's critical reflection. Hence, Weill's second type should also be understood as dialectical music when it musically heightens a certain situation, already represented or identified through the text, as developing by way of contradiction.

As a supplement to Weill's assertions, I offer the argument that three aspects of dialectical music are to be found in the Lehrstück genre. All three aspects convey meaning through the application of *Verfremdung* to the realm of music. As will be elaborated on more closely below, musical *Verfremdung* is here understood as the process of defamiliarizing (via music) the familiar (text and/or music) as music unveils both the appearance and the true essence, hence the diverse and contradictory parts and processes, of the incidents the text represents. However, my understanding of dialectical music also involves the participant in a Lehrstück event who must recognize those contradictions in order to commence his/her critique. The first aspect of dialectical music in the Lehrstück utilizes the dialectical method (unity of representation and critique) to generate and communicate a meaning distinct from that of the text. I contend that this is the primary aspect of dialectical music apparent in the Lehrstück – music that conveys a meaning which, as already identified by Hennenberg, "can be in contradiction to [the meaning of] the

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aufgesogen ist, bleibt für die eigentlichen musikalischen Ausdrucksmittel, für die formale, melodische und harmonische Gestaltung ein viel größerer Spielraum als etwa in einer rein schildernden Musik oder in einer Musik, die neben der Handlung herläuft unter der ständigen Gefahr, zugedeckt zu werden."

[96] Calico, *BatO*, p. 54.

words or the action, and, indeed, in a dialectical [contradiction], which defamiliarizes and thereby facilitates deeper understanding of the words or the action."[97] While also utilizing musical *Verfremdung*, the second aspect of dialectical music demonstrates the heightening and hence strengthening of contradictions already fostered in the text. The third and final aspect of dialectical music refers to an inner musical process by which music generates, and develops in, contradictory units in order to shed light on, or emphasize a particular aspect of the text. All three aspects of dialectical music are designed for the Lehrstück participant as a means of investigating the social reality presented to him or her. It is then for the participant to decide whether to work with, or against, the presented contradiction and to ultimately commence his or her critique on both contemporary social reality as well as that of the Lehrstück. Only then is the dialectical process of 'the unity of representation and critique' fulfilled. All three aspects of dialectical music will be further explored throughout Chapters Four to Six, through provision of music-text examples in which musical *Verfremdung* is the transmitter within this very dialectical unity.

Musical *Verfremdung*

> One of the few research results, which came to my attention over a decade, was a Parisian restaurateur's opinion about the various orders that guests would place under the influence of various different kinds of music. He claimed to have discovered that, time and again, for particular composers, particular drinks would be consumed. Actually, the theatre would make great gains, if musicians were in a position to provide music that would somehow of itself have precisely the desired effect on the audience. That would take a considerable load off the actors; it would be particularly desirable, for instance, if the actors could then play *against* the mood produced by the music.[98]

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[97] "Der musikalische Ausdrucksgehalt kann zu dem [Ausdrucksgehalt] der Worte oder der Handlung in Widerspruch stehen, und zwar in einem dialektischen, der verfremdet und damit tiefere Erkenntnis über die Worte oder die Handlung vermittelt." Hennenberg, *Dessau, Brecht*, p. 204.

[98] "Eines der wenigen Forschungsergebnisse, die ich im Laufe eines Jahrzehnts zu Augen bekam, war die Aussage eines Pariser Restaurateurs über die verschiedenartigen Bestellungen, welche die Gäste unter der Wirkung verschiedenartiger Musik vornahmen. Er glaubte herausgefunden zu haben, daß bei bestimmten Komponisten immer wieder ganz bestimmte Getränke konsumiert wurden. Tatsächlich würde das Theater sehr viel gewinnen, wenn die Musiker imstande wären, Musik zu liefern, die einigermaßen exakt bestimmte Wirkungen auf den Zuschauer ausüben würde. Das würde die Schauspieler sehr entlasten; besonders wünschenswert wäre es zum Beispiel, daß die Schauspieler dann *gegen* die von der Musik erzeugte Stimmung spielen könnten." Brecht, 'Über die Verwendung von Musik für ein episches Theater', c. 1935, *BFA*, vol. 22.1, pp. 163-164.

The association of music with a particular meaning is a prerequisite for musical *Verfremdung*. While this study cannot provide sufficient proof that music, by means of its own parameters, can convey meaning, it nevertheless claims that we as human beings, within our specific socio-historic context, are indeed capable of encoding meaning into our musical experience. Indeed, a rising number of scholarly studies on meaning in music take an empirical approach, as for example that of Marc Leman, who treats musicology as a "science of musical content processing", with the goal of "explaining and modelling the mechanisms that transform information streams into meaningful musical units (both cognitive and emotional)."[99] Following Leman's line of approach, I strongly agree that musical meaning is the product of "a network of relationships between objective/syntactical, emotional/affective and motoric experiences of musical content within a particular socio-cultural setting." [100] Musical *Verfremdung* draws on our socio-cultural experience of music, not only by confounding our musical expectations but also by carrying extra musical meaning – but how exactly does it do this in the Lehrstück?

When entering the field of scholarly writing on the Lehrstück genre, one finds the term *Verfremdung* mentioned on a regular basis but without the provision of a clear definition. If claims regarding the defamiliarizing capacity of music in the Lehrstück are made at all, they tend to lack comprehensive musico-analytical proof**.** Not only the generalization about the nature and function of music in the Lehrstück but also the fact that musical analysis of this genre has received minimum attention within Brecht scholarship is, in my view, partly a result of a misconception of the Lehrstück genre. This misconception fails to acknowledge the origin and importance of the Lehrstück within the development of *Neue Musik*. While Krabiel's intervention regarding the genre's origin lays the foundation for further investigations, it does not present a close examination of the music itself.[101] When making more specific comments about the music, Krabiel commonly refers to other secondary literature, often in a non-critical way.[102] Unlike Krabiel, Joy Calico[103] provides lucid investigations regarding distinctive musical aspects of the four

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[99] Marc Leman, 'Foundations of Musicology as Content Processing Science', *Journal of Music and Meaning*, vol.1, (2003), section 3, p. 2.
[100] *Ibid.*, p. 19.
[101] See Klaus-Dieter Krabiel, *Brechts Lehrstücke. Entstehung und Entwicklung eines Spieltyps* (Stuttgart: Metzler, 1993), herafter *BL*.
[102] See for example *Ibid.*, p. 85 where Krabiel cites Albrecht Dümling (*Laßt euch nicht verführen. Brecht und die Musik* (München: Kindler, 1985), or *Ibid*., p. 144: where Jürgen Schebera is cited (*Kurt Weill: Leben und Werk: mit Texten und Materialien von und über Kurt Weill* (Königstein/Ts.: Athenäum, 1984).
[103] See Calico, *BatO*.

Lehrstücke she selects for inspection[104] such as musical evidence, instrumentation, choir, solo and audience singing and melodrama. However, Calico's musical analysis is dedicated to distinguishing the Lehrstück from opera as the 'anti opera musical theater'. Unfortunately, she does not elaborate on the primary function of music in the Lehrstück – that is, to show inherent contradiction – in the same way as she does later when analysing opera.

In order to gain a more thorough understanding of the nature and function of music in Brecht's Lehrstück it is necessary to enter the field of research that explores the music of epic theatre. Fritz Hennenberg's exhaustive study (1963) of the musical collaboration between Brecht and Paul Dessau is groundbreaking in the perception of music in Brecht's work, although exclusively dedicated to the music of Dessau.[105] Hennenberg's meticulous investigation stresses not only Brecht's understanding of 'culinary' and 'epic' opera but also sheds light on complex concepts such as *Verfremdung*, musical *Verfremdung*, *Gestus*, and musical *Gestus*. After unfolding his theoretical framework, Hennenberg provides an outstanding analytical apparatus regarding different modes of *Verfremdung* and *Gestus* apparent in Dessau's work. In addition to exploring Brecht's use of musical *Verfremdung* in its dramaturgical aspects, interpretation, and declamation, Hennenberg introduces modes of *Verfremdung* within the musical facture for which he provides examples in form, modulation, harmony, melody and rhythm. By applying Hennenberg's classification of musical *Verfremdung* to the music of the Lehrstücke, together with the addition of some supplementary material, I will be in a position to open up new insights into the workings of musical *Verfremdung* and its utilization by five different composers. Although Hennenberg clearly signals the fact that musical *Verfremdung* does not simply defamiliarize but fosters recognition while, at the same time, stimulating critique,[106] my conception of dialectical music as 'unity of representation and critique' encapsulates the entire dialectical process.

Despite Hennenberg's in-depth analysis of the function of music in Brecht's work, the majority of research on Brecht published until the mid 1980s has treated the use of music only in passing. Until then, most research, as stated by Jürgen Engelhardt – for example, that of Ernst Schumacher, John Willett, Martin Esslin, and Werner Hecht – does not display a wide divergence of views on music in Brecht's work, despite immense variation in their respective literary and biographical

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[104] Calico excludes the last two Lehrstücke, *Die Ausnahme und die Regel* and *Die Horatier und die Kuriatier*.
[105] See Hennenberg, *Dessau, Brecht*.
[106] See *Ibid*., p. 194.

approaches.[107] However, two scholarly studies have continued along Hennenberg's line of research: firstly, Bernward Thole's study entitled *Die "Gesänge" in den Stücken Bertolt Brechts – Zur Geschichte und Ästhetik des Liedes im Drama*[108] (1973), which draws heavily on Hennenberg's conceptual framework for musical *Verfremdung*; and secondly, Jürgen Engelhardt's comparative study of the music theatre of Stravinsky and Brecht (1984),[109] with the Brecht/Weill opera collaboration, *Aufstieg und Fall der Stadt Mahagonny*, as the subject for his analysis. While not acknowledging Hennenberg, Howard Robert Spindler's Master's thesis entitled *Music in the Lehrstücke of Bertolt Brecht* (1980)[110] represents a rare example of lucid analytical work on four of the six Lehrstücke, with manifold references to the defamiliarizing capacity of the music. However, he, like Calico, does not include the last two pieces of the genre. He also does not provide a thorough conceptualization of *Verfremdung* as it should be understood in relation to the music.

Since the mid 1980s, *Verfremdung* in the music of Brecht's major epic theatre works has received considerable attention from scholars such as Albrecht Dümling,[111] Joachim Lucchesi and Roland Schull (1988),[112] Vera Stegmann (1991),[113] Kenneth Fowler (1991),[114] and Joy Calico (2008), to name only a few key authors. After a focus on *Gestus* in music in the 33rd *Brecht Yearbook* (2008),[115] the conference proceedings of the 2011 *Brecht Festival* in Augsburg feature a variety of scholarly essays that investigate Brecht's *Verfremdung* within musical works of epic theatre and beyond. In his introductory note, Jürgen Hillesheim states that the book's main concern is to identify the exact musical moment from which one can talk about *Verfremdung*.[116] Despite Krabiel's critique of the validity of Hennenberg's argument, which he purely bases on the fact that Brecht never actually applied the

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[107] See Jürgen Engelhardt, *Gestus und Verfremdung, Studien zum Musiktheater bei Strawinsky und Brecht/Weill* (München: Katzbichler, 1984), p. 14, footnote 2, hereafter *Gestus und Verfremdung*.
[108] See Bernward Thole, *Die "Gesänge" in den Stücken Bertolt Brechts – Zur Geschichte und Ästhetik des Liedes im Drama* (Göppingen: Alfred Kümmerle, 1973).
[109] See Engelhardt, *Gestus und Verfremdung*, p. 44.
[110] See Howard Robert Spindler, 'Music in the Lehrstücke of Bertolt Brecht' (unpublished Master's thesis, University of Rochester, 1980), herafter *MLB*.
[111] See Albrecht Dümling, *Laßt euch nicht verführen. Brecht und die Musik* (München: Kindler, 1985).
[112] See Joachim Lucchesi and Ronald K. Shull, *Musik bei Brecht* (Frankfurt am Main: Suhrkamp 1988).
[113] See Vera Stegmann, *Das epische Musiktheater bei Strawinsky und Brecht: Studien zur Geschichte und Theorie* (New York: P. Lang, 1991).
[114] See Kenneth Fowler, *Received Truths: Bertolt Brecht and the Problem of Gesture and Musical Meaning* (New York: AMS Press, 1991).
[115] Friedemann Weidauer (ed.), *The Brecht Yearbook*, 33 (2008).
[116] See Jürgen Hillesheim's introductory notes to *Verfremdungen: Ein Phänomen Bertolt Brechts in der Musik*, ed. by Jürgen Hillesheim (Freiburg: Rombach Verlag, 2013), p. 10.

term *Verfremdung* to the musical facture himself,[117] Hennenberg's investigation (1963) remains the most comprehensive investigation into the application of *Verfremdung* to music until today.

In the context of this thesis, consideration of musical *Verfremdung*, particularly in Chapters Four to Six, always involves the text and its socio-historic implications. This is necessary for at least two reasons: firstly, because musical meaning depends on musical and historical context, which, as argued by Hennenberg, is a result of the fact that:

> […] the tones and their combination are indeed not merely form but carriers of expression; time and custom have given certain tonal series, forms, even styles a certain meaning, to which the listener can relate. However, the meaning is revealed […] only in its context – musical and historical – and knowledge of this context is seldom given in advance, but must first be provided by means of verbal commentary.[118]

Secondly, I argue that a consideration of both text and music reveals the nature of their relationship, which, being dialectical, allows both communication systems to convey their own meaning in the process of the 'interpretational *Fabel*'. *Verfremdung*, be it musical or textual, plays an integral role in representing the processual nature of the social realities apparent in the Lehrstücke, while bringing contradictions to the fore.

In its music-specific occurrence, *Verfremdung* can be generated through the entire spectrum of musical aspects, such as form, style, compositional technique, instrumentation, harmony, melody, and rhythm, to name but a few. To provide the reader with a clear taxonomy regarding the different occurrences of musical *Verfremdung* in the Lehrstück, which, I argue, are used to provoke dialectical critique in the participant, the following paragraphs outline three complexes that comprise various modes of musical *Verfremdung*. The three complexes are: 1) musical parody, 2) modes of *Verfremdung* created by the inner musical form (facture), and 3) modes of *Verfremdung* created by the outer musical form.

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[117] See Krabiel, 'Verfremdung in der Musik? Mutmaßungen über den Ursprung eines Begriffs' in *Verfremdungen: Ein Phänomen Bertolt Brechts in der Musik*, ed. by Jürgen Hillesheim (Freiburg: Rombach Verlag, 2013), p. 27.

[118] "[…] die Töne (und ihre Kombination) sind eben nicht bloß Form, sondern Ausdrucksträger; Zeit und Gewohnheit gaben bestimmten Tonfolgen, Formen, ja Stilen eine bestimmte Bedeutung, die der Hörer assoziieren kann. Doch offenbart sich die Bedeutung […] erst aus dem Zusammenhang – dem musikalischen wie dem historischen – und das Wissen um diesen Zusammenhang ist selten von vornherein gegeben, sondern muß erst durchs kommentierende Wort geschaffen werden." Hennenberg, *Dessau, Brecht*, p. 207.

It is my contention that musical parody, as the first complex for the generation of musical *Verfremdung*, is one of the primary defamiliarizing sources in the Lehrstück, due to the fact that parody involves distance, but more importantly, critique. Interestingly, the Greek prefix *para* can be rendered into English as both 'counter' and 'near' or 'beside'[119] emphasizing the ambiguous notion of the term 'parody'. According to Linda Hutcheon, the concept of parody "enacts both change and cultural continuity"[120] while, as a "form of repetition with ironic critical distance", it generates "difference rather than similarity."[121] Parody, I argue, belongs to the realm of historicization insofar as it links two texts, the original and the parodied version, by means of the dialectical method, generating a dialogic relation between them as a means of investigating our society. As a form of historicization, parody provokes a critical attitude towards the present through re-contextualizing the past, hence the socio-historical meaning of past musical forms, styles, and sometimes even specific musical pieces. That is to say, the recognition and decoding of both texts is a prerequisite in order for parody to not only distance us but also involve us as recipients.[122] Because they are mutually dependent, the two voices constituting a parody "neither merge nor cancel each other out; they work together, while remaining distinct in their defining difference."[123] But how do we detect parody and as a result, what do we find? In answering this question, Hutcheon rightly draws on the parallels between parody and Brecht's *Verfremdung*:

> Parody seems to offer a perspective on the present and the past which allows an artist to speak TO [Hutcheon's emphasis] a discourse from WITHIN it, but without being totally recuperated by it. Parody appears to have become […] the mode of the marginalized, or of those who are fighting marginalization by a dominant ideology. […] For both artists and their audiences, parody sets up a dialectical relation between identification and distance. Like Brecht's *Verfremdungseffekt*, parody works to distance and, at the same time, to involve both artist and audience in a participatory hermeneutic activity.[124]

Both the parodied source-text, which does not appear in its original and hence familiar context, and the nature of the latter's utilization in the context of the present have a defamiliarizing quality. By detecting the differences between the socio-

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[119] See Linda Hutcheon, 'The Politics of Postmodernism: Parody and History', *Cultural Critique*, 5 (Winter, 1986-1987), pp. 185-186.
[120] *Ibid*.
[121] Linda Hutcheon, *A Theory of Parody. The Teachings of Twentieth-Century Art Forms* (New York: Methuen, 2000), p. xii.
[122] See *Ibid*., p. xiii.
[123] *Ibid*., p. xiv.
[124] Hutcheon, 'The Politics of Postmodernism: Parody and History', p. 206.

historical context of both the original source text and that of the encoder, parody not only reveals history in its materiality but also as a product of choices made by humans, and thus presents the present and past as equally changeable. Regarding the music in the Lehrstück genre, I agree with Hutcheon that musical parody encourages a 'participatory hermeneutic activity', hence the participant's involvement in the representation of the *Fabel* I would, however, add that this activity needs to be further specified as being dialectical critique.

As a predominant mode of musical *Verfremdung*, parody appears in two distinct forms throughout all Lehrstücke, both of which encourage dialectical critique. The first form involves the parody of musical style generated by the re-contextualization of a musical genre or style, which is bound up with socio-historical connotations, such as various dances, folk-music, Lieder, jazz, antiphons, etc. Both Brecht and his Lehrstück composers assigned socially significant meanings to certain musical styles,[125] an assignment based on their shared observation of the reception and function of music in the social world. When placed in a different context, the parody of a musical style can serve as a mode of musical *Verfremdung* provided that it is decoded by the participant. As will be shown in the analytical chapters of this thesis, parody in the Lehrstück usually consists of only one single musical style. However, on some occasions, the composer makes use of two or more styles in the same musical number, resulting in a manifold layering and conglomeration of contrasts. Amongst others, the parody of popular music as well as neo-classical styles is a device shared by all Lehrstück composers in order to generate musical *Verfremdung*. All six Lehrstücke utilize and frequently parody elements of popular music. As will be elucidated in later chapters, Eisler, in particular, delivers the most striking examples of parody of popular music. The use of neo-classical styles, and some distinct formal aspects of the Baroque era, are also directly connected with the characteristics and development of *Neue Musik*.

The parody of a specific musical piece constitutes the second parodic form to be found in the music of the Lehrstücke**.** In this second occurrence, parody is also used to create musical *Verfremdung*, by transferring the specific musical piece and its associated meaning into a new, often contrasting socio-historical realm. Although parody of a specific musical piece could only be detected in a few instances, Lehrstück composers tend to favour parody of neo-classical pieces and, more specifically, Bach's Passions and Beethoven's symphonies. As regards the former, Eisler emphasizes Bach's Passions not only as a model for *Die*

[125] See Calico, *BatO*, p. 55.

Maßnahme[126] but also delivers a striking parody on the opening prelude of the *St Matthew Passion*, one quite different to that of Paul Hindemith's in *Der Lindberghflug*. While the codes or signals of both forms of musical parody are, in some instances, glaringly obvious, they are often hidden and need to be searched for by closely analysing the material in order to find its dual voices.

Beside parody, the second complex of musical *Verfremdung* concerns the inner musical form (facture) through which a variety of distinct musical devices are applied to generate a defamiliarizing quality of music. In fact, all constituent parts of the musical facture, that is rhythm, harmony and melody, are used to evoke modes of *Verfremdung* by breaking with the norms of traditional music and hence with our listening experience. As has been elaborated on in Chapter One, the shifts in the understanding of the musical material, as well as the generation of new principles of the musical facture that, I argue, are principally used by the Lehrstück composers to create musical *Verfremdung*, result from the general aesthetic of *Neue Musik*. The first mode of *Verfremdung* of the inner musical facture is generated through rhythm and metre. For example, sudden changes in metre, complexities in rhythm, incongruities between speech and musical rhythm that generate unexpected word-stress, and also polyrhythm are some of the means by which contradictions apparent in the object of representation are highlighted. However, as already stressed by Weill in the above citation, rhythm, besides being used in its defamiliarizing capacity, frequently occurs in all Lehrstücke as a means of organizing, perhaps even disciplining, the text through rhythmical fixation. In this latter occurrence, the declamation of the text, including word-stress and period, is governed by musical rhythm. While this rhythmical organization already interprets the text by placing weight on certain aspects of it, it nevertheless also allows scope for the two remaining modes of the inner musical facture, harmony and melody, to take full defamiliarizing effect. Hence, within the second mode, which regards harmony, *Verfremdung* is evoked by, for example: changes in tonality that are not a product of traditional modulation; contradictory use of major and minor modes; and use of exotic modes such as ecclesiastical modes as well as the pentatonic scale and the whole-tone scale. Furthermore, atonality – especially when linked with tonality and its tonal centre – as well as polytonality engineer modes of *Verfremdung* that stress the relation of consonance and dissonance, facilitating contradiction. The third mode of the inner musical facture occurs in melody, which relates directly to speech melody (intonation). Musical melody contradicts word stress by reversing

[126] See *Ibid*., p. 32.

the intonation, disobeying the rise and fall of the speech melody and thus creating disruption while provoking an inquiring attitude towards a character or situation.

The third and final complex that creates musical *Verfremdung* in the Lehrstück genre is constituted through those defamiliarizing modes, which appear as a result of the outer musical form. This complex includes three modes of *Verfremdung*, which can be used to convey meaning in dialectical opposition to that of the text. They are, firstly, the application of different musical styles and form-aspects, but not for parodic purposes; secondly, the employment of certain compositional techniques, namely the Twelve-Tone Technique; and finally, modes of *Verfremdung* evoked by instrumentation and voice allocation. Operating within a certain musical style determines musical form, such as the typical Lied-form, the form of a *da capo* Aria, or the traditional operatic succession of Recitative and Aria, to name but a few. Interrupting or breaking with formal norms causes disruption and, in my view, places emphasis on a particular situation or character, calling for an inquiring attitude on the part of the participant. As regards the second mode in this complex, the application of the Twelve-Tone Technique, especially when linked with traditional harmony, can be used to convey a variety of social connotations. This kind of linking, which appears especially in Dessau's music to *Die Ausnahme und die Regel*, contributes to the revelation of the social contrast between the two characters as well as to the ideological nature of the situation as portrayed through the text. The final mode of the outer musical form involves the defamiliarizing use of instrumentation and role allocation. Certain instruments, individually and in combination, can be associated with a particular socio-economic context, while these same instruments, when played in a defamiliarized context, can facilitate the appreciation of a situation's contradictory nature.

Conclusion

In this chapter, I have argued that the Lehrstück genre favours the use of dialectics as a method of analysing and describing social realities as portrayed in each of the six pieces. By employing Boner's main thesis that describes dialectics as the 'unity of representation and critique' to the realm of the Lehrstücke, I have elaborated on the question of how the genre fosters this unity. In doing so, Brecht's perception of dialectics as well as his philosophical influences have been introduced as a point of entry. Here I have argued that the playwright's understanding of dialectics is

characterized by a considerable variety of philosophical approaches. However, both the Marxist and Taoist notions of dialectics can be regarded as primary influences. Although somewhat at odds in their respective approaches to dialectics, particularly with regard to their differing action-based attitudes, both philosophies significantly shaped Brecht's perception of history – his understanding of the latter's ever-evolving, constantly moving nature which progresses by way of contradiction and, more importantly, his belief that history can and must be subjected to change through human intervention. In conclusion, the Brechtian dialectic describes a method of thinking that entails analysing, detecting and dealing with contradictory units. Hence, dialectic is not only an epistemological concept leading to cognition, but also – as has been illuminated by means of Brecht's key aspect of 'interventionist thinking' – one that calls for application and action, favourably generating change. Brecht's dialectical understanding of history and the social world is fostered in both his major dramatic works for the epic theatre, and in the Lehrstücke: in both cases, it is situated in the *Fabel*.

As one aspect of the dialectical process in the Lehrstück, the 'interpretational *Fabel*', I have argued, facilitates the possibility of dialectical critique. Both music and text – as separate yet interconnected communication systems - are equally involved in the interpretation of the *Fabel*. Since both convey their own meaning towards the constructed social reality features in each of the six pieces, the participant in a Lehrstück performance is constantly presented with a dual-voice interpretation: two voices that are sometimes in agreement, but often in contradiction with each other. By means of *Verfremdung*, music in the Lehrstücke, I have argued, can convey meaning in three distinct ways. Firstly, music can directly contradict the text, while secondly, it can heighten contradiction already established through the text. Finally, it is able to generate its own inner musical contradiction. All three types of contradiction are generated through musical *Verfremdung* that helps represent the contradictory and erratic nature of incidents and human relations, and hence, the socio-historical events that are at stake in the *Fabel*. Irrespective of all attempts to shed light on the contradictory nature of the events represented, it is the participant's responsibility not only to recognize but also to apply the knowledge gained to his/her own social reality. The latter idea describes the process of dialectical critique, which, while already inaugurated by music and text representing the object, must be recognized and taken up by the participant. My conception of dialectical music, distinguished by the 'unity of representation and

critique', hence assumes the participant's involvement in order for dialectical theatre to evolve.

Music's ability to convey its own meaning in relation to, and often distinct from, that of the text, leads to my contention that music, and its relationship to text, is of a dialectical nature. In this chapter I have laid out the theoretical framework I use within the later analytical chapters to investigate and elucidate the phenomenon of musical *Verfremdung* and dialectical music. To this end I have provided a taxonomy of the many modes of *Verfremdung* which my research has exposed as occurring in the music of the Lehrstücke. For structural reasons, I have subsumed these modes under three complexes. Firstly, musical parody constitutes a particular form of musical *Verfremdung* through historicization; musical parody works in tension between the familiar/similar/close and the unfamiliar/different/distant, provoking an inquiring approach towards the present through a re-contextualization of past musical styles, forms, and sometimes even specific musical pieces. Musical *Verfremdung* can also be effected by the inner musical form, that is rhythm, harmony and melody, which constitutes the second complex, as well as the outer musical form, regarding musical styles (not used for parodic purposes), compositional techniques, and instrumentation/voice allocation, determining the third complex. The latter two complexes operate on the level of defamiliarizing the participant's listening experiences by breaking with the norms of traditional music and music perception. To provide the reader, and particularly the future Lehrstück participant, with structural clarity in my analytical chapters, I will outline my findings of, and elaboration on, the various modes of *Verfremdung* according to the different musical forms evident in the Lehrstück genre: choruses, solo vocal forms, instrumental and miscellaneous forms.

While the three complexes of modes of musical *Verfremdung* introduced in this chapter will be investigated more closely in Chapters Four to Six, the next chapter will first discuss the collaborative aspect of the process of each Lehrstück development. Here I will argue that the generation of a dialectical relationship between music and text can only be facilitated by means of a distinctive kind of collaboration – a collaboration in which both parties, writer and composer, are equally involved in the development of a Lehrstück. This involvement is by no means limited to each artist's field of expertise, but rather concerns their respective interdisciplinary approaches to both realms, as well as their perception of the function of art, and especially music, in the context of *Neue Musik*.

Chapter Three

The Lehrstück as a Product of Dialectical Collaboration Between Writer and Composer

In these times of increased interest in the concept of 'collective creativity' amongst artists engaged in all art forms,[1] Brecht's Lehrstück developments might well serve as a model of how to produce art by means of creative collaboration. Brecht was always a strong advocate of collective creativity, never ceasing to search for potential collaborators: writers, composers, photographers, designers, editors and actors. During the development of the Lehrstück, there were, I argue, two major forms of collaboration at play. Firstly, a collaboration between writers. Whenever 'Brecht' is mentioned as a writer in this thesis, that singular noun is to be understood as a "plural signature", for, as has already been acknowledged, there were "many Brechts".[2] Besides Brecht and his composer's influence on the text, each piece was developed with at least one other collaborating writer, such as Elisabeth Hauptmann, Margarete Steffin, Emil Burri and Isot Kilian. The second form of collaboration, the primary focus of this chapter, is that established between Brecht and his composer(s). While Tom Kuhn claims that, in general, "Brecht's collaborations are so varied that it is difficult to arrive at generalisation"[3] regarding their nature, in this chapter, I suggest that the Lehrstück's collective development by Brecht and his five musical collaborators is not only characterized by, but in its results actively promotes, dialectical thinking.

Evidence of dialectical collaboration leads me to assert that the Lehrstück challenges the realm of theatre and music by changing the way in which they are perceived, both individually and in combination. My understanding of dialectical collaboration is that of the equal involvement of the composer-writer collective, both parties bringing their own ideas and material to the creative production of each piece. This process is dialectical, insofar as it differs from other types of collaboration through a constant urge for debate, in which both realms and associated materials involved (music and text) are continuously contested, leading

[1] For example, The Sydney Symposium 2009, organized by Gerhard Fischer and Florian Vaßen, was dedicated to the subject of Collective Creativity, featuring numerous papers on this phenomenon across and within the sciences and arts. See selected papers published in the conference proceedings: Gerhard Fischer and Florian Vaßen (eds.), *Collective Creativity: Collaborative Work in the Sciences, Literature and the Arts* (Amsterdam: Rodopi, 2011).
[2] Tom Kuhn, 'Bertolt Brecht and Notions of Collaborations', in *Bertolt Brecht: Centenary Essays*, ed. by Steve Giles and Rodney Livingston (Amsterdam: Rodopi, 1998), p. 14.
[3] *Ibid*., p. 2.

to an ongoing engagement in changes and refinements. Henceforth it should be noted that, although several Lehrstücke exist in more than one textual version, I analyse only the version that was developed in collaboration with a composer. As stressed by Calico, the publication of later textual versions of the Lehrstücke "frequently renders obsolete those texts for which music had been composed."[4] As a result, she observes, most previous scholarship has "been effectively winnowed to a narrow, litero-centric field that treats Lehrstücke almost exclusively as Brechtian plays, privileging his final versions of the text, and taking little account of their musical origins."[5] My approach, in contrast, will be to focus on the collaborative aspect of all Lehrstücke, which, by being of dialectical nature, enables the foundation for a dialectical relationship between music and text to evolve.

Through a chronological account of all Lehrstücke, I will illuminate the dialectical nature of each Lehrstück collaboration with regard to four aspects. Firstly, by providing evidence that all six Lehrstücke were set to music – most at the time of their inception, but in two cases, retrospectively – I will show that the development of each piece is characterized by close collaborative work between a writers' collective and one or more composers. Secondly, I will explore the work's rich and diverse musical range, identifying conformities and/or inconsistencies between each piece with regard to aesthetic and socio-musical considerations. I will, thirdly, link the notion of dialectical collaboration in the Lehrstück with the genre's shift towards a Marxist-inspired political functionalization of music in society that became apparent during the Brecht/Eisler collaboration resulting in *Die Maßnahme*. As observed by Kuhn, "the dialectical method of Marxist theory [...] encouraged a relativisation of the traditional relations, not only between the various elements of the theatrical event, but, more importantly, between [...] artistic collective and public."[6] In this chapter I further investigate the latter relativization by exploring the function of music in the Lehrstück genre as well as music's social aims. Drawing out each composer's impact on the genre with regard to their sociological and political perceptions of music, my investigations suggest a general shift in the function that Lehrstück music was to perform in society. To that end, I will demonstrate that the first three works (pre-Eisler) are concerned with the ideas of *Gebrauchsmusik* (music for use) and *Gemeinschaftsmusik* (music for

[4] Calico, *BatO*, p. 19.
[5] *Ibid*., p. 21.
[6] Tom Kuhn, 'Bertolt Brecht and Notions of Collaborations', p. 13.

communities) with Brecht's slogan "better than listening to music is making music"[7] directly resonating with the ideas and aesthetics of Germany's *Neue Musik* and Weimar Germany's concepts of musicianship. I will then show how the following three pieces, especially the Brecht/Eisler collaboration on *Die Maßnahme*, are characterized by a Marxist-inspired political functionalization of music. While the latter three pieces apply the dialectical method in order to advance political worldviews, particularly Marxist ideologies, music and text in all six pieces employ dialectics as a method of investigating and conveying social realities, thereby embodying a dialectical mode of thinking.

Finally, despite the fact that the "Lehrstücke were written for a specific time and place, namely, that of the late Weimar Republic and a society thought to be in transition to socialism",[8] a chronological discussion of all six pieces, spanning a period of almost thirty years, will demonstrate a clear continuity within this genre. This discussion supports my argument that Brecht never lost interest in, and in fact believed in a future revival of, the Lehrstück genre as a means of teaching dialectical thinking and a Marxist worldview. Although after 1934 he did not create any new works within this category, he did set out to complete the two Lehrstücke that had yet to be set to music. When approaching Paul Dessau to write the music for *Die Ausnahme und die Regel* in 1948, Brecht pointed out that "every now and then, it [*Die Ausnahme und die Regel*] will be used again",[9] while in 1956 he named the Lehrstück – particularly the *Maßnahme* – the future form of theatre.[10] In addition to my exploration of dialectical collaboration in the Lehrstück, each section of my chronological account will supply the reader with the historical context and derivation of each piece and a brief synopsis of its text, as a preparation for the analytical chapters of this thesis.

Weill/Hindemith/Brecht: *Der Lindberghflug*

The first Lehrstück composer, Kurt Weill, approached Brecht (1928) about creating a text that would be suitable for a work to be presented at the Baden-Baden music

[7] "Besser als Musik hören ist Musik machen." This slogan appeared on the poster featuring the première of *Lehrstück* on 28 July 1929; cited in Klaus Dieter Krabiel, 'Lehrstück / Das Badener Lehrstück vom Einverständnis', in *Brecht Handbuch,* ed. by Jan Knopf, vol. 1 (Stuttgart: Metzler, 2001), p. 233, hereafter: *BH*.
[8] Joy H. Calico, *BaTO*, p. 17.
[9] Brecht, 'An Paul Hindemith, Poststempel: Zürich, 3. Oktober 1948', *BFA*, vol. 29, p. 473.
[10] See Manfred Wekwerth, cited in Reiner Steinweg (ed.), *Modell der Lehrstücke,* p. 201.

festival in 1929. The text had to meet the requirements of the festival by ensuring that its music, in accordance with the headline of the festival's '*Aufruf*' ('Call for Entries')[11] was designed as *Gebrauchskunst* (art for use), representing forms of *Gebrauchsmusik* and *Gemeinschaftsmusik*.[12] Entries were expected to serve the amateur musician for private or community performances. This necessitated music of technical, structural and contextual clarity and simplicity. Besides purely musical works, the '*Aufruf*' encouraged forms of amateur musical theatre, referring by way of example to the *Singspiel* (a form of light opera), which consists of individual yet coherent musical numbers such as instrumental, solo voice or choral numbers as well as spoken dialogue.[13] At the same time, 'Original Compositions for Broadcasting' formed another major focus for the 1929 festival, with the *Reichsrundfunkgesellschaft* (German National Broadcasting Company) acting as part of the organizing committee. Composers were asked to submit works that would not only meet the technical broadcasting requirements but which would also bear in mind the recipient at home, that is, members of the general public, varying in social strata and education.[14] The Brecht-Weill-Hindemith collaboration on *Der Lindberghflug* and also on *Lehrstück* (Brecht-Hindemith) was a result of the festival's requirements.

Brecht's interest in participating at the Baden-Baden music festivals stemmed from an urge to emancipate audience members so that they could become

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[11] Weill elaborates on the 'Aufruf' in his essay 'Der Rundfunk und die neue Musik' which was published in *Der Deutsche Rundfunk* on 21 January 1929. A copy of the 'Aufruf' is located at the Stadtarchiv Baden-Baden (Baden-Baden city archive), which, presumably, dates back to November 1928. See also Krabiel, *BL*, pp. 14 and 325, footnote 33.

[12] See Krabiel, *BL*, p. 14.

[13] See 'Aufruf', cited in Krabiel, *BL*, p. 14: "In place of works written for the professional musician and the concert hall, only those compositions should be performed, which place no particular technical requirements on the player and thereby are suitable for private and community music-making. Besides easy execution, such music must offer clarity and simplicity of structure and content, and, for vocal music, also easy singability. Along with amateur music-making, amateur theatre must also be another area for attention. A form is envisaged which can also be performed in terms of acting, singing and instrumental parts by non-professional artists. (This will not so much be a case of a traditional operatic form, as of a *Singspiel* with individual but coherent instrumental, solo voice and choral numbers.)" German original: "An Stelle von Werken, die für den Berufsmusiker und für den Konzertsaal geschrieben sind, sollen nur Kompositionen zur Aufführung gelangen, die an den Spieler keine besonderen technischen Anforderungen stellen und dadurch zum privaten und gemeinschaftlichen Musizieren geeignet sind. Neben leichter Ausführbarkeit wird von einer solchen Musik Klarheit und Einfachheit in Struktur und Inhalt, bei Gesangsmusik auch leichte Singbarkeit gefordert werden müssen. [...] Neben der Laienmusik wird das musikalische L a i e n t h e a t e r im Aufgabenkreis stehen. Gedacht ist an eine Form, die auch von Nichtberufskünstlern darstellerisch, gesanglich und instrumentalen Teil ausgeführt werden kann. (Es wird sich dabei weniger um die durchkomponierte Opernform handeln als um die Form des Singspiels mit einzelnen geschlossenen Instrumental-, Sing- und Chorstücken.)"

[14] See 'Aufruf', cited in Krabiel, *BL*, p. 15.

independent entities, capable of responding to art in a critical way. The introduction of epic theatre necessitated the total transformation of the theatre apparatus, including all aspects of performance – dramaturgy, acting, stage design, music, etc.[15] – while, at the same time, demanding a new type of play, freed from the ideas and aesthetics of Expressionism.[16] The actor in the (early) epic theatre, however, had to undergo the most radical transformation by removing any suggestivity[17] in order to perform for an "audience of the scientific age."[18] That said, the transformation of the theatre apparatus could only be achieved in combination with social change that would generate a new type of audience. By participating in the Baden-Baden music festivals, Brecht encountered an already well-established platform, consisting of professional and non-professional performers and composers, that was bringing forward new ideas of music-making, particularly *Gebrauchsmusik*. Brecht's bitter realization, in 1926, that "the theatre is dead"[19] might have been yet another decisive factor in his participation at the Baden-Baden music festival in 1927 (*Mahagonny-Songspiel*) and beyond.

Both Brecht and Weill strongly sympathized with the direction of the festival, a direction that resembled the aesthetics of *Neue Sachlichkeit*.[20] Weill detected and supported the shift in *Neue Musik* away from an individualistic principle of art and a need to artistically enhance those sectors of music-making that were of interest to a broader audience.[21] In his essay '*Verschiebungen in der musikalischen Produktion*' ('Shifts in Musical Production') Weill asserts:

> There exists a clear division between those musicians who, filled with contempt for the public, continue to work on solving aesthetic problems as if shielded from public scrutiny, and others, who aim to establish a rapport with the public: who position their works in some wider context because they have understood that, above the artistic, there needs to be an overall human disposition stemming from a fellow-feeling for the general community that determines the emergence of an artwork.[22]

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[15] See Brecht, 'Schwierigkeiten des epischen Theaters', *BFA*, vol. 21, p. 210.
[16] See Krabiel, *BL*, p. 20.
[17] See Brecht, 'Dialog über Schauspielkunst', c. 1930, *BFA*, vol. 21, p. 280.
[18] Brecht, 'Dialog über Schauspielkunst', c. 1930, *BFA*, vol. 21, p. 279.
[19] Brecht, 'Das Theater ist tot', c. 1926, *BFA*, vol. 21, p. 133.
[20] For a comprehensive elaboration on Brecht's 'Radio Theory' but also on Brecht's understanding and interest in the utility value of art see Krabiel, *BL*, pp. 16-31.
[21] See Weill, 'Verschiebungen in der musikalischen Produktion' *Berliner Tageblatt*, 464, Morning Edition, 1 October 1927; reprinted in Kurt Weill, *Musik und Theater: Gesammelte Schriften*, ed. by Stephen Hinton and Jürgen Schebera (Berlin: Henschel, 1990), pp. 45-48.
[22] "Es vollzieht sich eine deutliche Trennung zwischen jenen Musikern, die weiter, von Verachtung gegen das Publikum erfüllt, gleichsam unter Ausschluß der Öffentlichkeit an der Lösung ästhetischer Probleme arbeiten, und anderen, die den Anschluß an irgendein Publikum aufnehmen, die ihr Schaffen in irgendein größeres Geschehen einordnen, weil sie einsehen, daß über der künstlerischen auch eine allgemein menschliche, irgendeinem

For Weill, the only possible means of solving aesthetic problems was by involving the public realm and its interests in furthering art, which he thought would be achievable through incorporating the radio as a medium through which to reach the masses. As early as 1926, he recognized that:

> It [radio] is today one of the most widely discussed topics in all sections of the population and in all spheres of public opinion. […] Radio has already achieved a significance as an 'art industry' that no similar institution has previously enjoyed […].[23]

Weill was nevertheless aware of the problems that could emerge when developing art intended for use by a broad spectrum of recipients, especially with regard to the quality of music. In fact, he called for, and intended to produce 'high quality art for use' (*qualitative Gebrauchskunst*),[24] a demand that, as Weill argues, was most comprehensively complied with in the works that were written in collaboration with Brecht and for the Baden-Baden music festivals.[25] *Der Lindberghflug*, and *Der Jasager* are two such works.

Since the mid-1920s, Brecht had seen the utility value (*Gebrauchswert*) of art as integral to his work,[26] while, on a more critical note, he believed that any new production could not be expected to meet an old or spontaneously arising demand.[27] Rather, it should foster a new type of audience – one that first of all had to learn the art of theatre-going.[28] For Brecht, this art involved the ability to employ dialectics as a mode of thinking. The Lehrstück, I argue, provides a genre that teaches such thinking through participation. According to Brecht, in an essay written in 1927, the utility value of art could be approached not through aesthetics but only through a

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Gemeinschaftsgefühl entspringende Gesinnung für die Entstehung eines Kunstwerks bestimmend sein muß." Weill, 'Verschiebungen in der musikalischen Produktion', in *Musik und Theater: Gesammelte Schriften*, p. 45.

[23] "Er [der Rundfunk] ist heut in allen Kreisen der Bevölkerung und in allen Organen der öffentlichen Meinung eines der meistbesprochenen Themen. [...] Denn dieser Rundfunk hat als 'Kunstindustrie' bereits jetzt eine Bedeutung erlangt, wie sie niemals vorher eine ähnliche Einrichtung besessen hat [...]." Weill, '*Der Rundfunk und die Umschichtung des Musiklebens*' (1926), in *Ausgewählte Schriften,* ed. by David Drew (Frankfurt am Main: Suhrkamp, 1975), p. 111; hereafter: *Ausgewählte Schriften*.

[24] Weill, *Ausgewählte Schriften*, p. 193; see also Krabiel, *BL*, p. 22.

[25] See Krabiel, *BL*, p. 22.

[26] See for example Brecht's remarks on the *Hauspostille*, in which he stresses that these poems are meant to be used by the reader. In Brecht, *BFA*, vol. 21, p. 202; see also Krabiel, *BL*, p. 16.

[27] See Grosch, *NS*, p. 188.

[28] See Brecht, 'Theatersituation 1917-1927', c. 1927, *BFA*, vol. 21, p. 199. Here, Brecht continues to argue on a more cynical note when stating, that "Es ist zwar eine neue Verwendungsart für Rasierapparate, von Negern um den Hals gehängt zu werden, aber diese Verwendungsart wird nicht zu einer wesentlichen Verbesserung der Rasierapparate führen können."

sociological lens, with its value based on criteria such as 'right' and 'wrong' action or behaviour.[29] The latter constitutes a binary opposition that is crucial to the understanding of the Lehrstück genre: it is the participant's responsibility to critically reflect on the behavioural patterns that are represented in their contradictory nature through both text and music. Consequently, the *Gebrauchswert* of the Lehrstück is to be measured by its educational value, that is, the transformation of the participant by providing the tools to enable him or her to become a "speculative spectator"[30] of the epic theatre.

Representing a special case within the Lehrstück genre, *Der Lindberghflug* was set to music by two composers with divergent musical styles but both, I argue, with a similar interest in the socialization of music. With Weill's ideas for creating "a certain type of vocal composition with small orchestra"[31] in mind, both Weill and Brecht commenced work on *Der Lindberghflug* in December 1928. Although there is not enough evidence to prove that Weill was also a co-author of the first version of the text, Brecht does refer to both Elisabeth Hauptmann and Weill as co-authors in the course of a later edition.[32] Furthermore, Weill is quoted in a subsequent article as stating that "together Brecht and I wrote *Der Lindberghflug* in the autumn of last year [1928], with my having already sketched the music when the work was first published […]."[33] The text was first published in *Uhu*, a journal of the Ullstein publishing house, in April 1929, featuring the title *Lindbergh* with the subtitle *Ein Radio-Hörspiel für die Festwoche in Baden-Baden. Mit einer Musik von Kurt Weill* (*A Radio Play for the Festival in Baden-Baden. With Music by Kurt Weill*).[34] However, the music was not present. Surprisingly, no mention was made of co-composer Paul Hindemith, although *Lindbergh* was referred to as the work of both composers during a meeting of the broadcasting council on 19 April 1929,[35] as well as in an

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[29] See Brecht, 'Sollen wir nicht die Ästhetik liquidieren?', May 1927, *BFA*, vol. 21, p. 203.
[30] "[...] spekulativer Zuschauer" Brecht, 'Gegen das "Organische" des Ruhms. Für die Organisation', c. 1929, *BFA*, vol. 21, p. 327.
[31] Weill, *Ausgewählte Schriften*, p. 139.
[32] While Brecht's remark appears in the later version published in *Versuche* (vol.1), Krabiel argues that it must refer to the first version of the text since Weill could not have been involved in the later version. See Krabiel, *BL*, p. 329, footnote 3.
[33] Weill, 'Keine Differenz Weill-Hindemith', *Filmkurier*, 8 August, 1929; reprinted in Kurt Weill, *Musik und Theater: Gesammelte Schriften*, pp. 303-304. However, Weill not only fails to clarify the nature of his involvement in the text but also seems to be mistaken regarding the exact date of his commencement on the musical setting. According to evidence provided by Krabiel, Weill started working on the music for five numbers in February/March 1929.
[34] *Uhu. Das Monatsmagazin*, 5.7 (April 1929), pp. 10-16. Krabiel also refers to images that accompany the text, such as a plane flying overhead, the open sea, and a crowd of people looking expectantly into the air. See Krabiel, *BL*, p. 329, footnote 1.
[35] See Grosch, *NS*, p. 239.

even earlier article in the *Berliner Börsen-Courier* from 13 March 1929.[36] Hence, Hindemith must have joined the creative collective in early 1929, despite the fact that Weill, in a letter to Universal Edition, refers only later, in June of the same year, to a planned collaboration with Hindemith for the Baden-Baden version of *Lindbergh*. The reason for Weill's hesitation in mentioning Hindemith as a collaborator might have been the composer's initial plan to write the music for the entire piece himself, which he did indeed do retrospectively.

Although the exact reason for the collaboration between Weill and Hindemith on *Der Lindberghflug* is not fully known, the two shared a number of interests. As one of the festival's organizers, Hindemith had always been a supporter of Kurt Weill, having included his compositions in the festival's program, not only in Donaueschingen, but also in Baden-Baden and later in Berlin. Hence, as Schubert points out, he indirectly initiated the Weill/Brecht collaboration when, together with Hindemith, they created "the finest example of German artistic solidarity at the end of the Twenties."[37] While both composers supported fellow composers of the Second Viennese School in concert and in writing,[38] they shared a strong mutual interest in the aesthetics of *Neue Sachlichkeit*, especially regarding audience development through music-making. This said, however, their artistic realizations could not have been more different. Both composers were "aware that no artistic unity could emerge"[39] between their approaches to music in *Der Lindberghflug*. Instead, they "viewed this Baden-Baden version merely as an interesting, one-off experiment created for a particular purpose" while "the work indeed revealed a great [musical] divergence, which – and that was part of the purpose – was interesting to observe."[40] However, the most important point of agreement was that both, as argued by Hinton "were indeed concerned as a matter of principle with the artist's

[36] The *Berliner Börsen-Courier* announced that: "Together Paul Hindemith and Kurt Weill are writing the music for a radio play written by Brecht, which deals with Lindbergh's flight to Europe and is due to première on the radio at the German Chamber Music 1929 in Baden-Baden. Hindemith is working on the European, and Weill on the American part of the work, which was constructed in epic form." *Berliner Börsen-Courier*, 122, Evening Edition, 1 March 1929.
[37] "[...] das schönste Beispiel deutscher künstlerischer Solidarität am Ende der 20er Jahre." Giselher Schubert, Andres Briner and Deiter Rexroth, *Paul Hindemith* (Mainz: Schott, 1988), p. 172.
[38] See *Ibid.,* p. 168.
[39] Weill, 'Keine Differenz Weill-Hindemith', *Filmkurier* (8 August, 1929), reprinted in Kurt Weill, *Musik und Theater: Gesammelte Schriften*, pp. 303-304.
[40] *Ibid.*

responsibility to society, replacing what they saw as the isolationism of the Schoenberg school with social usefulness."[41]

Together, the creative collective developed a radio cantata for the festival's key focus of '*Originalkompositionen für den Rundfunk*' ('original compositions for broadcasting'),[42] "about the crossing of the ocean by the American aviator Charles Lindbergh",[43] that was stimulated by an ongoing social interest in the actual event, evoked by a lively media coverage in radio and press.[44] Lindbergh's book, *We: The Story of Lindbergh's Life and of his Transatlantic Flight, Together with his Views on the Future of Aviation*, published in 1927 and translated into German shortly afterwards, formed the basis for the text. The collaborators, who sometimes copied out entire parts of the book word-for-word, were especially interested in Lindbergh's technical information as well as in the event itself. The adoption of detailed and almost clinical descriptions left some observers somewhat bemused.[45] Besides detailed technical description, which, I argue, is indeed a product of the aesthetics of *Neue Sachlichkeit*, the writers' collective developed a protagonist distinguished by virtues such as courage, bravery, and determination. At the same time, however, Lindbergh faces a constant inner battle against his fears and his continuing doubts about the success of his journey. Besides the inner conflict, an outer conflict becomes apparent in the demonstrated contradictions of man versus technology and man versus nature.

Attributing a musical number in *Der Lindberghflug* to its originator presents no difficulty, due to each composer's compositional signature. The Baden-Baden version of *Der Lindberghflug* consists of 16 successive numbers[46] of which numbers VII, X, and XV remain without music, simply due to the fact that they were written only shortly before the festival.[47] When Karl Laux reported after the 1929 première

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[41] Hinton, 'Hindemith and Weill: Cases of "Inner" and "Other" Direction', *Driven into Paradise: The Musical Migration from Nazi Germany to the United States*, ed. by Reinhold Brinkmann and Christoph Wolff (Berkeley, CA.: University of California Press, 1999), p. 265.

[42] Besides *Der Lindberghflug*, the 1929 festival featured eight works designed for broadcasting. For a detailed list see Grosch, Nils, *NS*, p. 197.

[43] Werner Hecht, *Brecht Chronik 1898-1956* (Suhrkamp: Frankfurt am Main, 1997), p. 259.

[44] See Krabiel, *BH*, p. 216.

[45] See for example journalist Oscar Thompson, who, after witnessing the performance of *Der Lindberghflug*, could do nothing but wonder: "What, in the name even of the composer capable of making a fugue of a table of logarithms, was Weil [sic] to do with words like these? […] or with a section of the text which takes an inventory of the accoutrement, from 'zwei electrische [sic] Lampen' ['two electric lamps'] to the ever so essential 'Gummiboot' ['rubber boat'] […]." Thompson, 'The Baden-Baden Festival: Music for Wireless and Films', p. 800.

[46] Numbers I, II, III, IV, VIb, IX, XII, and XIII are composed by Weill; and numbers V, VIa, VIII, XI, XIV, and XVI composed by Hindemith.

[47] See Krabiel, *BL*, p. 43.

that "the poetic words of Brecht find in the music of both composers often poetic heights, which make an inescapable impression",[48] one might wonder if he was remembering only Hindemith's parts. Besides three choral numbers, Hindemith's main focus was the nature-pieces ('Fog', 'Snowstorm', 'Sleep'), which are of great illustrative quality, generated by an imaginative and dramatic sense of sound.[49] His polyphonic setting, paired with the dominance of melodic formation, as well as the prominence of melody in the instruments rather than in the voice, has much in common with his chamber music. In contrast, Weill's parts, foremost the solo numbers allocated to Lindbergh as well as the choral numbers dedicated to America, are characterized by a simple rhythmic and melodic structure, and a clear tonal language. While Hindemith's music met the broadcasting requirements of the festival with regard to "the complete elimination of visual effects, so that the content becomes clear to the listener totally from that which is heard,"[50] Weill created music that was designed to enable the participation of the listener at home, who was supposed to sing and speak the Lindbergh part. Here I argue that Hindemith's music set to the "antagonistic elements"[51] ('Fog', et al.) forms a sharp musico-stylistic contrast to the almost light entertainment-like music by Weill,[52] a contrast that will be further discussed in the analytical section of this dissertation.

Despite mixed reviews, the première of *Der Lindberghflug* was a success overall. However, both text and music were later subjected to numerous alterations. Arguably the sheer artistic differences within the work, formerly favoured as 'interesting to observe' (see above) might nevertheless not have been deemed useful by Weill, since he recomposed all numbers originally set to music by Hindemith. Although Weill would later harshly criticize Hindemith's music for being of "an outrageous superficiality",[53] he nevertheless denied any conflict between the two composers.[54] Instead, he argued that creating his own version of the Lehrstück was his plan from the start.[55] Most interestingly, in Weill's new version, traces of the

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[48] "[…] die dichterischen Worte Brechts finden in der Musik der beiden Komponisten eine oft ins Poetische vorstoßende Erhöhung, deren Eindruck sich niemand entziehen kann." Karl Laux, 'Skandal in Baden-Baden. Bericht von 1929 - Kommentar von 1972', p. 172.
[49] See Grosch, *NS*, p. 240.
[50] "[…] der absoluten Ausschaltung der Optik, so daß der Inhalt dem Zuhörer restlos aus dem Gehörten klar wird." 'Aufruf', cited in Grosch, *NS*, pp. 210-211.
[51] "gegnerische Elemente" Brecht, *Szenische Versuche*, cited in: Schubert, *Paul Hindemith*, p. 175.
[52] See Schubert, *Paul Hindemith*, p. 175.
[53] Weill, 'Letter to Curjel, 2 August, 1929', cited in Grosch, *NS*, p. 244.
[54] See Weill, 'Keine Differenz Weill-Hindemith', *Filmkurier* (8 August, 1929), reprinted in Kurt Weill, *Musik und Theater: Gesammelte Schriften*, pp. 303-304.
[55] See for this Weill's letter to Universal Edition on 4 June 1929 as cited in Krabiel, *BL*, p. 81. Weill states: "Die Teile, die ich gemacht habe (mehr als die Hälfte des ganzen) sind so gut

piece's original purpose – it having been designed for broadcasting – are eliminated to a considerable extent. For example, Weill not only replaced the atmospheric music characteristically illustrating the natural forces with music of an unembellished style similar to that which is featured in the rest of his numbers, but also made a notable change in the instrumentation, including full strings originally left out because they were deemed unsuitable for broadcasting at the time. Here, the reason can clearly be found in the fact that Weill had abandoned the radio medium, both as composer and as music critic, even before the 1929 première of the *Lindberghflug*.[56] Weill's statement that "in the *Lindberghflug* Bert Brecht and I were thinking first and foremost directly of schools"[57] supports the conclusion that this second version was now directed towards and to be used by students, while the school as an institution became the main target for all following Lehrstücke.

Hindemith/Brecht: *Lehrstück*

The Brecht/Hindemith collaboration on *Lehrstück* gave rise to the name for a new genre regarded as a trendsetting musical praxis for many composers of the festival and of *Neue Musik* in general.[58] In fact, the 'call for submissions' for the following festival of *Neue Musik Berlin 1930* directly encouraged composers and writers to reflect on the new genre in light of Hindemith's music and the idea of *Gemeinschaftsmusik*.[59] Like *Der Lindberghflug*, *Lehrstück* was developed for the festival of 1929, yet with a different focus that aimed for '*Gebrauchsmusik* for enthusiasts and friends of music in schools and at home'. Krabiel suggests that, in order to involve the amateur performer, Hindemith must have approached Brecht with a request for a text of "loosely structured formation […] that in theme and content is useful for community music practice and [which] facilitates the employment of a highly diversified range of musical resources."[60] Attempts to

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gelungen, daß ich das ganze Stück durchkomponieren werde, also auch die Teile, die Hindemith jetzt macht." Weill indeed set the remaining numbers into music, however, only after the première of *Der Lindberghflug*, which featured Hindemith's music.

[56] See Krabiel, *BL*, p. 27.

[57] "Im Lindberghflug dachten Bert Brecht und ich zum ersten Mal direkt an die Schulen." Weill, *Ausgewählte Schriften*, p. 66.

[58] See Krabiel, 'Das Lehrstück von Brecht und Hindemith: Von der Geburt eines Genres aus dem Geist der Gebrauchsmusik', *Hindemith Jahrbuch*, 24 (1995), p. 146.

[59] See Ernst Schumacher, *Die dramatischen Versuche Bertolt Brechts, 1918-1933* (Berlin: Rütten and Löning, 1955), pp. 290-292.

[60] Krabiel, 'Das Lehrstück von Brecht und Hindemith: Von der Geburt eines Genres aus dem Geist der Gebrauchsmusik', p. 166.

include the amateur musician were not a novel phenomenon for the festival: in fact, as Heinrich Strobel points out in an announcement prior to the event, the *Lehrstück* meant:

> […] the programmatic continuation of the attempt undertaken with Jöde's Musicians' Guild in the previous year, to popularize modern music also technically and to inject new life into music-making for enthusiasts and amateurs, which seemed to be almost condemned to extinction.[61]

Hence, Strobel emphasizes the continuing interest of the festivals in the concept of *Gebrauchsmusik*, anticipating music to suit the musical skills of an amateur performer in that it is "easy to play, easy to understand. It is clear that, in such music, there is no concealment, no pretence, and nothing false."[62] Besides employing amateur performers, the première performance of the Brecht/Hindemith collaboration on 28 July 1929, however, also included professional actors and musicians. One has to keep in mind that the festivals of *Neue Musik* were a laboratory for composers to experiment with new material while having the opportunity to demonstrate their works to an audience consisting mainly of musical experts, including fellow composers and music critics. *Lehrstück* turned out to be "the sensation of Baden-Baden."[63]

Today, the collaboration between Brecht and Hindemith perhaps seems surprising,[64] given the fact that their dispute over each other's 'Notes on *Lehrstück*' as well as the scandal surrounding the *Maßnahme* in 1930 have been widely discussed in Brecht scholarship. Prior to the 1929 festival, however, they shared a strong interest in *Gebrauchsmusik*, with Hindemith being one of the most prominent proponents of the evolving *Neue Sachlichkeit* tendency. In 1931 he reflects that:

> *Gemeinschaftsmusik*, *Gebrauchsmusik* became new concepts. *Activation of the listener* became a new aim. *Gebrauchsmusik* does not mean that usability alone can justify a piece of music. *Gebrauchsmusik* means that even the best music must be applicable in a practical way. It finds fulfilment only in its effect on a group of listeners.[65]

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[61] "[...] die programmatische Weiterführung des im vorigen Jahr mit der Musikantengilde Jödes aufgenommenen Versuchs, die moderne Musik auch technisch zu popularisieren und das scheinbar zum Absterben verurteilte Dilettanten- und Laienmusizieren wieder zu beleben." Heinrich Strobel, 'Vorschau auf Baden-Baden', *Berliner Börsen-Curier*, 337, Morning Edition, 23 July 1929, p. 6.

[62] "[Musik] die einfach zu spielen, die einfach zu verstehen ist. Es ist klar, in solcher Musik gibt es kein Verheimlichen, kein Vortäuschen, keinen Ersatz." Karl Laux, 'Skandal in Baden-Baden. Bericht von 1929 - Kommentar von 1972', p. 170.

[63] *Ibid*., p. 171.

[64] See Andreas Lehmann, 'Hindemiths Lehrstück', *Hindemith Jahrbuch*, 11 (1982), p. 36.

[65] "*Gemeinschaftsmusik, Gebrauchsmusik* wurden neue Begriffe. *Aktivierung des Hörers* wurde ein neues Ziel. Gebrauchsmusik – das soll nicht heißen, daß die Verwendbarkeit

Already in 1929, the year of his Lehrstück collaborations with Brecht, Hindemith stressed that in order for music to fulfil itself, a suitable audience had to be found which could only be attracted by means of new musical forms. To that end, he asked:

> In music today there are hardly any technical problems that we cannot cope with. Technical and purely artistic questions are receding somewhat into the background. What is of concern to all of us, is this: the old public is dying out; how and what must we write, in order to attract a larger, different, new public; and where is this public?[66]

Since 1926, Hindemith believed he had found an answer to his question in the Youth-Music-Movement, a circle of listeners and performers who, as an important deciding factor for him, brought along an elementary musical knowledge. With such already existing knowledge it was then Hindemith's aim to broaden the movement's musical spectrum through music-making, while developing works of advanced complexity, promoting and incorporating recent developments that were emerging within *Neue Musik*. However, Hindemith diverged from the conventional concert format, hence also from bourgeois music culture, as well as from the pre-eminence of masterly perfection, especially in instrumental performances.[67] It is here that Hindemith's critique resonates with Brecht's Marxist worldview and his critique on bourgeois society. Subsequently, the development of *Lehrstück* was motivated by the artistic collective's shared interest in both the aesthetics of *Gebrauchsmusik* and in the Youth-Music-Movement as a potential recipient. By the time the two collaborators commenced their work on *Lehrstück*,[68] Fritz Jöde and his Youth-Music-Movement, however, had already pulled out of the 1929 festival,[69] which,

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allein eine Musik rechtfertigt. Es soll heißen, daß auch die beste Musik praktisch anwendbar sein muß. Erst in ihrer Wirkung auf einen Hörkreis erfüllt sie sich." Paul Hindemith, *Melosbücher III*, Mainz (1931), p. 10.

[66] "Es gibt heute in der Musik kaum technische Aufgaben, die wir nicht bewältigen könnten. Die technischen und rein künstlerischen Fragen rücken ein wenig in den Hintergrund. Was uns Alle angeht, ist dies: das alte Publikum stirbt ab; wie und was müssen wir schreiben, um ein größeres, anderes, neues Publikum zu bekommen; wo ist dieses Publikum?" In: Paul Hindemith, 'Über Musikkritik', *Melos*, 8 (1929), pp. 106-108; reprinted in Paul Hindemith, *Aufsätze, Vorträge, Reden*, ed. by G. Schubert (Mainz: Schott, 1994), p. 37.

[67] See Gerd Sannemüller, 'Gebrauchsmusik im Schaffen von Paul Hindemith', *Hindemith Jahrbuch*, 21 (1992), p. 27.

[68] Hindemith first makes mention of their collaboration in a statement to his publisher on 10 March 1929.

[69] See Chapter One (p. 46) of this dissertation regarding the reason for this discontinuation.

perhaps, as Dieter Rexroth speculates, dealt the final blow to the Brecht/Hindemith collaboration. [70]

As stressed by Krabiel, the basic model for the Lehrstück genre is the result of Brecht's collaboration with Hindemith[71] particularly, I would add, regarding its formal aspects. In a letter to his publisher, Hindemith refers to the work as "a kind of Folk-Oratorio",[72] emphasizing not only the prominence of choral parts characteristic of the oratorio genre, but also of its participants, addressing a wide range of mostly amateur musicians. Hindemith's publisher was extremely enthusiastic about the project, even requesting an end product of decent length "so that choral societies will also include it as a substantial item in their programmes."[73] Then, only three days later, the *Berliner Börser-Curier* reported that the festival was planning to include the festival audience in the performance of a so-called 'Folk-Piece' ('*Volksstück*').[74] Before receiving its final designation, which appears in a letter of 25 June written by Hindemith's wife, Gertrud, to the publisher, where she speaks of the '*Lehrstück*' being in its final stages, Hindemith's publisher Schrecker called it a 'Cantata'. The latter nomenclature emphasizes the prominence of the choral element as well as testifying to uncertainty about the nature of the genre. Indeed, this uncertainty surrounded most Lehrstücke, each piece receiving numerous designations during the process of its development, a situation I attribute to the Lehrstück's hybrid nature, in which hierarchies between music and text are dissolved by way of dialectics.

Together, Brecht and Hindemith created *Lehrstück* as an antithesis to *Der Lindberghflug*. This approach is in keeping with the dialectical method, and indeed a dialectical relationship between individual works would become a characteristic feature of the Lehrstück genre. Although the contradictions as presented in *Der Lindberghflug* are maintained, new perspectives are also taken into account. For example, the victorious hero (Lindbergh) is replaced by a pilot whose attempt to cross the ocean fails. It is then his individual case that is subject to analysis, with particular emphasis on his relationship to society. Already in 1928, Brecht was reflecting on the failed attempt by French pilot Charles Nungesser who, together with his co-pilot François Coli, started his journey from the opposite direction only

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[70] See Dieter Rexroth, 'Paul Hindemith und Brechts "Lehrstück"', *Hindemith Jahrbuch*, 12 (1983), p. 46.
[71] See Krabiel, 'Das Lehrstück von Brecht und Hindemith: Von der Geburt eines Genres aus dem Geist der Gebrauchsmusik', p. 167.
[72] "[...] eine Art Volks-Oratorium" Hindemith cited in Krabiel, *BL*, p. 55.
[73] "damit auch Chorvereine es als gewichtige Nummern in ihre Programme aufnehmen." 'Letter to Hindemith', cited in Krabiel, *BL*, pp. 85-86.
[74] See *Berliner Börsen-Courier*, 122, Evening Edition, 13 March 1929.

days before Lindbergh.[75] Known for his supercilious nature,[76] Nungesser, as in the classical Icarus myth, is unable to conquer the natural forces and subsequently crashes. The fallen hero turns to the masses, represented by the choir acting as commentators as well as members of the crowd, and requests their help. After a critical 'Examination: Whether Man helps Man', the choir refuses to help the pilot in his need, which subsequently leads to his death, with the death-motif constituting a significant part of *Lehrstück*. Two key issues are at the core of the motif: firstly, he has to learn the theory of, and be reduced to, 'the smallest denominator' ('*die kleinste Größe*') and secondly, he must understand what it means 'to be in agreement' ('*Einverstandensein*').[77] The *Lehrstück* concludes with the realisation that "now he has reached his smallest denominator",[78] which draws on the successful process in discarding his individuality. The Baden-Baden version of *Lehrstück* remained a fragment, consisting of seven loosely structured numbers, which premièred a day after *Der Lindberghflug*.

In light of Hindemith and Brecht's initial conception, the première of *Lehrstück*, although receiving harsh criticism at the time,[79] proved to be an example of utilitarian and collective art on several levels. Professional and also non-professional musicians were equally involved in the performance, although all main characters were cast with professional actors and musicians.[80] However, since *Lehrstück* was designed as utilitarian art on which to both learn and apply dialectical thinking, Hindemith, in order to suit the circumstances of any amateur group, indeed emphasizes the flexible structure and variability of the performance event in the foreword to the musical score. As regards the orchestra, Hindemith indicated that it could consist of:

> any strength and any combination [while the] intentionally approximate arrangement of the score in higher, middle and lower voices allows the

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[75] See Brecht, 'Über einen deutschen Ozeanflug', c. 1928, *BFA,* vol. 21, pp. 228-229.
[76] See Krabiel, 'Lehrstück / Das Badener Lehrstück vom Einverständnis', *BH*, vol. 1, p. 228.
[77] Or, as Hinton translates it: "to be in active consent": Hinton, '*Lehrstück*: An Aesthetics of Performance', *Hindemith-Jahrbuch*, 22 (1993), p. 77.
[78] "[…] jetzt hat er seine kleinste Größe erreicht." Paul Hindemith, '*Lehrstück*', *Szenische Versuch*, vol. I, 6 (Mainz: Schott, 1982), p. 103, hereafter *Szenische Versuch*e. Since the latter publication represents the only one that features both text and music in their Baden-Baden (1929) version, all further citations will be taken from this source.
[79] For a detailed elaboration and analysis of various critiques see Krabiel's chapter, 'Publizistische Aufarbeitung eines Skandals: Die Badener Aufführung im Spiegel der Kritik', in *BL*, pp. 67-73.
[80] Both the choir (Hugo Holle's Madrigal Society), the orchestra as well as the *Fernorchester* (back-orchestra, an all wind-instrument ensemble performed by the Lichtental music society) consisted of semi-professional and amateur musicians. The main, yet small orchestra was formed of professional and amateur instrumentalists.

> conductor to assign the voices in accordance with the abilities and wishes of the available performers and the requirements of the venue.[81]

Hindemith even supported performances in which the orchestra was replaced with a piano – for which purpose the notation of the score "is so simplified that it can also be used as a piano reduction."[82] The utility, but, more importantly, the collective value of *Lehrstück* is to be found in the fact that it provides an example of how to transform the attendant-participant into a performer-participant. This transformation is implemented in the musical score, in that it features parts designated for *die Menge* (the crowd) which are to be performed by the attendant-participant, who, as a result, constitutes a third performance group (solo cast, chorus, the crowd). Both music and text of those parts assigned to the crowd are designed for projection onto a screen.[83] That being so, it is fair to say that creating a smooth progression and harmonious interplay between the three performance groups indeed presents some difficulties and may, as stressed by Hindemith, not be to the participants' satisfaction. Nevertheless, as argued by the composer, with this kind of collective art-exercise "one cannot depend on a trouble-free rendering of the individual numbers."[84] In Chapter Four, I will further elaborate on the nature of this transformation and how it encourages dialectical critique.[85]

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[81] "[the orchestra can consist of] beliebiger Stärke und Zusammensetzung [while the] absichtlich grobe Aufteilung der Partitur in hohe, mittlere und tiefe Stimmen ermöglicht dem Dirigenten eine den Fähigkeiten und Wünschen der jeweils vorhandenen Spieler und den Notwendigkeiten des Ortes entsprechende Stimmverteilung." Hindemith, *Szenische Versuch*e, p. 52.

[82] "[The score] ist so vereinfacht, daß die Partitur auch als Klavierauszug benutzt werden kann." *Ibid*.

[83] Karl Laux, a witness of the première performance, provides a vivid review of the event: "In the city hall, a primitive space, stood loads of chairs: one could sit down anywhere there; a screen would be hanging somewhere or other; there would be a podium standing somewhere, Gerhard Hauptmann would be sitting somewhere there and no one had preferential seating; people were all mixed up: the ministers from Baden, composers, writers, scientists and journalists, among whom on this occasion there were very many from abroad. [...] We were [there] to experience the death and spiritual resurrection of an aviator. He recognizes at last, after dialogues with the chorus and the crowd, that he is a nobody, despite his fame; he recognizes that every single person is a nobody, on whom nothing depends. [...] They [Brecht/Hindemith] know that one can never make things too clear for children and beginners. They mean to show that it is no longer a case of a piece being composed and performed by a select few to many others. [...] No, the enthusiasts should play and sing themselves. And not enthusiasts who are musicians, but also *the public must join in.* With a simple composition comes an even simpler refrain. It is, as in an operetta, projected on a screen. [...] We sing and Hindemith directs this peculiar choral society. The campaign against the rigidity of the concert format is conducted in this way." Karl Laux, 'Skandal in Baden-Baden. Bericht von 1929 - Kommentar von 1972', p. 171; my translation.

[84] "kann es auf ein reibungsloses Abspielen der einzelnen Nummern gar nicht ankommen." Hindemith, *Szenische Versuch*e, p. 52.

[85] See Chapter Four, pp. 153-164.

Today, *Lehrstück* is frequently, if misleadingly, referred to as *Das Badener Lehrstück vom Einverständnis* (*The Baden-Baden Lesson on Consent*). The latter refers to a revised second version of the Lehrstück text, whereas the music remained unaltered. There are at least two reasons that led to the textual revision of *Lehrstück*. Firstly, there was a general misconception that *Lehrstück* concerned merely the deconstruction and de-individualization of a human, whereas it, more importantly, also emphasized "spiritual resurrection", hence the process of the pilot's evolving awareness, which needed to be brought into greater relief. A second and, with regard to the concerns of this thesis, far more interesting reason for Brecht's revision of the Baden-Baden version, is to be found in Hindemith's 'Notes on *Lehrstück*', in which he suggests a number of possible further alterations, concerning all parts of the piece, including the text and its structure:

> Since the *Lehrstück* has the sole purpose of engaging all those present in the work's execution and does not, in the first instance, aim to create particular impressions as a musical and poetic utterance, the form of the piece is, if possible, to be adapted as required. The order given in the score is therefore more a suggestion than a set of instructions. Cuts, additions, and reorderings are possible. Entire musical numbers can be left out, the dance can be dropped, the clown scenes can be shortened or omitted. Other pieces of music, scenes, dances or recitations can be inserted if necessary, provided the introduced pieces do not interfere with the overall style. Smaller exercises can consist of performing the examination alone, or the beginning and the examination. Other parts can also be equally well practised on their own. It is up to the one conducting the exercise and the community of players, to find the format that suits their aims.[86]

In a response, Brecht harshly criticized Hindemith's comments as misleading and in need of correction. While it is safe to assume that Brecht strongly disagreed with the suggested flexibility on dramaturgical grounds, another, far more important disagreement is at stake here. As Krabiel argues, Hindemith's understanding of text and its relationship to music was quite different to that of Brecht. Krabiel continues

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[86] "Da das Lehrstück nur den Zweck hat, alle Anwesenden an der Ausführung eines Werkes zu beteiligen und nicht als musikalische und dichterische Äußerung in erster Linie bestimmte Eindrücke hervorrufen will, ist die Form des Stückes dem jeweiligen Zwecke nach Möglichkeit anzupassen. Der in der Partitur angegebene Verlauf ist demnach mehr Vorschlag als Vorschrift. Auslassungen, Zusätze und Umstellungen sind möglich. [End of Hinton's translation.] Ganze Musiknummern können wegbleiben, der Tanz kann ausfallen, die Clownsszene kann gekürzt oder ausgelassen werden. Andere Musikstücke, Szenen, Tänze oder Vorlesungen können eingefügt werden, wenn es nötig ist und die eingefügten Stücke nicht den Stil des Ganzen stören. Kleinere Übungen können darin bestehen, das Examen allein oder den Anfang und das Examen auszuführen. Andere Teile können ebenso gut allein geübt werden. Dem die Übung Leitenden und der Gemeinschaft der Ausführenden ist es überlassen, die für ihren Zweck passende Form zu finden." Hindemith, *Szenische Versuche*, p. 52. The translation of the first part of this passage is by Hinton, '*Lehrstück*: An Aesthetics of Performance', p. 79. The second part is my translation.

by asserting that for Hindemith, the text was nothing but the impetus for the music, textual content was only of marginal importance.[87] In the following three analytical chapters, I will, however, provide examples of dialectical music featured in *Lehrstück*, while evidencing the application of the dialectical method in order to connect text and music. Given Hindemith's views in 'Notes on *Lehrstück*', he nevertheless emphasizes the educational value of *Lehrstück* from a purely musical standpoint, and I agree with Krabiel that a specific political responsibility for music was beyond the composer's intentions.[88] The latter, however, was of growing interest to Brecht: indeed it correlated with his changed notion of *Gebrauchsmusik*, as the latter, from mid-1929, took on a more political connotation. From that point on, Brecht demanded a "counterbalance" in order to compensate for "the collective formation which pulls apart the people of our times"[89] through politically charged *Gebrauchsmusik* and *Gemeinschaftsmusik*.[90]

Krabiel argues that, in order to fully understand the implications of Brecht's response to Hindemith's notes, one has to take into account Brecht's 'Notes on the Opera *Rise and Fall of the City of Mahagonny'*, which were indeed published in the same *Versuche* edition as his notes on *Lehrstück*.[91] In fact, Brecht's 'Notes on *Mahagonny*' mark his parting with what he understood to be the bourgeois version of *Gebrauchsmusik*:

> At the very moment when neo-classicism, in other words stark Art for Art's sake, took the field […] the idea of utilitarian music, or *Gebrauchsmusik*, emerged like Venus from the waves: music was to make use of the amateur. The amateur was used as a woman is 'used'. Innovation upon innovation. The punch-drunk listener suddenly wants to play. The struggle against idle listening turned into a struggle for keen listening, then for keen playing. The cellist in the orchestra, father of a numerous family, now began to play not from philosophical conviction but for pleasure. The culinary principle was saved.[92]

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[87] See also Krabiel, *BL*, p. 122.
[88] See *Ibid*.
[89] Hinton, '*Lehrstück*: An Aesthetics of Performance', p. 79-80; German original: "ein Gegengewicht schaffen" for "den die Menschen unserer Zeit […] auseinander zerrender Kollektivbildungen." Brecht, 'Anmerkung', *BFA*, vol. 24, p. 91.
[90] See Krabiel, *BL*, p. 123.
[91] See *Ibid*.
[92] Brecht, 'Notes to the Opera *Mahagonny*' *Brecht on Theatre*, ed. and trans. by John Willett, p. 40; German original: "In dem gleichen Augenblick, als man das konzertante, also nackteste l'art pour l'art erreicht hatte […], tauchte sozusagen schaumgeboren der Begriff der Gebrauchsmusik auf; worin die Musik sozusagen von dem Laien Gebrauch machte. Der Laie wurde so gebraucht, wie eine Frau 'gebraucht' wird. Neuerung über Neuerung: der hörmüde Hörer wurde spielfreudig. Der Kampf gegen die Hörfaulheit schlug direkt um in den Kampf für den Hörfleiß und dann in den Spielfleiß. Der Cellist des Orchesters, ein mehrfacher Familienvater, spielte nicht mehr aus Weltanschauung, sondern aus Freude.

Although Brecht seems to have approached Hindemith again[93] with regard to musical alterations, necessary due to the new textual version, the composer declined to be involved. Brecht's approach again stresses the importance of the collaborative aspect in developing a Lehrstück, which in turn can generate dialectical music. Despite the fact that *Das Badener Lehrstück vom Einverständnis* was not set to music, Brecht noted that "in some sections there is music by Paul Hindemith",[94] a comment that suggests that in this case he had to opt for an unsatisfying path of compromise.

Weill/Brecht: *Der Jasager*

The year 1929 marks the end of the Baden-Baden music festival. Besides the fact that the festival had been struggling financially since 1927, the reverberations of the scandal concerning the première of *Lehrstück*[95] were a further reason for its subsequent relocation to Berlin.[96] Although the artistic directors[97] aimed to draw a distinction between *Neue Musik Berlin 1930* and previous festivals, the program

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Der Kulinarismus war gerettet." Brecht, 'Anmerkungen zur Oper *Aufstieg und Fall der Stadt Mahagonny*', *BFA*, vol. 24, pp. 82-83.

[93] See Krabiel, *BL*, p. 122.

[94] "Zu einigen Teilen existiert eine Musik von Paul Hindemith." Brecht, 'Das Badener Lehrstück vom Einverständnis', *BFA*, vol. 3, p. 26.

[95] As was perhaps to be expected, the visceral concretization of death through pictures and dance in the première performance of *Lehrstück*, as well as the steady de-construction of a human by cutting off of his body parts provoked some members of the audience to leave the Baden-Baden event, and prompted "hisses, catcalls, and whistlings" (Oscar Thompson, 'The Baden-Baden Festival: Music for Wireless and Films', *Musical Times*, 70.1039 (1929), p. 801) from others. However, the introduction of the Lehrstück-genre also enraged some as it questioned the borders and limitations of the theatre stage, particularly through its demand for a new type of audience. Those expecting a traditional concert or theatre environment were to be disappointed.

[96] The disastrous events of the economic crash of 1929 – affecting not only the financial side but also the liberal spirit of future festivals, as well as Weimar Germany's cultural industry in general – together with the reverberations of the scandal concerning the première of *Lehrstück*, brought a definite end to the festival in the city of Baden-Baden, which could not afford to include the cost of a subsequent festival in its annual budget. Although the involvement of the *Reichsrundfunkgesellschaft* proved to be a financial blessing for the 1929 festival, that society's collaboration lasted only one year. Hindemith's teaching position at the *Staatliche Hochschule für Musik* in Berlin was one of the reasons for the festival's relocation to Berlin. *Neue Musik Berlin 1930* was held, under the auspices of the *Rundfunk-Versuchsstelle*, in different venues of the *Hochschule*.

[97] Previous artistic directors Hindemith and Burkard were joint by Georg Schünemann, who was the assistant director of the *Rundfunk-Versuchsstelle*.

exhibited clear parallels to the trends inaugurated in Donaueschingen and Baden-Baden.[98] The organizers stated that:

> The event indeed takes the character of a symposium, the purpose of which […] is to investigate new artistic, technological and sociological ideas in the field of musical endeavour, in terms of their usability in public musical life.[99]

Hence, the program mainly featured works designed for the amateur musician, including children's operas and, despite the scandal of the previous year, Lehrstücke.

The festival's emphasis on examining musical works according to their 'usability in public musical life' constituted yet another call for *Gebrauchsmusik*, this time with a focus on music for pedagogical aims. To that end, the Hindemith/Brecht collaboration on *Lehrstück* served as a model for musical works designed to be performed by both children and young adults. In an interview regarding *Der Jasager*, Weill stresses his interest in contributing music for schools, pointing out that such music targeted what he called "youth as the audience of the future."[100] A key goal for Weill here was the "training up of a new type of human being"[101] through music education, in order to build up an audience that he could later expect to appreciate his music. One might readily assume that music for amateurs, especially for children, necessitates a certain degree of simplicity. Indeed, Weill argues, when writing music for students one has to "achieve the utmost level of simplicity."[102] However, he also argues that:

> Notwithstanding the simplicity, I must still give my best and highest. […] Simplicity must not become an artificial primitiveness […]. Simple music can be written only by the simple musician. For him a simple style is no problem, the simple works are by no means minor works.[103]

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[98] See Josef Häusler, *Spiegel der Neuen Musik: Donaueschingen. Chronik-Tendenzen-Werkbesprechungen* (Kassel, Stuttgart, Weimar: Bärenreiter und Metzler, 1966), p. 112.

[99] "[…] die Veranstaltung trägt durchaus den Charakter einer Arbeitstagung, die […] dazu da ist, neue künstlerische, technische und soziologische Ideen auf dem Gebiet musikalischer Arbeit auf ihre Verwendbarkeit im allgemeinen Musikleben zu untersuchen." 'The Artistic Directors of the Festival', cited in *Ibid*.

[100] Weill, 'Aktuelles Zwiegespräch über die Schuloper zwischen Kurt Weill und Dr. Hans Fischer', *Ausgewählte Schriften*, p. 79.

[101] "Heranbildung eines neuen Menschentyps." Weill, 'Wo steht der Musiker', *Berliner Börsen-Courier*, 601, Morning Edition, 25 December 1929.

[102] "den äußersten Grad von Einfachheit erreichen." Weill, 'Aktuelles Zwiegespräch über die Schuloper zwischen Kurt Weill und Dr. Hans Fischer', *Ausgewählte Schriften*, p. 64.

[103] "[...] bei aller Einfachheit muß ich doch mein Bestes und Höchstes geben. […] Die Einfachheit darf nicht zur konstruierten Primitivität werden […]. Einfache Musik kann nur der einfache Musiker schreiben. Für ihn ist der einfache Stil kein Problem, sind die einfachen Werke keine Nebenwerke." *Ibid*.

Far from being of marginal interest to him, Weill regarded his participation at the music festivals and his musical contribution to the amateur performer as highly important, both artistically and sociologically.

Aware of the requirements for participation in '*Neue Musik* Berlin 1930', it was once again Weill who initiated the collaboration with Brecht on the *Jasager*. Without having a suitable text in mind, Weill, according to Elisabeth Hauptmann, was absolutely positive that the genre he was to develop would be a *Schuloper* (School Opera),[104] featuring "simple and folkloristic music."[105] With this idea in mind, Weill approached Hauptmann, who showed him her recent translation of a Japanese Nô-Play by Zenchiku (1405-1470), titled *Tanikô*, which can be rendered into English as *The Valley-Hurling* or *Headlong into the Valley*.[106] Hauptmann, however, as the source for her translation of the play, used the English translation by the sinologist Arthur Waley,[107] which deviated considerably from the original, notably in its elimination of the play's religious content in light of its Buddhist origins.[108] Fascinated not only by the story but also by the techniques and methods of Japanese theatre, Weill passed on the text to Brecht with a request to adapt it for his planned *Schuloper*. Both collaborators were attracted to Japanese theatre, especially to the Nô-Plays.[109] Indeed Brecht's interest in the arts and philosophies of Asian culture was apparent as early as 1920.[110] The Nô-Plays must have caught the collaborators' interest due to the fact that they are characterized by a close, yet equal relationship between theatrical elements, dissolving any hierarchies and

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[104] See Elisabeth Hauptmann, 'Wie kam es zum "Jasager" und zum "Neinsager"? (Fragen an Elisabeth Hauptmann)', cited in Steinweg, *Modell der Lehrstücke*, p. 216.

[105] Weill, 'Aktuelles Zwiegespräch über die Schuloper zwischen Kurt Weill und Dr. Hans Fischer', *Ausgewählte Schriften*, p. 63.

[106] According to Sang-Kyong Lee, *Tanikô* means 'Tal-Gang' or 'Tal-wärts'. See Sang-Kyong Lee, 'Das Lehrtheater Bertolt Brechts in seiner Beziehung zum japanischen No' *Modern Language Notes*, 93.3, German Issue (1978), p. 456.

[107] See Arthur Waley, *The No Plays of Japan* (London: G. Allen and Unwin, 1921). For a detailed comparative textual analysis between the original text and Waley's translation, one that also considers the Lehrstück collaborators' adaptation, see Lee, 'Das Lehrtheater Bertolt Brechts in seiner Beziehung zum japanischen No', p. 458.

[108] See Lee, 'Das Lehrtheater Bertolt Brechts in seiner Beziehung zum japanischen No', p. 458.

[109] One influence can be traced back to fellow *Neue Musik* composer Darius Milhaud. The latter worked closely with the French dramatist Paul Claudel, who, during his service as a diplomat in Japan between 1921 and 1926, was directly exposed to live performances of East Asian theatrical productions, with his experiences presumably having been passed on to Brecht and Weill. See Lee, 'Das Lehrtheater Bertolt Brechts in seiner Beziehung zum japanischen No', p. 454. Lee himself refers to John Willett, *The Theatre of Bertolt Brecht. A Study from Eight Aspects* (London: Methuen, 1959), pp. 116-117.

[110] See Andreas Aurin, 'Towards a Taoist Reading of the *Lehrstück The Horatians and the Curiatians*', *The Brecht Yearbook*, 36 (2011), p. 95. See also Chapter Two (pp. 56-59) of this thesis.

allowing interplay particularly between music and text,[111] one similar to that found in the Lehrstücke.

In a three-way collaboration (Hauptmann/Brecht/Weill), the creative collective commenced work on *Der Jasager* in January 1930; this resulted in what David Drew singles out as "one of the last great successes in the musical theatre of the Weimar Republic."[112] Indeed, Krabiel points to the particularly close nature of their collaboration, characterized by a shared agreement on both the text and its pedagogical aims.[113] The first version of the text, which was to be subjected to numerous textual changes leading to a second version, has a cast of three main characters – the Boy, the Mother and the Teacher – as well as three students and a large chorus. Informed of a planned expedition to be undertaken by the Teacher and three students, the Boy decides to take part in order to seek medical advice from the doctors beyond the Alps, hoping to acquire some life-saving medicine for his sick mother. Although the Boy is aware from the start of the journey's potential danger, it becomes evident when he falls seriously ill that he cannot manage to overcome the obstacles he encounters. In order for the journey to continue, the Boy must be left behind: actually his fellow participants throw him into the valley. Although the second part of the original Nô-Play, *Tanikô*, contains the all-important religious motivation for the Boy's unquestioning obedience to the ritualistic convention leading to his spiritual salvation and reincarnation, this section was unknown to the collaborators, as it had already been omitted from Waley's demythologized translation. It is safe to assume that neither Brecht/Hauptmann nor Weill would, in any case, have agreed with the original religious motivation of the Boy's sacrifice. Numerous other demythologizing changes to the English version undertaken by the collaborators support this assumption.[114] However, in light of the genre *Schuloper*, to be performed by students, an alternative motivation for the exceedingly cruel action had to be found. The collaborators decided to adopt the notion of *Einverstandensein*, formerly used in *Lehrstück*, which now allows the Boy to make his own, rational decision while, in the end, "voluntarily agreeing to his own

[111] For a detailed elaboration on the nature and the performance aspects of the Nô-Plays, see Krabiel, *BL*, pp. 135-139.
[112] David Drew, 'Musical Theatre in the Weimar Republic', *Proceedings of the Royal Musical Association*, 88 (1961-1962), p. 105.
[113] See Krabiel, *BL*, p. 134.
[114] The teacher of a temple-school, for example, becomes a public school teacher and, as mentioned before, the 'ritual mountain climbing' undertaken by 'pilgrims' is changed into a fieldwork excursion. See for these changes Arthur Waley, cited in Lee, 'Das Lehrtheater Bertolt Brechts in seiner Beziehung zum japanischen No', p. 461.

sacrifice."[115] The motif of *Einverstandensein* demonstrates not only the core of the *Jasager*'s second act, but also constitutes its overall pedagogic aim as well as its "social and/or political implications."[116] That is to "recognis[e] [one's own] responsibilities to the wider community."[117] The text was published in the journal *Die Musikpflege* with the *Lehrstück vom Jasager* in April, 1930.

Concurrently with the development of the text, Weill began his work on the music. Based on an interview with the playwright, Hella Brock recollects Brecht telling her that he even contributed some musical ideas by humming them in Weill's ear.[118] What is well known about the *Jasager* is that it was influenced by the genre *Schuloper*, which, from then on, had an impact on all further Lehrstücke. Although music is central to the origin of both genres, the latter places less emphasis on the performance itself while unfolding in a manner similar to an oratorio. By contrast, the *Schuloper*, originating as an operatic form, stresses the importance of on-stage performance as well as anticipating the traditional plot structure,[119] which then needs to be reflected in the music. Although it adopts structural elements of the *Schuloper* genre, Weill's *Jasager*, I argue, contains a minimum of scenic action while the main roles do not demand an extraordinary level of vocal ability.

Regarding his *Schuloper*, designed for school children, Weill emphasized that the *Jasager* was an exercise rather than a performance. Here I suggest that the aim of this exercise was to learn how to apply dialectical thinking towards the relationship between the individual and society. Already at the very beginning of the piece, the chorus introduces the pedagogical aim of *Der Jasager*: "Important to learn is active consent."[120] The act of learning, according to Weill, is encouraged through pleasurable music-making. In an essay of 1930 he stated:

> But *the practical value of a Schuloper in fact lies in the study of it*, while the performance of such a work is far less important than the training that is involved for the performers. At first this training is purely musical. But it must at least be just as much an intellectual one. The pedagogical effect of the music can, that is to say, consist of the student indirectly becoming deeply involved in a certain idea by means of a musical study, which, through music, presents itself more vividly and which implants itself in him more firmly than if he had had to learn about it from books. *Hence it is highly desirable for a*

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[115] David Drew, 'Musical Theatre in the Weimar Republic', p. 105.
[116] *Ibid*.
[117] *Ibid*.
[118] Hella Brock, *Musiktheater in der Schule. Eine Dramaturgie der Schuloper* (Leipzig: VEB Breitkopf & Härtel Musikverlag, 1958), pp. 59-60; Brock is also cited in Krabiel, *BL*, p. 134.
[119] The traditional plot structure consists of the five phases, which are: exposition, rising action, climax, falling action, and denouement.
[120] "Wichtig zu lernen ist Einverständnis." Weill, 'Aktuelles Zwiegespräch über die Schuloper *zwischen Kurt Weill und Dr. Hans Fischer*' *Ausgewählte Schriften*, p. 68.

> *school play [Schulstück] to offer the young person, in addition to the pleasure of music-making, also the opportunity to learn something.*[121]

Even though political implications were becoming more important to Brecht, Weill strongly opposed them, inasmuch as he welcomed the "totally non-political, purely human position of the text", which he believed was "favourable at this point in time."[122] Although Weill objected any political functionalization of art, my analysis of his music will show that he nevertheless applied a Marxist inspired notion of the dialectical method as a means of dealing with contrasting elements, both to music and its relationship to text. Günther Martens, director of the *Jasager*'s première performance (June 1930) particularly emphasized the nature of the music in an essay written shortly after the performance:

> Its [the *Jasager'*s] effectiveness lies in the fact that this music has captured the atmosphere in which we live. From it resonates the rhythm and melody that in many of us lie dormant. It gives truly musical shape to the underlying text and creates that longed-for unity of word and sound, which we miss so much in grand opera. […] The music is simple, clear and unemotional. It is uncomplicated, but yet by no means primitive. In its construction it has line, tension, climax […] and invigorating rhythm. […] In the choral sections of the *Jasager* there is that community spirit and that truly deep involvement in events, which have such a productive and stimulating effect on the choir members and meld them together as one true unity.[123]

The dialectical nature of that 'unity' which Martens detects between text and music, as well as the notion of emotional engagement, are two of those aspects of the *Jasager*'s music that will be further discussed in the following analytical chapters.

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[121] "Denn *gerade im Studium besteht der praktische Wert der Schuloper*, und die Aufführung eines solchen Werkes ist weit weniger wichtig als die Schulung, die für die Ausführenden damit verbunden ist. Diese Schulung ist zunächst eine rein musikalische. Sie soll aber mindestens ebensosehr eine geistige sein. Die pädagogische Wirkung der Musik kann nämlich darin bestehen, daß der Schüler sich auf dem Umweg über ein musikalisches Studium intensiv mit einer bestimmten Idee beschäftigt, die sich ihm durch die Musik plastischer darbietet und die sich stärker in ihm festsetzt, als wenn er sie aus den Büchern lernen müsste. *Es ist daher unbedingt erstrebenswert, daß ein Schulstück den Knaben außer der Freude am Musizieren auch Gelegenheit bietet, etwas zu lernen*." Weill, 'Über meine Schuloper *Der Jasager*', *Die Szene*, 20 (1930), pp. 23-24; reprinted in *Ausgewählte Schriften*, p. 62.

[122] Weill to his publisher at Universal Edition (Staat Library Vienna), cited in Krabiel, *BL*, p. 135.

[123] "[...] Die Wirkung liegt darin, daß diese Musik die Atmosphäre eingefangen hat, in der wir leben. Aus ihr ertönt der Rhythmus und die Melodik, die in vielen von uns ungeweckt schlummert. Sie gestaltet wirklich musikalisch den zugrundegelegten Text und schafft jene ersehnte Einheit von Wort und Ton, die wir in der großen Oper so sehr vermissen. [...] Die Musik ist einfach, klar und unpathetisch. Sie ist unkompliziert, aber deshalb noch lange nicht primitiv. In ihrem Aufbau ist Linie, Spannung, Höhepunkt [...] und erregender Rhythmus. [...] In den Chorsätzen des *Jasagers* ist jener Gemeinschaftsgeist und jenes wirklich innere Teilnehmen am Geschehen, die fruchtbar und erregend auf die Aktualität der Chormitglieder wirken und sie zu einer wahren Einheit zusammenschweißen." Martens, 'Über den *Jasager*' (1930), in *Über Kurt Weill*, pp. 68-69.

Due to the controversies surrounding *Die Maßnahme*, which indeed represents a politically functionalized Lehrstück, *Der Jasager* did not premiere as a scheduled part of '*Neue Musik* Berlin 1930', but three days later, on 23 June.[124] Soon after that, it was included as a set piece for secondary education,[125] after which it was "performed in almost every major state school in Germany."[126] The première performance, directed by Martens, featured exclusively school students from local Berlin schools as well as three university students. It was perceived as "a resounding success"[127] while described as "an exemplary work in a new genre",[128] which testifies the importance of the Lehrstück within the progressive development of *Neue Musik*.

Despite the praise for Weill's music, the text received a great deal of criticism, which was expressed not only by critics, but also by the performer- and attendance-participants themselves – the latter, I argue, representing a vital example regarding the impact of dialectical critique. During a discussion with the student-participants, concerns were raised regarding the inadequate motivation for the boy's inevitable sacrifice, causing Brecht to revise the text. A second textual version of *Der Jasager* takes this criticism into account. On the occasion of a planned performance of this first *Der Jasager*-revision at the Karl-Marx school in Berlin on 18 May 1931, for which the composer confirmed that he would take part in the rehearsal process, Weill supplied additional music in accordance with the changes made by Brecht,[129] yet they were never published. Indeed, Krabiel refers to ten sheets, entitled '*Jasager (Neufassung)*' (*Jasager* (new version)) located at the Universal Edition Archive in Vienna.[130] The fact that the participants' criticism

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[124] The première performance was held at a function of the *Zentralinstituts für Erziehung und Unterricht* (Central Institute for Education and Tuition)

[125] This was initiated by Leo Kestenberg who acted as head of the music sector of the *Zentralinstitut für Erziehung und Unterricht* of the *Kultusministerium* (Ministry of Culture) and was best known for his school reforms regarding all sectors of musical education during the 1920s.

[126] David Drew, 'Musical Theatre in the Weimar Republic', *Proceedings of the Royal Musical Association,* p. 105. Hinton reports that there were more than 300 performances of *Der Jasager* prior to 1933. Hinton, '*Lehrstück*: An Aesthetics of Performance', p. 87, footnote 43.

[127] Weill was most confident that *Der Jasager* would be successful and have broad resonance within amateur performance groups, particularly in schools. Weill's aim to firstly produce a piano score supports this fact, since he not only urged his publisher to finalize and distribute the score even before the première, but also insisted on keeping the price to a minimum. See 'Weill to his publisher at Universal Edition' (State Library Vienna), cited in: Krabiel, *BL*, p. 135.

[128] Ebehard Preussner, 'Der Jasager', in *Über Kurt Weill*, ed. by David Drew (Frankfurt am Main: Suhrkamp, 1975), p. 66; frist published in *Anbruch*, 12 (1930), pp. 243-244.

[129] See Hinton, '*Lehrstück*: An Aesthetics of Performance', p. 89, footnote 47 and Krabiel, *BL*, p. 154.

[130] See Krabiel, *BL*, p. 154.

provoked change, hence the collaborative revision of the *Jasager* with regard to both text and music, shows the collaborators' fondness for the dialectical method and for the notion of interventionist thinking. Nevertheless, at this point the collaboration between Weill and Brecht came to end.

Eisler/Brecht: *Die Maßnahme*

The revision of *Der Jasager* was not the only consequence arising from the criticism raised by the participants involved in the première of the piece's first version. A second, major reconsideration of the Japanese story led to the development of *Der Neinsager*, a dialectical counter-play in which the boy contravenes convention, resulting in his refusal to jump to his death. Also designed as a *Schuloper*, *Der Neinsager* however, was not set to music, as Weill was disinclined to continue working with Brecht. The playwright's increasing interest in the political functionalization of art, mainly influenced by both his studies of dialectical materialism since 1926 and his burgeoning friendship with Hanns Eisler, gave rise to disagreement with Weill who, according to David Drew:

> […] refused to devote his music to specific party-political ends – both because the idea offended his democratic nature, and because he believed that to apply music in this way was to betray its essential dignity.[131]

Nevertheless, Brecht still published the text, while stating that "the two little pieces [*Jasager* and *Neinsager*] should where possible not be performed one without the other."[132] Brecht's comment emphasizes the pieces' dialectical relationship and hence their educational value, demonstrating an example of applied dialectics: *Der Neinsager* constitutes the antithesis to *Der Jasager*. A third consequence of the initial criticism directed to *Der Jasager* was the development of *Die Maßnahme*, which marks the beginning of an ongoing collaboration between Brecht and Hanns Eisler.

Eisler's influence on Brecht was essential for the development of *Die Maßnahme*, not only artistically but also politically. At the time, both thinkers were of the same opinion, that if art were to regain its social relevance and hence its socio-productive function, it had to seek recipients outside traditional cultural institutions.

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[131] Drew, 'Musical Theatre in the Weimar Republic', pp. 105-106.
[132] "Die zwei kleinen Stücke [*Jasager* and *Neinsager*] sollten womöglich nicht eins ohne das andere aufgeführt warden.'' Brecht, 'Zu *Der Jasager. Der Neinsager*' *BFA*, vol. 3, p. 426.

Brecht's participation in the *Neue Musik* festivals and the development of the Lehrstück genre constitute a significant step towards this aim. Eisler, due to his involvement in and contribution to working-class music culture, had already been moving towards this aim for some years. For example, he was engaged as the conductor of several workers' choirs during his time in Vienna, beginning in 1920. He also made an active contribution to the Communist Party (KPD) as a music critic for the KPD's music journal *Die Rote Fahne* (*The Red Flag*) while serving as composer and pianist for the Berlin Agitprop group *Das Rote Sprachrohr* (The Red Megaphone). Eisler also held a teaching position at the *Marxistische Arbeiterschule* (Marxist Worker's School, MASCH) from 1928, lecturing in music history and theory. Bearing in mind his musical background, especially the fact that he had studied with Arnold Schönberg and was considered as one of Schönberg's best students, Eisler's move towards music that served political ends as well as his musical contribution to the working class might perhaps seem contradictory. His engagement with the working class movement indeed put him at odds with his teacher who, according to Eisler "objected to such activities",[133] leading inevitably to conflict and to Eisler's break with Schönberg. As stressed by Hinton, however, Eisler "never [lost] sight of his teacher's legacy",[134] as attested by his numerous essays discussing Schönberg and his music.

Despite the fact that, since leaving Schönberg, Eisler dedicated his music to the service of political causes and ideals, he nevertheless was regarded as one of the most promising young composers of *Neue Musik*'s Weimar period. His radical political move, as argued by Hermann Danuser, was "part of a general functionalization of art music."[135] Following the pieces première, Hans Heinz Stuckenschmidt characterizes Eisler as being part of *Neue Musik*'s "intellectual *avant-garde*",[136] and refers to *Die Maßnahme* as a "dialectical oratorio."[137] Eisler, however, in the course of his many essays written on the subject of modern music and its relevance in society, was most critical of the concept of *avant-garde*. The reason for this stemmed from his scepticism regarding 'modern music'. Eisler

[133] Eisler, 'Kurze Selbstbiographie', c. 1955, in *MzDM*, p. 28.
[134] Hinton, 'Hanns Eisler and the Ideology of Modern Music', in *New Music and Ideology*, ed. by M. Delaere (Wilhelmshaven: Noetzel, 1996), p. 80.
[135] Hermann Danuser, 'Hanns Eisler: Zur wechselhaften Wirkungsgeschichte engagierter Musik', in *Die Wiener Schule heute*, ed. by C. Dahlhaus (Mainz: Schott, 1983), p. 90; cited and translated in Hinton, 'Hanns Eisler and the Ideology of Modern Music', p. 82.
[136] Hans Heinz Stuckenschmidt, 'Hanns Eisler', *Anbruch*, 10 (1928), p. 163.
[137] Stuckenschmidt, 'Politische Musik: Zu Brecht-Eislers *Maßnahme*', *Anbruch*, 13.1 (1931), p. 6.

argues that the latter, despite the "decay of bourgeois culture",[138] refuses to draw any artistic conclusion. This refusal, according to Eisler, results in music that is "devoid of ideas and lacking in community". His conclusion is that "an art which loses its community, loses itself."[139] Eisler believed, however, that he had found an answer to the problem: the application of dialectical materialism to music. He elaborated on his standpoint not only theoretically, lecturing at MASCH,[140] but also by gathering a group of "young, progressive composers, musicologists and students"[141] around him, with whom he put his version of Marxist theory into practice.

Aware of capitalist societies' class antagonism, Eisler addresses questions regarding the function of music within a contradictory social environment, followed by an examination of the standard of musical material and its practical possibilities within society.[142] He comes to the conclusion that:

> Not every new musical style emerges from an aesthetically new standpoint, and hence a new style may not portray a material revolution: rather, the alteration of the [musical] material will inevitably be necessitated by historically driven changes in the function of music in society in general.[143]

Changing the nature of the function of music in society is a result of Eisler's objections raised towards the ideas of *Gebrauchsmusik* and *Neue Sachlichkeit*. Although, according to Eisler, composers of *Neue Sachlichkeit* (and he cites Hindemith as an example) were interested in technological progress that surrounded them, sympathizing with the sounds and rhythms of heavy machinery, they nevertheless ignored those who had to handle them on a daily basis.[144] For this reason, Eisler, as observed by Helmut Fladt, detects a contradiction between a realistic (*wirklichkeitsnah*) or contemporary demand amongst artists of *Neue Sachlichkeit* and the abdication of any social and/political responsibility in art

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[138] Eisler, 'Über moderne Musik', c. 1927, in *MzDM*, p. 39.
[139] "[…] eine Kunst, die ihre Gemeinschaft verliert, verliert sich selbst." *Ibid*.
[140] A series of lectures given by Eisler at MASCH was entitled '*Die Musik vom Standpunkt des historischen Materialismus*' ('Music from the Standpoint of Historical Materialism'); cited in Manfred Grabs' foreword 'Dialektik der Musikbetrachtung', in *MzDM*, p. 12.
[141] Eisler, 'Kurze Selbstbiographie', c. 1955, in *MzDM*, p. 29.
[142] See Grabs' foreword 'Dialektik der Musikbetrachtung', in *MzDM*, p. 14.
[143] "[…] jeder neue Musikstil nicht aus einem ästhetischen neuen Standpunkt entsteht, also keine Materialrevolution darstellt, sondern die Änderung des Materials zwangsläufig bedingt wird durch eine historisch notwendige Änderung der Funktion der Musik in der Gesellschaft überhaupt." Eisler, 'Die Erbauer einer neuen Musikkultur', c. 1931, in *MzDM*, p. 74.
[144] See Eisler, 'Relative Stabilisierung der Musik', *Rote Fahne*, 3. July 1928, reprinted in Eisler, *Musik und Politik*, vol. 1, ed. by Günter Mayer (Leipzig: VEB Deutscher Verlag für Musik, 1973), p. 80.

production.[145] Taking into account Eisler's politicized Marxist context, Fladt continues by claiming that the composer in fact put the idea of *Gebrauchsmusik* back on its feet through the introduction of *Kampfmusik* (Battle Music)[146] in which he "established a historically quite new and modern type of revolutionary, proletarian music."[147] Eisler's move towards a political functionalization of music, evident especially in *Die Maßnahme*, resulted in a general shift within the Lehrstück-genre. While, as noted by Hinton, Eisler distinguishes himself from fellow Lehrstück composers, Weill and Hindemith, by the "specific nature of his functional aims, rather than functionalization as such"[148] the following two pieces developed in collaboration with Paul Dessau and Kurt Schwaen, I argue, continue Eisler's approach.

Through adaptation of the ideas of dialectical materialism to *Die Maßnahme*, this work constitutes the first politically functionalized Lehrstück. A growing political interest amongst the working class in the Weimar Republic as well as the bloody outcomes of the demonstrations that took place in Berlin between the first and third of May, 1929, in which countless civilians were killed by the police, are only two of the factors that encouraged the collaborators to reflect on and strive for the revolutionary transformation of society. Both Eisler and Brecht believed in the revolutionary capacity of art, while Eisler was convinced that art was the answer to the question of how to fight the class struggle. He argues:

> In a society in which large masses of people are indeed in agreement that there must be class struggle, but are not agreed as to how it must be waged, by what methods and by what means, art for the first time becomes the great schoolmistress of society. She will have to display the theory and the experiences of class struggle in big pictures.[149]

In contrast to *Der Jasager*, *Die Maßnahme* deals with the "issue of *Einverständnis* in a party-political context",[150] namely communism. A first draft of the text, written parallel to *Der Jasager/Der Neinsager*, dates back to May 1930 and was entitled

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[145] See Helmut Fladt, 'Eisler und die Neue Sachlichkeit' *Das Argument*, Sonderausgabe 5: *Hanns Eisler* (1975), p. 90.
[146] See *Ibid*., p. 95.
[147] Mayer, 'Eisler and Adorno', p. 137.
[148] Hinton, 'Hanns Eisler and the Ideology of Modern Music', p. 82.
[149] "In einer Gesellschaft, in der sich zwar große Massen einig sind darüber, daß es Klassenkampf geben muss, aber uneinig sind, wie er geführt werden muß, mit welchen Methoden, mit welchen Mitteln, wird die Kunst zum ersten Male die große Lehrmeisterin der Gesellschaft. Sie wird die Theorie und die Erfahrungen des Klassenkampfes in großen Bildern darzustellen haben." Eisler, 'Die Erbauer einer neuen Musikkultur', c. 1931, in *MzDM*, p. 77.
[150] Hinton, '*Lehrstück*: An Aesthetics of Performance', p. 90.

'*Der Jasager* (concretization)'.[151] With reference to the didactic purpose of *Die Maßnahme*, Brecht stressed that the Lehrstück's intention is to "demonstrate politically incorrect behaviour and thereby teach correct behaviour."[152] Similarly, Eisler emphasized that *Die Maßnahme* is:

> a political seminar of a special kind on questions of the party's strategy and tactics […]. The Lehrstück is not intended for concert use. It is only a means of pedagogical work with students of Marxist schools and proletarian collectives.[153]

Having designed the Lehrstück for a massed choir and four performers, the collaborators aimed to enable the participant to "practise a particular interventionist behaviour."[154] To that end, *Die Maßnahme*, however, was not developed for just any type of participant but for the singers of the *Arbeitermusikbewegung* (Workers' Music Movement) who, according to Eisler, were firstly in need of being revolutionized themselves by means of music, in order to gain the tools that were to be used in the class struggle.

The first version of *Die Maßnahme*, which adopted the Boy from *Der Jasager* as the main character (later renamed the 'Young Comrade'), became the textual basis for Eisler, who commenced his work on the music on 7 July 1930. Both text and music were subjected to numerous alterations.[155] After the publication of a few selected choral numbers by Universal Edition, Erwin Ratz, Eisler's friend and fellow Schönberg student, prepared the whole score for publication. However, only a piano reduction went into print.[156] The score features a massed choir, a tenor voice,

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[151] 'Editorial notes to *Die Maßnahme*', *BFA*, vol. 3, p. 432.

[152] "[…] politisch unrichtiges Verhalten zu zeigen und dadurch richtiges Verhalten zu lehren." In: Brecht, 'Politischer Lehrwert', cited in Steinweg, *Modell der Lehrstücke*, p. 92.

[153] Hinton, '*Lehrstück*: An Aesthetics of Performance', p. 90; German original in Eisler, cited in Sergei Tretjakov, *Hanns Eisler. Die Arbeit des Schriftstellers*, ed. by H. Boehnke (Reinbeck: Rowohlt, 1972), p. 182.

[154] "[…] ein bestimmtes eingreifendes Verhalten einzuüben." Brecht, 'Einüben eines eingreifenden Verhaltens', cited in Steinweg, *Modell der Lehrstücke*, p. 109.

[155] See 'Editorial notes to *Die Maßnahme*', *BFA*, vol. 3, p. 433.

[156] While the piano reduction of *Die Maßnahme* was published in December 1931, the full score was lost until Manfred Grabs located it in the late 1970s, in the possession of Alan Bush, who had conducted a last series of performances in England between 1936-1937. Grabs then produced a manuscript of the score (including an English translation of the text by Frank Jellinek and Nancy Head, which I, however, often find in need of revision), which became the basis for *Die Maßnahme's* future inclusion in the complete volume of the *Eisler-Ausgabe* (see Krabiel, 'Die Lehrstücke Brechts als editorisches Problem', in *Der Text im musikalischen Werk: Editionsprobleme aus musikwissenschaftlicher und literaturwissenschaftlicher Sicht*, p. 344). All further German language citations will be taken from the unpublished score, due to the fact that *Die Maßnahme* exists in numerous textual versions (five in total), with the second version, which constitutes the basis for the final musical score, not being included in *BFA* nor in any other publication of *Die Maßnahme*. See for full score Eisler and Brecht, *Die Maßnahme* op. 20, unpublished handwritten score,

three acting performers, wind instruments, one piano and various percussion instruments. The première performance of *Die Maßnahme* on 13 December at the *Berliner Philharmonie* was based on the (unpublished) score prepared by Erwin Ratz, and the first textual publication, entitled '*Die Maßnahme. Lehrstück*.'

Unlike previous Lehrstücke, the plot of *Die Maßnahme* is of a notably complex nature. After an orchestral prelude characteristic of a parody on Bach's *St Matthew Passion*, the plot commences by anticipating the nature of the measures taken, that is the killing of the Young Comrade.[157] The unfolding of events that led to the Young Comrade's defeat is managed through the flash-back and play-within-a-play structure of a fictional court hearing (*Gerichtsverhandlung*),[158] by means of which the events are recapitulated:

> 4 Communist agitators stand before a Party court, represented by the massed choir. They have been spreading Communist propaganda in China and in the process, have had to shoot their youngest comrade.
> Now, in order to prove to the court the necessity for the shooting of a comrade, they indicate how the young comrade had conducted himself in various political situations. They show that the young comrade was a revolutionary at heart, but that he had insufficient self-discipline and allowed his reason to speak too little, so that he unintentionally became a serious danger to the Movement.[159]

Die Maßnahme links the motif of *Einverstandensein* with an examination of the relationship between the individual and the collective. The organizing link between the individuals who comprise the collective is rooted in "the writings of the classics",[160] which is revealed in the course of no. 10, entitled 'In Praise of the Party'. In this number, the text explains that the party operates and fights by means

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arranged by Manfred Grabs (not dated, presumably late 1930); see also the piano reduction: Eisler, *Die Maßnahme. Lehrstück von Bertolt Brecht* op. 20, (UE.2744), piano reduction arranged by Erwin Ratz (Vienna and Leipzig: Universal Edition, 1931).

[157] The following dialogue prefaces the first scene: "CHORUS: Step forward! Your work was well done. In that land, also, the Revolution is marching on, and there also, the ranks of the fighters are well-ordered. We are in agreement with you. THE FOUR AGITATORS: Stop! We have something to say! We report the death of a comrade. CHORUS: Who killed him? What did he do, that you shot him? THE FOUR AGITATORS: Often he did what was right; a few times, what was wrong: but in the end he endangered the Movement. He wanted what was right but did what was wrong. We call upon your judgment." Eisler and Brecht, *Die Maßnahme* op. 20, pp. 4-16; my translation.

[158] See Eisler, 'Über die Maßnahme', cited in Steinweg, *Modell der Lehrstücke*, p. 94.

[159] "4 kommunistische Agitatoren stehen vor einem Parteigericht, dargestellt durch den Massenchor. Sie haben in China kommunistische Propaganda getrieben und dabei ihren jüngsten Genossen erschießen müssen. Um nun dem Gericht die Notwendigkeit dieser Maßnahme der Erschießung eines Genossen zu beweisen, zeigen sie, wie sich der junge Genosse in den verschiedenen politischen Situationen verhalten hat. Sie zeigen, daß der junge Genosse gefühlsmäßig ein Revolutionär war, aber nicht genügend Disziplin hielt und zu wenig seinen Verstand sprechen ließ, so daß er, ohne es zu wollen, zu einer schweren Gefahr für die Bewegung wurde." Brecht, 'Zu "Die Maßnahme"', c. 1930, *BFA*, vol. 24, p. 96.

[160] Eisler and Brecht, *Die Maßnahme* op. 20, p. 18.

of employing the "methods of the classics which are created from the knowledge of reality."[161] Concurrently with his work on *Die Maßnahme*, Brecht reflected on the dialectical method (method of the classics) in the course of numerous essays, which also shed light on the notion of dialectics as used in this Lehrstück. As has been illuminated in Chapter Two, dialectics demonstrates both a way of thinking, hence a method for investigating reality, and a means of conveying such realities which, to quote Brecht, allows "for certain rigid ideas to be relaxed and praxis to be matched against prevailing ideologies."[162] "Only when taught by reality", as argued in the final Chorus of *Die Maßnahme*, "can we change reality."[163] In conclusion, the didactic aim of *Die Maßnahme* is to provide the participant with tools with which to operate by means of the dialectical method.

Die Maßnahme is considered the most controversial of all Lehrstücke and has drawn both criticism and praise ever since its development. Although some critics did not agree with the political message of *Die Maßnahme*, they nevertheless "praised the power of its music and its deeper exploration of the Lehrstück genre",[164] emphasizing yet again the genre's impact on the progressive development within *Neue Musik*. Eisler's Lehrstück engagement demonstrates the composer's first significant endeavour with a genre that consists of both music and text, most of his previous works having been on a somewhat smaller scale. Brecht acknowledged the extent of their collaboration as well as the importance of the music by dedicating a notably long examination to this Lehrstück, entitled 'The Music of *Maßnahme*'.[165] In the text, Brecht elaborates on the distinct *Haltungen* (attitudes) adopted by the music and its 'disciplining function', providing specific textual and musical examples. He then ascribes a particular importance to the choir. During the course of the piece, the choir, as will be further elaborated on in Chapter Four, assumes different functions as well as different identities that often change as the situation changes. While sometimes acting as a collective character or as a committee, the choir not only interacts with other characters, but also carries the Lehrstück's pedagogical aim as well as declaiming party doctrine.[166] With regard to the latter, Brecht delineates

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[161] "Methoden der Klassiker, welche geschöpft sind aus der Kenntnis der Wirklichkeit." *Ibid*., pp. 158-159.
[162] "[...] welche es gestatten, gewisse starre Vorstellungen aufzulösen und gegen herrschende Ideologien die Praxis geltend zu machen." Brecht, 'Dialektik', c. 1931, *BFA*, vol. 21, p. 519.
[163] "Nur belehrt von der Wirklichkeit, können wir / Die Wirklichkeit verändern." Eisler and Brecht, *Die Maßnahme* op. 20, pp. 200-205.
[164] Elisabeth Janik, *Recomposing German Music: Politics and Tradition in Cold War Berlin* (Leiden, Netherlands: Koninklijke Brill NV, 2005), p. 54.
[165] Brecht, 'Die Musik zur *Maßnahme*', c. 1931, *BFA*, vol. 24, pp. 98-100.
[166] See here also Calico, *BatO*, p. 28.

the choir as a collective that both conveys and executes the dialectical method. The playwright highlights this fact with respect to the chorus 'In Praise of the Party' while providing distinct instructions on how to carry out the method:

> It is a matter of not permitting the choirs to 'express themselves', hence modulations on the volume need to be applied carefully while also melodic colour needs to be avoided. Here the choruses are to be sung at full voice under the utmost of strain. They have an organizational character, the theories themselves are not merely reflections [...] but means of combat.[167]

The praise regarding the music was directed towards Eisler's distinctive *Kampfmusik*-style, characterized by its "scrupulous honesty" while showing "an unswerving certainty of feeling and direction."[168]

Although today Brecht's text is often considered as his first masterpiece,[169] it nevertheless drew harsh criticism from both sides of the political spectrum[170] since the political functionalization of art within *Neue Musik* was a novel phenomenon. The dispute surrounding *Die Maßnahme* started early in its development. It was originally planned to be performed on the occasion of *Neue Musik Berlin 1930* (June 1930), where the festival organizers, including Hindemith, required the scrutiny of all material comprising the festival's program, which presumably was to prevent another scandal similar to that evoked by *Lehrstück*. Since at that time (May 1930), Eisler and Brecht had not yet started their collaboration, only fragments of the text could be sent in. After *Die Maßnahme* was rejected on 'purely artistic grounds', both artists refused any further engagement with the festival and demanded its organizers' resignation.[171] Eisler and Brecht were not the only ones who identified political reasons as the cause of *Die Maßnahme*'s rejection: Weill, as a consequence, withdrew his *Jasager* from the festival while all three artists turned their backs on the festivals of *Neue Musik*, as well as on Hindemith.

Following some delay, the première of *Die Maßnahme* on 13 December of the same year can indeed be characterized as being extremely different compared to the usual concert-going experience on several levels. Firstly, the performance

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[167] "Es handelt sich darum, den Chören nicht zu gestatten 'sich auszudrücken', also waren Modulationen in der Tonstärke vorsichtig anzuwenden und auch melodische Buntheit zu vermeiden. Die Chöre sind hier mit voller Stimmstärke unter Anstrengung zu singen. Sie haben organisatorischen Charakter, die Theorien selbst sind nicht bloß Widerspiegelungen […], sondern Kampfmittel." Brecht, 'Die Musik zur *Maßnahme*', c. 1931, *BFA*, vol. 24, p. 99.
[168] Drew, 'Musical Theatre in the Weimar Republic', p. 106.
[169] See for example *Ibid.,* p. 106.
[170] See for example Krabiel, *BL*, pp. 185-190; or Hinton, '*Lehrstück*: An Aesthetics of Performance', p. 90. Hinton states that "The dispute was the nature of the 'use' being proposed and the type of community which the new 'utility' art should serve."
[171] See Brecht and Eisler, 'Offener Brief an die künstlerische Leitung der Neuen Musik Berlin 1930', *BFA*, vol. 24, pp. 97-98.

was scheduled as a late night event, starting just before midnight, at 11.30 pm, an unusual time for what can be called Berlin's most prestigious concert venue, the Berliner Philharmonie. Secondly, besides four professional actors and singers,[172] the choir indeed lived up to its name as a massed choir, consisting of three workers' choirs featuring a total of approximately 300 singers, with each singer wearing a blue worker's shirt. And finally, as a new means of involving the attendant-participants into the dialectical process, the program note to the event contained a questionnaire, which featured four questions regarding the didactic aim of the performance, as well as asking for suggestions concerning alternative forms of events to be used for political ends.[173] Although it remains unclear whether any suggestions were made, Brecht continued to work within the Lehrstück genre, having seen the potential of *Die Maßnahme*.

Dessau/Brecht: *Die Ausnahme und die Regel*

Unlike all previous Lehrstücke, *The Exception and the Rule* is the first work that neither owed its inception to a festival of *Neue Musik*, nor was developed due to the initiative of a composer. In fact, as Elisabeth Hauptmann points out, it was not even planned as a Lehrstück but as a *Schaustück*[174] – a fact which is not only borne out by the missing link to the festivals of *Neue Musik* but also by the collaboration of Emil Burri, who, as Krabiel points out, was involved in the development of *Schaustücke*.[175]

Although *Die Ausnahme und die Regel* was initially neither designed as a Lehrstück nor developed in collaboration between writer and composer, the process of the piece's textual development might help to explain why, almost two decades later, Brecht initiated his collaboration with composer Paul Dessau. *Firstly*, the collective work among Brecht, Hauptmann and Burri dates back to the same period in which the majority of the Lehrstücke were written. Already in December 1929, while working on both *Die Maßnahme* and *Der Jasager*, Brecht encountered the Chinese *Yuan* play, to which Hauptmann gave the title *Die zwei Mantelhälften* (*The*

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[172] The professional performers involved were Helene Weigel, Ernst Busch, Alexander Granach and Anton Maria Topitz.
[173] See the questionnaire to the première of *Die Maßnahme* in Brecht, 'Fragebogen', *BFA*, vol. 24, p. 96.
[174] See Elisabeth Hauptmann, 'Zur Entstehung der Lehrstücke', cited in Steinweg, *Modell der Lehrstücke*, p. 218.
[175] See Krabiel, *BL*, p. 240.

Two Parts of a Coat) of the Yuan or Mongol period (1260-1368). The Chinese play was translated by Hauptmann from the French version,[176] which provided the foundation for *Die Ausnahme und die Regel*.[177] The writers' collective then commenced work in early 1930, their initial plan being to create two pieces in an antithetical relationship,[178] which *secondly*, I argue, was already a common characteristic of the Lehrstück genre (e.g. *Lindbergh*/*Lehrstück*, *Jasager*/*Neinsager*, *Jasager*/*Maßnahme*). *Die Ausnahme und die Regel* was meant to be contrasted with a counter-play, *The Rules and the Exception*.[179] The latter, however, did not progress beyond a fragmentary state. Despite the absence of a musical collaborator, the writers' collective prepared to publish *Die Ausnahme und die Regel* on several occasions, but their attempts were impeded by the Nazis' increased power over the cultural sector.[180] However, *thirdly*, the text was assigned to the Lehrstück genre in conjunction with first publication planned for 1933.[181] This interest in positioning the piece within the Lehrstück genre is, *finally*, evidenced by Brecht's textual changes made after leaving Germany in February 1933. His continuous engagement with the piece between 1934 and 1936 is marked by the inclusion of designated parts for two choirs that act as opposing commentators. By means of this inclusion, Brecht places the text not only in the context of the Lehrstücke, but, I suggest, also in that of Weimar musicianship, which would also explain his continuing interest in the piece's suitability for performance by amateur groups.[182] While these choruses were left out on the occasion of the piece's first publication in 1937,[183] Brecht nevertheless maintained the notion of the collective body, now designated as '*Die Spieler*' ('The Players'). Together, they address the attendant-participants at the beginning, in the middle and at the end of the piece.[184]

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[176] Antoine Pierre Louise Bazin, 'Ho-Han-Chan, ou La tunique confrontée', in *Théâtre Chinois: Ou, Choix de Pièces de Théâtre, Composées Sous Les Empereurs Mongols* (Paris: L'imprimerie, 1838), pp. 135-256. See also Anthony Tatlow, *The Mask of Evil: Brecht's Response to the Poetry, Theatre and Thought of China and Japan: A Comparative and Critical Evaluation* (Bern: Peter Lang, 1977), pp. 271-273.
[177] See Hecht, *Brecht Chronik*, p. 278.
[178] See 'Notes to *Die Ausnahme und die Regel*', in Brecht, *BFA*, vol. 3, p. 472.
[179] German title: *Die Regel und die Ausnahme*.
[180] See Siegfried Mews, 'Die Ausnahme und die Regel', *BH,* vol. 1, p. 289.
[181] This publication was part planned as part of the *Versuche*, volume eight.
[182] See Mews, 'Die Ausnahme und die Regel', *BH,* vol. 1, p. 289.
[183] *Die Ausnahme und die Regel* was first published in *Internationale Literatur. Deutsche Blätter*, vol. 9 (Moscow: September, 1937); shortly after, a revised version was published as part of *Gesammelte Werke*, vol. 2 (London: Malik, 1937).
[184] See, for example, *Die Spieler* collectively addressing the attendant-participants at the beginning of the piece: "THE PLAYERS: […] / Examine carefully the behaviour of these people: / Find it surprising though not unusual / Inexplicable though normal, / Incomprehensible, though it is the rule. / Consider even the most insignificant, seemingly simple / Action with distrust. Ask yourselves whether it is necessary / Especially if it is usual.

Given the evidence provided, the textual development of *Die Ausnahme und die Regel* was gradually moving towards the genre by which the piece was finally designated on the occasion of its first publication in 1933: Lehrstück. Brecht's awareness of the importance of not only music, but also the dialectical relationship between music and text within the Lehrstück genre, is attested by the initiative he took in collaborating with composer Paul Dessau, whom he approached in a letter from 1948 as follows: "Now regarding *Die Ausnahme und die Regel*: […] If you can, you should set it to music, it will always be used again."[185] In line with the previous Lehrstücke, the piece's utility lies, I argue, in the teaching of dialectical thinking while it also promotes dialectical materialist philosophy. Together, the creative collective completed *Die Ausnahme und die Regel* as the fifth piece of those that today comprise the Lehrstück genre. Brecht's continuous belief in the genre's utility for performance by amateur groups[186] is confirmed by the fact that *Die Ausnahme und die Regel* is among those works that were first republished (in 1950) shortly after Brecht returned to Germany from exile in 1948.

During the writing process, the original *Yuan* play was subjected to considerable changes especially with regard to its motifs and narrative development, leading to a construction of the *Fabel* far removed from the original. A first version of the text (1930) consisted of six numbers and was entitled *The Story of a Journey* or *Who Whom? The Story of a Journey*[187] with the second title reminiscent of a speech by Lenin (October 1921), in which he elaborated on the struggle between two social systems.[188] Indeed, Brecht's interest in a Marxist-inspired notion of class struggle comes to the fore in this Lehrstück, which focuses on class-based inequality. The text for which Dessau composed the music tells the story of a journey undertaken in the interests of an exploiter, the Merchant, who is hurrying to be the first to close an oil deal in the city of Urga. He is accompanied by two figures who are the exploited: the Guide and the Coolie (porter).[189] Having dismissed the

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/ We ask you expressly to discover / That what happens all the time is not natural. / For to say that something is natural / In such times of bloody confusion / Of ordained disorder, of systematic arbitrariness / Of inhuman humanity is to / Regard it as unchangeable." Brecht, 'The Exception and the Rule', *The Measures Taken and Other Lehrstücke*, trans. by Ralph Manheim (London: Methuen, 1995), p. 37. See for the German original Brecht, 'Die Ausnahme und die Regel', *BFA*, vol. 3, p. 237.

[185] "Nun betreffend *Die Ausnahme und die Regel*: [...] Wenn Sie können, sollten Sie die Musik dazu schreiben, es wird immer mal wieder gebraucht werden." Brecht, 'Brief an Paul Dessau, Zürich, 3. Oktober 1948', cited in Daniela Reinhold (ed.), *Paul Dessau, 1894-1979: Dokumente zu Leben und Werk* (Berlin: Henschel, 1995), p. 92.

[186] See 'Notes to *Die Ausnahme und die Regel*', in Brecht, *BFA*, vol. 3, p. 473.

[187] German title: *Die Geschichte einer Reise* or *Wer wen? Die Geschichte einer Reise*.

[188] See 'Notes to *Die Ausnahme und die Regel*', in Brecht, *BFA*, vol. 3, p. 472.

[189] The designation 'Coolie' refers to an unskilled native Asian labourer.

Guide, the Merchant continues the journey with only his Coolie, who now has to carry and guide for both of them. While crossing the desert of Jahi, the already wounded Coolie loses the way and becomes disoriented, while the Merchant becomes increasingly afraid, not only of the desert that isolates him from any form of civilisation, but also of the Coolie, and of the fact that he himself is no longer being protected by the authorities. When they are running out of water, the Coolie, who had been given an extra water bottle by the Guide, offers his bottle to the Merchant. Out of fear and misunderstanding, the Merchant kills the Coolie. With regard to this event, Brecht wrote in an earlier note that: "even if the exploited one still does not realize that he must be sensible enough to fell his exploiter, his exploiter already knows it. He is expecting it."[190] Hence, the Merchant does not expect any favours from the Coolie but, instead, suspects danger behind his kind, seemingly strange behaviour. The Coolie, on the other hand – due to his limited political awareness with regard to the class struggle and how to overcome it – resists getting involved in fighting the war of the classes. Although much incriminating evidence is presented in the subsequent courtroom scene, the Merchant is acquitted due to the fact that he acts in accordance with the rule, that is "an eye for an eye"[191] but, more importantly, because he acts rationally.

When Brecht approached the composer with this text, Paul Dessau (1894-1979) was an already well-established composer highly regarded within the musical landscape of *Neue Musik*. Surprisingly, Dessau's collaborations with Brecht – except his opera *Die Verurteilung des Lukullus* (1949–1951) which gained considerable attention, thanks to the Formalism debate of that period – have only been investigated by a small number of Brecht scholars. While it can safely be assumed that both artists met on numerous occasions during the Donaueschingen and Baden-Baden festivals, to which Dessau contributed many of his works, their collaboration started only during the time when both were living in exile. However, at the festivals, Dessau had already encountered the Lehrstück genre:

> Even in the Twenties I had heard much about Brecht. *Der Jasager*, a school opera by Brecht and Weill […] made a huge impression on me. Shortly after that I heard a concert performance of the *Lindbergh-Flug* with Otto Klemperer in the Kroll Opera House.[192]

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[190] "[…] selbst wenn der Ausgebeutete noch nicht weiss, dass er vernünftigerweise seinen Ausbeuter niederschlagen muss, weiss es schon sein Ausbeuter. Er erwartet es." See the files located at the Bertolt Brecht Archive, Academy of the Arts, Berlin, BBA 323/2; also cited in Krabiel, *BL*, p. 241.

[191] Brecht, 'Die Ausnahme und die Regel', *BFA,* vol. 3, p. 258.

[192] "Schon in den zwanziger Jahren hatte ich viel von Brecht gehört. *Der Jasager*, eine Schuloper von Brecht und Weill [...] machte einen Rieseneindruck auf mich. Bald danach

Like many other contemporaries, Dessau, who was born into a Jewish family of musical professionals, had to leave Germany, due not only to his Jewish ancestry, but also to his left-wing political orientation as well as his innovative achievements within *Neue Musik*. While living in Paris, Dessau, for the first time, directly engaged with a Brechtian text (however without the presence of Brecht), composing music for the play *99% – Eine Deutsche Heerschau* (1938).[193] It was only after moving to America that both artists became engaged in an enduring collaboration, working on many initiatives.[194]

Dessau's musical aesthetic, particularly his understanding of the function of music, changed considerably during his exile years for a number of reasons. Firstly, due to the traumatic loss of his mother Louise Dessau, who was killed by the Nazis in Theresienstadt on 16 July 1942, he decided to devote his music to concrete political ends, namely the ideas associated with Communism.[195] Secondly, after moving to America, he was surrounded by a circle of artists with similar political views, especially Eisler and Brecht, with the latter being the greatest influence on him. Dessau recollects that: "Meeting Brecht in 1942 initiated for me a new and important period in my creative life."[196] What becomes apparent is that from then on, Dessau's *œuvre* was devoted primarily to forms of vocal music, and would embody a special emphasis on the relationship between text and music: "There exists a real inter-relation between the two arts [literature and music]. Neither one 'serves' the other. They complement each other."[197] Not only did Dessau share common ground with Brecht on the subject of the nature of music informed by dialectics, but also with regard to the way in which it had to be perceived. He states that: "Like the art of spectating in a theatrical performance, so the art of listening is

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hörte ich unter Otto Klemperer in der Kroll-Oper in einer Konzertaufführung den *Lindbergh-Flug*." Paul Dessau, 'Begegnungen mit Brecht', in *Notizen zu Noten*, ed. by Fritz Hennenberg (Leipzig: Reclam jun., 1974), pp. 39-40, hereafter *NzN*.

[193] The piece was later known as *Furcht und Elend des Dritten Reiches*.

[194] These initiatives were, for example, *Der gute Mensch von Sezuan* (1947-48), *Mutter Courage und ihre Kinder* (1946-49), and the opera fragment *Die Reisen des Glücksgotts* (1945), to name but a few.

[195] See Reinhold, *Paul Dessau, 1894-1979: Dokumente zu Leben und Werk*, p. 66.

[196] "Durch die Begegnung mit Brecht im Jahre 1942 beginnt für mich ein neuer, wesentlicher Abschnitt in meinem Schaffen." Dessau, 'Biographische Skizzen', in *NzN*, p. 36; However, the date for their reunion has to be corrected to 1943, due to the fact that it was that year in which Brecht visited New York, the city in which both artists met. See Reinhold, *Paul Dessau, 1894-1979: Dokumente zu Leben und Werk*, p. 64.

[197] "Es besteht eine echte Wechselbeziehung zwischen den beiden Künsten [literature and music]. Nicht 'dient' die eine der andern noch die andere der einen. Sie ergänzen sich." Dessau, 'Über Musik und Dichtung in der Oper', in *NzN*, p. 150.

of tremendous importance when hearing music."[198] For Dessau, the art of listening can only be achieved by an engaged audience, and therefore it is the responsibility of the composer to provide music in which the listener can participate:

> A work of art [...] more often than not must present difficulties for the listener (often even for the already experienced one). The listener should also know that the artist encounters endless difficulties that keep cropping up during the process of creating artworks.[199]

When describing what he calls 'co-creation by the recipients'[200] Dessau stresses an intellectual, rather than a physical participation on the part of the listener, while deliberately placing his views regarding the relationship between art and its recipient in a directly Marxist context.

Through introducing difficulties within the music, Dessau demands from both the performer and the listener that they act as critical thinkers. With regard to this issue, Dessau states, that:

> A work should make the listener listen intently, make him keep on hearing what he has already heard; and thus it should so to speak be 'unfinished', in the wider sense: in fact, continuing to evolve in the listener. According to Brecht, art should not be a 'finished product', but rather 'experiments'.[201]

In the example of *Die Ausnahme und die Regel*, the recipient is faced with two major tasks to be conquered in order to gain an understanding of the *Fabel*'s inherent dialectics. Firstly, the music emphasizes the social gulf between the Merchant and the Coolie by opposing two historically divergent tonal systems, both intended to be recognized by the recipient. In Chapter Five, I will argue that both techniques (Twelve-Tone/atonality and tonal development) echo the relationship between the two characters as demonstrated in the master-slave parable.[202] Secondly, the music of *Die Ausnahme und die Regel* unveils the actual problem, which is the inequality within the class struggle, through specific use of the Twelve-Tone Technique. This technique, a highly mathematical construct or regulatory system,

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[198] "Wie die Zuschaukunst beim Theaterspielen, so ist die Zuhörkunst beim Musikhören von großer, unerläßlicher Bedeutung." Dessau, 'Begegnungen mit Brecht', in *NzN*, p. 37.

[199] "Ein Kunstwerk […] muß dem Hörer (oft auch dem bereits vorgebildeten) meist Schwierigkeiten bereiten. Der Hörer soll auch wissen, daß der Künstler beim Schaffen von Kunstwerken auf endlose, immer sich neu anmeldende Schwierigkeiten stößt." *Ibid*., p. 16.

[200] "Mitschaffen[s] durch den Rezipierenden" Dessau, 'Phantasie und Gemeinschaftssinn', in *NzN*, p. 17.

[201] "Ein Werk sollte den Hörer *mithören* lassen, das Gehörte weiterhören lassen, also quasi 'unvollendet' sein, in erweitertem Sinn, nämlich dem des Weiterwachsens im Zuhörer. Keine 'Fertigware' also sei die Kunst, sondern 'Versuche' im Sinne Bertolt Brechts." Dessau, 'Der Anspruch der Musik', in *NzN*, p. 13.

[202] See Chapter Five, pp. 208-211.

indeed poses the biggest hurdle for the recipient, demanding a high degree of musical knowledge.

Although *Die Ausnahme und die Regel* is considered as one of the most performed Lehrstücke,[203] Dessau's music has often been subject to omission, not least because of the demands made of the participant. Only twelve days after receiving Brecht's letter, Dessau finished his work on the music (15 October 1948). The Lehrstück premiered in autumn of the same year in Offenburg, after which the production toured various cities in the French Zone of occupation.[204] Upon the exclusion of his music during a performance at the Piccolo Teatro in Milan (12 May 1962), Dessau reacted in a letter to the director Giorgio Strehler as follows:

> I have received a letter from Mr Unseld, that gives me to understand that it was not possible to rehearse my little music for *Die Ausnahme und die Regel* in the Piccolo Teatro on account of excessive 'difficulties' which it makes for the 'actors'. […] I think that he [Brecht] wanted to educate the actors by means of those difficulties. Now, since with the *Ausnahme und die Regel* one is dealing with a definite LEHRSTÜCK, the music cannot have a (culinary) character that simply serves as trimmings to a feast! Rather, it has to compete with the play along purely didactic lines. He [Brecht] would not only have been indignant due to the omission of this music; no, in all probability he would have refused to allow a performance without my music.[205]

Not only does Dessau stress the importance of music as being a foil for the text, but he also presents the deliberately introduced difficulties as key to the didactic nature of this Lehrstück.

Schwaen/Brecht: *Die Horatier und die Kuriatier*

Unlike the Coolie in *Die Ausnahme und die Regel*, the proletarian Horatian community in the final Lehrstück*, Die Horatier und die Kuriatier*, decides in favour of becoming involved in the class struggle, subsequently entering into a stance hostile

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[203] See Krabiel, *BL*, p. 254.
[204] See Krabiel, *BL*, p. 253.
[205] "Ich erhalte ein Schreiben des Herrn Unseld, das mir zu verstehen gibt, dass man meine kleine Musik zu *Die Ausnahme und die Regel* im Piccolo Teatro wegen allzu grosser 'Schwierigkeiten', die diese den 'Schauspielern' macht, nicht einzustudieren konnte. [...] Ich denke, dass er [Brecht] mit den Schwierigkeiten die Schauspieler erziehen wollte. Da es sich nun bei der 'Ausnahme und die Regel' um ein ausgesprochenes 'LEHRSTÜCK' handelt, darf die Musik keinen schlemmerhaften (kulinarischen) Charakter haben! Vielmehr hat sie rein didaktisch mit dem Stück wettzueifern. Er [Brecht] wäre nicht nur ungehalten gewesen wegen der Weglassung dieser Musik, nein, er hätte aller Wahrscheinlichkeit eine Aufführung ohne meine Musik untersagt." Dessau, 'Brief an Giorgio Strehler, Zeuthen, c. March 1962', cited in Reinhold, *Paul Dessau, 1894-1979: Dokumente zu Leben und Werk*, pp. 94-95.

to that of their exploiters, the Curiatians. While the battle between the opposing armies is based on Titus Livius's history, *Ab urbe condita* (book I, 22-26), a Roman story dating from the leadership of Tullus Hostilius (ca. 670-640 BC), the Lehrstück's motivation differs significantly, as it now represents the story in light of two unequal forces. In Livy's story, the Roman Horatians and the Albanian Curiatians are engaged in a battle for dominance over southern Italy, with each contender equal in strength and material resources. Prior to the development of the Lehrstück, Brecht reflected on the question of victory and defeat in order to provide a motive for the fable's structure.[206] Unlike Livy, Brecht decided to make the two forces unequal by presenting the Curiatians as materially superior, in order to apply Marxist philosophical streams of both dialectical and historical materialism. The other significant alteration to Livy's story was to change the Horatians' motives for becoming involved in warfare. Unlike Livy's Horatians and Curiatians, both equally aggressive and supportive towards a state of war, Brecht's Horatians go to war in order to defend their goods and chattels and protect their country from harm.

Designed to be used by children, this Lehrstück demonstrates a lesson in teaching dialectical thinking, which is indicated by the work's subtitle, 'Lehrstück about Dialectics for Children.'[207] In addition to utilizing a Marxist notion of dialectics, the Lehrstück text makes strong textual references to Laozi's book *Dàodéjīng*,[208] that exemplify a Taoist understanding of dialectics. In addition to being fascinated by the *Dàodéjīng*'s linguistic simplicity, Brecht was, as argued in Chapter Two, particularly interested in the Taoist concept of 'the flux of things'. [209]

In the course of three individual battles, Brecht demonstrates 'the flux of things' in three different contexts while stressing the fact that, in order to defeat the opponent, the Horatian community must understand how to act in agreement with the flux. Firstly, *The Battle of the Archers* examines 'the flux of things' as inherent in nature by taking up the example of the sun's movement in the course of one day. The movement of the sun determines the nature of the fighters' positions. Initially disadvantaged, the Curiatian's position changes to his advantage, enabling him to

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[206] See Brecht, 'Vorarbeit zu *Die Horatier und die Kuriatier*', *BFA*, vol. 24, p. 220.
[207] German title: *Lehrstück über Dialektik für Kinder*. This subtitle was added during the course of the piece's inclusion as part of the *Versuche* series in 1955.
[208] See Laotse, *Tao te king. Das Buch vom Sinn und Leben*, 4th ed., trans. by Richard Wilhelm (Munich: Deutscher Taschenbuchverlag, 2005).
[209] Aurin, 'Towards a Taoist Reading of the *Lehrstück The Horatians and the Curiatians*', p. 96; see this article also for a detailed elaboration on the conceptual and stylistic affinities between the *Dàodéjīng* and Brecht's *The Horatians and the Curiatians*; see also Chapter Two (pp. 56-59) of this thesis.

defeat his opponent.[210] Although his fellow fighter has been defeated in the first battle, the Horatian spearman in *The Battle of the Spearmen* begins to understand 'the flux of all things' which is here demonstrated through the materiality of his spear: "Many things are in one thing".[211] However, it is only in the final battle, *The Battle of the Swordsmen*, that the Horatian is in a position to defeat his opponents by changing his method of combat: The Horatian swordsman succeeds in transforming the strength of the three remaining Curiatians into weakness by running away. This unexpected, seemingly paradoxical move provokes the three Curiatians to chase him, which, due to their various injuries, subsequently separates them. As he is turning around to mount a new attack, these changing circumstances enable the last Horatian to overcome his opponents one by one.

Unlike the previous Lehrstück, *Die Horatier und die Kuriatier* was initiated by a composer, one not only already familiar with the genre but also one who showed a great interest in advancing a Marxist worldview through art: Eisler.[212] According to a letter from Brecht to Eisler of 1935, the piece was to be performed in schools, and hence by amateur musicians. This aim places the work in the realm of the Lehrstück genre from its inception. The Lehrstück's close, and I argue, dialectical relationship between text and music necessitated the composer's involvement from the start, with Eisler being expected to join the writers' collective consisting of Brecht and Margarete Steffin between 1934 and 1935, during which time Brecht was living in Svendborg, Denmark. It seems likely that during this time, all collaborators were working together setting up the basic structure of the piece, as well as addressing fundamental questions regarding its musical form.[213] However, Eisler's involvement was interrupted, due to his participation at the thirteenth festival of the International Society of New Music in Prague, where he was called in at short notice. This departure led not only to a personal conflict between Eisler and Brecht, but it also put an end to their shared endeavour with this Lehrstück.

The imperative of collaboration between writer and composer during the development of a Lehrstück becomes particularly evident with regard to *Die Horatier*

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[210] "A good position / Does not stay good for ever […] Irrevocably / Morning becomes midday." Brecht, 'The Horatians and the Curiatians', *Collected Plays*, 3rd ed., trans. by John Willett, (London: Methuen, 1997), p. 185.

[211] "Viele Dinge sind in einem Ding." Brecht, 'Die Horatier und die Kuriatier', *BFA*, vol. 4, p. 291.

[212] In a letter to Eisler of 1935, Brecht states: "The work on this Lehrstück was commenced on your initiative […] because it was connected with a Red Army commission and could have had substantial propaganda value, if the piece had been able to be performed in American, English, French and Nordic left-wing schools." Brecht, 'An Hanns Eisler, Svendborg, 29. August 1935', *BFA*, vol. 28, p. 518; my translation.

[213] See *Ibid*., pp. 518-519.

und die Kuriatier. Shortly after Eisler's departure, Brecht explained his position concerning their dispute in a letter to the composer of 29 August 1935. While Brecht showed his understanding of the urgency of Eisler's departure, he still attempted to change the composer's mind and to continue their collaboration through a final meeting in order to address questions regarding the political message of the piece as well as its musical form, including necessary changes.[214] A few days later, Brecht persisted with his attempt to extend their collaboration in a second letter:

> I think it very necessary now for us to talk the matter through. For the time being, I have given the choruses only as much as is needed for the narrative. Individual pieces would still need to be done. The question of the music is really not so simple this time: for some parts I still do not have a form yet. As it now stands, not everything can be sung. But music is needed throughout, particularly since the movement of the armies has to be fixed with precision.[215]

Brecht again not only stresses the overall importance of employing music throughout the entire piece, but also the fact that music significantly determines formal as well as structural aspects of the text, inasmuch as it organizes the performance with regard to time and space.

Despite the letter, Eisler could not be persuaded. Consequently, Brecht came to the conclusion that without Eisler "a continuation of the work [would have been] quite pointless" while strongly rejecting Eisler's contention that he "would not be needed for the text, nor I [Brecht] for the musical form."[216] The latter quotation allows insight into the notion of dialectical collaboration through an explicit example. Without the collaborative counterpart, this last Lehrstück could, at least for the time being, neither be finalized nor used as a tool with which to teach dialectical thinking. In fact, although Brecht decided to publish the text of *Die Horatier und die Kuriatier* in 1936[217] this Lehrstück was never performed until after it had been finally set to music. Alongside the Lehrstück text, Brecht published his remarks entitled 'Instructions for the performers' (1936) featuring eight paragraphs including the following, which addresses the music: "One can do without music and just use drums. The drums will become monotonous after a while, but only for a short

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[214] See *Ibid*., p. 519.

[215] "Es wäre jetzt sehr nötig, daß wir die Sache durchbesprechen. Den Chören habe ich vorläufig nur soviel gegeben, als für die Handlung nötig ist. Einzelstücke wären noch zu machen. Die Musikfrage ist diesmal wirklich nicht ganz einfach, für einzelne Partien fehlt mir vorläufig die Form. So, wie es gegenwärtig ist, kann kaum alles gesungen werden. Aber überall ist Musik nötig, da auch die Bewegung der Heere ja genau fixiert werden muß." Brecht, 'An Hanns Eisler, Svendborg, Anfang September 1935', *BFA*, vol. 28, p. 524.

[216] Brecht, 'An Hanns Eisler, Svendborg, 29. August 1935', *BFA*, vol. 28, pp. 519.

[217] *Die Horatier und die Kuriatier* was published in Moscow as a Lehrstück in the journal *Internationale Literatur*.

time."[218] Hence, the significance and function of music as a tool with which to discipline and coordinate movement and performance had to be provided at least by percussion instruments. Presumably, these remarks were made in reaction to Eisler's refusal to continue his work. That Brecht regarded the drums solution as only temporary is suggested by the fact that he made two further attempts to find a suitable composer. According to his journals, Brecht approached the Finnish composer Simon Parmet in January 1941 with a request to set this Lehrstück to music, with the possibility of staging a performance subsequently in Helsinki.[219] Since the performance was cancelled and Parmet was already working on music for *Mother Courage*, this collaboration did not ensue. As a result, *Die Horatier und die Kuriatier* remained in a fragmentary state until Brecht's collaboration with East German composer Kurt Schwaen (1909-2007), who set the Lehrstück to music in 1955 shortly before Brecht's death in the following year.

Schwaen's commitment to folk and amateur groups, especially his personal dedication to the aim of establishing a children's musical theatre in the nascent GDR, might have been a decisive factor for their collaboration on the unfinished Lehrstück in 1955. Brecht met Schwaen during a 1948 reception at the House of Soviet Press Correspondents in Berlin, held in honour of the author's return from exile, for which the composer accompanied the actor Ernst Busch as he performed songs by Brecht and Eisler. As early as 1952, Schwaen indirectly collaborated with the playwright while working with Brecht's master students, Wera and Claus Küchenmeister, on an adaptation of the medieval comedy *Hansoframea sive Momoscopos* (1582) by Martin Hayneccius, to be performed at a planned matinee at the Berliner Ensemble. Initially, Schwaen was supposed to set only selected parts of *Hans Pfriem oder Kühnheit zahlt sich aus* (*Hans Pfriem or Boldness Pays Off*) to music, for which he chose one accordion as the accompanying instrument, believing it would be accessible to most amateur groups.[220] Although not directly involved in the production, Brecht took a keen interest in the music for this play, asking Schwaen to perform it for him in his Berlin apartment on 2 December 1953. The

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[218] "Man kann ohne Musik auskommen und nur Trommeln benützen. Die Trommeln werden nach einiger Zeit monoton wirken, jedoch nur kurze Zeit lang." Brecht, 'Anweisung für die Spieler' c. 1935, *BFA*, vol. 24, p. 222.

[219] See Joachim Lucchesi and Ronald K. Shull, *Musik bei Brecht* (Frankfurt am Main: Suhrkamp, 1988), p. 623.

[220] Kurt Schwaen has recollected that "this short, woodcut-like comedy […] was considered suitable to be performed later by amateur groups. Hence, everything had to proceed as simply as possible and without huge expenditure on staging." Kurt Schwaen, *Stufen und Intervalle, Ein Komponist zwischen Gesellschaft- und Notensystemen*, 2nd edition (Essen: Verlag Die Blaue Eule, 2005), p. 49; my translation, hereafter *SuI*.

choice of instrument, and the overall simplicity of the music encouraged Brecht to ask for more, and Schwaen happily obliged.[221]

This first contact between Brecht and Schwaen is here understood as the starting point for their collaboration on the Lehrstück, which was again initiated by a planned model performance with students at the Berlin Ensemble, commissioned by the *Zentralhaus für Laienkunst* (Central House of Amateur Art), Leipzig. As attested by Brecht's remarks on *Hans Pfriem*,[222] Schwaen's music made such an impression on the playwright that on 2 May, only one month after its première, he approached the composer, asking him to set *Die Horatier und die Kuriatier* to music. As Brecht's assistant of the time, Isot Kilian, has documented, shortly after (10 May), the collaborators' first meeting was followed by many others, as they discussed matters regarding the concept and form of the music.[223]

By examining the records of their working meetings as well as Schwaen's own diary entries of the time, it becomes apparent that Brecht was still adhering to the ideals of the movement in which the Lehrstück genre had originated. In order to serve amateur performance groups, especially school children, the collaborators aimed for a choral setting of the text, since the choruses carry the collective moment of music-making. According to Kilian, Brecht not only had clear ideas as to structural matters and which numbers needed to be set to music, but also regarding instrumentation, suggesting a small ensemble consisting of mainly brass instruments and drums.[224] In addition to his demand for specific musical aspects, Brecht's ideas regarding the functionalization of art were in harmony with Schwaen's own intentions. On the issue of dialectical music, Schwaen clarifies the nature of music in this Lehrstück, when stating: "Based on dialectic – his [Brecht's] favourite subject – he expressed his keenness for contradictions to become operative." [225] The implementation of two opposing choirs resembles ideas taken from *Die*

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[221] See Schwaen, *SuI*, p. 49. Together with Schwaen's *Fifteen-Penny Songs*, *Hans Pfriem* premiered on 4 April 1954 (The *BFA* states that the 4th March was the date of this first performance, however, Schwaen's diary entry gives the date as 4 April 1954).

[222] "There will be few people who do not find the cheerful and genuinely noble music of Schwaen beautiful. But rehearsing this music may perhaps not be so easy. One should never be discouraged by such difficulties in art. Great musicians prepare surprises for the ear. They avoid the hackneyed. What initially confounds will quickly be experienced as invigorating […]." Brecht, 'Die Musik zum Hans Pfriem', *BFA*, vol 24, p. 435; my translation.

[223] Kilian's 'Notate zur Musik' are reprinted in Joachim Lucchesi and Ursula Schneider, 'Lehrstücke in der Praxis, Zwei Versuche mit Bertolt Brechts *Die Ausnahme und die Regel* und *Die Horatier und die Kuriatier*', *Arbeitsheft 31* (Berlin: Akademie der Künste der DDR, 1979), pp. 126-127.

[224] *Ibid*.

[225] "Ausgehend von der Dialektik – seinem Lieblingsthema – wünschte er, daß Gegensätze wirksam werden müßten." Schwaen, *SuI,* p. 54.

Ausnahme und die Regel; in addition a dialectical contradiction between the Horatian and Curiatian communities was fostered, while the choral parts heighten the opposition of both armies and the differences between the two communities.[226] Furthermore, as Brecht desired, the choruses also actively intervene in the action by entering into dialogue with their own warriors:

> The overcoming of difficulties by the Horatian is made still harder when the cries of the chorus urge him on and thereby endanger him even more. One needs to be made aware that the retreat, however necessary and unavoidable in this situation, goes against natural instincts and that the realization that it is necessary sets in amidst difficulties. [227]

After finishing the choral parts, Schwaen concentrated on scenic music, including music for 'pantomime gestures'[228] to secure the movement of the participants, as previously demanded by Brecht.

Schwaen's composition consists of 30 numbers featuring both choruses and instrumental pieces, while all solo parts are left without music. After having finished the composition as discussed with Brecht, Schwaen approached Herbert Kegel, conductor of the *Rundfunkchor Leipzig*, with whom he recorded the music of the Lehrstück, in order to provide future performers with a first impression of the music. Brecht, who was listening to the recording on 5 June in his house in Berlin-Buckow, was so enthusiastic about the music that he asked the composer to set the whole piece to music, including an overture and a final number.[229] Schwaen decided to stay in Buckow, possibly in part to continue his work in collaboration with Brecht which, however, due to the increased decline in the playwright's health, had to be discontinued. Although Schwaen commenced work on an overture, he did not proceed with it due to Brecht's passing on 15 August 1956. It was not until two years later, in 1958, that *Die Horatier und die Kuriatier* was first performed by students of the musicological institute of Halle University under the direction of Hella Brock. This was followed by a first school students' performance at the Rainer-Fletscher-Oberschule in Pirna, directed by Ludwig Müller.[230] Although Walter Benjamin, in a letter to Margarete Steffin, regarded this Lehrstück as "the most

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[226] See the discussion in Chapter Four, pp. 187-192.
[227] "Die Überwindung der Schwierigkeiten durch den Horatier werden noch erschwert, wenn die Zurufe des Chores ihn antreiben und dadurch noch mehr gefährden. Man müsse bewußt machen, daß der Rückzug, so notwendig und unumgänglich auch immer in dieser Situation, gegen die natürliche Empfindung sei und daß die Erkenntnis von der Notwendigkeit sich unter Schwierigkeiten durchsetzt." Schwaen, *SuI*, p. 54.
[228] See the discussion in Chapter Six, pp. 172-175.
[229] See Schwaen, *SuI,* p. 55.
[230] See Kurt-Schwaen-Archive (ed.), *"Die Horatier und die Kuriatier". Begegnungen mit Brecht und dem Berliner Ensemble* (Berlin: Kurt-Schwaen-Archiv, 2006), p. 13.

complete of all of its kind"[231] it is, nevertheless, one of the least known and least performed of all Lehrstücke. One reason for this is the lengthy process by which the piece became a completed Lehrstück, during which Brecht's efforts to find a suitable composer demonstrated his belief that the collaborative element in the development of the Lehrstück was deeply important.

Conclusion

It is a common contention that Brecht's interest and engagement in the Lehrstück genre seems to have stopped by 1930, with scholars arguing that "like the [Weimar] Republic itself, the movement that produced Lehrstücke was only short-lived."[232] One might think that the discontinuation of the festivals of *Neue Musik* after 1930 would bring to an abrupt end the further development of the Lehrstück genre and the contribution made to it by composers of *Neue Musik*, because it did indeed lead to an overall disruption of *Neue Musik* itself. In addition, however, to the termination of these festivals that had provided an experimental environment for both composers and writers, the genre's discontinuation could also be attributed to the dramatic political changes of the time. From 1930 onwards, many composers left Germany to live in exile, including Eisler, Weill and Hindemith, as did Brecht himself. Faced with isolation as a by-product of living in exile, many artists lost their audience and the Lehrstück genre its participants. However, given Brecht's understanding of history as being subject to constant change, I contend that, as much evidence indicates, he continued to believe in the genre's potential and future revival. To support my argument, this chapter has been structured as a chronological account of all six Lehrstücke, providing evidence for the fact of Brecht's continued engagement with the genre during and after the years of exile. Having assessed the discourse that spans a period of almost three decades, I have demonstrated that Brecht's Lehrstück engagement goes well beyond the Weimar years.

As I have argued in this chapter, collective creativity, or dialectical collaboration, lies at the heart of each Lehrstück. Through an elaboration on the intensive involvement of the composer, mostly from the initial development of each piece, the collaborative association between writer and composer has now been revealed as a major characteristic of the genre. The dialectical nature of each

[231] Walter Benjamin, *Briefe*, vol. 2, ed. by Gershom Scholem and Theodor W. Adorno (Frankfurt am Main: Suhrkamp, 1978), p. 693.
[232] Hinton, '*Lehrstück*: An Aesthetics of Performance', p. 91.

collaboration is evidenced in the equal involvement of the two parties, both contributing their respective ideas and materials to the creative process. More importantly, the dialectical nature of their collaboration becomes apparent in the fact that these ideas and materials, while sometimes reached through agreement, were often contested, challenged and criticized by the other party, provoking numerous changes during and even after completion of the creative process, with regard to both text and music (e.g. from *Jasager* to *Jasager* (*Konkretisierung*) to *Neinsager* to *Maßnahme*). Because Brecht's influence on the text and on the Lehrstück genre, particularly his views on art's functionalization in society, have already received wide attention and close examination, this chapter has placed a strong emphasis on the influence of the genre's composers, especially concerning their aesthetic, political and sociological perceptions of music and art in general, as referenced in each individual piece.

My investigation into the political and sociological aspects of the Lehrstück genre has shown that there appears to have been a shift regarding the genre's perception of music's role within society. This shift is in no small measure the result of Brecht's and some of his collaborators' growing interest in the Marxist-inspired political functionalization of art, especially since the Brecht/Eisler collaboration on *Die Maßnahme*. Utilizing and conveying ideas that must be ascribed to both dialectical and historical materialism was also a primary interest for the musical collaborators of the last three pieces in this genre. Although, as will be demonstrated in the following analytical chapters, traces of Marxist philosophies (e.g. a materialist conception of history, the relationship between individual and collective) can also be found in the texts of the three Lehrstücke designed for the festivals of *Neue Musik* in Baden-Baden (1929) and Berlin (1930), the overall aim of these earlier pieces, especially regarding their music, was not directed towards political ends. They were, rather, concerned with the search for new means by which to address a broader audience composed of different social strata (e.g. through the medium of radio in *Der Lindberghflug*) as well as to include and transform the attendant-participants into performer-participants through music-making. These aims relate directly to *Neue Musik*'s ideas of *Gebrauchsmusik* and *Gemeinschaftsmusik*, which, since the collaboration between Eisler and Brecht, were modified in keeping with the political functionalization of music.

However, as already introduced in this chapter and further argued in the following three chapters, all pieces comprising the genre apply the dialectical method**,** as a means of investigating and conveying social realities, to the realm of

music. My aim in this chapter has been to elucidate how the notion of dialectical collaboration, evident in all Lehrstück developments, is a primary reason for the application of the dialectical method, not only to music but also to that which I have discussed in Chapter Two as the dialectical relationship between music and text.

Chapter Four

Dialectical Critique Through *Verfremdung* in the Choruses

When analysing the entire body of work that comprises the Lehrstück genre, one immediately becomes aware of the prominence of choral numbers. As an integral part of all Lehrstücke, the sung, or sometimes spoken, chorus[1] constitutes an important device for teaching dialectical thinking to all participants (whether performer- or attendant-participants). As I will demonstrate in this chapter, the choral parts are a significant carrier of musical *Verfremdung*. Numerous choruses are set throughout all the Lehrstücke, demanding the constant involvement of all performer-participants, sometimes even the attendant-participants (e.g. *Lehrstück*), in roles varying from those that provide narrative or reflection, to those that actively intervene in the plot by voicing opinions on the dramatic events. In this chapter I examine the question of how the choruses of the Lehrstücke encourage the participant to join in the dialectical process.

As outlined in Chapter Two, dialectical critique is generated through the different modes of musical *Verfremdung,* which I have grouped into three complexes: musical parody, the inner musical form and the outer musical form. This chapter demonstrates the occurrence of these modes in the choruses, and how they serve not only to heighten contradictions already fostered in the text, but also to uncover others not previously apparent. By assessing the discourse of musical *Verfremdung* where it assumes an interventionist stance, I show how choral music can provide an alternative interpretation of the events under scrutiny. While the effect of musical *Verfremdung* is to provoke an inquiring attitude towards the *Fabel*, it is nevertheless the choice of the participant whether to work with or against those contradictions (e.g. by means of collective discussion, (non-) participation) and to commence his or her critique on the events. Thus, the participant is constantly challenged to learn how to deal with, and engage in, an environment of dialectical contradictions.

This chapter provides a case study analysis of representative chorus materials selected from all of the Lehrstücke, focussing purely on their music-text relationship. I have chosen a chronological presentation of my findings for at least two reasons. Firstly, this arrangement will illustrate my argument that since Brecht's

[1] In order to distinguish between the Chorus as a formation of people singing and/or speaking together and the musical genre of a chorus, the genre will not be capitalized in this thesis.

collaboration with Eisler, there occurred a shift in the nature of the Lehrstück with regard to the political functionalization of music, as described in Chapter Three.[2] In contrast to the three Lehrstücke developed in pre-Eisler times, which demonstrate examples of utilitarian art-forms designed purely for the music-festival's key focus of *Gebrauchsmusik* (music for use) and *Gemeinschaftsmusik* (music for communities), *Die Maßnahme* represents the first Lehrstück, foremostly through its choruses, that is concerned with the political activation of its participants in a Marxist-inspired sense. Secondly, a chronological treatment will allow me to unfold structural and thematic congruencies that are often critical, especially in the choruses of succeeding Lehrstücke.

Der Lindberghflug

Initially designed as a radio-play, the Lehrstück *Der Lindberghflug*[3] has much in common with a cantata, insofar as it is through-composed and consists of a series of closed musical numbers.[4] The version subjected to analysis here, which premiered at the Baden-Baden music festival in 1929, featured sixteen numbers: three were unaccompanied, and number fifteen, which, like all the others at this première performance, followed the announcement of its title ('Arrival of the Flyer Charles Lindbergh upon the Aviation-field at Bourget, near Paris'),[5] was acoustically enriched by the original sound recording (including the crowd's noise and media coverage) of Lindbergh's welcome upon his return to Washington.[6] As discussed in Chapter Three, the work resulted from a three-way collaboration (Weill/Hindemith/Brecht), with the six choral numbers divided equally between the two composers.[7]

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[2] See Chapter Three, pp. 113-117.
[3] Unless otherwise indicated, all musical examples that are provided in the body of the text in this and the following two chapters, as well as textual citations indicated with bar numbers and references to musical numbers, are taken from the following publication of *Der Linderghflug*: Paul Hindemith, Kurt Weill and Bertolt Brecht, 'Lindberghflug (1929) Hörspiel von Bertolt Brecht, Musik von Paul Hindemith und Kurt Weill' orchestral score, in Paul Hindemith, *Sämtliche Werke*, 1.6 (London: Schott, 1981), pp. 105-207.
[4] The following three chapters discuss only those versions of the Lehrstücke that received music, and are concerned solely with the music as it was first performed.
[5] Unless otherwise indicated, all English titles of the individual numbers are taken from Weill's second version (1930). Kurt Weill and Bertolt Brecht, *Der Lindberghflug. Lindberghflight*, English trans. by George Antheil (Vienna and Leipzig: Universal, 1930), here p. 81.
[6] See Krabiel, *BL*, p. 45.
[7] See Chapter Three, pp. 94-97.

As an exception within the Lehrstück genre, the involvement of two composers brings a notable stylistic diversity to *Der Lindberghflug.* Weill's choruses, like the rest of his part of the work, are characterized by a regular metre in which the rhythm of the melody predominantly resembles speech rhythm. Used towards pedagogical ends, the distinct rhythmical patterns, I argue, often function as a form of structural guidance for the participant. To this end, they are designed as a disciplining element, which helps the participant to focus on the possibility of musical meaning created by melody and harmony. Although Weill's treatment of both rhythm and melody are characterized by simplicity, his juxtaposition of this simplicity with the unfolding of colourful harmonic progression creates interest and appeal. Weill scholar Ian Kemp describes this juxtaposition as follows:

> From the consequent tension between the sophistication of the harmony and the simplicity of the phrasing arises a part of that strange ambiguity which pervades the entire structure and feeling of Weill's music.[8]

What Kemp depicts as the 'sophistication of harmony' is, as I understand it, Weill's way of utilizing musical characteristics (e.g. the emancipation of dissonance, dissolution of traditional harmony) that are a product of *Neue Musik*.[9] Although Weill, as Kemp stresses, "return[ed] to a harmonic language based on tonality" after 1926,[10] I argue that the music of *Der Lindberghflug* does not necessarily follow traditional functional harmony. Rather, Weill creates a mixture, or state of suspension between atonality and tonality, characterized by semi-tonal (chromatic) movements, harsh harmonic changes, layering of fourth intervals, and added-note-chords, most prominently the *sixte ajoutée* (added major sixth chord). In what follows I argue that it is this mixture – the interjection of atonal traces in a tonal environment – that helps us to appreciate the dialectical nature of the music and its dialectical relationship to the text.

In contrast, Hindemith's music is of a more complex nature, which, I argue, reduces the relationship between text and music to a minimum. When observing his music, clear parallels and roots in western high art music, especially music of the Baroque and Renaissance, become immediately apparent, both with regard to musical form and to aspects of melodic development and overall musical progression. Unlike Weill, Hindemith places particular emphasis on melodic development, characterized by strong intervallic relations and a clear dominance of

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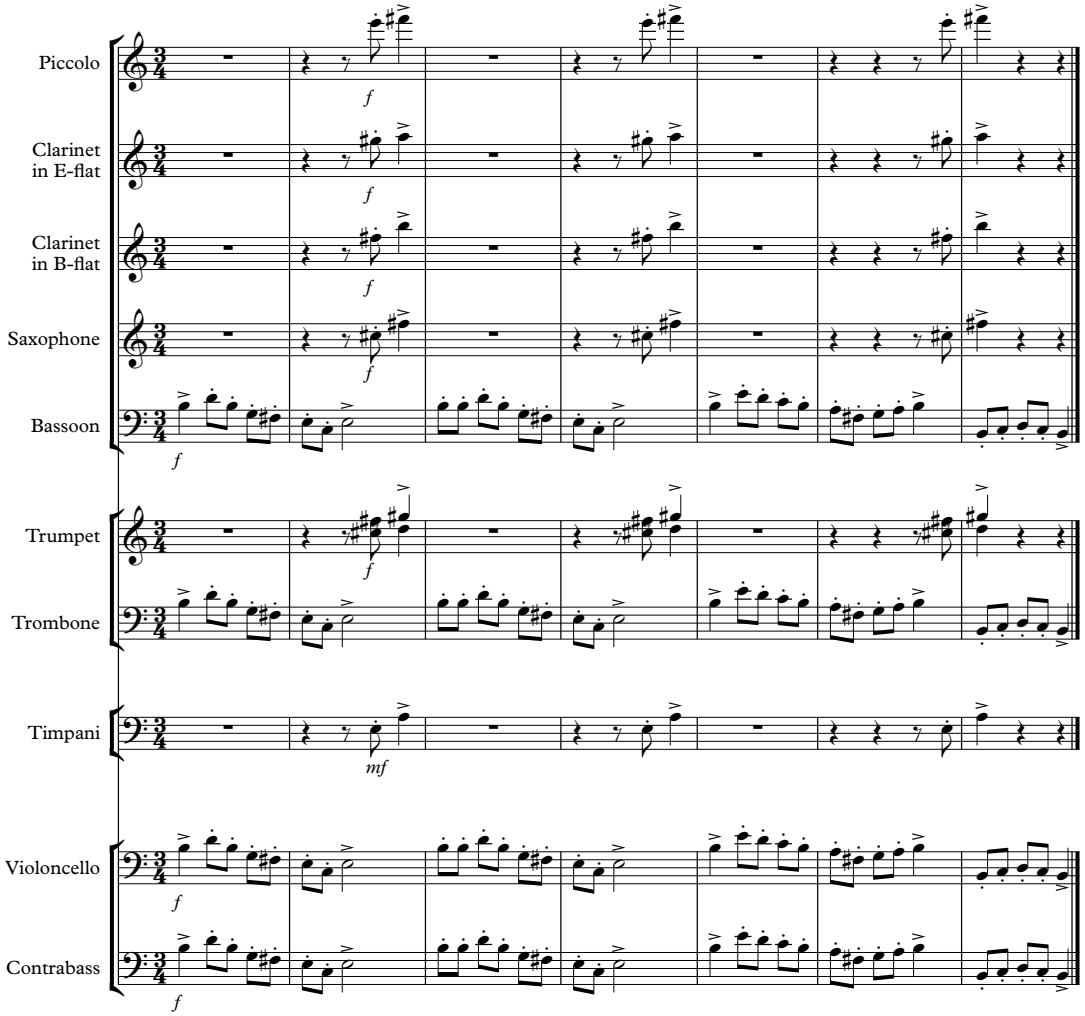
[8] Ian Kemp, 'Harmony in Weill: Some Observations', *Tempo*. *New Series*, 104 (1973), p. 14.
[9] See Chapter One, p. 35 and pp. 48-49.
[10] Kemp, 'Harmony in Weill: Some Observations', p. 12.

the minor and major second, which the composer himself identifies as "the very building blocks of melodics."[11] As well as the focus on melody – one clear direction of *Neue Musik* as stated by Paul Bekker[12] – Hindemith frequently employs a contrapuntal setting and, with regard to choruses numbers fourteen and sixteen, makes use of two- to four-voice counterpoint.[13] Another notable feature of Hindemith's compositional style is his treatment of harmony. Although distinguishable as tonal harmony, Hindemith's own tonal system is rooted not in the diatonic scale but in a new derivation of the chromatic scale.[14] Finally, and in stark contrast to Weill's choral parts, Hindemith makes use of frequently changing metres, in such a way that the relationship between melodic rhythm, speech rhythm and metre is variable. A case analysis of the framing choruses in *Der Lindberghflug*, number one by Weill and number sixteen by Hindemith, will not only show the compositional differences, but also indicate how they impact on the music-text relationship.

Weill's opening chorus (no. I), 'Invitation to the American Flyer to Cross the Ocean', presents a distorted picture of the initial situation through musical *Verfremdung* concerning the second complex, the inner musical form. The chorus is strongly rooted in the Aeolian mode on E and commences with an instrumental introduction (bars 1-7), which already presents all the musical material of the entire number. Here, the melodic line – consisting of short, wave-like descending melodic patterns – is introduced by the lower instruments (trombone, cello, contrabass, and timpani), played in unison. These short patterns, which will later form a structural element of the text, are interrupted by, yet interwoven with, the upbeat outcry of all the higher registered wind instruments. The latter instruments constantly lift an E-minor chord to a D-major^{7} chord, with the ascending major second (E to F$^{\sharp}$) stressing the uplifting character, which is further intensified by an emphasis (>) on the dissonant chord, regardless of its position within the 3/4 metre (example 1):

[11] "[…] das eigentliche Baumaterial der Melodik." Paul Hindemith, *Unterweisungen im Tonsatz. Theoretischer Teil*, vol. 1 (Mainz: Schott, 1940), p. 222.
[12] See Chapter One, pp. 24-27.
[13] Because the choral part of number eleven, the third chorus that Hindemith set to music, is missing, one can only assume the probability of counterpoint there, too. The orchestral part of number eleven is, however, published.
[14] See Chapter One, pp. 38-39.



EXAMPLE 1. Weill/Hindemith, *Der Lindberghflug*, no. I, bars 1-7.

At the point where the bass voice of the choir takes over the same melodic patterns (from bar 8), the formerly instrumental outcry is taken over by the rest of the choir that sings "Get in!", a command repeated twelve times in a number consisting of only 35 bars, of which only 27 are sung. In this way, the choir – assuming the role of the American people – repeatedly agitates for the flyer's departure.[15] The reason for the importuning and insistent attitude of the choir towards Lindbergh's departure is then revealed by the basses, who predict that the pilot will achieve fame upon successful completion of the journey: "Over in Europe they await you! Fame is beckoning!" (bars 20-24),[16] already rendering Lindbergh's adventure as a heroic deed. Here I suggest that Weill's juxtaposition of tonal and atonal elements – created by means of the relentless, overly insistent and sharply dissonant "Get in!"

[15] The German title states '*Aufforderung des Fliegers*', which could be translated either as 'invitation', or, as 'request': the latter translation would indeed be supported by the music for this number.
[16] "Drüben in Europa erwartet man dich! Der Ruhm winkt dir!"

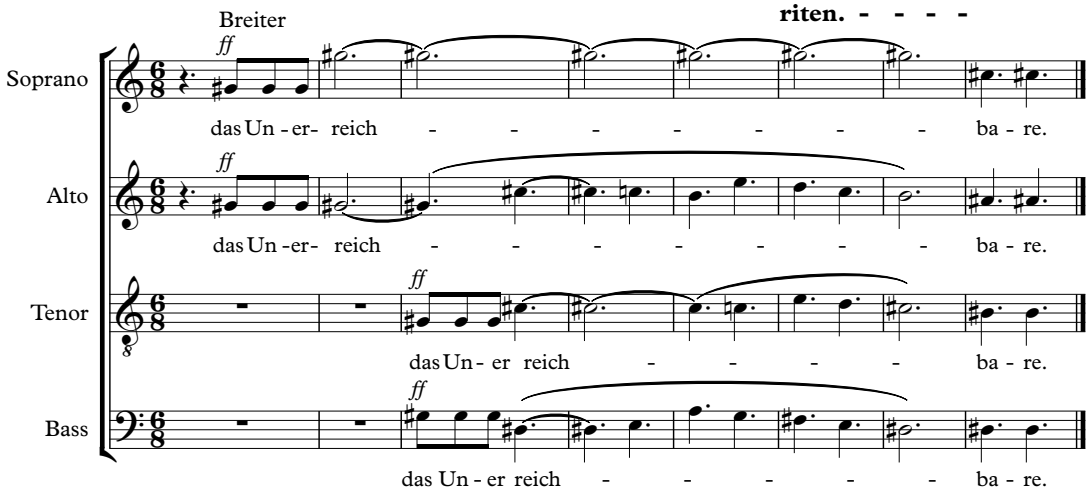
call of the chorus – uncovers the underlying naivety of the prediction, subsequently calling into question both the motivation for and evaluation of the adventure. Through this estranging juxtaposition, the music already encourages the participant to adopt an inquiring attitude towards the question of whether an obsession with fame is a worthy motivation for such an adventure that will test, and later reward, only individual audacity. Isn't it rather a question of societal achievements, hence humankind's technological mastery over nature in general, which leads to the extraordinary feats of some individuals that nevertheless remain products and representatives of society as a whole?

Contrary to Weill's harmonic defamiliarization, the second constituent framing chorus, 'Dispatch Concerning the Unattainable' (no. XVI), the last number set by Hindemith, encourages critical distance in the participant by way of melodic and contrapuntal development, a feature of the second complex of musical *Verfremdung*. I will argue that Hindemith's utilization of these two modes impels the participant to analyse the dialectical representation of technological progress within the realm of social history. Although Lindbergh's attempt to cross the ocean was successful, the text of this entirely *a cappella* chorus concludes by addressing the issue of human limitations with regard to both technological progress and the mastery of nature:

> […] towards the end of the third millennium of our times there arose our steely uniformity, showing […] the possible without making us forgetful of the unattainable […].[17]

Hindemith calls attention to 'the unattainable' by way of four repetitions of the word itself (bars 68-84), which is intensified as each phrase embarks on a rather wide interval in the soprano voice (the first time a minor seventh and three times an octave). Time after time, the unattainable, the top note, cannot be sustained and eventually drops down a fifth. The soprano's last attempt at holding the high G♯ for six bars (bars 78-83) – with the tempo having slowed to *breiter* (broader) and in bar 82 even marked *ritenuto* (slowly) – not only places a strain on the singer but also lends extra weight to the meaning of the words (example 2):

[17] "[…] gegen Ende des dritten Jahrtausend unserer Zeitrechnung erhob sich unsere stählerne Einfalt, aufzeigend […] das Mögliche ohne uns vergessend zu machen: das Unerreichbare […]." Bars 53-89.



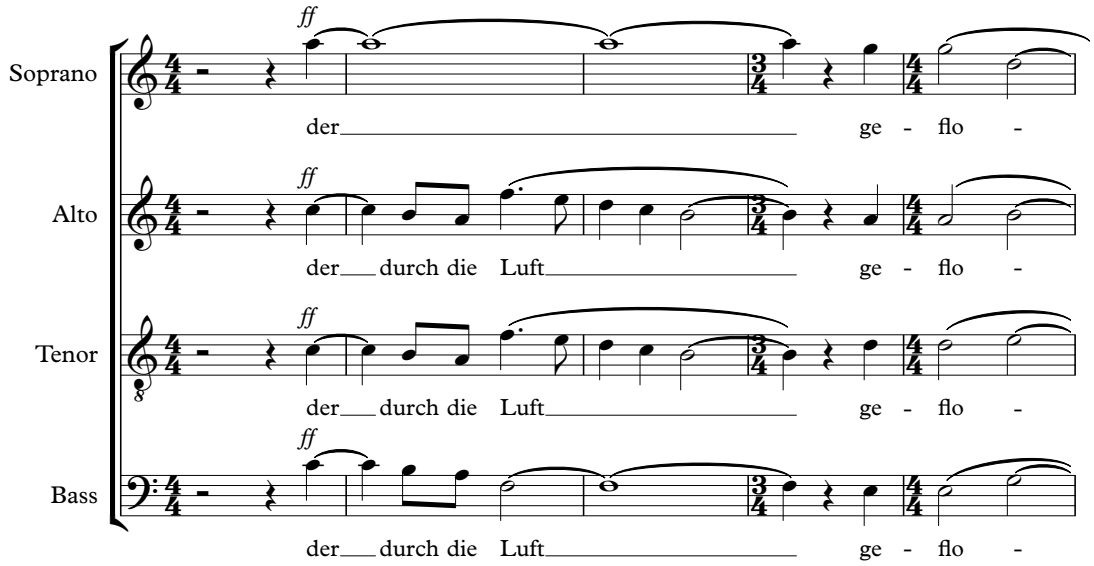
EXAMPLE 2. Weill/Hindemith, *Der Lindberghflug*, no. XVI, bars 77-84.

Although I would argue that the musical emphasis on 'the unattainable' has a strong defamiliarizing quality, the reason for it, nevertheless, remains somewhat unclear to me. And, as stressed by Krabiel, not only to me, but also to the audience at the piece's première-performance, who were puzzled by the deference of both text and music to the somewhat ominous 'unattainable'.[18] Nevertheless, Hindemith's defamiliarizing music moves me to think about the notion of limitations on human achievement and the unremitting progress of technology. Is it not rather a matter of the way in which such progress makes things more attainable, including even those that might once have been seemingly unattainable? Given Brecht's fondness for the Marxist concept of historical materialism, the way through which such progress unfolds is an essentially man-made mode of production. Following this approach, I suggest that Hindemith's emphasis might draw attention to the piece's dialectical representation of the relationship between the attainable and the unattainable, with these two being inextricably linked. Dialectical in such a way that both ends are in constant flux: although the numerous attempts at holding the top note in the soprano voice fail, the interval is however constantly augmented and sustained for longer periods.

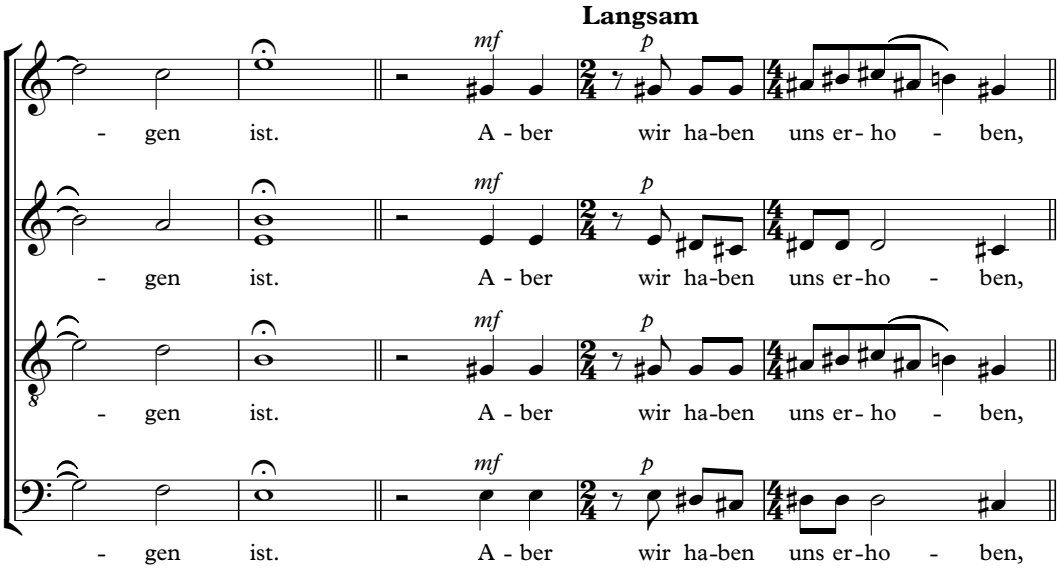
An analysis of the music that precedes bars 77-84 provides further support for this argument. Without any suggestion that Hindemith, too, was a proponent of historical materialism, his music to the first part of this final chorus nevertheless does draw attention to the idea that technological progress must be understood within the discourse of history. This emphasis is enacted by musical form: music organizes the text's narrative through a tripartite structure, featuring three historical eras in dialectical relationship to each other. It is my contention that the description

[18] See Krabiel, *BL*, p. 34.

of each part using different musical material and texture helps to illuminate history in its progressive development and also to comment on the relationship between the individual and society. The ternary form of the chorus, which is followed by a *coda*, commences with part A (bars 1-44), illuminating the era of the Enlightenment, a time that brought reason and individualism to the fore and saw major achievements in technological progress. It is set firstly to a two-part, immediately followed by a four-part imitative counterpoint (bars 1-25) – that is, a polyphonic texture of individual melodies harmonizing with each other. The nature of a polyphonic development in a given framework, such as that of a canon or a fugue, is that of individual, sometimes contrasting, voices working together in an equally interactive, highly productive, manner. It can be argued, as does Siegfried Borris, that Hindemith's use of a polyphonic development here does not simply demonstrate his affection for neo-Baroque techniques, but also signifies his model of "the interaction of individuals within society."[19] The same texture is repeated (from bar 25), when the text stresses the fact of a thousand years of failed attempts when "everything fell from the top to the bottom."[20] The last seven bars of part A (bars 38-44) are characterized by what Hindemith calls a "harmonic descent"[21] – meaning in this instance the harmonic development from chords with high tension to chords with lower tension[22], ending in an open fifth sound over E:



[19] "[…] das Zusammenwirken von Individuen in der Gesellschaft." Siegfried Borris, 'Hindemith-heute (1924-74)', *Musik und Bildung*, 6 (1974), p. 362.
[20] "[…] fiel alles von oben nach unten." Bars 26-29.
[21] "Harmonisches Gefälle." Hindemith, *Unterweisungen im Tonsatz*, p. 144.
[22] See also Taekwan Kim, *Das Lehrstück Bertolt Brechts. Untersuchungen zur Theorie und Praxis einer zweckbestimmten Musik am Beispiel von Paul Hindemith, Kurt Weill und Hanns Eisler* (Frankfurt am Main, Vienna: Peter Lang, 2000), pp. 91-92.

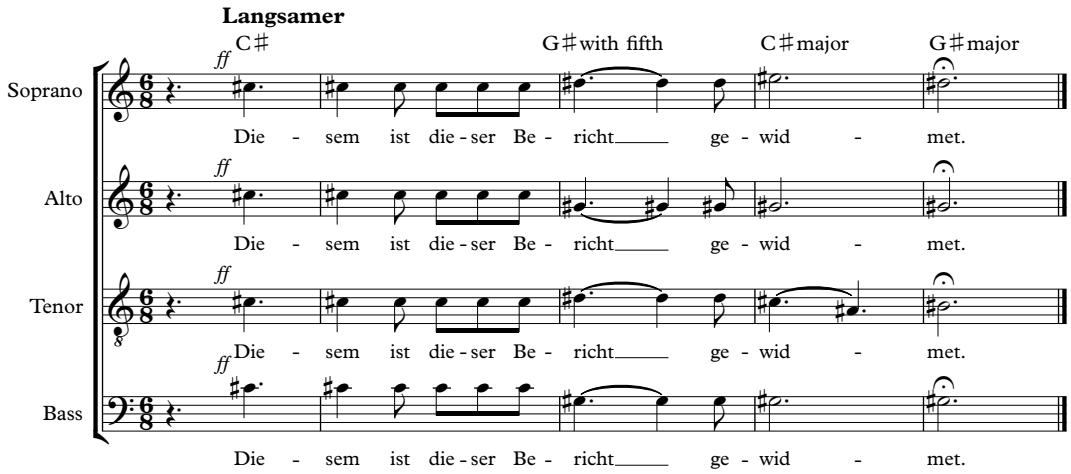


EXAMPLE 3. Weill/Hindemith, *Der Lindberghflug*, no. XVI, bars 38-47.

The beginning of part B (bars 45-68) is characterized not only by changing to a purely homophonic texture, but also by a major harmonic change. The formerly open fifth over E is enriched with the major third leading to a full E major chord. Although Spindler asserts that "Hindemith obviously wanted a major colour change to accompany the statement of our modern enlightenment"[23] I argue that the shared E-tonality between both parts emphasizes the dialectical nature of historical development, inasmuch as the new historical era is always a product of, yet never the same as, the previous one. Although the text, on the one hand, praises technological achievements and future possibilities, especially the aeroplane, the sudden change to a homophonic setting, which replaces the interplay between individuals propelled by the former polyphony, can be read as representing an emerging mass society. While the text encourages the participants to praise the advantages of technical progress, the abrupt change in musical texture, as well as harmonic change, seemingly bright and colourful, provokes an inquiring attitude, perhaps even a certain scepticism. The commencement of dialectical critique might, for example, be directed towards capitalist mass society's alienation of individuals; this would parallel my interpretation of the renunciation of polyphony and thereby its collective productivity. In the context of a historical understanding of the three formal parts of this chorus, the following part C (bars 69-84) can now be seen as pointing to a future era, since it is entirely dedicated to the already discussed, and somewhat ominous, 'unattainable': a future era in which the unattainable, through changes and new achievements, sometimes unexpected, might become attainable.

[23] Spindler, *MLB*, p. 116.

The former dialectical representation of the relationship between the attainable and the unattainable is also supported by the music of the *coda* (bars 85-89). The text to these very last four bars of *Der Lindberghflug* reveals that "this account is dedicated to this [the unattainable]"[24] (bars 85-89). I suggest that Hindemith evokes a sense of the transcendental nature of the unattainable by means of musical *Verfremdung,* effected by the inner musical form – in this instance, through harmonic progression (example 4):



EXAMPLE 4. Weill/Hindemith, *Der Lindberghflug*, no. XVI, bars 85-89.

While all voices embark on a unison C♯ in syllabic declamation (bars 85-86), the harmony progresses to a fifth over G♯ in bar 87 while moving to a full C♯ major chord in bar 88, which is lifted in the final bar to a G♯ major chord. The fact that this harmonic development, which draws on a clear relationship between a tonic and dominant sound, resembles a traditional cadence highly atypical for the rest of Hindemith's music in this piece, implies a defamiliarizing strategy. Although, in its boldness, this example of traditional harmonic progression is unusual for Hindemith, it is very familiar to the participants, despite its conclusion in an imperfect ending (half cadence). As a result of the latter phenomenon, characterized by the final dominant sound (G♯), the music fosters an anticipatory ending, which, to me, creates a transcendental feeling: something is always to follow. By means of all three parts including the *coda*, it is my understanding that the music to this chorus evokes a sense of the ongoing, yet ever-changing nature of social history, in which even the unattainable is in flux.

Like both framing choruses, the two internal choruses, that assume the roles of American and French newspapers, were split between the two composers and represent the two nations' contrasting attitudes towards Lindbergh's adventure. A

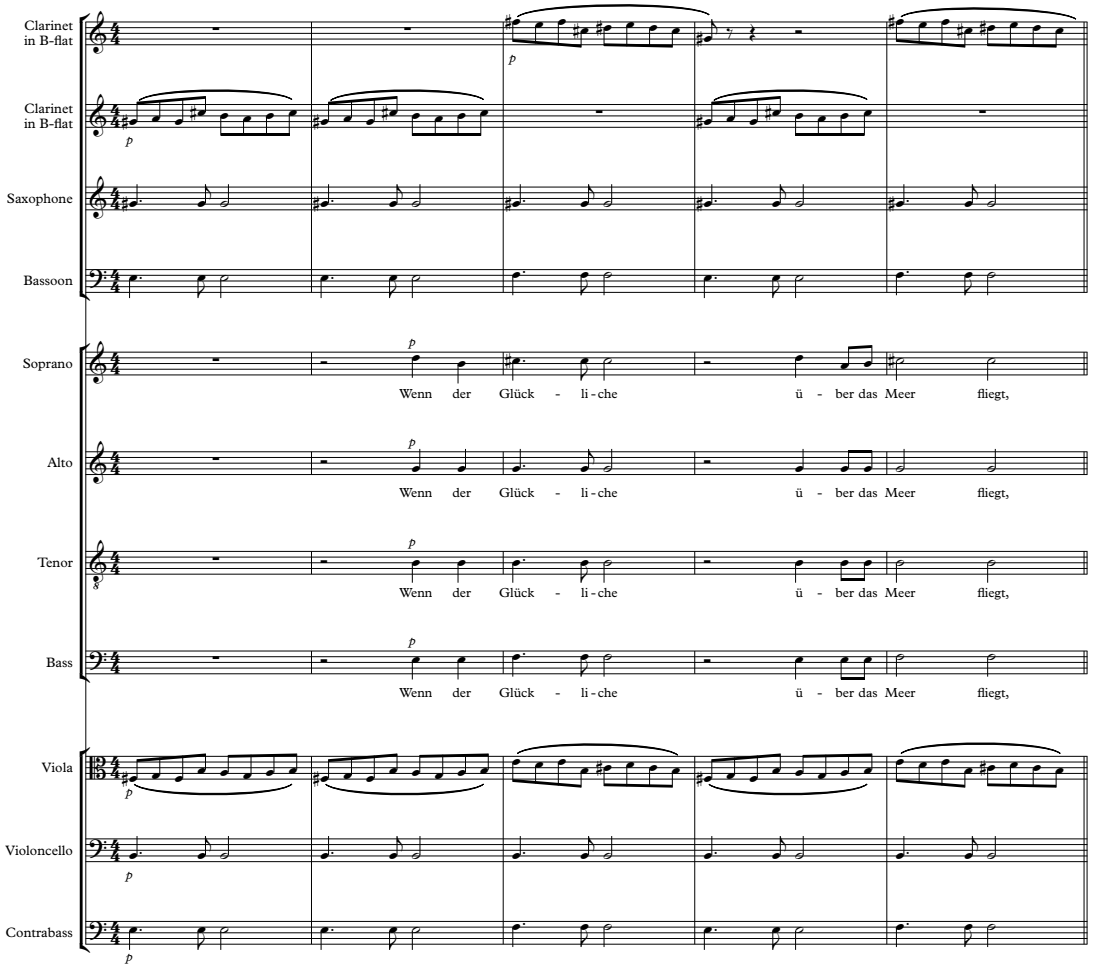
[24] "[…] diesem [the unattainable] ist dieser Bericht gewidmet."

textual comparison reveals a sceptical view of the outcome on the part of the French, based on previous failed attempts to cross the ocean, particularly by French pilot Charles Nungesser, who departed with his co-pilot François Coli from Paris to New York only two weeks before Lindbergh's flight. On the other hand, the American view is full of hope and confidence in success, derived purely from a firm belief in the good luck of the pilot, who represents the American Dream *par excellence*.[25] Unfortunately, only Weill's chorus 'During the Whole Flight the American Newspapers Never Ceased Speaking About Lindbergh's Luck' (no. IX), still exists in its entirety, which renders a musical comparison with Hindemith's chorus (no. XI) impossible. Nevertheless, Weill's chorus merits attention, as it reflects the naïve attitude of the American people by means of a stylistic parody of a *credo*.

Inasmuch as Brecht's text for this number depicts a creed in which the American people express their unconditional trust in Lindbergh's luck, Weill's music, I suggest, makes clear structural references to the form of a musical *credo*. Although Krabiel convincingly argues that the text is set within the context of a creed (a statement of belief), he does not, however, embark on a musical analysis.[26] While Spindler, much earlier than Krabiel (1980), already contextualizes Brecht's text to this chorus within the realm of a creed, his musical interpretation suggests that "the typical Weill harmonic setting, together with a gentle obbligato line in the clarinets and the continuous rhythm [...] in the orchestra prevents the church allusion from becoming overly obvious."[27] In what follows, however, I argue that Weill's music in fact demonstrates a parodic version of a *credo* through the application of modes of *Verfremdung* belonging to the first (musical parody) and second complex (inner musical from). These modes are used here to pose questions regarding the nature of the people's trust. Weill divides Brecht's running text into two parts, of which the first one forms a recitative sung by a baritone (bars 1-17) and the second part, a chorus (bars 18-48). This two-part structure is indeed common for a musical *credo*, a central constituent of the mass, which is traditionally preceded by an intonation, namely a Gregorian chant. The latter appears to be represented here by the recitative. The succeeding chorus which is the subject of analysis here, is of a homophonic and dissonant nature and consists of short phrases not exceeding two bars, except for the final phrase. The choral part is accompanied by an evenly pulsating dotted rhythm in the lower strings, while an obbligato line (here referring to

[25] See Krabiel, *BL*, p. 40.
[26] *Ibid*.
[27] Spindler, *MLB*, p. 156.

a solo passage) in viola and the two clarinets – and later taken over by the violins (bar 34) – constantly flows by way of eighth notes until the end of this number (example 5):



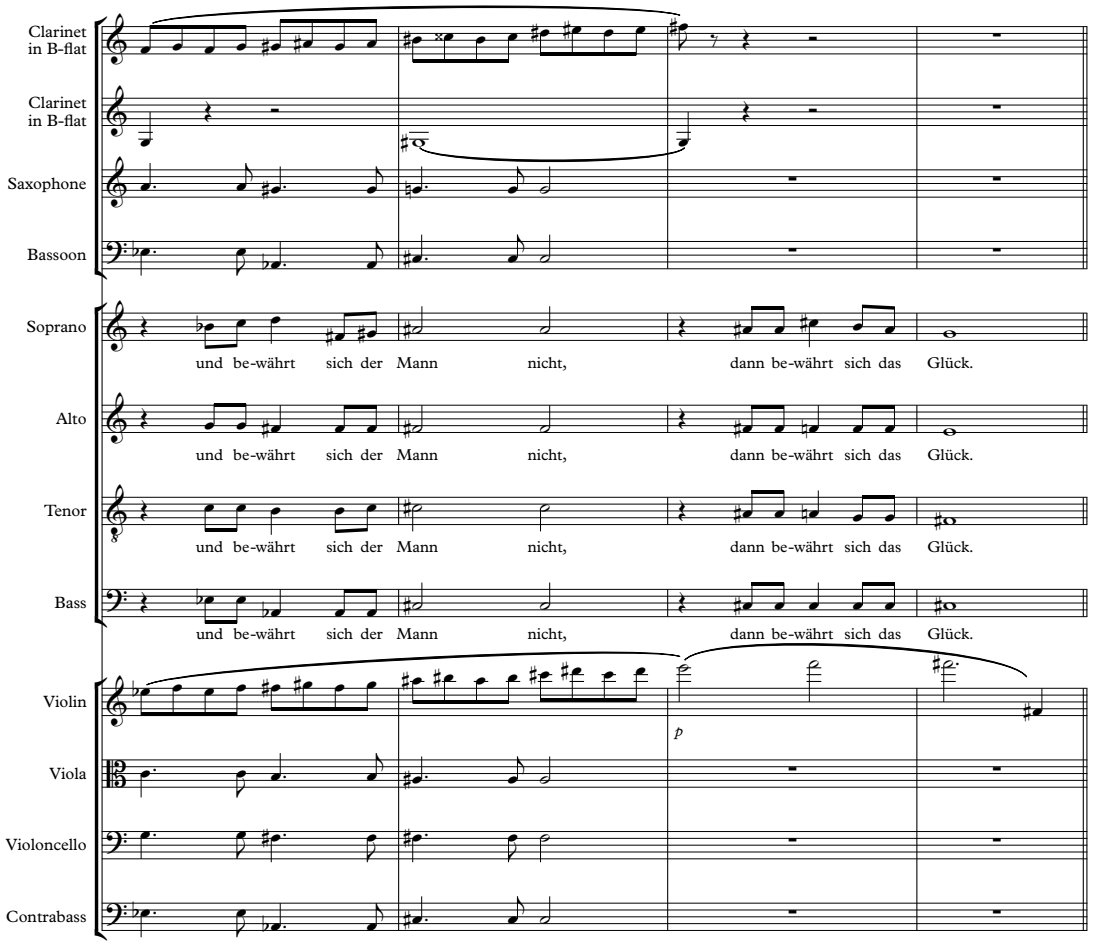
EXAMPLE 5. Weill/Hindemith, *Der Lindberghflug*, no. IX, bars 18-22.

The obbligato line, I argue, recalls Bach's *Credo in unum Deum*, the five-voice chorus from the *Mass in B-minor* (BWV 232; ca. 1749). The latter also features an obbligato bass-line with evenly flowing quarter notes in cut-common time. Furthermore, Bach's *credo* is of highly festive character – like many others of its kind – and marked in a *moderato* tempo. In contrast, Weill's chorus prescribes the metronome number 69 for a quarter note, hence an *Adagio* (slow and stately). Within this much slower tempo, the dynamic spectrum never exceeds *piano*. Embedded in this seemingly sacred musical environment, the choir brings forth its argumentation that leads to their complete and utter belief in Lindbergh's luck:

> AMERICA (RADIO):
> When the fortunate crosses the ocean
> Even the tempests hold their peace.
> If the tempests cannot restrain themselves
> The plane will keep going.

If the plane can't keep going, then
The man will win through.
And suppose that he loses
Then good fortune will win. [28]

However, Weill's parodic version of a *credo* is furthermore distorted by means of the dotted rhythm in the lower strings, which, to me, creates the atmosphere of a *Marche funèbre* (examples 5 and 6):



EXAMPLE 6. Weill/Hindemith, *Der Lindberghflug*, no. IX, bars 36-39.

The evocation of the *Marche funèbre* is, however, interrupted when, all of a sudden, the music for the accompanying instruments comes to an abrupt end (bar 38). Both the running obbligato line as well as the dotted march rhythm suddenly stop, to me evoking a sceptical attitude towards the textual conclusion held by the American people, which is that if all else fails, "then luck will pay off" (example 6). I posit that

[28] Brecht, 'Lindbergh's Flight', *Brecht Collected Plays: Three*, ed. by John Willett (London: Methuen, 1997), p. 13; German original: "AMERIKA Wenn der Glückliche über das Meer fliegt, / Halten die Stürme sich zurück. / Wenn die Stürme sich nicht zurückhalten, / Bewährt sich der Motor. / Wenn der Motor sich nicht bewährt, / Bewährt sich der Mann, / Und bewährt sich der Mann nicht, / Dann bewährt sich das Glück." Weill/Hindemith, *Der Lindberghflug*, no. IX, bars 19-39.

the music is not critical of faith as such, but of a faith that spearheads an ideological system based on an ominous, indeed irrational belief that luck will determine the flyer's success. Should there not rather be faith in the technological achievements that have led to a state where an attempt to challenge nature is, although perilous, worth taking? Both the parody of a *credo* as well as the stylistic musical influences of a *Marche funèbre* assist the participant to adopt a questioning attitude regarding a faith similar to that of a faith in a non-rational, religious power. In fact, by the time the music of the obbligato line and the march rhythm (bar 38, example 6) suddenly stop, the chorus is accompanied solely by the violins playing long notes ascending in a tone pitch of extreme heights ($F^{\sharp 3}$), which suddenly drop down two octaves on the word "luck" (bar 39) – leaving much room for contemplation of an ominous foreboding.

In conclusion, the choruses of *Der Lindberghflug* are readily recognizable as having been composed by two different composers. However, both composers, as has been demonstrated via selected choruses, provide both performer- and attendant-participants with music that encourages a questioning of the events in this Lehrstück. Weill's opening chorus, on the one hand, questions the motivation behind the adventure by means of a heightened representation of the highly agitated and adulatory behaviour of the American people as they push for Lindbergh's departure, despite all the risks that will accompany his endeavour. His music functions in a similar way when it brings out the ideological nature of the Americans' utter belief in aviator's luck (no. XI), which, as they believe, will ensure a successful outcome to his journey. On the other hand, Hindemith's choruses emphasize the ever-evolving nature of social history, by offering a dialectical presentation of the relationship between the attainable and the unattainable. While Weill predominantly applies modes of *Verfremdung* with regard to harmony, Hindemith enacts a melodic defamiliarization, although both composers stimulate an inquiring attitude in the participant through the application of musical parody.

The final chorus of *Der Lindberghflug* is linked to the opening chorus of the second Lehrstück, named *Lehrstück*, which Hindemith set to music around the same time. The latter represents the antithesis of *Lindberghflug*, as it examines a failed attempt to cross the ocean. While the opening chorus commences with the same text as this final chorus, it is set to music quite differently.

Lehrstück

Written at the same time as *Lindberghflug*, the second piece in the Lehrstück genre consists of seven loosely structured numbers, six of them including at least one chorus. It is my contention that *Lehrstück*[29] represents a parody on the oratorio genre. A type of musical *Verfremdung* belonging to the first complex (musical parody) is achieved through the framing of a secular text within a sacred environment. Critics present at the piece's première correctly depicted *Lehrstück* as "without any dramatic climax, also [...] without sets and costume with the exception of an inserted clown-scene,"[30]and contextualized it within the realm of oratorio. However, one has to remember that, by virtue of its open structure, allowing omissions and additions, the piece can vary with every performance. That is to say, the score of *Lehrstück* indeed gives the impression of through-composed music, featuring – just like an oratorio – an orchestra, soloists and, most importantly, a predominance of choral parts differing in function. However, the oratorio genre is strongly identified as an extended setting of a religious libretto.[31] By contrast, sacred themes or catechismal doctrines are absent from the text of *Lehrstück*. This parodic contrast, I argue, creates a form of historicization inasmuch as it transfers a sacred source-text and its associated meaning into a sacred textual environment. This transformation creates a distancing effect, which allows the participant to take a critical attitude towards the events that are about to unfold.

As already stated, *Lehrstück* examines the flyer's failed attempt to cross the ocean, concentrating on the flyer as an individual who is subjected to de-construction. It commences with the same text as the last chorus in *Lindberghflug*; this time, however, with markedly different music and clear reference to Johann Sebastian Bach's *St Matthew Passion*. As discussed in Chapter One, the reminiscence of musical styles and forms of the Baroque era, especially those of Bach, was a common characteristic amongst composers of *Neue Musik*.[32] Since Bach's *St Matthew Passion* is one of the most performed works of its kind,[33] with an

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[29] Unless otherwise indicated, all musical examples in this, and the following two chapters that are provided in the body of the text, as well as textual citations indicated with bar numbers and references to musical numbers, are taken from the following publication of *Lehrstück*: Paul Hindemith and Bertolt Brecht, *Lehrstück*, piano score (Mainz: Schott und Söhne, 1929/1957).

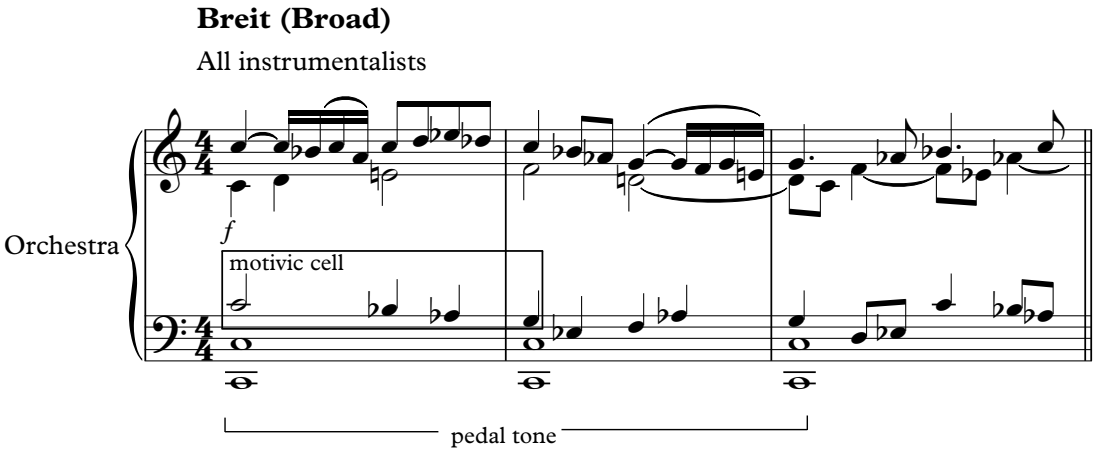
[30] "[…] ohne jede dramatische Spannung, [...] zugleich ohne Szene und Kostüm, mit Ausnahme des parodischen Gegenspiels einer eingelegten Clownszene." Mersmann, Schültze-Ritter and Strobel, 'Meloskritik. Hindemiths Lehrstück', *Melos*, 9 (1930), p. 127.

[31] Admittedly there are examples of oratorios that also use secular texts.

[32] See Chapter One, p. 25.

[33] See Percy A. Scholes, 'Passion', *The Oxford Companion to Music*, 9th ed. (London: Oxford

exceptionally high recognition value, it makes an excellent source for parody. As in Bach's opening chorus, the first chorus in '*Bericht vom Fliegen*' ('Report on Flying')[34] commences with an instrumental prelude (bars 1-19) introducing motivic material over a pedal tone. Hindemith's prelude, however, is entirely derived from one single four-tone motivic cell[35] (example 7):



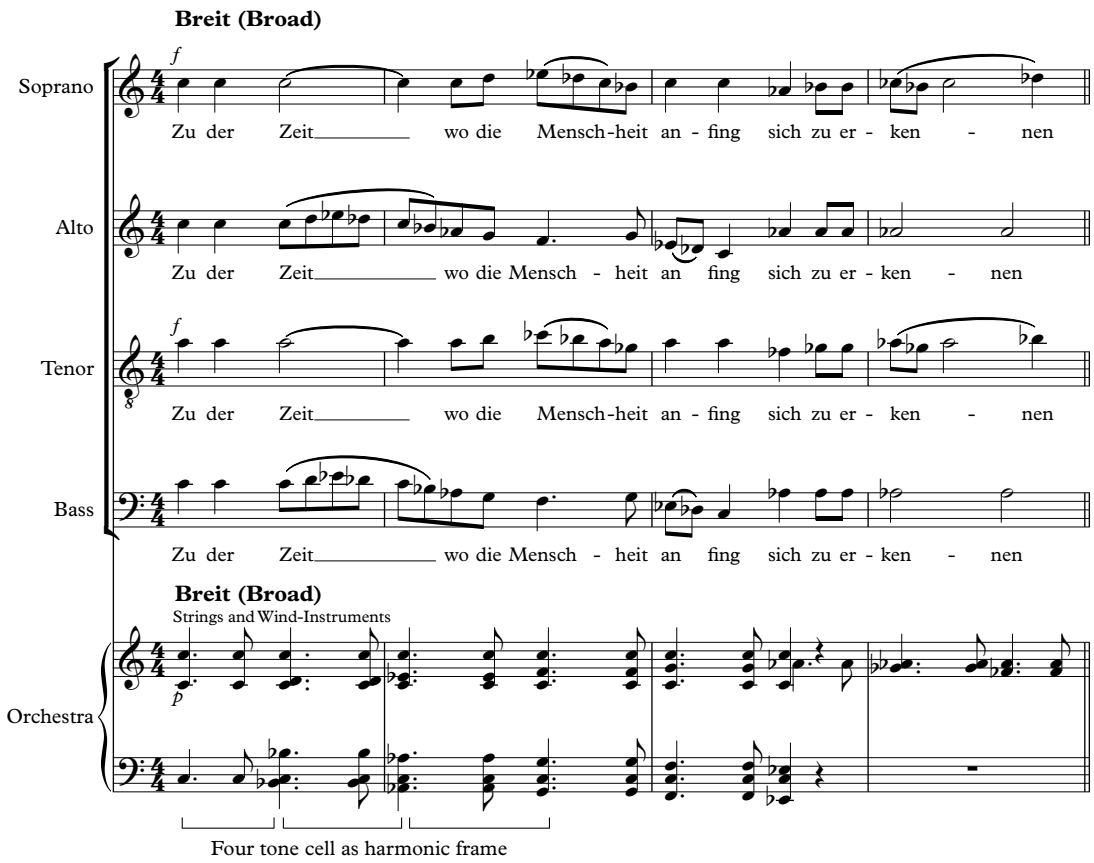
EXAMPLE 7. Hindemith, *Lehrstück*, no. I, bars 1-3.

The chorus starts with a two-voice counterpoint (bar 20), unlike in *Der Lindberghflug*, accompanied by the orchestra with a pulsating dotted rhythm that unmistakably recalls the steadily flowing quarter-eighth-note rhythm of Bach's 12/8 metre chorus. Furthermore, in bar twenty, Hindemith uses the same four-tone motivic cell as introduced earlier which, by stepping downwards, now provides an F-minor harmonic frame in the bass of the orchestra, whereas Bach's music ascends stepwise (example 8):

University Press, 1965), p. 772.

[34] Interestingly, the structural and textural changes are the same as occur in the last chorus of *Lindberghflug* (see previous section) with an emphasis also on the 'unattainable'.

[35] For further information re the motivic cell in this instance, its variations and occurrence within this chorus, see Spindler, *MLB*, p. 118.



EXAMPLE 8. Hindemith, *Lehrstück*, no. I, bars 20-23.

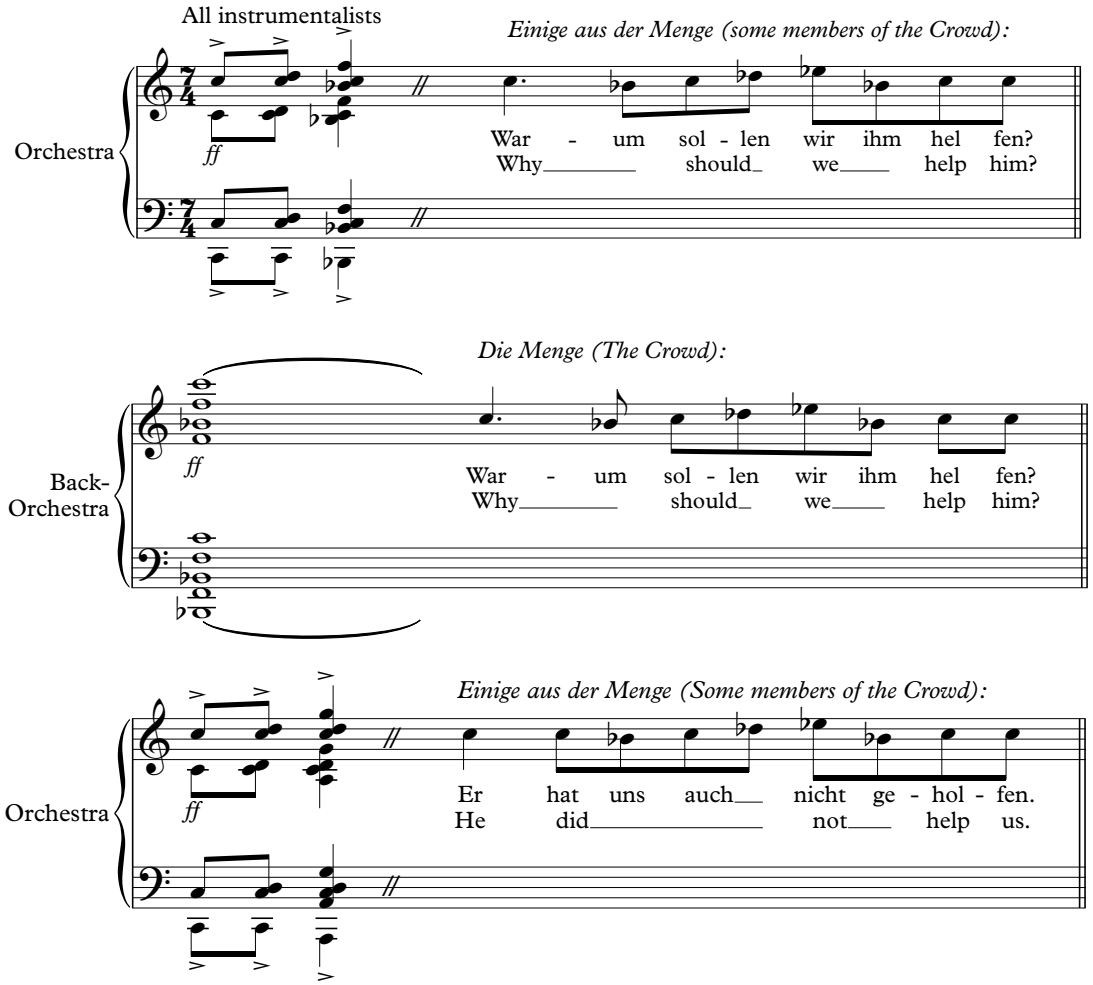
Both Hindemith's and Bach's choruses are set in ternary form, representing a number rich in numerical symbolism, conveying in particular the Christian concept of the Trinity, unifying Father, Son and the Holy Spirit. More importantly, both choruses launch the more or less dramatic events of a passion play, which in both cases leads to the subsequent death of the main protagonist. Here, I argue that this parody of a specific musical piece again represents a form of historicization. To that end, it creates a historical distance that fosters a reflective approach towards the following events – events that will culminate in a dramatic climax: the flyer's death. It is my contention that by means of its parodied source, the music anticipates the climactic events: from the very beginning of the piece, we know the outcome, and are able to fully concentrate on learning what it means and takes for the flyer to die. However, insofar as the music of this chorus encourages us to reason, and if necessary, to disagree with the outcome of *Lehrstück*, it departs from the Passion narrative with its emphasis on accepting the destiny of Jesus Christ.

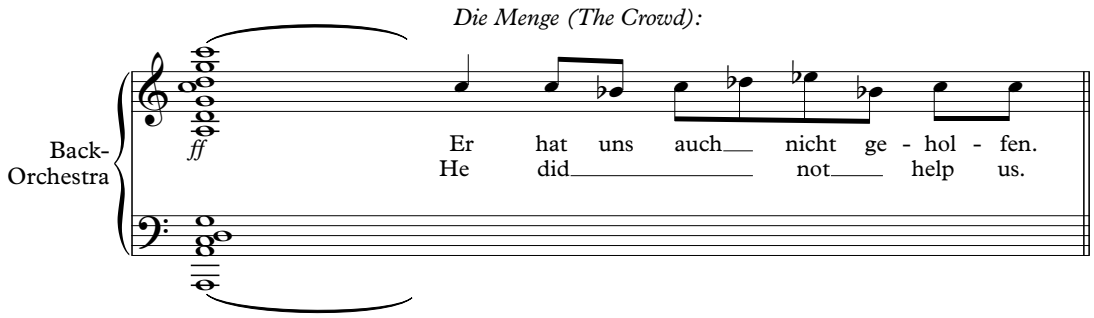
The notion of intervening and the possibility of disagreeing with the examination staged through *Lehrstück* also derives from the parody of Bach's Passion: that is, the attendant-participant's involvement as a member of *Die Menge* (the crowd) in a manner that recalls (and departs from) Bach's congregation.

Besides both the chorus and the solo performer-participant, *Lehrstück* introduces a third group of performers formed by the attendant-participants, who are not previously trained and who are without access to the musical score. According to the score, this crowd is subdivided into "*Einige aus der Menge*" ("some members of the crowd"), who are supposed to be familiar with the score to some extent in order to act as leaders. Through this group, both the chorus and the solo performer-participants are continually able to enter into dialogue with the crowd through an antiphonal principle or 'call and response'. The following scene provides an example of how this interplay between the three groups operates by the end of the first number (example 9):

Chorus: You tell us whether we should help him.

The Crowd answers the Choir:



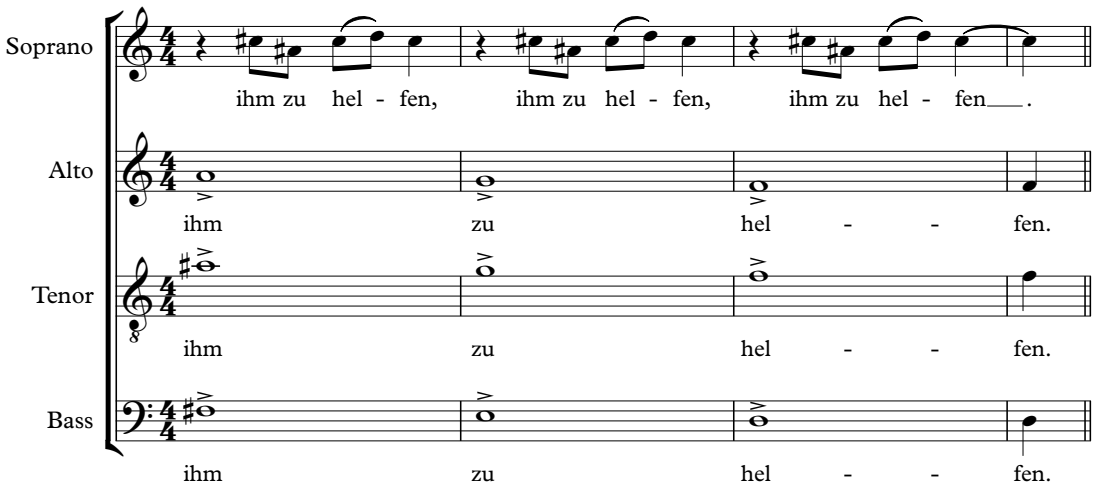


EXAMPLE 9. Hindemith, *Lehrstück*, no. I, bars 150-153.

What Hermann Danuser depicts as the "*Publikumslosigkeit*"[36] (audienceless-ness) of *Lehrstück* is determined by the introduction of the crowd, which could be said to represent the equivalent of a church congregation. Unlike the latter, however, this crowd is given the opportunity to intervene in the action. Within the context of the Passion, the congregation constitutes the listening audience for some sections, but is to some extent an audible, creative participant, when it sings the numerous chorales that were indeed designed and "interspersed as reflection for personal application by the congregation."[37] On the contrary, the crowd in *Lehrstück* has the opportunity to act as an overt intervener: it delivers the didactically important parts while also functioning as interrogator and judge. The participant also has another form of agency: while the antiphonal principle invites all attendant-participants to take part in the performance as members of the crowd, one can choose to do so, or not. The chorus takes the part of the narrator or sometimes that of mediator between the crowd and the solo performer.

Before utilizing the structural principles of a Gregorian-style antiphon in the last section of '*Bericht vom Fliegen*', the chorus summarizes the current situation in which a crashed pilot is pleading for help, as he does not want to die. In great agitation, commencing with the words "Are you listening?" (bar 129), the chorus demands that the crowd decide whether or not to help the injured one, when, all the while, his condition is deteriorating. While the three repetitions of the exact same short melodic phrase in soprano on "to help him" (bars 140-143) here emphasize the urgent need to come to his aid, its harmonization of stepwise descending whole notes in the remaining voices signals his progressive deterioration (example 10):

[36] Hermann Danuser, *Die Musik des 20. Jahrhunderts. Neues Handbuch der Musikwissenschaft*, vol. 7 (Stuttgart: Laaber, 1992), p. 186.
[37] Scholes, 'Passion', p. 772.



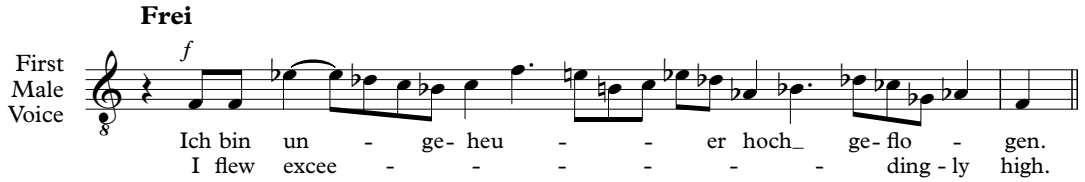
EXAMPLE 10. Hindemith, *Lehrstück*, no. I, bars 140-143.

In the subsequent 'The Crowd Answers the Chorus' (from bar 150) the antiphon (example 9) commences with the leaders of the crowd (*Einige aus der Menge*), who, having access to the score, perform the part of the caller. Then, the rest of the crowd repeats the same phrase as introduced to them, which indeed recalls a monophonic Gregorian chant. The phrase is characterized by an undulating, syllabic melody, which, in a free metre, is taken up by the crowd when they pose their question: "Why should we help him?" This question is sung over an open-sounding chord made up of a fourth and a fifth and played by the back-orchestra (*Fernorchester*). The same procedure is repeated while the crowd, for the time being, refuses to help, based on their observation: "He did not help us" (bar 152-153). The activation of the attendant-participants to intervene in and communicate with the different groups within *Lehrstück* is hence established by the utilization of the Gregorian style antiphon, a format familiar to most audience members in early twentieth-century Europe due to its frequent use in folk but foremost sacred music, especially in religious services.

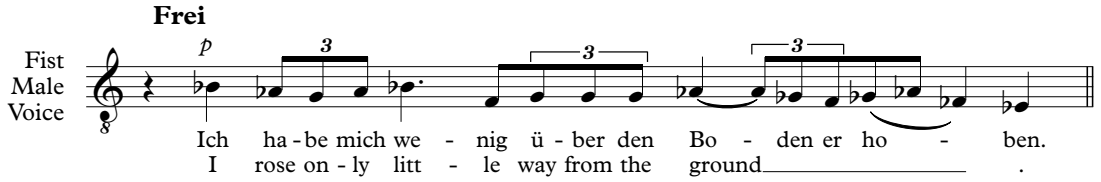
Although here designed primarily for the transformation of the attendant-participants into performer-participants (who may also continue or choose to spectate), the parody of the antiphonal principle, used throughout the entire *Lehrstück*, also fosters a mode of *Verfremdung* that, again, creates a form of historical distance. Drawing on the failed attempts to cross the ocean during the 1920s, *Lehrstück* deals with a contemporary event of high public interest, which was furthered by vivid media coverage in press and radio. For the purpose of evoking historical contrast, the music, I argue, adopts an ancient musical principle, creating a sacred as well as ritualistic environment, which, one might assume, suggests anything but an objective examination. Spindler points out that Hindemith utilized

the parody on the antiphonal principle "for the specific purpose of eliciting a reverent, almost stagnantly pious feeling from the participating audience."[38] However, I have formed the view that, by provocatively juxtaposing a ritualistic event with a secular environment of high contemporary relevance, a *Verfremdung* can occur that effects historical distance with respect to the present. This distancing strategy allows the participants to become critical thinkers able to apply the dialectical method towards the represented fate of the individual.

The fate of the individual is an important subject for examination in *Lehrstück,* especially within the context of the relationship between the individual and society. Yet again, the examination concludes by means of an antiphon in the final number entitled '*Examen*' ('Examination') (no. VII), which provides an example of the interplay between all different performance groups.[39] After a short yet highly chromatic instrumental interlude (bars 1-11) the chorus commences its examination, entitled 'The Chorus Examines the Crashed One in the Presence of the Crowd'[40] by asking the crashed pilot their first question: "How high did you fly?" (bar 12). Sung in unison by the entire chorus and accompanied by the orchestra in matching octaves, the question is repeated four times (bars 14-19) until receipt of an honest if not entirely satisfactory answer. That is to say, the flyer responds in four stages: from "I flew exceedingly high", in a chromatic and ornamented melisma spanning an interval of an octave (bars 13-14), until "I rose only little way from the ground", this time entirely austere, by means of a syllabic declamation which does not exceed the interval of a fifth in the lower register (examples 11 and 12):



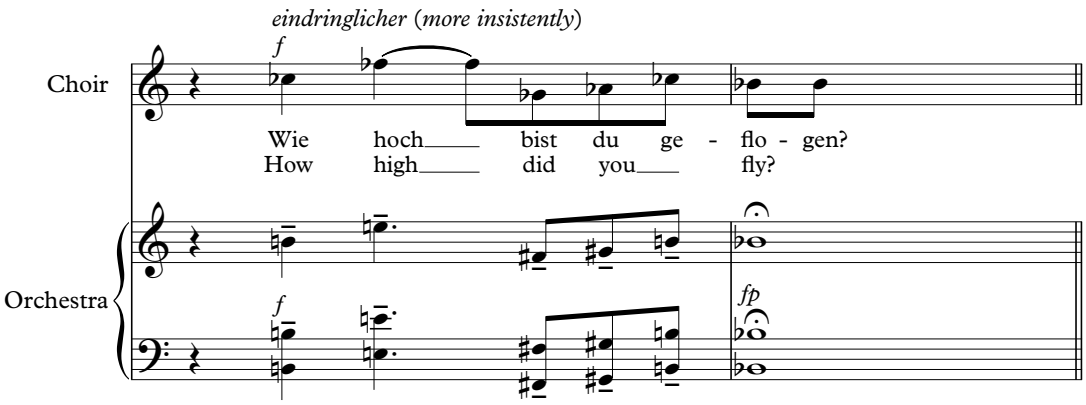
EXAMPLE 11. Hindemith, *Lehrstück*, no. VII, bars 13-14.



EXAMPLE 12. Hindemith, *Lehrstück*, no. VII, bar 19.

[38] Spindler, *MLB*, p. 151.
[39] Although this number also consists of solo parts sung by the crashed pilot, it will still be considered here, as it demonstrates the relationship regarding the dialogue between the different parts.
[40] 'Der Chor examiniert den Gestürzten im Angesicht der Menge.'

During the four-stage process of the pilot's realization that he has in fact not risen far at all from the ground, the chorus, I suggest, becomes increasingly impatient with his answers. This interpretation is effected by the chorus constantly repeating the same question ("How high did you fly?"), which, in its third occurrence, is not only marked as '*eindringlicher'* ('more insistently') but also accompanied by eighths intervals moving parallel to the voice, that are, however, written in enharmonic intervals (diminished ninths, example 13):



EXAMPLE 13. Hindemith, *Lehrstück*, no. VII, bars 16-17.

While the text already suggests the chorus's displeasure with the pilot's answers through constant repetition of exactly the same question, Hindemith musically heightens the Chorus's growing impatience with his response. Here I argue that this heightening of both the Chorus's question (harmonically) and the pilot's answer (melodically), involves modes of *Verfremdung* belonging to the second complex, the inner musical form. These modes, which are paired with the distancing effect created through the application of an antiphon, generate the defamiliarization of the participant that propels him or her to adopt an inquiring attitude toward this examination, of which the first question discussed above marks only the beginning.

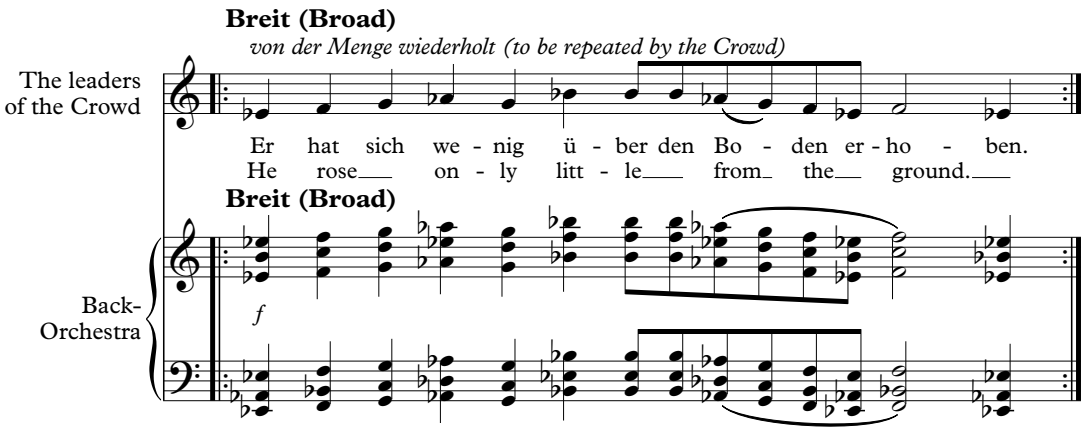
All succeeding questions posed to the pilot by the Chorus are characteristic of a procedure similar to that demonstrated above, a process that will lead, in fact conclude, with the complete de-construction of the individual:

Chorus	Were you praised?
Male Voice	I was not praised enough.
Chorus	Were you praised?
Male Voice	I was praised.
Chorus	Were you praised?
Male Voice	I was praised enough.
Chorus	Were you praised?
Male Voice	I received tremendous praise.

The Crowd	He received tremendous praise.
Chorus	Who are you?
Male Voice	I am the one who flew over the ocean.
Chorus	Who are you?
Male Voice	I am one of you.
Chorus	Who are you?
Male Voice	I am nobody.
Chorus	Who is waiting for you?
Male Voice	Many across the sea are waiting for me.
Chorus	Who is waiting for you?
Male Voice	My father and my mother are waiting for me.
Chorus	Who is waiting for you?
Male Voice	Nobody is waiting for me.
The Crowd	He is nobody and no-one is waiting for him.
Chorus	Then who dies, if you die?
Male Voice	He who received too much praise.
Chorus	Then who dies, if you die?
Male Voice	He who rose up a little from the ground.
Chorus	Then who dies, if you die?
Male Voice	One nobody is waiting for.
[…]	
Chorus/Crowd	Now he knows, nobody dies when he dies.[41]

Each phase of this four-stage examination is only brought to a conclusion with the affirmation of the congregation (crowd). This affirmation is the reiteration of each of the pilot's final answers by way of a scale-like syllabic melody sung by the leaders of the crowd and then repeated by the entire crowd, who are accompanied by organum-like parallel fifths and fourths with all keys belonging to the Phrygian mode over E♭ (example 14):

[41] "CHOR Wurdest du gerühmt? / MÄNNERSTIMME Ich wurde nicht genug gerühmt. / CHOR Wurdest du gerühmt? / MÄNNERSTIMME Ich wurde gerühmt. / CHOR Wurdest du gerühmt? / MÄNNERSTIMME Ich wurde genug gerühmt. / CHOR Wurdest du gerühmt? / MÄNNERSTIMME Ich wurde ungeheuer gerühmt. / DIE MENGE Er wurde ungeheuer gerühmt. / CHOR Wer bist du? / MÄNNERSTIMME Ich bin der, der den Ozean überflog. / CHOR Wer bist du? / MÄNNERSTIMME Ich bin einer von euch. / CHOR Wer bist du? / MÄNNERSTIMME Ich bin niemand. / CHOR Wer wartet auf dich? / MÄNNERSTIMME Viele über dem Meer warten auf mich. / CHOR Wer wartet auf dich? / MÄNNERSTIMME Mein Vater und meine Mutter warten auf mich. / CHOR Wer wartet auf dich? / MÄNNERSTIMME Niemand wartet auf mich. / DIE MENGE Er ist niemand und niemand wartet auf ihn. / CHOR Wer also stirbt, wenn du stirbst? / MÄNNERSTIMME Der zuviel gerühmt wurde. / CHOR Wer also stirbt, wenn du stirbst? / MÄNNERSTIMME Der sich wenig über den Boden erhob. / CHOR Wer also stirbt, wenn du stirbst? / MÄNNERSTIMME Auf den niemand wartet. / CHOR Wer also stirbt, wenn du stirbst? / MÄNNERSTIMME Niemand. [...] CHOR/MENGE Jetzt weiß er: Niemand stirbt, wenn er stirbt." Hindemith, *Lehrstück*, no. VII, 'Examen', Bars 21-70.



EXAMPLE 14. Hindemith, *Lehrstück*, no. VII, bar 20.

Although each time employing different musical material, the musical effect remains the same, always ending with the congregation's approval in the style of a parallel organum. Even though there is a danger of the crowd (audience) becoming "accustomed to reacting to their preparation to sing, and […] automatically repeating its chant on command,"[42] I suggest that it is in the end always up to the participating audience to choose whether or not to join the congregation and hence agree with the *Lehrstück*'s de-construction of the pilot.

The full de-construction, as stated by the Chorus, concludes when the crashed pilot "has reached his smallest denominator" (bars 84-89). While the text suggests some kind of conclusion with the pilot attaining a non-individualistic state, I contend that the music projects a celebratory interpretation of the outcome through a chorale-variation over a *cantus firmus* (a fixed melody). Although, as stressed by Krabiel, the process of re-socialization in this Lehrstück text terminates with, and does not go beyond the de-construction of the pilot,[43] Hindemith's music celebrates the pilot's new understanding, perhaps even fostering an anticipatory outlook, by means of a festive chorale. Here the Chorus takes the previous melodic line of the crowd in its original E♭ major key. When repeated, the Chorus is also joined by 'some of the crowd' and later by the crowd as a whole, together chanting the *cantus firmus* melody (compare example 14 with example 15):

[42] Spindler, *MLB*, pp. 121-122.
[43] See Krabiel, *BL*, p. 62.

Breit (Broad)
Some instruments *ad libitum*

Choir

f

Jetzt weiß er: Nie - mand
Now he knows: No - body

Back-Orchestra

Breit (Broad)
All

Orchestra

f

Leaders of the Crowd join in

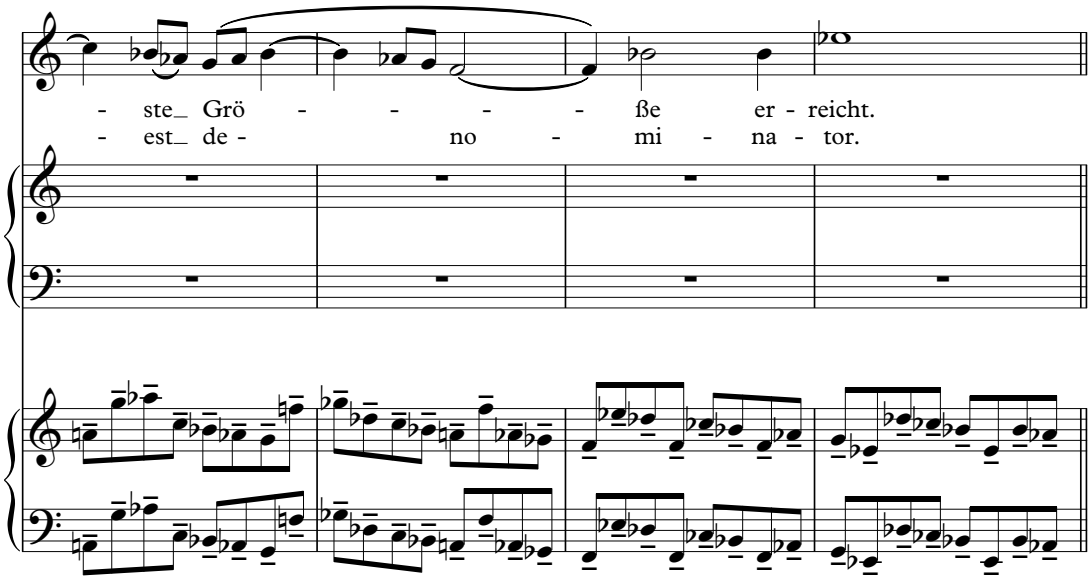
stirbt, wenn er stirbt. Jetzt weiß er: Nie - mand
dies, when he dies. Now he knows: No - body

Crowd joins in

stirbt, wenn er stirbt. Jetzt weiß er: Nie - mand
dies, when he dies. Now he knows: No - body

Choir alone

stirbt, wenn er stirbt. Jetzt hat er sei - ne klein -
dies, when he dies. Now he has reached his small -



EXAMPLE 15. Hindemith, *Lehrstück*, no. VII, bars 71-89.

Marked as *breit* (broad) and to be sung *forte*, this *cantus firmus*-like melody is paired with a flowing contrapuntal eighth-notes obbligato line played in unison by the rest of the orchestra. On the one hand, this obbligato line can be read as emphasizing the importance of the pilot reaching the state of his smallest denominator, which is signalled by the characteristic use of the minor and major second intervals, which in fact represent the smallest possible interval. On the other hand, the festive and grounded character of this chorale-like ending of *Lehrstück* indeed suggests some kind of success worth celebrating, while the continuous confirmation of the E♭ major tonality might even recall the heroic deportment of Beethoven's third symphony, *Eroica.* I believe that the celebratory atmosphere here can be interpreted as a defamiliarizing moment, evoked by modes relating to musical style and melody. While, in my view, the text concludes and in fact proposes a highly unsatisfactory ending, this is pitted in dialectical fashion against music that contributes to a sense of the possibility of further development: this de-construction also marks the beginning of the flyer's return into society.

The two chorus numbers chosen here constitute an effective example of how to transform the attendant-participants into performer-participants. While on the one hand, Hindemith's choice of the antiphon demonstrates a way of involving the attendant-participant as a constituent part of *Lehrstück* (the crowd), on the other hand, it creates a distancing effect that allows for critical examination. While the musical strategy may not be received by all participants as a source of defamiliarization – indeed, the parody of the antiphonal principle might result in a non-responsive attitude on the part of the attendant-participant, as a ramification of

the ritualistic environment it creates – I argue that it has the potential to encourage receivers to reflect on the events of the *Fabel* through a critical lens.

Der Jasager

Although *Lehrstück* examines the individual in relation to society, it leaves the question of his return into society open for discussion. Less than a year later, and again in collaboration with Weill, Brecht further investigated the relationship between the individual and society, something that, according to Krabiel, he and many of his contemporaries believed to be crucial for an understanding of social and economic relations and processes.[44] In *Der Jasager*,[45] this investigation is conducted through a work that focuses not just on any individual, but on a young boy, since it is designed for young children, namely school children, as indicated by the subtitle, 'School-Opera'. Childhood is distinguished by the continual acquisition of both cognitive and social skills, most often through play. Both collaborators regarded the act of playing highly and were certain that children were capable not only of understanding complex ideas, but of working with them through the medium of performance. During the development of *Der Jasager*, Weill stressed this fact, stating: "We take both subject matter and music very seriously. The children too have a real understanding of it. They believe in the seriousness of play."[46] However, in order to facilitate the pedagogical aim of the Lehrstück – an aspect that was not present in the original Japanese text – the concept of *Einverständnis* (active consent) was introduced into *Der Jasager*. Subsequently, it became clear "that a community, once joined, requires that one accept the consequences of that decision. The boy follows the community's path to the bitter end when he says Yes to being thrown into the valley."[47]

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[44] See Krabiel, p. 139.

[45] Unless otherwise indicated, all musical examples in this, and the following two chapters that are provided in the body of the text, as well as textual citations indicated with bar numbers and references to musical numbers, are taken from the following publication of *Der Jasager*: Kurt Weill and Bertolt Brecht, *Der Jasager. Schuloper in zwei Akten. Text aus dem Japanischen, bearbeitet von Brecht*, piano score (Vienna and Leipzig: Universal, 1930).

[46] "Es ist uns Ernst um Stoff und Musik. Die Kinder haben hierfür auch das rechte Verständnis. Sie glauben an den Ernst im Spiel." Weill, 'Aktuelles Zwiegespräch über die Schuloper *zwischen Kurt Weill und Dr. Hans Fischer*', *Ausgewählte Schriften*, ed. by David Drew (Frankfurt am Main: Suhrkamp, 1975), p. 83.

[47] "[…] daß eine Gemeinschaft, der man sich angeschlossen hat, von einem verlangt, daß man tatsächlich die Konsequenzen zieht. Der Knabe geht den Weg der Gemeinschaft zu Ende, wenn er Ja zu dem Wurf in das Tal sagt." *Ibid*., p. 84.

Throughout *Der Jasager*, all participants are constantly reminded of the main pedagogical aim, "It is important to learn active consent",[48] by means of a ternary repetition of the opening chorus. This didactic chorus represents the interests of society. Here, according to Krabiel, the Chorus constitutes a kind of audience participating internally in the events.[49] While *Lehrstück* presented a way of involving the attendant-participant through music-making (antiphon), *Der Jasager*, in contrast, focuses on the performer-participant, aiming to teach him or her dialectical thinking. To that end, performer-participants in the chorus are constantly reminded that s/he is, in fact, a target recipient, who is singing out the pedagogic aim both to him/herself as well as to fellow participants. I also suggest that the repetition of this opening chorus, both between and at the end of the two-act structure, constantly impels all participants to take a reflective, if not critical approach towards past and future developments in the *Fabel*, especially regarding the fact that:

> Many say yes, and yet there is no consent.
> Many are not asked, and many
> Consent to wrong things.[50]

Here I argue that the three renditions of the same music and text, constantly remind the participant to critically evaluate the decisions made by the Boy, taking a dialectical approach that encapsulates the contradictory state of his 'consent'.

The evaluation of the state of being in 'active consent' necessitates dialectical thinking, which is to be practised on the example of the Boy's decisions. The text shows that active consent often involves dealing with contrasting elements (e.g. individual versus society), and it is my argument that the music of the repeating opening chorus (no. I) models ways of working with such oppositions. To that end, the chorus proceeds by way of counterpoint that develops in two tonalities and thereby creates an inner musical opposition (example 16):

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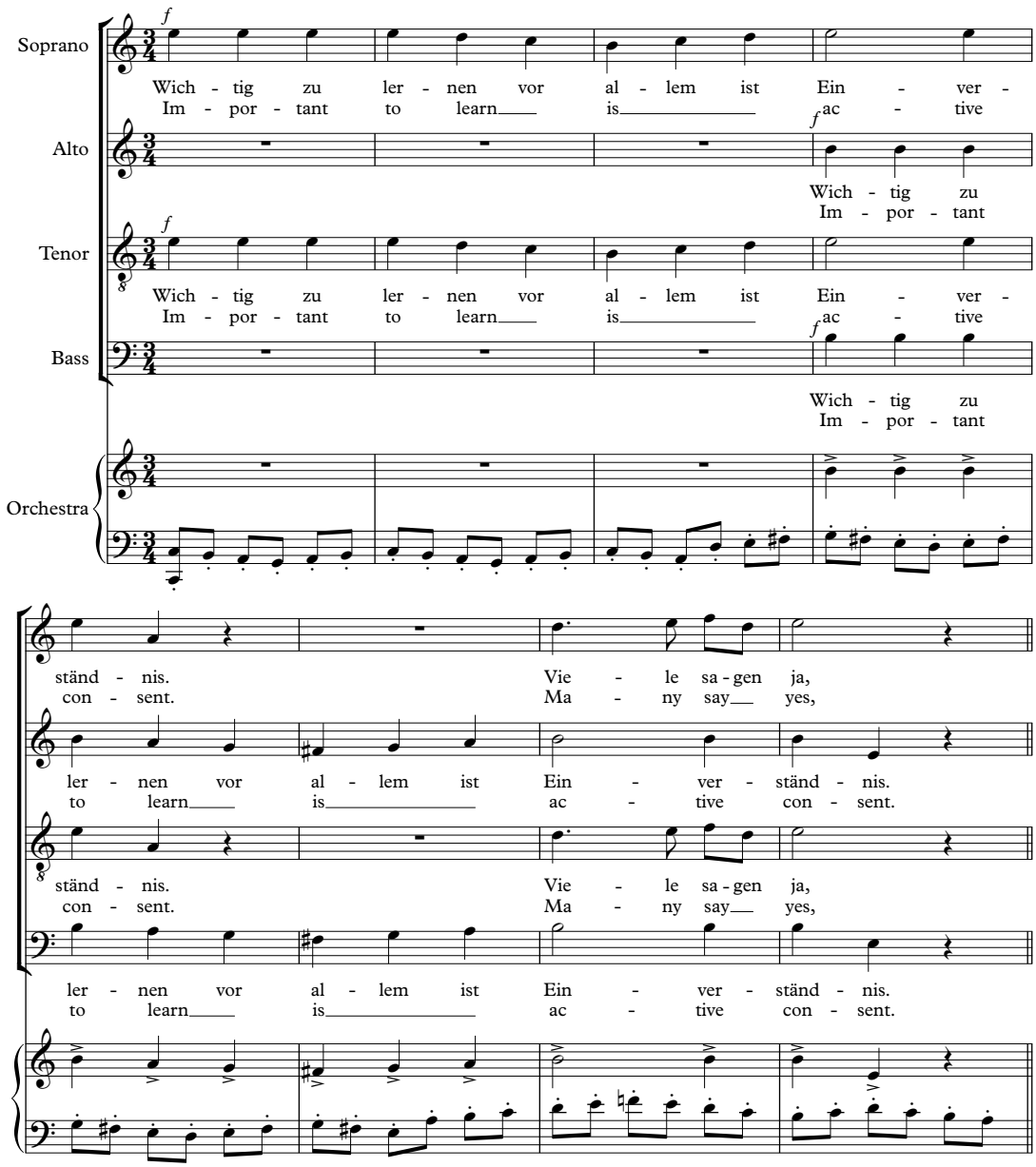
[48] Kurt Weill and Bertolt Brecht, *Der Jasager. Schuloper in zwei Akten. Text aus dem Japanischen, bearbeitet von Brecht*, piano score (Vienna and Leipzig: Universal, 1930), p. 4.
[49] See Krabiel, *BL*, p. 139.
[50] Brecht, 'He Who Says Yes', *The Measures Taken and Other Lehrstücke*, trans. by Wolfgang Sauerlander (London: Methuen, 1995), p. 63.

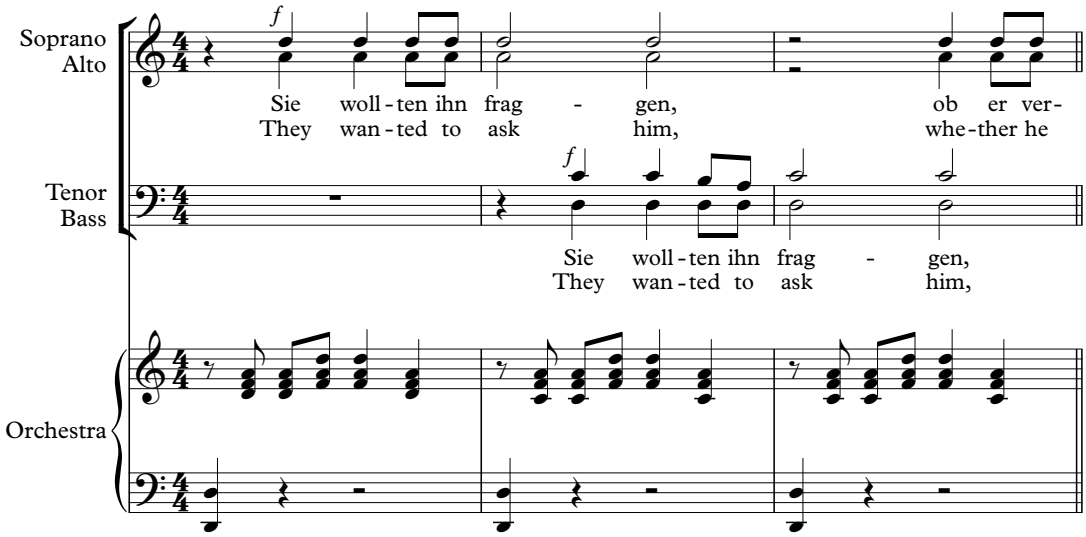


EXAMPLE 16. Weill, *Der Jasager*, act one, no. I, chorus, bars 21-28.

While the *dux* (leader, soprano/tenor, bar 21) embarks on a clear Aeolian mode on A, the *comes* (companion, alto/bass, from bar 24), although following the same melodic pattern, clearly belongs to the Aeolian mode over E, featuring F♯ as the second-degree note (example 16). In spite of the fact that *dux* and *comes* are situated in their traditional relationship with the *comes* answering the *dux* in the lower Dominant, they do not share the same key but instead generate a bitonality. The accompanying obbligato line is also distinguished by the same bitonal opposition, while a resolution between the two tonalities can only be achieved near the end of the chorus part (from bar 43) by reinstating the Dominant E-tonality formerly ascribed to the *comes*. Although here marked by an inner musical opposition, *dux* and *comes* are nevertheless embedded within the framework of

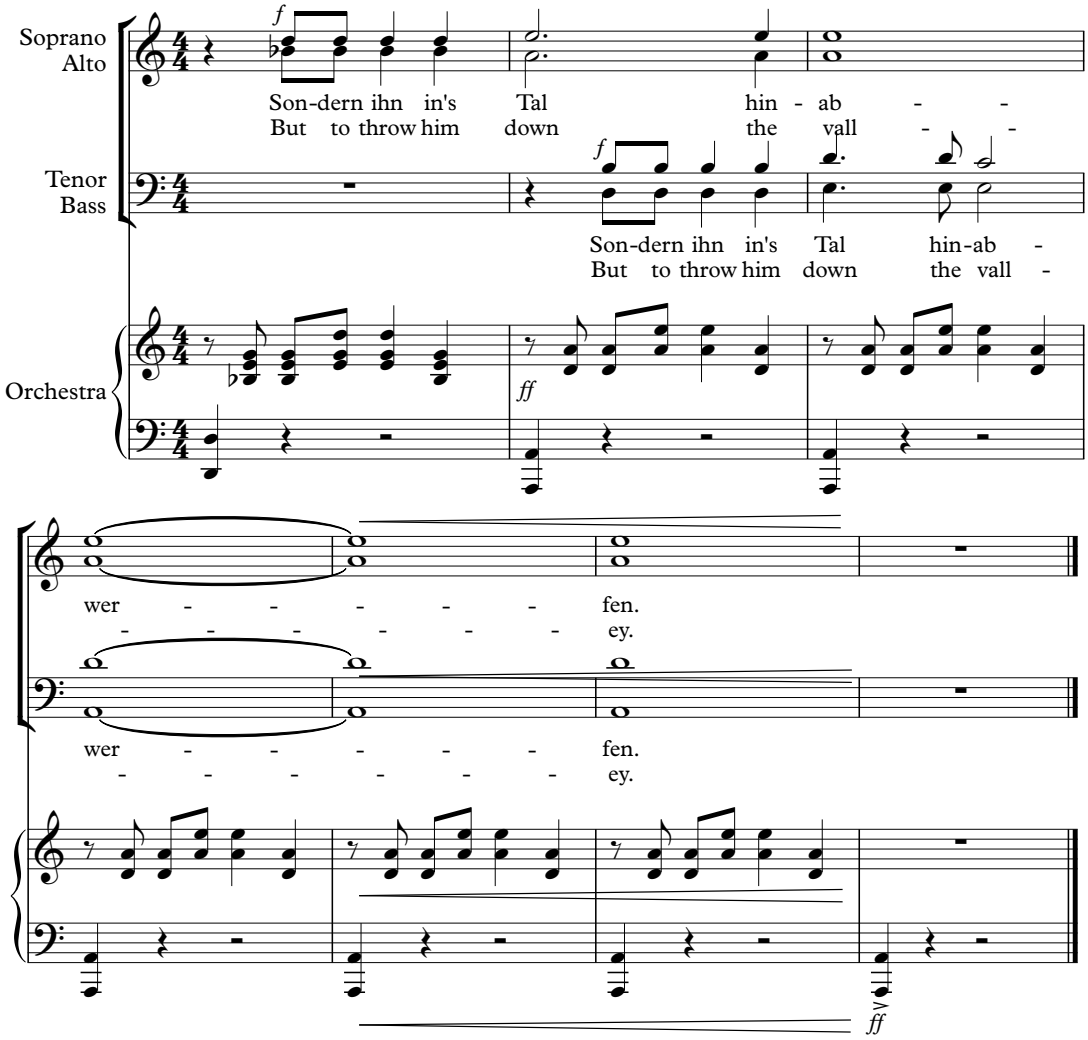
counterpoint, which provides a technique that lends emphasis to, but also represents a way of dealing with, contrasting elements. The framework of counterpoint could be seen as a model on which to demonstrate the workings of society, in that it provides a space for opposing elements to coexist. Through disagreement with the *dux*, which I argue fosters a mode of *Verfremdung* in relation to harmony, the *comes* does not blindly follow the leader but understands that even within the framework of a society, one has the right to say 'no'. Besides constantly calling into question the decisions made by the Boy, the threefold rendition of this chorus also demands continual dialectical revaluation of the nature and consequences of the customary agreement prevailing in *Der Jasager*: He who says A, must also say B.

Just as the participant must become aware of his/her relation to the individual through mastering a play of oppositions, it is of the utmost necessity for the Boy to learn the workings of society with regard to *Einverständnis*. Given my contention that the chorus of number nine (bars 80-100) represents a second example of harmonic defamiliarization, it does not, as suggested by the text, assume a reflective role, but an interventionist one. The text in fact repeats the decision already made by the Boy's fellow travellers in accordance with custom, a seemingly inescapable fate: his own death. Although seeking his active agreement, custom nevertheless demands that the Boy must agree to accept the consequences in light of the well-being of his collective, ensuring not only the further continuance of the collective itself, but also of its journey as originally planned. The chorus, which develops by way of a two-voice canon shared by male and female registers, is characterized by a strong tonic centre on D, which is apparent at all times (example 17):



EXAMPLE 17. Weill, *Der Jasager*, act two, no. IX, chorus, bars 80-82.

Consequently, one would expect the number to conclude on the tonic sound D. Instead, Weill creates a false cadence that emphasizes the Dominant key A for the duration of 6 bars (bars 95-100), enriched by layers of open fifths. Together, these effects create an incomplete sound while, at the same time, suggesting some kind of continuity (example 18):

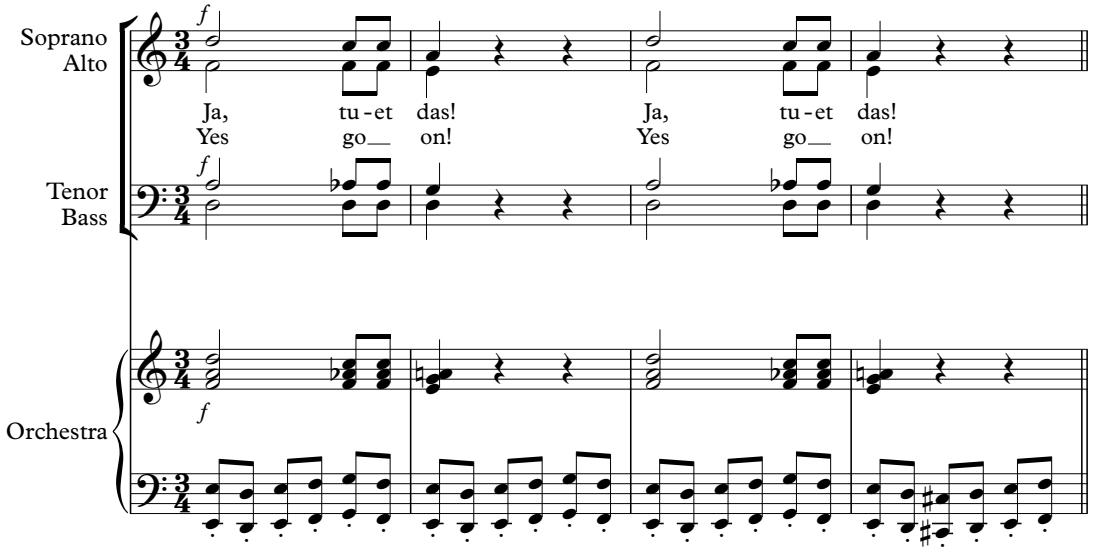


EXAMPLE 18. Weill, *Der Jasager*, act two, no. IX, chorus, bars 94-100.

In contrast, a constant *crescendo* leads to a single *fortissimo* tone A in the lower instruments (bar 100), which brings this chorus to an end. The ambivalent mix of a sense of completion and continuation creates an unresolved ending**.** Here I suggest that, by means of harmonic *Verfremdung*, the music to this chorus has an interventionist capacity. This musical *Verfremdung* encourages a questioning of the tradition of passive acquiescence for the greater good, inasmuch as it fosters the need for the Boy's active agreement regarding the execution of the custom by way of an anticipatory, yet false musical ending. Indeed, the Boy's agreement is still to

come. Interestingly, it is at around that point in *Der Neinsager* (*He Who Says No*) where the alternative response "No. I do not consent"[51] is sounded, that the former textual congruence with *Der Jasager* is broken. Although the Students object to the Boy's response since it does not correspond with custom ("He who says A must also say B"), the Boy nevertheless argues that "[t]he answer I gave was wrong, but your question was even more wrong. He who says A need not necessarily say B. He may realise that A was wrong."[52] The Boy in *Der Jasager* nevertheless agrees to convention and dies.

The Chorus intervenes in the plot on two further occasions, deciding the course of specific events, and acting in the manner of a judge: firstly, when exhorting the Students to raise the matter of the Boy's well-being with the Teacher (no. VIII), and secondly, when the Teacher himself wonders whether to advise the Boy regarding the old custom (no. IX). On both occasions (no. VIII bars 39-42; no. IX bars 59-62), the chorus consists of only four bars, featuring not only the same homophonic setting but also the same musical material, while both times repeating the same text "Yes. Go on!" (example 19):



EXAMPLE19. Weill, *Der Jasager*, act two, no. VIII, bars 39-42.

Although the Chorus here enters into dialogue with the characters and reinforces communication between them, this dialogic relation does not operate with defamiliarizing means and in turn does not represent an example of dialectical music. Instead, music heightens the exclamation of the text through a rhythmical pattern that corresponds with speech rhythm. Consequently, both music and text encourage the characters (the three Students and the Teacher) to inform each

[51] Bertolt Brecht, 'He Who Says No', *The Measures Taken and Other Lehrstücke*, p. 78.
[52] *Ibid.*

other, but foremost the Boy, regarding the custom, since it is in the Chorus's own interest that the Boy should agree to convention in order to ensure the successful continuation of the journey.

As regards the choruses' narrative role, Spindler notes that the narration of the two highly climactic events is set exclusively for Chorus (no. VII and no. X), and argues that this corresponds with the traditions of Nô-performance.[53] Indeed, he rightly continues that in Nô-Theatre, "episodes which explore thoughts and motivations are given more importance [and are sung by the solo cast] than those which depict exciting dramatic action."[54] However, he misses the point that in Weill's choruses, the latter hierarchy is reversed. I suggest, that Weill, by deliberately placing highly dramatic events in the chorus, creates a mode of *Verfremdung* generated by role allocation, the latter belonging to the third complex, that is the outer musical form. Thereby he defamiliarizes our expectation that drama is to be conveyed by individual performers. Both narrative choruses unfold key moments highly important for the successful outcome of the journey, which of course is in the Chorus's own interest. The chorus number seven, on the one hand, demonstrates the reason for the Boy's *Einverständnis* and why it is needed, narrating the events of the collective embarking on their journey and how the Boy becomes ill. Chorus number ten (from bar 110), on the other hand, provides the narrative for the inevitable killing of the Boy, which, significantly, has to be carried out as a collective act in order for the journey to continue. Both choruses equally proceed by homophonic, unembellished means and are constantly marked either *forte* or *fortissimo*. Both effects not only prevent one from becoming too sympathetically involved but also stress the two choruses' importance for the dramatic action. Musical *Verfremdung* generated by role allocation and a sustained loud volume of sound allow one to distance oneself in order to commence critique as to whether the Boy's *Einverständnis* was sufficiently motivated, as well as whether the execution of the custom was as inevitable as purported.

In *Der Jasager*, the Chorus plays a didactic role, constantly bringing the pedagogical aim to the fore through a ternary repetition of the opening chorus. In addition, the Chorus not only assumes the role of the narrator of highly dramatic events but also functions as a continuous reminder that one should question the reasons for the execution of the old custom, by means of musical *Verfremdung*. Furthermore, the music of *Der Jasager* persistently requires not only the Boy but

[53] See Spindler, *MLB,* p. 134.
[54] *Ibid*.

also the other participants to critically examine what it means to be in active consent, as opposed to passive acquiescence, especially within the context of the relationship between the individual and the collective. In conclusion, traces of dialectical music can be found in all the various roles assumed by the Chorus in *Der Jasager*, while all instances discussed here motivate the participant to assume an interrogative attitude and also to get involved as interventionist thinkers.

Die Maßnahme

Written in the same year and with a direct contextual link to *Der Jasager*, the next Lehrstück, *Die Maßnahme*[55], makes strong use of the Chorus in the process of examining once again the relationship between the individual and the collective – this time, however, by overtly political means. Eisler and Brecht's collaborative Lehrstück is, of all six pieces, the most complex work, one that has caused a considerable amount of controversy among performers, audiences, and scholars alike. This is particularly due to the concrete politicization of the subject matter, with its promoting of Communist ideas, as discussed in Chapter Three. Despite the fact that, of all the Lehrstücke, this one contains the largest amount of spoken text, still the Chorus is present and indeed involved in all of the fourteen musical numbers,[56] even if its role and function are greatly varied throughout. A first glance at the musical score of the entire work reveals an instrumentation consisting solely of wind instruments and drums. The sound they produce can most often be associated with an aggressive, agitating force, reminiscent of a brass jazz band: it is on no account concertante. With matching intensity this Lehrstück anticipates a full corps of choristers, or massed choir, singing at full strength for the duration of the entire piece. Hence, most choral parts are marked *fortissimo* or even *forte fortissimo*. I contend that, due to the edgy and aggressive sound produced by both the brass orchestra and the massed choir, *Die Maßnahme* belongs within the realm of *Kampfmusik*[57] – which Eisler regarded as an important means of political

[55] Unless otherwise indicated, all musical examples in this, and the following two chapters that are provided in the body of the text, as well as textual citations indicated with bar numbers and references to musical numbers, are taken from the following publication of *Die Maßnahme*: Hanns Eisler and Bertolt Brecht, *The Decision*. *A Didactic Play by Bertolt Brecht*, op. 20, piano score by Erwin Ratz (Vienna and Leipzig: Universal, 1931).
[56] Brecht originally divided the text into eight numbers, which are also indicated and titled in the score. The numbering here refers to Eisler's structural division of the score into fourteen numbers with subdivisions (e.g. IIa, IIb) occurring within most numbers. See *Ibid*.
[57] See Chapter Three, pp. 115-120.

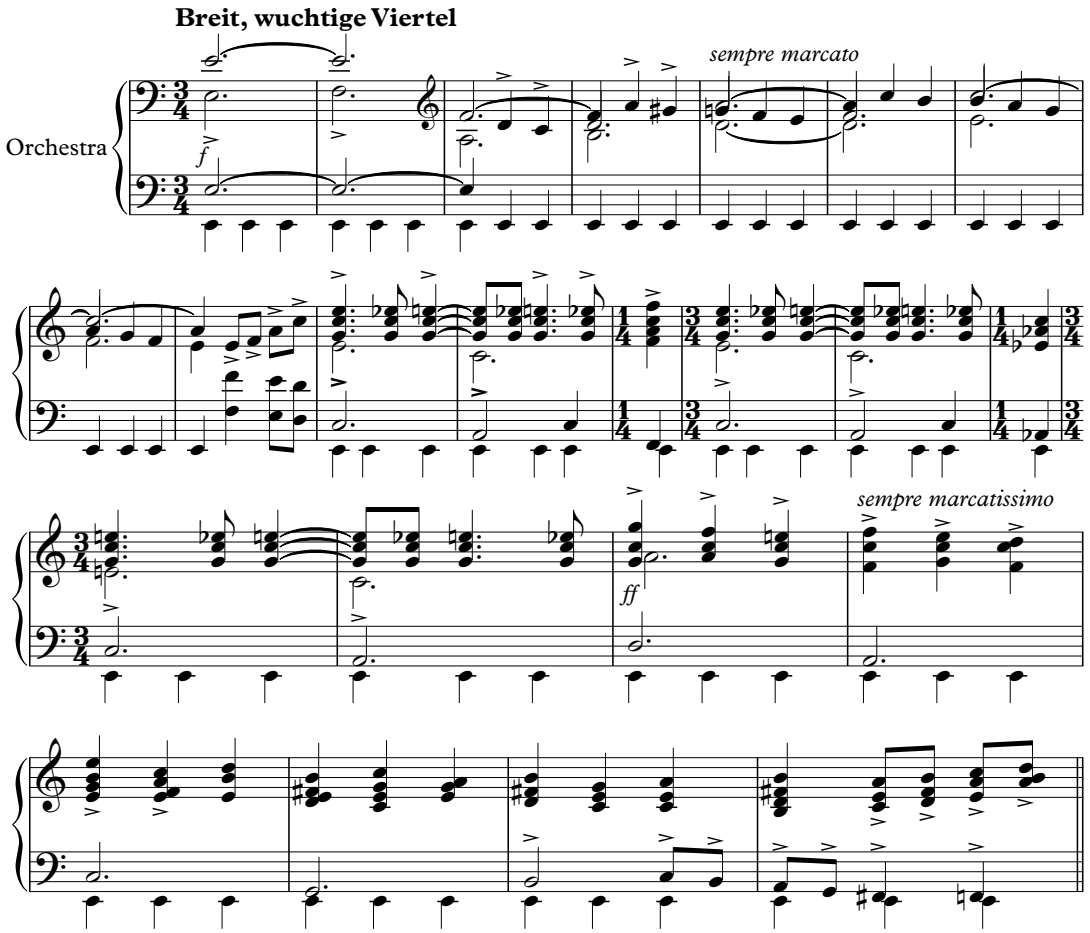
education.[58] Such music utilizes "new methods of musical technique, making it possible for music to be employed still more effectively in the class struggle."[59] These methods include combining politically agitatory text with pulsating and strong rhythms in chordal progression, with an emphasis on textual declamation rather than melodic development. While these techniques were not entirely new to music, they were, I argue, new to the musical practice of the amateur working choir culture for which the piece is designed. In fact, the repertoire of most working choirs did not reach beyond the big choral-symphonic pieces by Bach, Haydn and Mendelssohn.[60] Being *Kampfmusik, Die Maßnahme* was written and meant to be performed for specific political agitation, with the choruses as the main vehicle used for propagating political ideas.

Eisler's *Kampfmusik*-style becomes particularly apparent in the choruses of *Die Maßnahme*, which, unlike in previous Lehrstücke, frequently heighten the political message through clear declamation and unembellished music. While the choral parts are very flexible in form – varying from choruses in multiple musical parts, choral songs involving one verse or multiple verses, rhythmical fixed speaking choruses, and choruses as part of ensemble scenes, to name but a few – all, nevertheless, accentuate the text through less complex forms of music. Throughout the piece, a homophonic setting is favoured over a polyphonic one, while generating harmonic simplicity through extended unison or parallel-voice movement. Thus, the primary function of music in *Die Maßnahme*, especially regarding the choruses, is to organize the text in such a way that the transmission of the political message becomes the primary focus. To that end, Eisler takes strong advantage of the musical knowledge of workers' choirs by deliberately utilizing musical characteristics commonly known to them through performances of sacred choral-symphonic music, such as the pedal tone, *ostinato* and the responsorial interplay between ensemble and solo parts. In what follows, I will argue that the familiar is, however, constantly contrasted with musical characteristics resulting from *Neue Musik*'s progressive development. This mix of conventional and innovative musical features is, as will be shown, often used to defamiliarize the participant in order to encourage dialectical critique. More importantly, Eisler particularly applied sacred musical features to his music because he believed that they would foster a certain unifying, rather than

[58] See Eisler, 'Unsere Kampfmusik', cited in Steinweg, *Modell der Lehrstücke*, p. 131.
[59] "[…] neue Methoden der musikalischen Technik, die es möglich machen, die Musik noch besser und intensiver im Klassenkampf auszunützen." *Ibid*.
[60] See Louis Andriessen, 'Komponieren für die *Maßnahme*', *Modell der Lehrstücke*, ed. by Reiner Steinweg, p. 363.

individualistic, comportment in the participants.[61] Rather than engendering a religiously unifying comportment, however, the function of these sacred musical features is transformed into a politically motivated one.

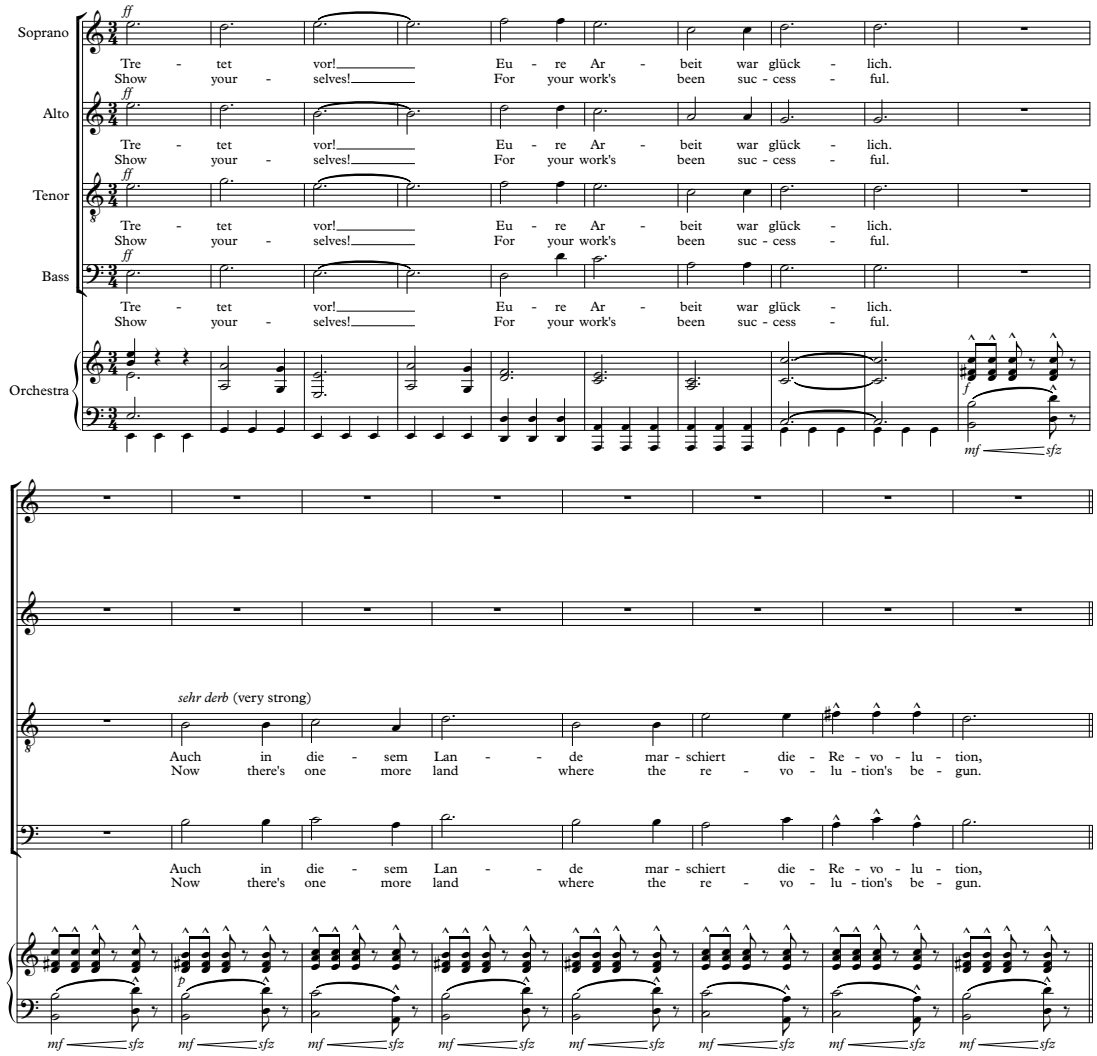
Although the death of the Young Comrade is not revealed through the text until later in the first chorus entitled 'Prelude' (no. 1), I contend that the music already anticipates the measures taken as well as presenting the Chorus's attitude towards those measures through musical defamiliarization. My contention is based on the fact that this chorus employs modes of *Verfremdung* belonging to the first complex, in this case a parody on a specific musical piece – Bach's opening instrumental prelude to the *St Matthew Passion*. While a first look at the score reveals the clear re-evocation of Bach's funeral music, Eisler's version depicts a situation quite different to Bach's expression of collective grief in the face of a murdered martyr (example 20):



EXAMPLE 20. Eisler, *Die Maßnahme*, no. I, prelude, bars 1-23.

[61] See Hanns Eisler, 'Die Kunst als Lehrmeisterin im Klassenkampf', *Musik und Politik*, vol. 1, ed. by Günter Mayer (Leipzig: VEB Deutscher Verlag für Musik, 1973), p. 122.

The former 12/8 metre is replaced by heavy beats in a 3/4 metre, and Bach's bass pedal tone is now replaced by pulsating quarters played by the timpani, *molto marcato* (see bars 1-23). In this way, Eisler depicts the Control Chorus, a politically organized collective, as a "heroically disciplined social force",[62] which indeed has nothing in common with Bach's mourning chorus introducing the sacrifice of Jesus Christ. The nature of Eisler's chorus as a disciplined force is suggested by the rhythmic fixation of the text, which consists of just three simple, continuously repeating rhythmical patterns, i.e. a dotted half note, three quarter notes or a half note followed by a quarter (example 21):



EXAMPLE 21. Eisler, *Die Maßnahme*, no. I, chorus, bars 24-41.

Through this musical setting, Eisler encourages "a very disciplined, rhythmic, precise singing [in such a way that the performer-participant] must utter his notes as if presenting a report to a large public assembly – hence coldly, stridently and

[62] Spindler, *MLB,* p. 128.

incisively." [63] These characteristics demonstrate the extent to which Eisler defamiliarized Bach's initial mourning chorus, with the latter evoking an emotional response by the mesmerizing development of harmonic and melodic tension. However, an element of the parodied passion chorus remains and that is the anticipation of the "messengers of death."[64] This remaining element suggests that the music already knows about the loss of the young comrade and hence the following textual exposure of the news through the four Agitators does not come as a surprise. A form of historicization, the parody of Bach's *St Matthew Passion*, I argue, creates historical distance between stage reality and the participant's present-day social reality. This distancing provides the participant with space for critical reflection, especially in the moment when the text conveys verbal information regarding the death of the Young Comrade. At exactly that point, rather than becoming caught up in an unreflective emotional response, participants are given the opportunity to question the nature and development of the events that have necessitated the killing of the Young Comrade by his fellow Agitators. Interestingly, after receiving the news advising the loss of the Young Comrade, the music proceeds by way of the same parody, although one would expect the situation to have changed dramatically (from bar 71). Since the music has already anticipated the fate of the Young Comrade, the accompaniment of the following part is characterized by the same music as the initial praise, although the Control Chorus has dramatically changed in attitude: They now demand an explanation regarding the events that led to their decision to shoot the Young Comrade, thereby setting in motion the commencement of a trial.

As in the first constituent part of the framing chorus, the final chorus of *Die Maßnahme* (no. XIV) makes use of the same parody and constitutes a recall of number one. This time, however, the singing is not interrupted by the Agitators and goes further in praise of their revolutionary success, as if neither the trial nor the killing had happened. Everything in between the two choruses has to be understood as a re-enactment of the events, during which the four Agitators act out, for the Control Chorus, the behaviour of the Young Comrade that led to their decision and

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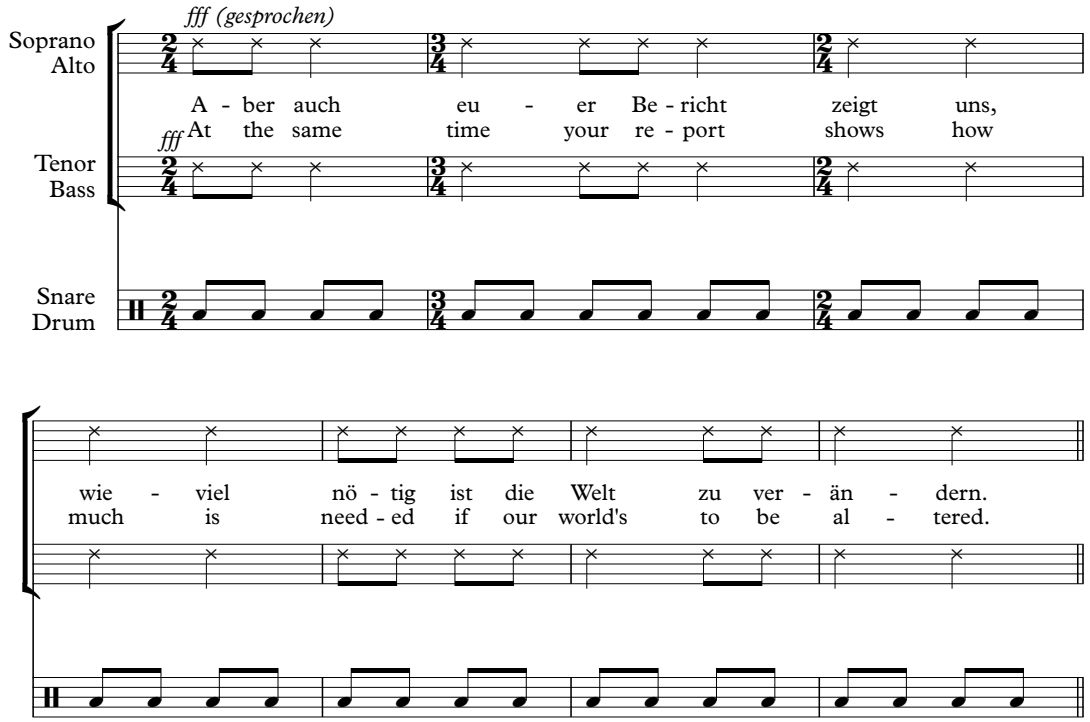
[63] "[…] ein sehr straffes, rhythmisches, präzises Singen [in such a way that the performer-participant] soll seine Noten referierend bringen, wie ein Referat in einer Massenveranstaltung, also kalt, scharf und schneidend." Eisler, 'Einige Ratschläge zur Einstudierung der *Maßnahme*' (1932), in *Materialien zu einer Dialektik von Musik*, ed. by Manfred Grabs (Leipzig: Reclam, 1976), p. 80; hereafter *MzDM*.

[64] See Gerd Rienäcker, 'Musik als Agens. Beschreibungen und Thesen zur Musik des Lehrstückes *Die Maßnahme* von Hanns Eisler', *Maßnehmen: Bertolt Brecht/Hanns Eisler's Lehrstück Die Maßnahme. Kontroverse, Perspektive, Praxis*, ed. by Inge Gellert, Gerd Koch, and Florian Vaßen (Berlin: Theater der Zeit, 1998), p. 181.

his inevitable death. This “play-within-a-play” is first and foremost a dramaturgic-textual strategy. Nevertheless, I propose that the musical message of the *St Matthew Passion* remains as an ideological framework and determines *Die Maßnahme* as a ‘play within a Passion’.

At the conclusion of the reminiscence of number one (bar 61), the music creates yet another *Verfremdungseffekt*, evoked by the generation of a sharp musical-stylistic contrast: the parodic section reminiscent of Bach’s *St Matthew Passion* is succeeded by the Chorus changing to speaking mode. The latter is the rhythmically fixed declamation of a highly significant piece of text: the communication of the Lehrstück’s pedagogical aim, which, unlike in *Der Jasager*, is here revealed only at the end of the piece. By way of unified recitation, the Chorus commences its elaboration on the question of how much is involved in the process of changing the world, a process in which varying and ever-changing circumstances must always be taken into account (example 22):

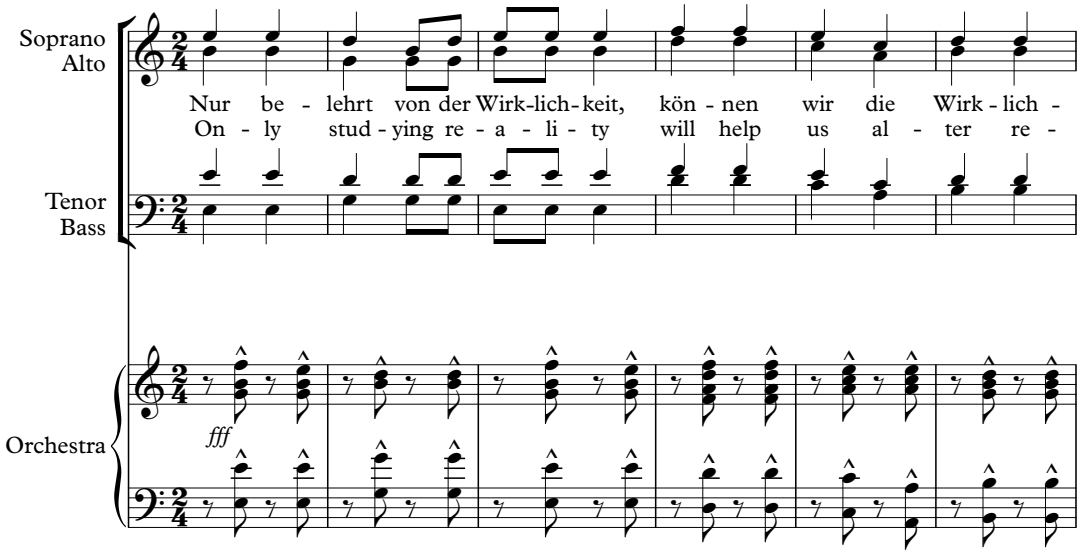


EXAMPLE 22. Eisler, *Die Maßnahme*, no. XIV, bars 62-68.

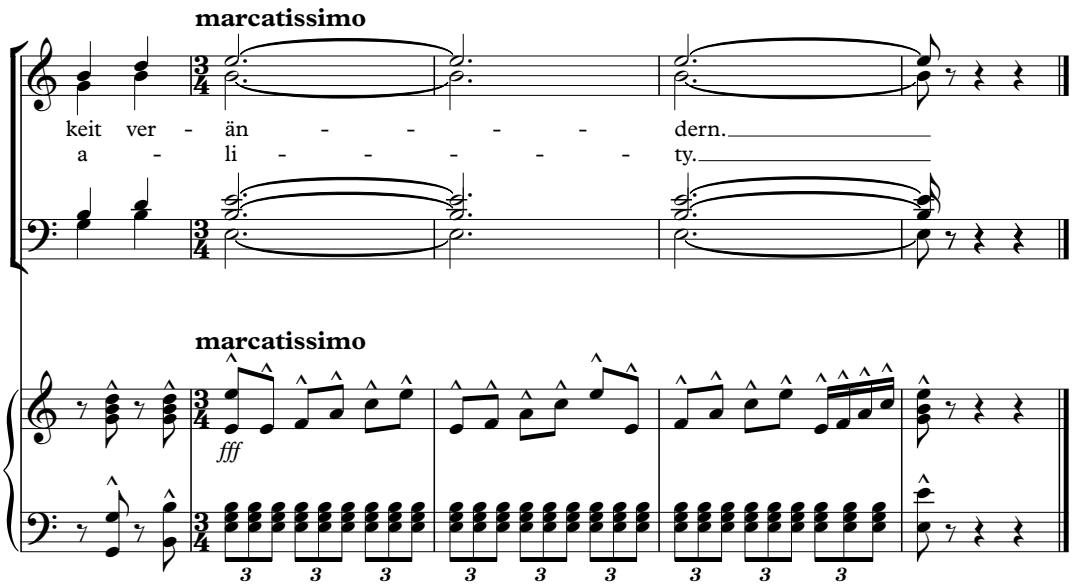
Besides the chorus introducing a reflective role, one not previously apparent, I argue that by changing into rhythmically fixed declamation, the chorus not only heightens the message of the text but also gives rise to an anticipatory attitude in the participant, calling for everyone’s attention. Eisler indeed favours the effect of fixed declamation, which he believed enforced both the process of understanding and the clear delivery of the text to the performer-participants and the attendant-participants:

> The text must be able to be understood at all times by the whole audience [attendant-participants]. It is best if the chorus, before learning the notes, practises speaking the text in the rhythm of the music. This is above all important in order to achieve a unified pronunciation of the words. [65]

I also suggest that there is another reason for Eisler to have left the text – that reveals the pedagogical aim of this Lehrstück – for unified recitation without music. While music, as argued throughout this thesis, has the capacity to convey meaning that functions as a second communication system in all Lehrstücke, it always also depicts and evokes emotion. Often, the emotional response to any music is not combined with reflection, in that it does not result in a critical evaluation of the feeling itself or the effect it has on the receiver. Harmony and melody are often main musical devices with which to evoke an emotional response. When eliminating the latter two the chances of the arousal of unwanted emotion are thereby reduced. Instead, the participant is able to commence the process of analysing the text, which is now set only in rhythmical patterns, with certain key words emphasized by stresses. However, the final words of this Lehrstück once again summon up music in order to embark on a musically fulminant ending (example 23):



[65] "Der Text muß in jedem Moment von sämtlichen Zuhörern verstanden werden können. Am besten ist es, wenn der Chor, bevor er die Noten lernt, den Text im Rhythmus der Musik entsprechend übt. Das ist vor allem wichtig, damit eine einheitliche Aussprache der Worte erreicht wird." Eisler, 'Einige Ratschläge zur Einstudierung der *Maßnahme*' (1932), in *MzDM*, p. 80.

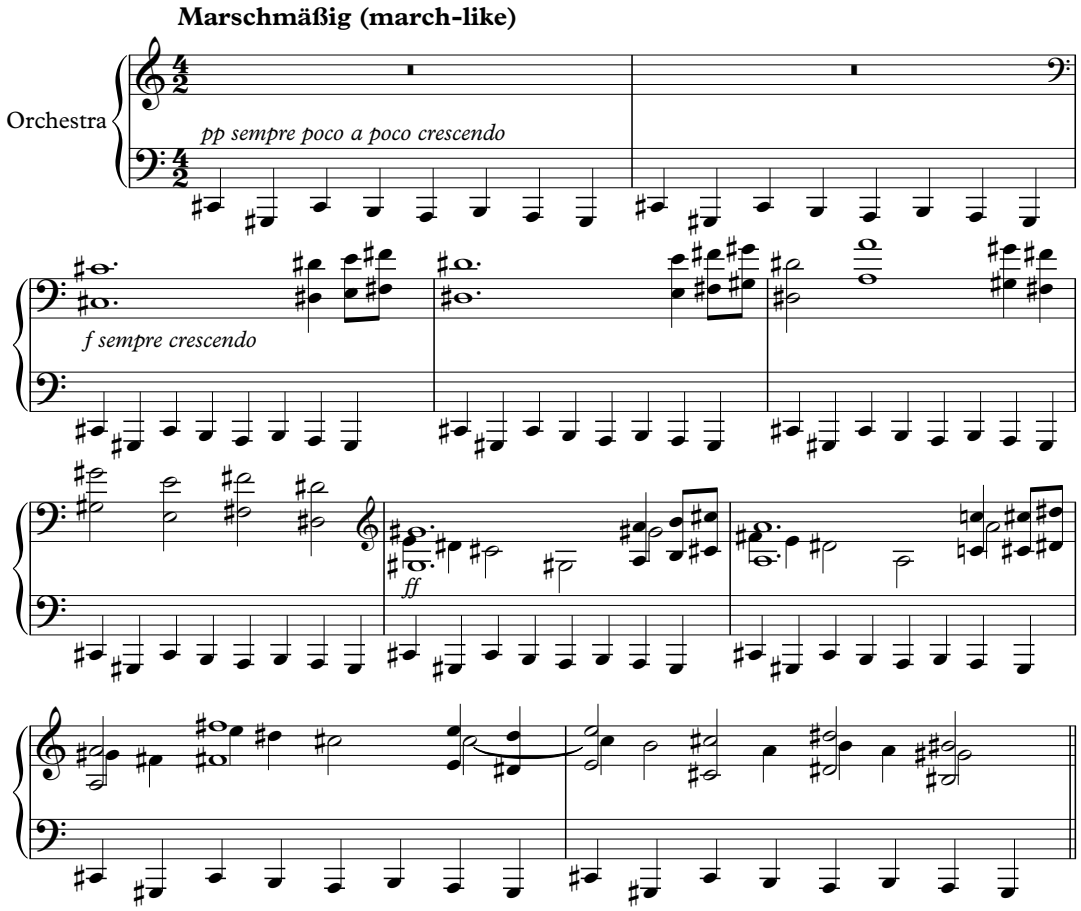


EXAMPLE 23. Eisler, *Die Maßnahme*, no. XIV, bars 86-96.

Throughout the entire Lehrstück the role of the inner choruses varies from providing commentary on specific events of the plot, to contributing to the didactic aim of individual scenes. The latter notion is indeed of high importance to the overall dramaturgy of *Die Maßnahme*: "in fact, such a chorus is found in each of the eight scenes [Brecht's numbering] save the last [the final chorus], and in four of the scenes (II, V, VI, VII), the didactic chorus is actually the central musical number."[66] Two of these choruses merit closer examination here, with regard to their music-text relationship.

A feature of the music for number four, '*Lob der illegalen Arbeit*' ('In Praise of Illegal Work') is the way it draws out the contradiction that is fostered in the process of a revolution, especially within the emerging class. In its Marxist notion, revolution is characterized by the struggle of the classes, and, while leading to political change in favour of a new system, it also brings with it another aspect, that is, to use Gerd Rienäcker's words: "When Revolution is spoken of […] the talk is of human sacrifices and of death."[67] The contradiction between progress and sacrifice, I argue, becomes apparent in Eisler's choice to yet again parody Bach's mourning prelude to *St Matthew Passion* – especially its stepwise ascending melody and the idea of the pedal tone – both in the instrumental interlude (bars 34-43, example 24) and in the postlude (bars 60-72):

[66] Spindler, *MLB*, p. 135.
[67] "Wo von der Revolution […] gesprochen wird, ist von den Opfern, vom Tode die Rede." Rienäcker, 'Musik als Agens. Beschreibungen und Thesen zur Musik des Lehrstückes *Die Maßnahme* von Hanns Eisler', p. 182.



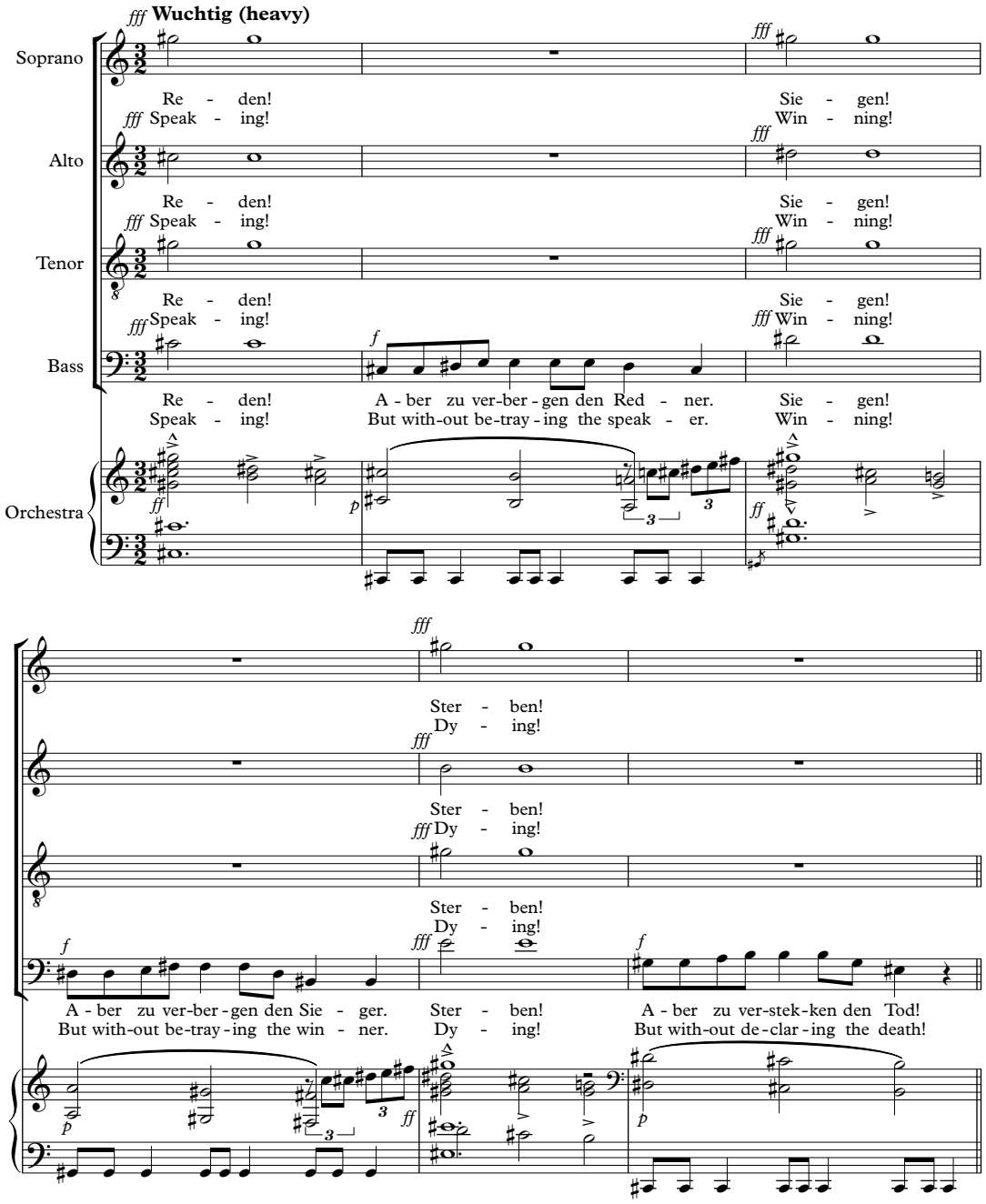
EXAMPLE 24. Eisler, *Die Maßnahme*, no. IV, Interlude, bars 34-43.

Here the former pedal tone is replaced with a constantly repeating eight-tone timpani *ostinato*, commencing in one of the rare occasions of *pianissimo*, while marked with a *sempre poco a poco crescendo*. I interpret the continuous *ostinato* line, but foremost the steadily increasing volume, as musical effects chosen to emphasize the ever-evolving nature of the revolution. The *ostinato* then accompanies the march-like and, indeed, uplifting and heroic melody in the horns, and later also in the three trumpets. Although altered, Eisler's reference to the prelude to *St Matthew Passion* still recalls the subject of that historical music – martyrdom and mourning – which, I argue, in *Die Maßnahme* is reconfigured to urge some to the sacrifices that go hand in hand with any revolutionary encounter.

In addition to bringing the associations of sacrifice to the foreground, the Chorus also explicitly acknowledges the '*Kleinarbeit*' ('legwork') of the revolution that, while mostly concealed behind closed doors, is brought to attention as an important factor in the greater workings of class struggle. However, the text also indicates that it is here where the most sacrifices are made:

To speak, but to conceal the speaker.
To conquer, but to conceal the conqueror.
To die, but to hide the dead.[68]

In this specific occurrence of dialectical music, the music does not contradict but underlines the contradiction already apparent in the text (example 25):



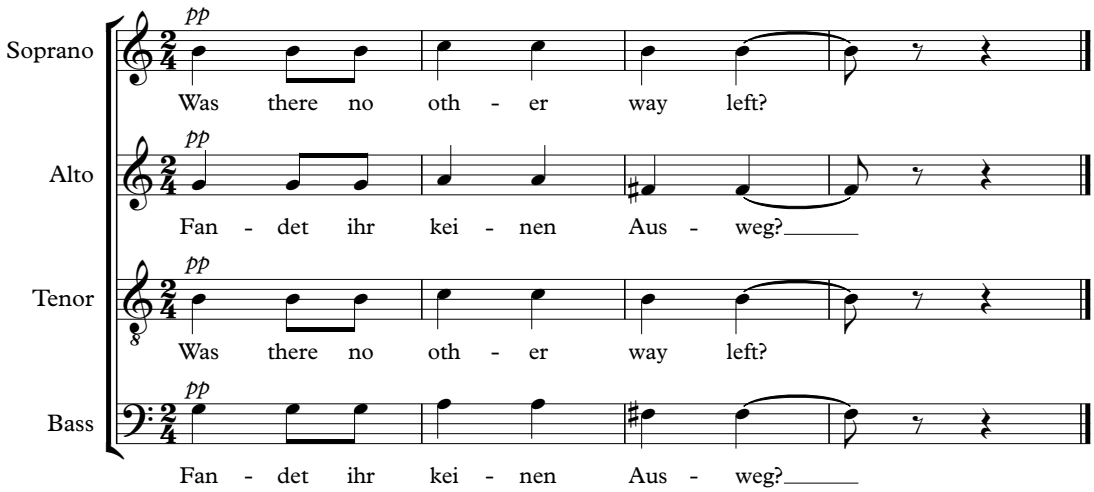
EXAMPLE 25. Eisler, *Die Maßnahme*, no. IV, bars 22-27.

[68] Brecht, 'The Measures Taken', *The Measures Taken and Other Lehrstücke*, trans. by Carl R. Mueller (London: Methuen, 1995), pp. 13-14; German original: "Reden! Aber zu verbergen den Redner. Siegen! Aber zu verbergen den Sieger. Sterben! Aber zu verstecken den Tod!" Bars 22-27.

The musical heightening of the textual contradiction is generated by the higher registered outcries of the Chorus on 'to speak', 'to conquer', and 'to die', all marked *forte fortissimo*, which enter into an antiphon with the basses, contrasting with the apodosis that starts with the coordinating conjunction 'but' in the lower register, which is only marked *forte*. While the latter already generates an acoustic contrast, the three outcries of the Chorus are also distinguished by a harmonic climax that, by means of harmonic heightening, focuses attention on 'to die'. Beginning with an open fifth over $C^{\sharp}$ on 'to speak' (bar 22), the next outcry occurs on an open fourth over $D^{\sharp}$ for the line 'to conquer' (bar 24), with a bright yet highly unexpected E-major chord occurring on 'to die' (bar 26, example 25). Interestingly, the tension on the latter part of the three-way process signalled through the outcries that end in death – indeed a rather definite state of being – still suggests some kind of worthy purpose. Although the revolutionary legwork does not receive adequate acknowledgement and often the loss of the individual remains unknown, the musical effects help present the price that has to be paid for the attempts to ensure the ongoing nature of the revolution, as justified. Even so, the death must be concealed and not celebrated as a heroic deed.

Finally, one could argue that the 'manufactured' aggressiveness of both instrumental and choral parts of *Die Maßnahme*, which is created by the use of sustained high volume in both the orchestra and the Chorus, is its 'greatest weakness'. Spindler even comes to the conclusion that "the teaching function of the Lehrtheater is here simply exaggerated: if Aristotelian theater has a narcotic effect because of its emotionality, the effect of this play is equally narcotic – in fact it strives to be – because of its zealousness."[69] I propose, however, that this seemingly overpowering aggressiveness serves to impede the climactic development of the piece, while creating a sharp contrast with the final section of this Lehrstück, '*Die Grablegung*' ('The Burial'), and hence a final defamiliarizing mode with dynamics, belonging to the third complex of musical *Verfremdung*. Here (no. 13a), the Control Chorus pensively questions the degree of the measures taken, asking "Was there no other way left?" (example 26):[70]

[69] *Ibid.,* p. 106.
[70] The English translation featured in the musical example 26 is, unlike the musical setting, not taken from the piano reduction but from the orchestral score, since the latter depicts a closer and hence more precise translation of the German original: Eisler and Brecht, *Die Maßnahme op. 20*, p. 187.



EXAMPLE 26. Eisler, *Die Maßnahme*, no. XIIIa, bars 1-4.

Musically, the verbal question is set to a major third over G sung *pianissimo*, with the latter indication appearing for the first time in the chorus, its use previously having been reserved only for a few instrumental parts. This dynamic contrast arouses a final inquiring attitude in the participant, given that a dialectician should always ask for alternatives. The four Agitators then provide the reasoning for their action:

> *It is a terrible thing to kill.*
> But not only others,
> Ourselves, too, we kill, if the need arises,
> Since only by force can this murderous
> World be changed, as
> Every living person knows.
> Still, we said, we are
> Not allowed not to kill.
> Solely with the unshakeable will
> To change the world, could we justify
> The measures taken.[71]

Although both the Young Comrade and the Chorus ultimately acknowledge their agreement, the question remains as to whether or not the participants do, too.

In *Die Maßnahme*, the prevalence of the Chorus, as well as the diversity of its roles, work to suggest a clear evocation of major sacred choral forms, particularly the oratorio and the passion. I believe that this is by no means coincidental but calculated, insofar as, at the time, great forms of sacred music were a popular choice for performance by most working choirs and were "painstakingly rehearsed, true to the middle-class concept of art as a transcendence of everyday life, as a

[71] "Furchtbar ist es, zu töten. [emphasis in score] / Aber nicht andere nur, auch / Uns töten wir, wenn es nottut, / Da doch nur mit Gewalt diese tötende / Welt zu ändern ist, wie / Jeder Lebende weiß. / Noch ist es uns, sagten wir, / Nicht vergönnt, nicht zu töten. / Einzig mit dem / Unbeugbaren Willen, die Welt zu / Verändern, begründeten wir / Die Maßnahme." Eisler and Brecht, *Die Maßnahme op. 20*, pp. 187-188.

substitute for religion."[72] Albrecht Betz, however, adds that "Eisler and Brecht themselves respond to the matter [the middle-class concept of art] dialectically, in that they reject it as well as making use of it."[73] For example, while they use and imitate these highly refined forms, they also transform them into *Kampfmusik*. Both collaborators utilize "the German audiences' familiarity with Bach's religious music, exploiting those unavoidably emotional responses to music which are now associated with the revolutionary message."[74] The revolutionary message, which is the activation of class struggle, is apparent throughout the entire piece: that is the rhythmical leitmotif of an anapaest. This leitmotif results from the declamation of the word "*Klassenkampf*" (two short syllables followed by one long) which is revealed in chorus number four, 'In Praise of Illegal Work' (bar four). Hence the revolutionary message is constantly infiltrated with the music, while the application of various defamiliarizing effects nevertheless encourage the participant to adopt an inquiring attitude towards the nature and development of this revolution.

Die Ausnahme und die Regel

While *Die Ausnahme und die Regel*[75] constitutes an exception within the Lehrstück genre – it was not initially designed as a Lehrstück and has unusually few choral parts[76] – it nevertheless features the Chorus's reflective role. This said, the collective recitations at both ends of the piece in particular, while not intervening in the events, do indeed create a dialogue between the work and its audience.

Although there is no sung framing chorus, all participants are required to join together for these two collective recitations by means of a parabasis. To my mind, the principle of a parabasis – a constituent part of Greek comedy, traditionally chanted by the Chorus – is here adopted in order to facilitate a critical attitude in the participant that is to be applied towards the events that are to follow. At the

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[72] "[…] mühsam einstudiert[en], getreu dem bürgerlichen Konzept von Kunst als Erhebung über den Alltag, als Religionsersatz." Albrecht Betz, *Hanns Eisler. Musik einer Zeit, die sich eben bildet* (München: Text und Kritik, 1976), p. 92.
[73] "Eisler und Brecht verhalten sich zu diesem Sachverhalt selber dialektisch, indem sie ihn sowohl ablehnen als benutzen." *Ibid*.
[74] Spindler, *MLB,* pp. 152-153.
[75] Unless otherwise indicated, all musical examples in this, and the following two chapters that are provided in the body of the text, as well as textual citations indicated with bar numbers and references to musical numbers, are taken from the following publication of *Die Die Ausnahme und die Regel*: Paul Dessau and Bertolt Brecht, *Die Ausnahme und die Regel*, orchestral score, stage manuscript (Berlin: Henschel, 1948/1960).
[76] See Chapter Three, pp. 121-123.

commencement of *Die Ausnahme und die Regel*, the collectively recited text similarly asks for a particular attendant-participant comportment, one suited to critical analysis of the characters' social behaviour:

> Examine carefully the behaviour of these people:
> Find it surprising though not unusual
> Inexplicable though normal
> Incomprehensible though it is the rule.
> Consider even the most insignificant, seemingly simple
> Action with distrust. Ask yourselves whether it is necessary
> Especially if it is usual.
> We ask you expressly to discover
> That what happens all the time is not natural.[77]

The subject for critical examination, the matter 'that happens all the time', is the problem of class society, here illustrated by the example of a journey undertaken by an exploiter and two people who are exploited. Since the *Fabel* of this Lehrstück represents only one example of social contradiction within the context of an alleged regulatory system, the second constituent part of the framing parabasis reinforces the initial one by calling for action whenever and wherever any such abuse is recognized:

> What is the rule, recognise it to be an abuse
> And where you have recognised abuse
> Do something about it![78]

In order to provide the participant with the tools with which to detect such abuse, the events represented in between the collectively recited text need to be defamiliarized and understood as being capable of change.[79]

Other than the framing parabasis, the '*Lied von den Gerichten*' ('Song About the Courts') (no. X) constitutes the only chorus to be collectively sung by all performer-participants. The chorus is situated at the intersection of the two parts of *Die Ausnahme und die Regel*, and is to be sung while all participants convert the performance space into a law-court setting in preparation for the courtroom scene. While constituting yet another example of a parabasis, I argue that the music to this

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[77] Bertolt Brecht, 'The Exception and the Rule', *The Measures Taken and Other Lehrstücke*, trans. by Ralf Manheim (London: Methuen, 1995), p. 37; German original: "Betrachtet genau das Verhalten dieser Leute: / Findet es befremdend, wenn auch nicht fremd. / Unerklärlich, wenn auch gewöhnlich. / Unverständlich, wenn auch die Regel. / Selbst die kleinste Handlung, scheinbar einfach / Betrachtet mit Mißtrauen! Untersucht, ob es nötig ist / Besonders das Übliche! / Wir bitten euch ausdrücklich, findet / Das immerfort Vorkommende nicht natürlich!" Bertolt Brecht, *BFA*, vol. 3, p. 237.

[78] Brecht, 'The Exception and the Rule', p. 60; German original: "Was die Regel ist das erkennt als Mißbrauch / Und wo ihr den Mißbrauch erkannt habt / Da schafft Abhilfe!" Bertolt Brecht, *BFA*, vol 3, p. 260.

[79] See Krabiel, *BL*, p. 243.

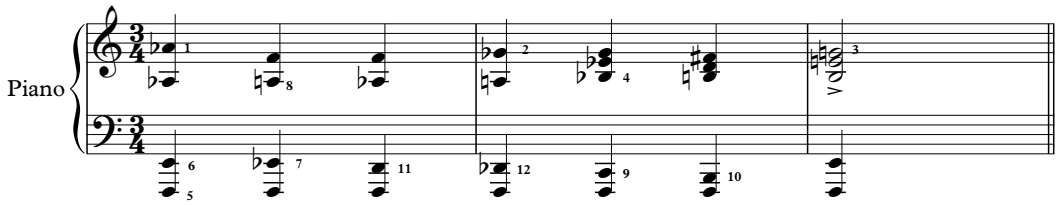
chorus already anticipates the outcome of the court case against the Coolie and the Merchant, pointing to the corrupt state of the legal system by means of a representative use of Twelve-Tone Technique. As will be elaborated upon more closely in Chapter Five, Dessau's music for this Lehrstück already emphasizes the social gulf between the Merchant and the Coolie by opposing two historically divergent tonal systems one against the other. While the songs of the Merchant (nos. III, IV, IX) on the one hand constitute Twelve-Tone row compositions, the songs of the Coolie (nos. V, VI) on the other hand are of a diatonic nature, utilizing an ecclesiastical mode and involving only notes belonging to the prevailing mode. Both tonal systems are constantly juxtaposed, creating a distancing effect that points to the social differences between the two characters. In addition, this juxtaposition is used to convey varying social connotations, echoing the relationship between the two characters depicted in the master-slave parable.[80] As regards the '*Lied von den Gerichten*', the Twelve-Tone Technique is adopted for the following text:

> Along the bounty-trail of the robber hordes
> The courts make their way.
> If an innocent one is struck down
> The judges gather over him and condemn him.
> By the grave of the slain one,
> So, too, are his rights slain.
>
> The verdicts of the court
> Fall like shadows of a butcher's knife.
> Ah, the knife is indeed sharp enough. What
> Formal endorsement does the judgment require?
>
> See the flight! Where are the vultures flying to?
> The waste land drove them away:
> The law courts will feed them.
> Thence flee murderers. Persecutors
> Are safe there. And there
> Thieves conceal their booty, wrapped
> In paper with a law of the land printed upon it.[81]

[80] See Chapter Five, pp. 208-211.

[81] "Im Troß der Räuberhorden / Ziehen die Gerichte. / Wenn der Unschuldige erschlagen ist / Sammeln sich die Richter über ihn und verdammen ihn. / Am Grab des Erschlagenen / Wird sein Recht erschlagen. / Die Sprüche des Gerichts / Fallen wie die Schatten der Schlachtmesser. / Ach, das Schlachtmesser ist doch stark genug. Was braucht es / Als Begleitbrief das Urteil? / Sieh den Flug! Wohin fliegen die Aasgeier? / Die nahrungslose Wüste vertrieb sie: / Die Gerichtshöfe werden ihnen Nahrung geben. / Dorthin fliehen die Mörder. Die Verfolger / Sind dort in Sicherheit. Und dort, / Dort verstecken die Diebe ihr Diebesgut, eingewickelt / In ein Papier, auf dem ein Gesetz steht." Dessau and Brecht, *Die Ausnahme und die Regel*, no. X, bars 1-64.

The same Twelve-Tone row formerly assigned solely to the Merchant is, I contend, now used to help uncover the workings of class justice. While the text of this chorus already presents the "role of the law as an instrument for safeguarding the rule of injustice"[82] the music highlights this fact while anticipating the Coolie's fate. The unison chorus, accompanied only by piano, is structured in four parts (A (1-10) – B (11-34) – A' (35-53) – A'' (54-64)), which suggests a song-like setting, while the refrains (A) dominate quantitatively. All parts make exclusive use of the prime series ($_1A^{\flat}$ – $_2F^{\sharp}$ – $_3G$ – $_4B^{\flat}$ – $_5F$ – $_6E$ – $_7E^{\flat}$ – $_8A$ – $_9C$ – $_{10}B$ – $_{11}D$ – $_{12}D^{\flat}$), yet the row never appears in a complete linear statement; if it does appear in its entirety, then this occurs only in fields: that is, non-linear and extended over all voices (see the piano excerpt, example 27):



EXAMPLE 27. Dessau, *Die Ausnahme und die Regel*, no. X, bars 43-45.

What I understand to be a highly mathematical construct, the Twelve-Tone row composition, is determined by a set of strict rules, which here have already been broken, perhaps implying a first degree of injustice with regard to the innocent. The latter interpretation is further supported by a two bar *ostinato* bass line of the piano (bars 43-44, example 27), which commences on a simultaneous major seventh (F-E). By way of chromatically moving closer together, the former seventh interval terminates in an augmented fourth or the tritone (F-B), traditionally known as the *diabolus in musica*: the innocent's noose is gradually tightening throughout the song. Furthermore, all constituent tones of the *ostinato* line are derived from the minor second intervals of the prime series ($F^{\sharp}$ – G, F – E, E – $E^{\flat}$, D – $D^{\flat}$), the smallest interval of a chromatic scale. I interpret the use of these intervals as a way of both signalling and creating a lack of space for considering the defendant's plea, or for creating any form of empathy.

Although the question of why Dessau did not set the framing recitations to music remains elusive, the choral element in *Die Ausnahme und die Regel* is nevertheless apparent in its varying roles, yet without any defamiliarizing capacity. However, it still not only demands a particular comportment from both the performer-

[82] "[Die] Rolle des Rechtswesens als Instrument der Sicherung der Unrechtsordnung." Krabiel, *BL*, p. 248.

and attendant-participants so that they critically analyse the social events (on and off stage), but it also uncovers the false state of the regulatory legal system of class society, which is sorely in need of change.

Die Horatier und die Kuriatier

The omnipresence of the Chorus is most apparent in the last Lehrstück, *Die Horatier und die Kuriatier*, set to music by Kurt Schwaen.[83] Twenty of the thirty numbers comprising the score[84] feature a singing Chorus, while the remaining numbers are for instruments only. The Chorus in its varying formations, apart from the three army leaders who appear in only one number (no. V), is the only singing body – one that always assumes the role of an interventionist cast member. The original plan for *Die Ausnahme und die Regel*, to create two opposing Choruses in the style of Greek drama, is nevertheless realized in this final Lehrstück, now representing the Horatian and Curiatian armies. These two opposing Choruses are occasionally further subdivided to include female Choruses representing the women of each army. Designed to be performed by school children, almost all choruses are in unison, aside from occasional two-voice settings. They are likewise characterized by an overall simplicity regarding both harmonic and melodic development. Besides the fact that *Die Horatier und die Kuriatier* both commences and concludes with a chorus reminiscent of the framing choruses of previous Lehrstücke, the two opening choruses are also dialectical counterparts.

The first chorus of the Curiatians (no. I) marks the beginning of the Lehrstück's first part, entitled '*Aufmarsch*' ('Deployment'). Here I demonstrate that the music, through modes of *Verfremdung* generated by the inner musical form, already uncovers underlying social contradictions characteristic of the Curiatian force, a force introduced as the aggressor in the battle. Afflicted by internal "conflict

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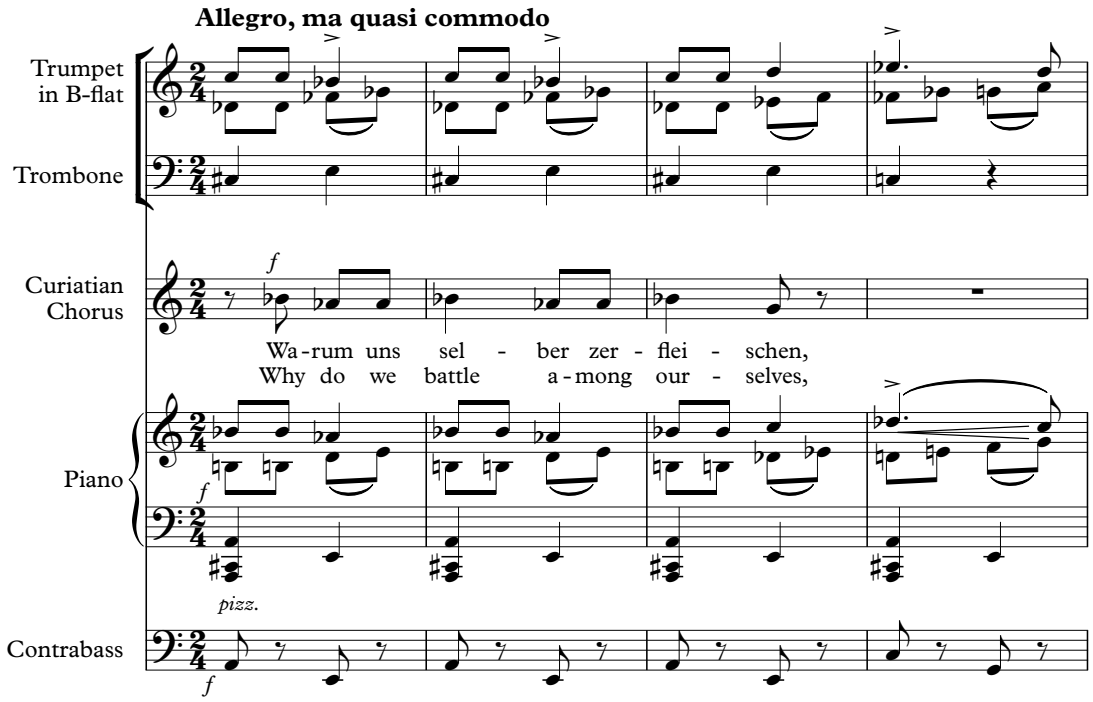
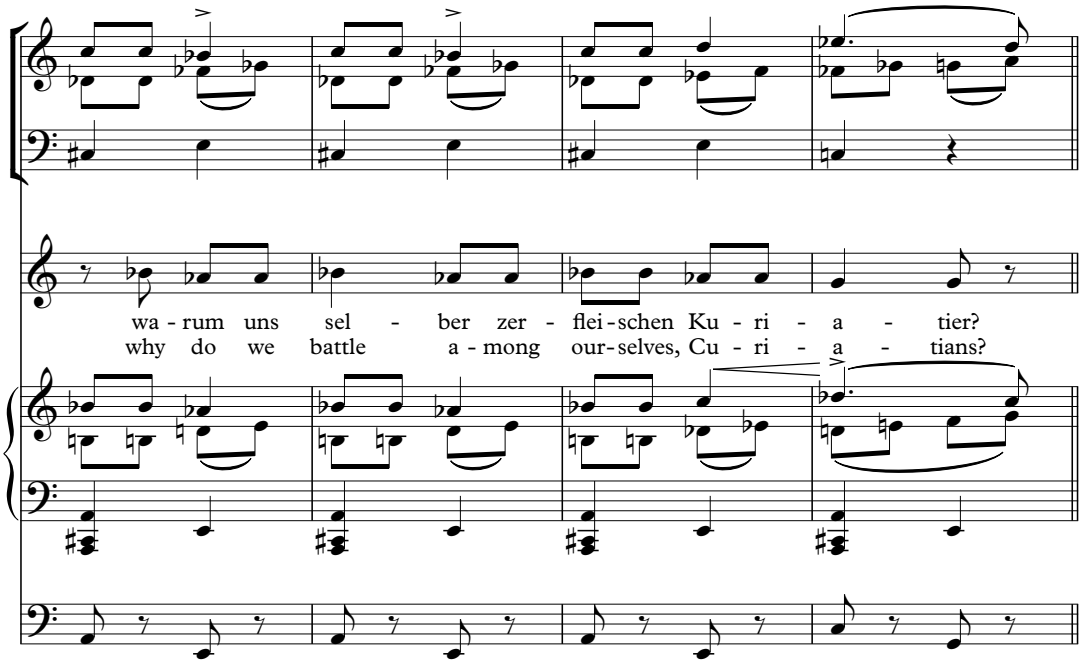
[83] Extensive material from the following paragraphs elaborating on the music-text relationship in the choruses of *Die Horatier und die Kuriatier* has previously been published by the author of this dissertation in Andreas Aurin, *"Viele Dinge sind in einem Ding" – Zur Dialektik im Lehrstück Die Horatier und die Kuriatier: Text Bertolt Brecht - Musik: Kurt Schwaen*, special volume of the Kurt Schwaen Archive on the hundredth anniversary of Schwaen's birth (Berlin: Kurt-Schwaen-Archiv, 2009), pp. 13-32.

[84] Unless otherwise indicated, all musical examples in this, and the following two chapters that are provided in the body of the text, as well as textual citations indicated with bar numbers and references to musical numbers, are taken from the following publication of *Die Die Horatier und die Kuriatier*: Kurt Schwaen and Bertolt Brecht, *Die Horatier und die Kuriatier – Ein Lehrstück von Bertolt Brecht für Chor und kleines Orchester*, orchestral score (Berlin: Verlag Neue Musik, 1958).

[…] / Over the ownership of land and the ownership of the minepits",[85] the Curiatians decide to enter a war of conquest against the Horatians in order to prevent their own self-destruction, by "appropriating all their [the Horatians'] goods above and below the ground."[86] The superiority of the Curiatians is of a material nature, conveyed by the word 'cohorts', which refers to the army as a professional military formation. However, as unveiled by the music of the first chorus, neither the *ostinato* line – a repeating rhythmical and harmonic pattern – nor the pulsating march rhythm can keep the Curiatians grounded (bar 5). In fact they are characterised by chromatic phrases, diminished intervals and successive dissonant intervals moving at random (example 28):[87]



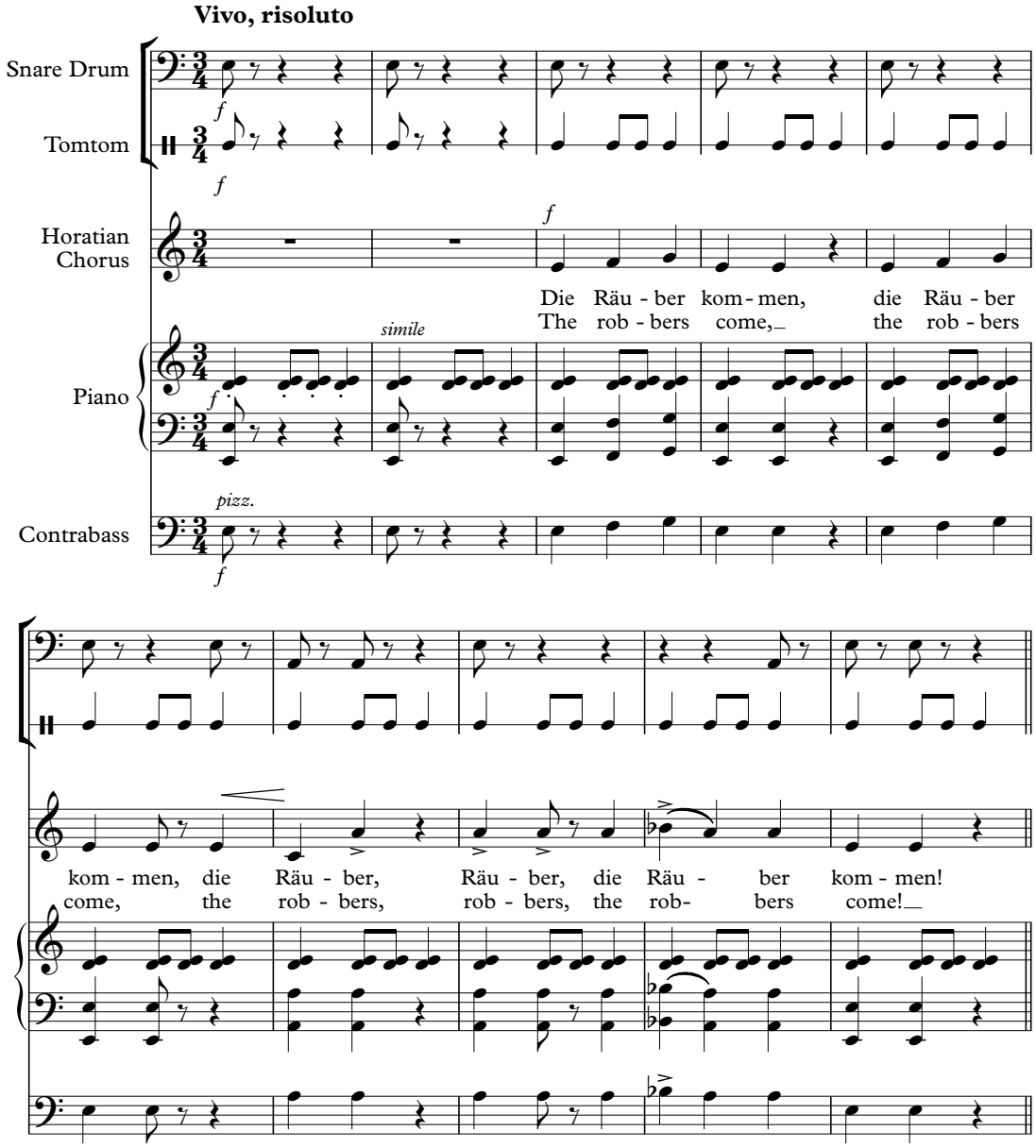
[85] Bertolt Brecht, 'The Horatians and the Curiatians', *Collected Plays: Three*, trans. by H. R. Hays, ed. by John Willett (London: Methuen, 1997), p. 179; German original in Bertolt Brecht, 'Die Horatier und die Kuriatier' c. 1935, *BFA*, vol. 4, p. 281.
[86] *Ibid*.
[87] The English translation in example 28 is taken from: Brecht, 'The Horatians and the Curiatians', *Collected Plays: Three*, p. 179.



EXAMPLE 28. Schwaen, *Die Horatier und die Kuriatier*, no. I, bars 5-12.

This internal rift is intensified by the descending chorus-line, limited to the interval of an augmented fourth, which again refers to the *diabolus in musica*, the most intense dissonant in diatonic music. Hence, despite military strength, the music uncovers the contradictory nature of the Curiatian unit, which is struck by widespread domestic class struggle. Thus, the Curiatians consist of individuals competing against each other, trying to compensate for their own internal dissension by means of external conflict.

The Chorus of the Horatians (no. II) represents the dialectical counterpart to that of the Curiatians. The three-four metre of the Chorus refers to the *tempus perfectum*, an inner unity that is increased by the bass playing *colla parte* (parallel) to the melody of the Chorus (example 29):

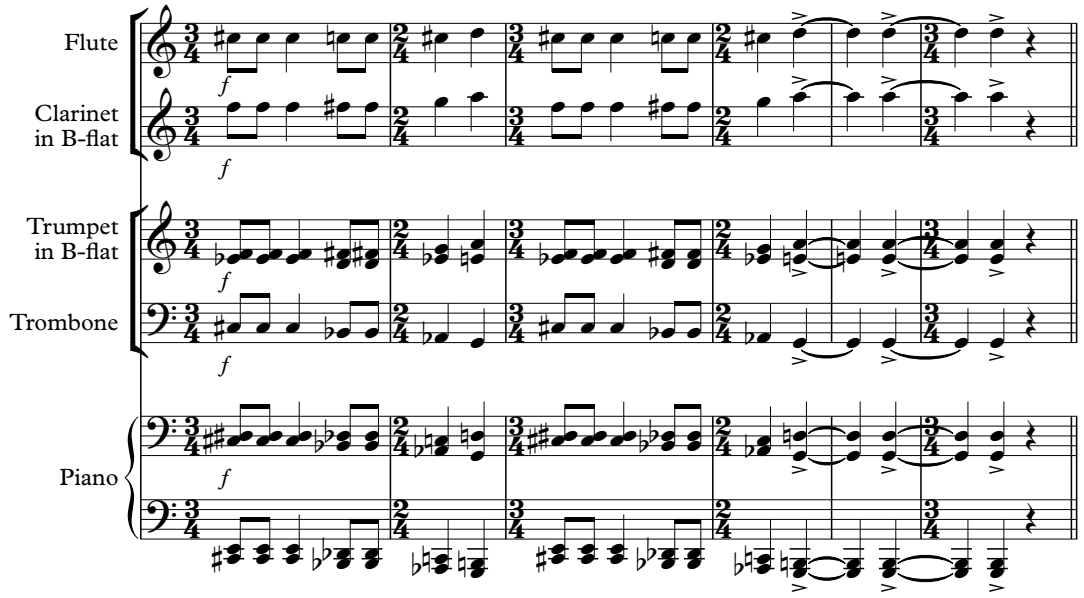


EXAMPLE 29. Schwaen, *Die Horatier und die Kuriatier*, no. II, bars 1-10.

Here, the music echoes the Horatians' solidarity, while their forces are designated as *Fraterien*, stressing their bond of brotherhood. In contrast to the Curiatians' competitive society, the ascending Horatian chorus-line is harmonically bound to the Phrygian mode on E. Unlike in the Curiatian chorus, there is not a single tone that cannot be related back to this modal system on E, a pattern that seems to signify the nature of the brotherhood holding this solidly united community together. Notwithstanding the fact that the Horatians recognize the immediate danger and the urgent need to defend themselves from attack by an enemy of "enormous / Military strength", which intends to conquer and seize whatever it needs in order to survive[88]

[88] See *Ibid*.

– still, the music of an instrumental interlude exposes the Horatians' hesitation (example 30):



EXAMPLE 30. Schwaen, *Die Horatier und die Kuriatier*, no. II, Interlude, bars 20-25.

Their initial reluctance, perhaps insecurity in the face of battle, is characterized by harmonic densification, multiple time changes and syncopations, which together sharply contrast with the previous modal section. This musical contrast does not only signify the Horatian's hesitation to become involved in warfare against the aggressor, but perhaps also calls to mind a Taoist understanding of dialectics, which would suggest *wúwèi*, meaning 'no action'. While Taoism rejects any form of warfare, it nevertheless allows self-protection that is motivated by a deep love for one's own community.[89] Although reluctantly, the Horatians will enter the battle as the 'underdogs', from which, according to Taoism, they will emerge victorious:

> The weak can overcome the strong;
> The supple can overcome the stiff.
> Under heaven everyone knows this,
> Yet no one puts it into practice.[90]

After some consideration, the Horatian Chorus decides to fight the aggressor. In conclusion, the music to both choruses utilizes modes of *Verfremdung* belonging to

[89] See for a detailed examination regarding the Taoist notion of warfare: Andreas Aurin, 'Towards a Taoist Reading of the *Lehrstück The Horatians and the Curiatians*', *The Brecht Yearbook*, 36 (2011), pp. 97-98.

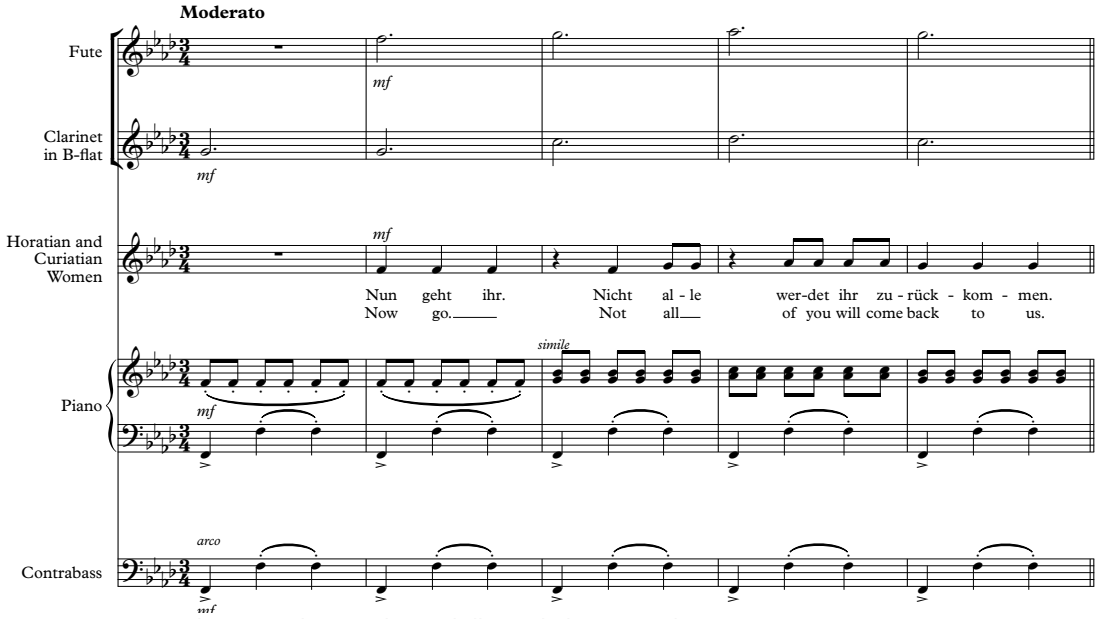
[90] Lao Tsu, 'Chapter 78' *Tao Te Ching,* trans. by Gia-Fu Feng and Jane English (New York: Random House, 1972), p. 150; German translation as known to Brecht: "Daß Schwaches das Starke besiegt / und Weiches das Harte besiegt, / weiß jedermann auf Erden, / aber niemand vermag danach zu handeln." Laotse, 'Chapter 78', *Tao te king. Das Buch vom Sinn und Leben*, 4th ed., trans. by Richard Wilhelm (Munich: Deutscher Taschenbuchverlag, 2005), p. 21.

the second complex – rhythm, melody and harmony – in a manner that defamiliarizes the participants from the two parties, insofar as it encourages a questioning not only of the motivation for entering the battle, but also of the social situation of both forces.

In addition to the contrasting harmonic and melodic development of the two choruses representing the opposing armies, both groups are characterized by a distinctive metrical foot, which generates not only a form of Leitmotif but also a mode of *Verfremdung* regarding metre. On the one hand, the Curiatian chorus is distinguished by an anapaest, a trisyllabic foot consisting of two unstressed, followed by one stressed syllable (xx–).[91] The Horatians, on the other hand, are differentiated by a choriamb, a four-syllabic foot consisting of two unstressed syllables, which are framed by two long syllables (–xx–).[92] Both metrical feet are used, often juxtaposed, throughout the piece, thereby providing both the performer- and attendant-participant with a form of guidance, yet, at the same time, creating a distancing effect by utilizing an ancient metrical system mostly associated with Latin or Greek poetry. As a form of historicization, I suggest that these distinct metrical characteristics compel the participant to constantly compare the nature and behaviour of both armies while, if siding with either army, retaining an interrogative attitude towards both of them.

Just as the two armies are marked by a musical contradiction, so the two choruses of the women are distinguished by a similar contradiction, uncovered through musical *Verfremdung*. The mourning over their men's departure at the commencement of number five appears to be shared equally by the two Choruses (bars 1-9), a sharing suggested by the joint singing of an unembellished F-minor melody over the text "Now you go. Not all of you will return"[93] (example 31):

[91] See example 28, bars 5-6.
[92] See example 29, bars 1-2, especially in the piano.
[93] "Nun geht ihr. Nicht alle werdet ihr zurückkommen." Schwaen and Brecht, *Die Horatier und die Kuriatier*, no. V, bars 2-9.



EXAMPLE 31. Schwaen, *Die Horatier und die Kuriatier*, no. V, bars 1-5.

While the Curiatian women respond to their men's confidence of victory in an apprehensive way by repetition of the initial mourning motif (bars 20-27), the Horatian women adopt the heroic musical material as introduced to them by the three Curiatian leaders (bars 34-42). The pending F-major/F-minor chords, formerly unstably established in second inversion with the fifth in the bass when sung by the Curiatian leaders (bars 16-19), appear now in their root position, providing a more grounded situation. Thus, the Horatian women respond to their men's concern regarding the maintenance of regular duties at home during their absence with supreme confidence, while at the same time demanding success on the part of their men: "Only make sure that we reap the harvest."[94] It is my contention that the music here has defamiliarizing capacity, insofar as it advances a questioning of the attitudes of the two female groups, which in fact correspond with the social attitudes of their men as presented in the first two choruses. While the Horatian women show solidarity and support for their army, the Curiatian women are lost in mourning, unable to function without their men. The differing social responses of the women are demonstrated through music utilizing the same motivic material and its associated meaning (mourning, heroic) in varying contexts.

Contrary to the Curiatian people, who celebrate their victory after winning the first battle, 'The Battle of the Arches' (no. VII), the Horatians are faced with the loss of their first fighter. Those participants expecting a mourning chorus of lyrical

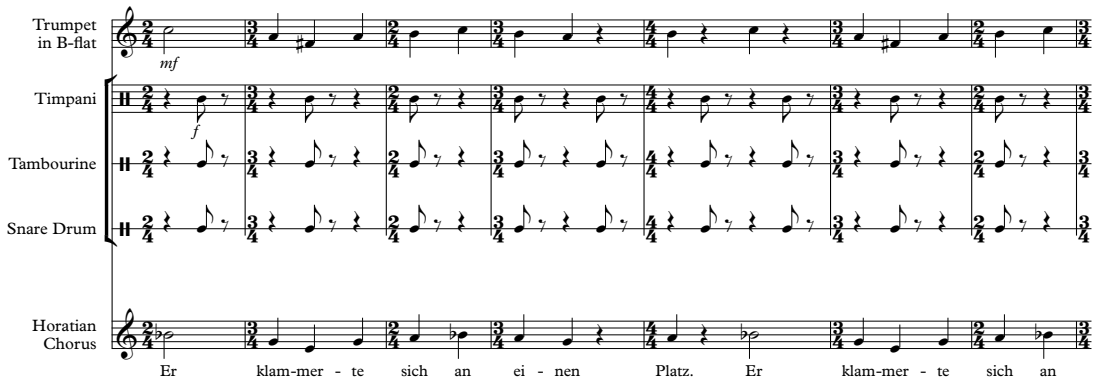
[94] Brecht, 'The Horatians and the Curiatians', *Collected Plays*, p. 183; German original: "Aber sorgt ihr, daß auch die Ernte an uns geht." Schwaen and Brecht, *Die Horatier und die Kuriatier*, no. VII, bars 39-42.

melodies are immediately confounded by the music. This defamiliarization is generated by Schwaen choosing a fast tempo (*poco allegro*), that accompanies the first part of the chorus – the Horatians' apprehension due to the devastating death of their fighter (bars 1-15) – which is further characterized by striking and short quarter notes in a changing metre with harsh shifts of stress. Likewise, the Chorus embarks on a melody never exceeding the interval of a fourth, featuring numerous tone-repetitions, which considerably reduces any possibility of extended melodic development. Instead the Chorus's melody concentrates on a clear declamation of the text, leaving no room for mourning over the lost fighter. Through these modes of *Verfremdung* regarding the inner and outer musical form, the music, I argue, propels the participant to take an inquiring attitude in order to question the reason for the lost battle.

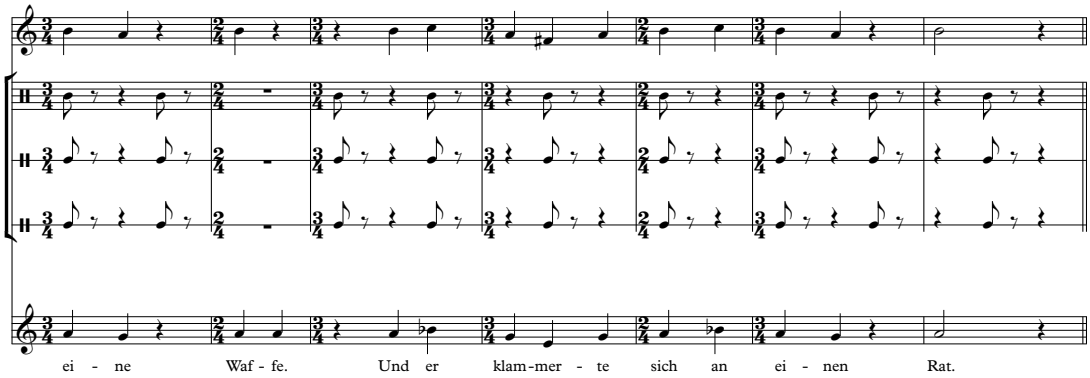
Indeed, the former defamiliarization has to be understood as a preparation of the participant, who, in the second part of this chorus (bars 16-29), will be faced with a critical examination concerning the reason why the Horatian fighter lost this first battle:

> He clung to one position.
> He clung to one weapon.
> And he clung to one lot of advice.[95]

By way of critical analysis, the Chorus here outlines the three instances of the Horatian's misbehaviour that led to his defeat, each one set with the same motivic material in the voices, based on a diminished chord over E (example 32):



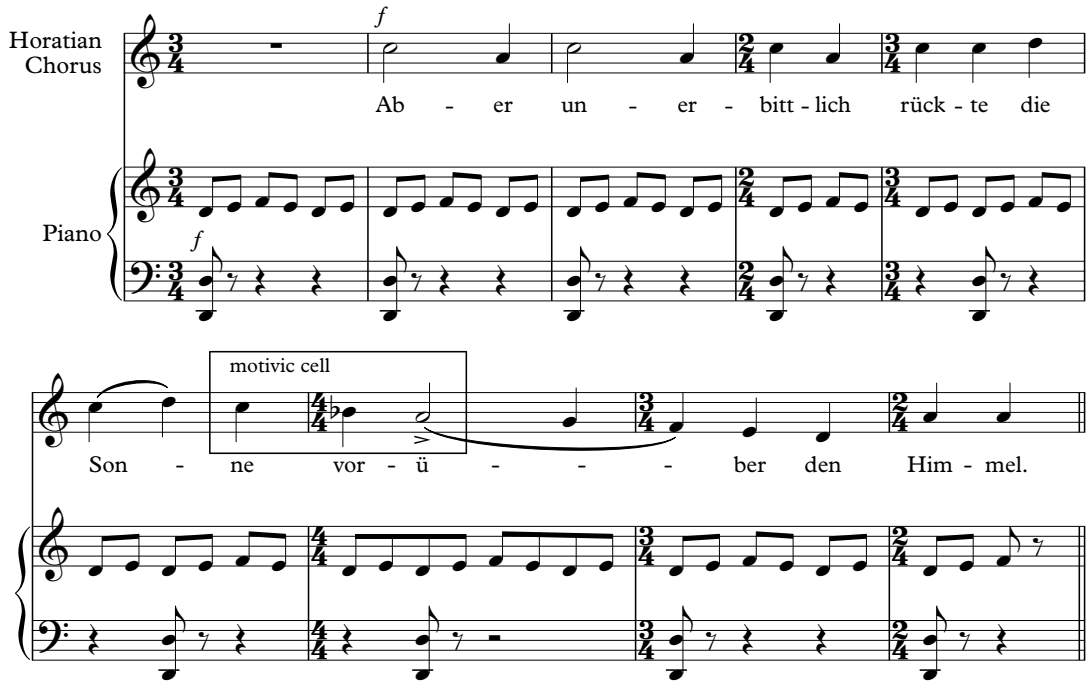
[95] "Er klammerte sich an einen Platz. Er klammerte sich an eine Waffe. Und er klammerte sich an einen Rat." Schwaen and Brecht, *Die Horatier und die Kuriatier*, no. VIII, bars 16-29.



EXAMPLE 32. Schwaen, *Die Horatier und die Kuriatier*, no. VIII, bars 16-29.

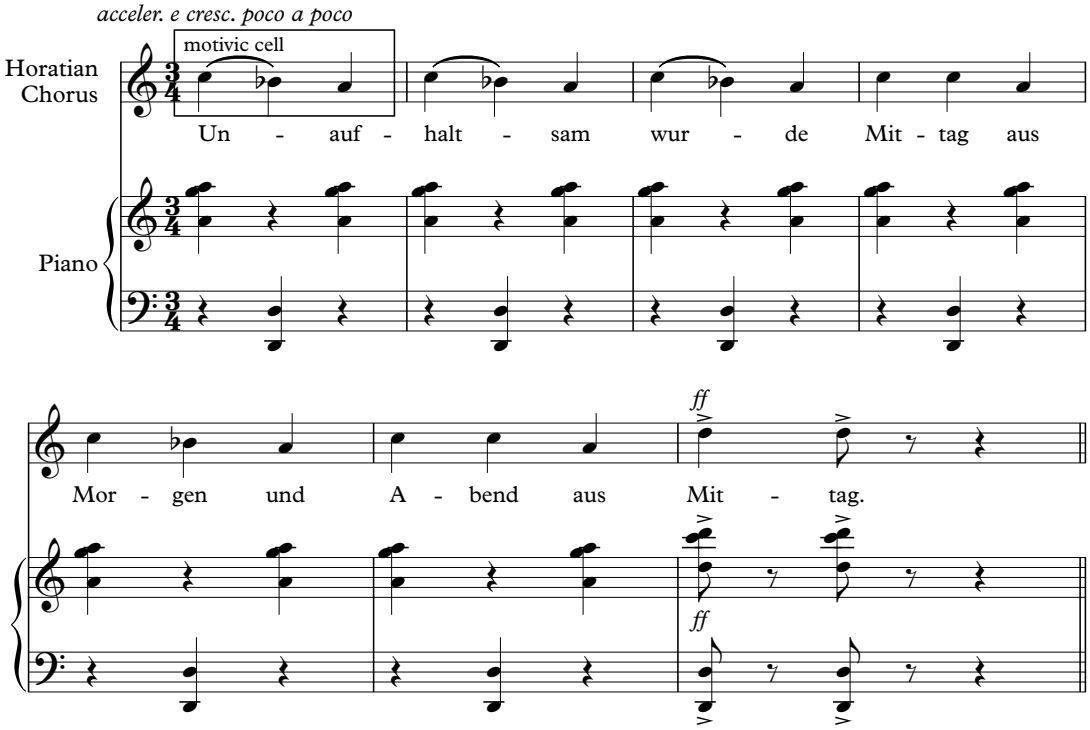
While the constantly changing metre results from speech rhythm, the end of each phrase (position/weapon/advice) is rhythmically emphasized by occurring on the first beat of a bar and always prefaced with a quarter rest. Indeed, 'The Battle of the Arches' previously elaborated on the inflexibility of the Horatian fighter, who acted at odds not only with the flux of things as inherent in nature, but also at odds with his own collective.[96] The flux is exemplified by the movement of the sun, while the initially advantageous position of the Horatian – his opponent being blinded by the sun – changes into the same disadvantage for him during the course of one day. Although the Chorus, aware of the flux of things, encouraged him to change to fighting with his bare hands, the Horiatian disagreed and was subsequently defeated by his opponent as a logical consequence of his misbehaviour. The analysis of the events concludes with the Chorus recalling, in part three, the ever-changing character apparent in nature: "But the sun advanced pitilessly across the sky. Inexorably morning turned into midday and midday into evening**"** (example 33):

[96] See Aurin, 'Towards a Taoist Reading of the *Lehrstück The Horatians and the Curiatians*', pp. 98-99.



EXAMPLE 33. Schwaen, *Die Horatier und die Kuriatier*, no. VIII, excerpt, bars 30-38.

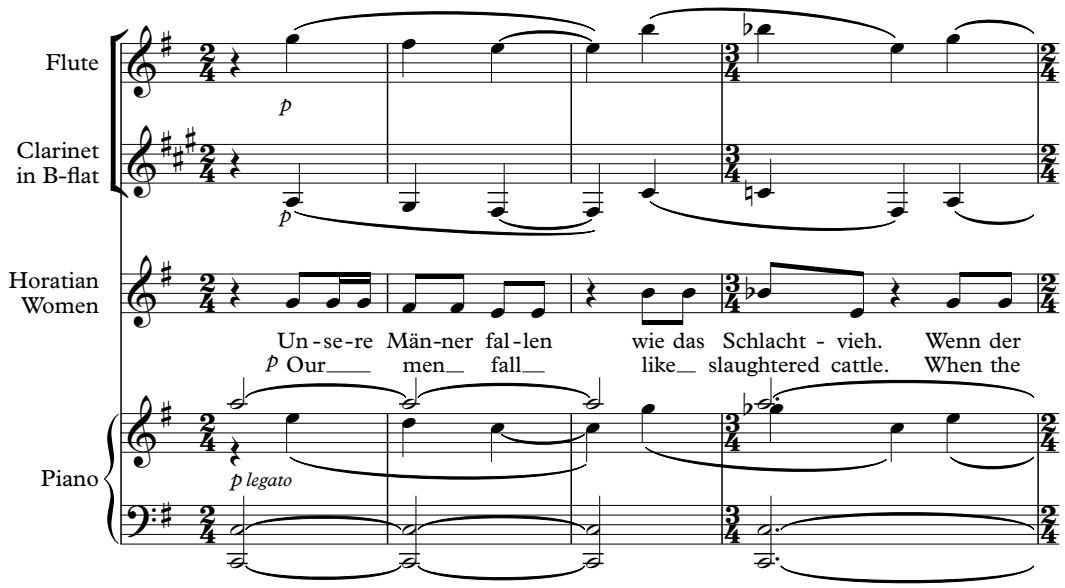
The music stresses the sun's movement by means of perpetually continuing eighth notes, stepwise ornamenting the interval of a third, which is paired with a constantly changing, in fact augmenting metre, shifting from 2/4 to 3/4 to 4/4, signifying the process of continuation (example 34):



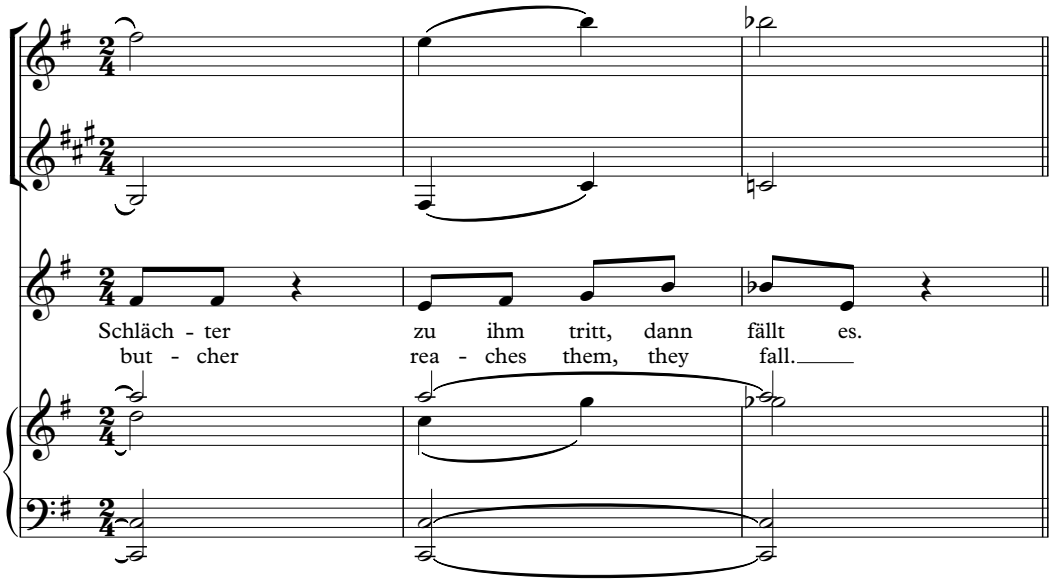
EXAMPLE 34. Schwaen, *Die Horatier und die Kuriatier*, no. VIII, excerpt, bars 40-46.

Similarly, the following three-tone (C – B$^{\flat}$ – A) descending motivic cells of the chorus (example 34), which are marked with *accelerando e crescendo poco a poco*, underline the irrevocability of the passage of time over the day, in that each motivic cell is the result of the previous one. Here the music provides support for the main point of the text, which is that correct behaviour can only be achieved when acting in agreement with the ever-changing nature of all things.

By the conclusion of the second battle, 'The Battle of the Spearmen', the Curiatian army is already celebrating its victory over the weakened Horatians, while the Horatian women point to the devastating outcome following the first two lost battles (no. XVII): "One [Horatian Archer] made good plans but fell. The other [Horatian Spearman] showed courage and fell. And we are glad of the plans and the courage and weep."[97] In what follows, I demonstrate that this chorus generates musical *Verfremdung* of the outer musical form, evoking an overload of emotional responses (grief, sorrow, etc.) through application and juxtaposition of musical styles belonging to both sacred and folk music, which indeed represent two emotionally laden ideological systems. I hold the view that the purpose of such evocation might result in the participant's questioning regarding the appropriateness of any emotional response in view of the fact that a third, decisive battle is still to follow. On the one hand, the music recalls an arioso, an operatic form that lies at the intersection of an aria and recitative, here, however, sung collectively by the Chorus (example 35):

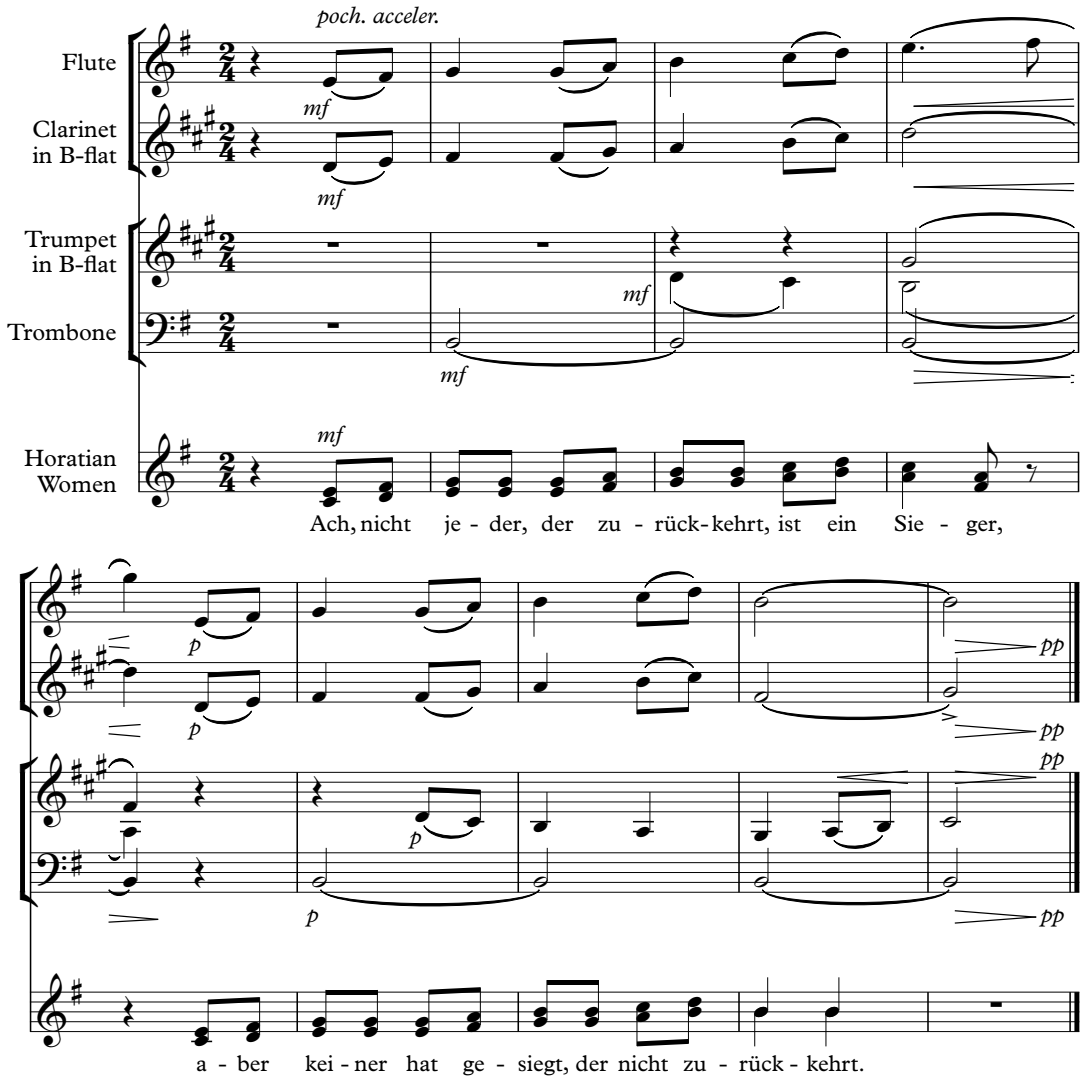


[97] Brecht, 'The Horatians and the Curiatians', *Collected Plays*, p. 195; German original: "Jener plante gut und fiel. Und dieser zeigte Mut und fiel. Und wir, wir freuen uns des Plans und auch des Mutes und weinen." Schwaen and Brecht, *Die Horatier und die Kuriatier*, no. XVII, bars 8-16.



EXAMPLE 35. Schwaen, *Die Horatier und die Kuriatier*, no. XVII, bars 1-7.

In fact, the music is reminiscent not only of an arioso, but specifically of one from the Baroque era. This is because it features numerous musical figures characteristic of that time, which help to create the effect of grief and sorrow: the melody of the chorus commences on a *Katabasis* (bars 1-2, “Our men fall”, example 35), followed by a *Saltus Duriusculus*, a diminished fifth on “slaughtered cattle” (bar 4, example 35), succeeded by an *Anabasis* (bar 6, “When the butcher reaches them”, example 35), followed by another *Saltus Duriusculus* on “they fall” (bar 7, example 35) and finally a *Suspiratio* on “weep” (bar 16) and so on. Together with the orchestra establishing a light, buoyant atmosphere by means of long stationary chords in syncopated rhythmic movement and a steady bass reposing in octaves, this first part of the chorus, I argue, indeed evokes a sacred quality, similar to that which occurs upon the appearances of Jesus in Bach’s Passions. On the other hand, and in contrast to the previous part, the second part of the chorus (from bar 26) is characterized by an abrupt change in texture by way of a folk-music-like setting to the text: “Alas, not everyone returning is a victor, but no one has won, who does not return.” (example 36):



EXAMPLE 36. Schwaen, *Die Horatier und die Kuriatier*, no. XVII, bars 26-34.

The latter lines are composed in evenly ascending and descending parallel thirds – highly uncommon for the entire Lehrstück. As a mode of *Verfremdung* regarding musical style, this chorus demonstrates dialectical contrasting of the former sacrality with the established folksiness, which, through this juxtaposition, create the effect of distancing. This effect is the result of both styles conveying a variety, perhaps an overload, of emotional responses (grief, sorrow, but also love) that are, however, derived from highly divergent ideological standpoints. This deliberate comparison of two ideologies and their associated responses, perhaps compels the participant to question whether any emotional response is in fact conductive to the continuation of the battle. Should not the Horatians' focus rather be on questions regarding how, despite being already outnumbered, the third battle can still be won, in order to prevent any more losses in their own ranks?

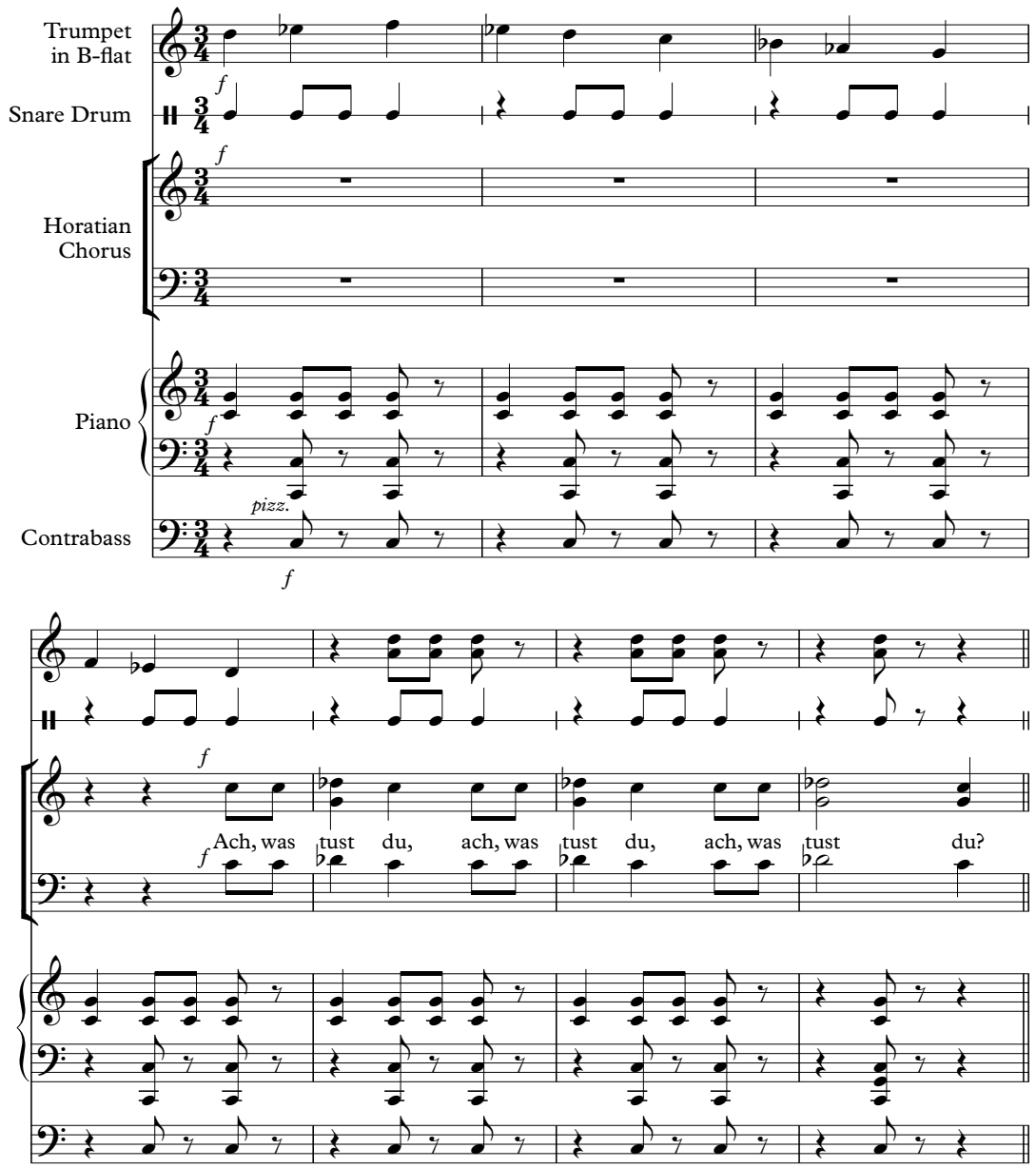
Finally, the first chorus of *The Battle of the Swordsmen* calls for closer attention, as the music of number twenty introduces the Horatian fighter to the

strategic tactic that he needs in order to win the battle. Before this tactic is revealed, the Horatian Chorus enters into (spoken) dialogue with their fighter, demanding that he take action regardless of all risks, and notwithstanding the still greater superiority of the three remaining Curiatians:

> Don't give a foot of ground!
> Your weapons
> Cannot be helped. Now
> Use them. The number of the enemy
> Cannot be reduced. Stand firm.
> Throw yourself upon them. Destroy…[98]

Interestingly, in the original text these words are followed immediately by the Chorus's outcry "Alas, what are you doing?"[99] Only then is the stage direction given that reveals the action to which the Chorus responds: "*The Horatian has begun to run away*."[100] The music, at the beginning of this chorus, however, already anticipates, even actually suggests the Horatian's escape as the means of a new attack. This interpretation is suggested by the trumpet fixating the Horatian's movement through playing a D-minor scale commencing on the ninth tone, ascending to the eleventh tone which is followed by the descent of the entire scale (bars 1-4, example 37), signifying the Horatian's U-turn ($_{9}D$ – $_{10}E^{\flat}$ – $_{11}F$ – $_{10}E^{\flat}$ – $_{9}D$ – $_{8}C$ – $_{7}B^{\flat}$ – $_{6}A^{\flat}$ – $_{5}G$ – $_{4}F$ – $_{3}E^{\flat}$ – $_{2}D$) while the last tone $_{1}C$ is rendered by the Chorus as they begin their outcry (example 37):

[98] Brecht, 'The Horatians and the Curiatians', *Collected Plays*, p. 197; German original: "Weiche keinen Fußbreit! / Deine Waffen / Sind nicht zu bessern. Jetzt / Benütze sie. Die Feinde / Sind nicht zu vermindern. Stell dich ihnen. / Wirf dich auf sie. Vernichte..." Brecht, 'Die Horatier und die Kuriatier' ca. 1935, *BFA*, vol. 4, p. 300.
[99] *Ibid*.
[100] *Ibid*.



EXAMPLE 36. Schwaen, *Die Horatier und die Kuriatier*, no. XX, bars 1-7.

This outcry is again characterized by a sighing melodic (*Suspiratio*) on “doing”, while it is repeated three times (*Analepsis*). Both musical effects emphasize the Horatians’ devastation. The second part of the chorus is then assigned to the opposing Curiatian Chorus (from bar 10), who immediately regard the Horatian’s escape as their victory. Although this part resembles the same dissonant harmonic development as earlier ascribed to the Curiatians in number one, their rhythmical leitmotiv of the anapaest is here replaced by the choriamb of the Horatians. The aggressor celebrates a false victory, insofar as the Horatian’s escape will result in a new attack.

All of the choruses of *Die Horatier und die Kuriatier* intervene in the plot as a cast member, embodying not only the two opposing armies, but also their women. In so doing, the Choruses are considerably involved in changing the outcome of events that unfold around them, though they do not always provide the best advice. That is to say, unlike the Control Chorus in *Die Maßnahme*, the two opposing Choruses in this last Lehrstück are as much involved in the learning process as are the three Horatian fighters. The Horatian's disagreement with his own collective has here to be understood as a result of his learning to think dialectically: he understands that a situation can change and is in fact alterable through human intervention. The Horatian becoming a dialectician himself is a necessary part in the process of winning the final battle as reflected his actions. However, his success must be understood within the dialectical process of the previous battles. Only action in agreement with the ongoing nature of all things, including nature itself, can generate change.

Conclusion

The choruses in the Lehrstück genre – in fact in all six pieces – constitute a crucial space in which musical *Verfremdung* can take full effect. Although varying in role from didactic to reflective and interventionist choruses, the workings of musical *Verfremdung* can be found in each instance. Music's defamiliarizing quality occurs in two distinct ways. Firstly, through music conveying its own perspective on the events that are depicted through the texts of the choruses. In so doing, the music introduces various alternative interpretations of events, as distinct from those of the text. Secondly, and more often, music represents or illustrates behaviours or situations depicted by the text, thereby supporting the text's presentation of contradictory behaviour or social oppositions. While music in the former instance utilizes the dialectical method in order to convey its own meaning by contradicting the meaning of the text, the latter instance is distinguished by music heightening contradictions already implemented in the text, by means of creating an inner musical contradiction. Both instances, I argue, represent ways in which the dialectical method is applied to music as a way of analysing and conveying the constructed social realities apparent in all Lehrstücke. However, whether creating or heightening dialectical contradictions through the music of the choruses, both

instances require the participants to adopt an inquiring attitude in order to detect and work with them and to apply dialectical critique.

Dialectical music is the result of all composers utilizing various defamiliarizing modes belonging to the three complexes of musical *Verfremdung* – parody, the inner and the outer musical form. The application of these modes serves to reveal the represented social realities as contradictory in nature as well as being in a constant state of change. On the one hand, this revelation can encourage a certain way of performing or interpreting the events as shown to the participant during the process of the 'interpretational *Fabel*'. On the other hand, musical defamiliarization causes the participant to adopt an inquiring attitude and encourages commencement of dialectical critique in order for the participants to make their own judgment. In fact, when defamiliarizing takes place, it affects the entire collective of performer-participants, which, in turn, has an impact on the attendant-participant. While mostly singing or speaking, even if silently observing, one could argue that the collective body that comprises the Chorus is both spectator and performer at all times.

While most choruses are characterized by a musical simplicity, promoting the collective element of music-making, they nevertheless utilize and embrace the wide range of musical characteristics belonging to *Neue Musik* at that time. The utilization of *Neue Musik* features is exemplified by the recall of Baroque aesthetics, particularly with regard to musical form and style, paired with new directions in melodic and harmonic development, which are influenced by the discourse concerning a new understanding of tonality. As has been demonstrated in almost every Lehrstück (except *Die Ausnahme und die Regel*), the pairing of earlier styles with those that have only recently emerged within *Neue Musik*, can not only create the effect of distance that encourages one to initiate one's critique, but also be used to convey social differences between various characters. Similarly, the appearance of, for example, tonality in a somewhat atonal (or free-tonal) environment is effectively used in the Lehrstück to draw out the contradictory nature of social situations, as well as inviting participants to embark on a critical examination of those social realities. Hence, in most cases, musical *Verfremdung* lies at the point where musically distinct forms and styles create a contrast, with the resultant confounding of our music expectations serving as a springboard for further questioning.

Although this chapter has concentrated on the significance of the choruses, their varying roles and functions should be understood in relation to the other vocal

and instrumental numbers in each Lehrstück, inasmuch as they all enter into constant dialogue with each other. Hence, the following chapter elaborates on the workings of musical *Verfremdung* through the various other vocal forms that appear in the Lehrstücke.

Chapter Five

Dialectical Critique Through *Verfremdung* in Solo and Ensemble Vocal Forms

Solo and ensemble vocal forms varying between songs, recitatives, and musical dialogues, are a prominent feature of all Lehrstücke. This characteristic can be attributed to the fact that all six pieces are modelled to some extent on forms of vocal music – for example opera (*Der Jasager*), oratorio (*Die Maßnahme*), or cantata (*Der Lindberghflug*). The absence of vocal forms other than choruses in *Die Horatier und die Kuriatier* is possibly due to Brecht's death during the collaborative development of this last Lehrstück – hence its unfinished state. The fact that Brecht, after listening to a recording of Schwaen's music for the choruses (5 June 1956), asked the composer to also set the remaining text to music,[1] supports this assumption. I suggest that Schwaen's decision to leave the text for the solo cast without music can only be attributed to Brecht's sudden death, and hence the impossibility of maintaining the dialectical nature of music and music/text relations that requires a certain, in fact dialectical type of writer-composer collaboration, as argued in Chapter Three. In this chapter, I will provide evidence for my argument that those solo vocal pieces, designed in collaboration with Brecht, commonly manifest and promote the dialectical method as a means of analysing and conveying social contradiction.

Although five Lehrstücke employ traditional vocal forms derived from operatic and sacred genres of vocal music, these forms are often utilized in an 'anti-operatic' way. While Joy Calico defines the Lehrstück genre in itself as 'anti-operatic' both in "conception and purpose",[2] I further suggest that the 'anti-operatic' moment is especially apparent in the use of traditional operatic forms of vocal music. Here I will argue that operatic/anti-operatic tension creates dialectical contrast that often serves as a specific type of *Verfremdung* – historicization – fostering the distancing of the participant from the text while evoking an inquiring attitude. In support of my argument, this chapter elaborates on the most commonly occurring vocal forms with regard to both their use (operatic or anti-operatic) and varying functions in the genre, as well as analysing these forms with regard to their music/text relationships. After exploring the manifold occurrences of the song, I will proceed by unpacking the use and function of vocal recitatives in the Lehrstück

[1] See Schwaen, *SuI,* p. 55; see also Chapter Three (p. 133) of this thesis.
[2] Calico, *BatO*, p. 18 and pp. 38-39.

genre, while an illumination of musical dialogues and ensemble scenes will close my investigation of dialectical music and music/text relations in the solo vocal forms.

Here, as in Chapter Four, the analysis of selected examples of vocal forms focuses on detecting the workings of musical *Verfremdung* that, in its various modes, turns the participants into dialectical thinkers. While operatic/anti-operatic tension can, in some instances, create a formal mode of *Verfremdung* of the first complex, that is parody, both other complexes of musical *Verfremdung* are also in evidence throughout all vocal forms. Since each vocal form is predominantly designed to be performed by one or a small number of main performer-participants, I will show how the music sheds light on the contradictions apparent in the social behaviour of a character, or in a certain situation.

The Lehrstück Song

A noteworthy feature of the song in the Lehrstück genre is that, due to the somewhat through-composed nature of the works, the song is not always as self-contained as its counterpart in Brecht's major works of epic theatre. For this reason it does not always create the same types of defamiliarizing effects as does the song appearing in Brecht's *Schaustücke* or even in his operas. In *The Threepenny Opera* or *Mother Courage and Her Children*, for example, a song is characteristically defined by a beginning and an ending, hence exemplifying an enclosed formal element typical of epic theatre. It takes us out of the narrative of the plot, confronting us with the social behaviour of a certain character or the social implications of a certain situation. The song then generates a V-effect when, all of a sudden, a formerly speaking character springs into singing mode, leaving the time and space of the plot for the duration of his song. The song is governed by the music (tempo, metre, etc.), until the point where the character returns to the speaking mode normally experienced as belonging to fictional narrative time. Hence I suggest that 'song', in the context of epic theatre, can be described as a moment of confined music in verse-refrain structure that interrupts the continuous flow of narrative text. Although I argue that the song in the Lehrstück also functions as the main means of presenting – often by way of defamiliarization – the social behaviour and perspective of a character or a situation, it does not always appear to meet all of the above formal characteristics. In fact, it does so – and I will call this particular occurrence 'song as song' – on only two occasions. This, I contend, is because

most of the Lehrstücke contain a much larger proportion of music than do Brecht's *Schaustücke*. The Lehrstück song appears mainly in various other manifestations, which, as the following will demonstrate, are distinguished by formal characteristics resembling those of other operatic vocal forms; this leads to my typology, which differentiates between 'song as aria' and 'song as arioso'. In what follows, I will argue that 'song as aria', and 'song as arioso', while not creating defamiliarization by means of temporal or speech/song contrasts, instead defamiliarize by means of parody.

The three different manifestations of the song described above perhaps explain why the Lehrstück songs have not achieved the popularity of many epic theatre songs. In fact, none are included in the *Brecht Song-Book* (*Brecht Liederbuch*),[3] which to date represents the most comprehensive source for the songs of Brecht and his musical collaborators. Nevertheless, in this chapter I argue that the Lehrstück song in all its various manifestations is still a carrier of musical defamiliarization, utilizing modes of all three complexes of musical *Verfremdung*, which allow music to offer its own perspective on the events described and generated through the text, thereby encouraging participants to commence their critique.

Song = Song

The 'song as a song', with its enclosed verse-refrain structure, appears in only two pieces within the Lehrstück genre: *Die Maßnahme* and *Die Ausnahme und die Regel*. Interestingly, both feature a comparatively greater amount of spoken text than the other Lehrstücke which, one could argue, creates an initial defamiliarizing effect, one that is fostered by a sudden change from the spoken to the musical realm. This is indeed particularly so with *Die Ausnahme und die Regel*, which consists of text plus just one chorus,[4] two instrumental numbers,[5] one duet and five songs, although the songs are not indicated in the score as such, but as 'The Coolie [or the Merchant] sings'.[6] The use of the 'song as a song' appears here to resemble most closely its use in the *Schaustücke* – which, in my view, is partly due to Brecht's

[3] *Brecht Liederbuch*, ed. by Fritz Hennenberg (Frankfurt am Main: Suhrkamp, 1984).
[4] See Chapter Four, pp. 184-187.
[5] See number two discussed in Chapter Six, pp. 268-272.
[6] See Paul Dessau and Bertolt Brecht, *Die Ausnahme und die Regel*, orchestral score, stage manuscript (Berlin: Henschel, 1948/1960).

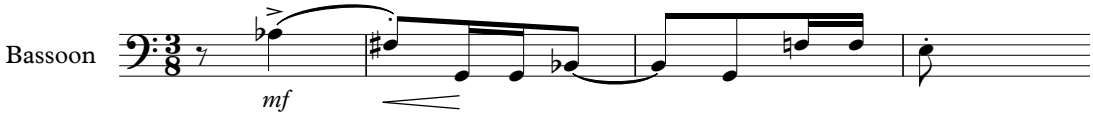
initial plan to develop this Lehrstück as a *Schaustück*.[7] The songs in this Lehrstück indeed utilize the speech/song contrast for defamiliarizing purposes, thereby calling participants' attention to the representation of the social behaviour of the two figures. In fact, the songs of *Die Ausnahme und die Regel* need to be subjected by the participant to a comparative analysis in order for him/her to recognize the nature of the characters' contrasting ideologies that are conveyed through music. In *Die Ausnahme und die Regel* it is the case that the music, in the first instance, echoes the textually represented relationship of the two characters – the social gulf between the Merchant and the Coolie – by opposing two historically divergent tonal systems. On the one hand, the first song of the Coolie (no. V), who represents the exploited, is entirely based on the Phrygian mode on A. With its characteristic semitone at the outset, this scale has its roots in ancient Greek musical culture, and, together with the twelve other ecclesiastic modes, determined musical harmony up to the Renaissance era. The songs of the Merchant, on the other hand, constitute Twelve-Tone row compositions, based on the compositional technique that had its origin in the Second Viennese School, one of the notable innovations of *Neue Musik*. The historical distance between the two tonal systems, I argue, heightens the social gulf in the relationship between the exploited and his exploiter.

Showing social differences is, however, merely a musical preparation that, in my opinion, enables the music to unveil the fundamental problem, which is the varying degree of the two characters' involvement in, and understanding of, the prevailing class struggle. To some extent, the differences in their involvement are already apparent in the assignment of a particular tonal system to each of them. On the one hand, having the Merchant represented by means of an *avant-garde* technique signals his innovative yet rigorous thinking whereas, on the other hand, linking the Coolie with pre-Enlightenment music might suggest the character's lack of innovative thinking, perhaps even his political naivety. A comparison of the two characters' songs will provide further illumination. All the Merchant's songs (nos. III, IV, VII) derive from just one Twelve-Tone row that determines the piece's entire development. The prime series, structured in two parts, is as follows:

First half							Second half					
$_{1}A^{\flat}$ –	$_{2}F^{\sharp}$ –	$_{3}G$ –	$_{4}B^{\flat}$ –	$_{5}F$ –	$_{6}E$ –	$_{7}E^{\flat}$ –	$_{8}A$ –	$_{9}C$ –	$_{10}B$ –	$_{11}D$ –	$_{12}D^{\flat}$
V	V	V	V	V	V	V	V	V	V	V	
diminished 3↓	minor 2↑	minor 3↑	perfect 4↓	minor 2↓	minor 2↓	augmented 4↑	minor 3↑	minor 2↓	major 6↓	minor 2↓	

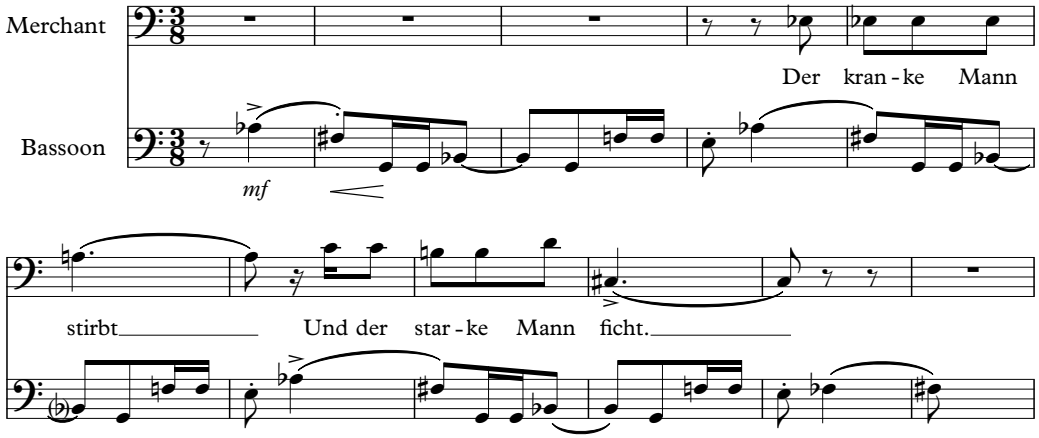
[7] See Chapter Three, p. 121.

As regards the Merchant's song number four, there is not a single tone that cannot be attributed to this prime series or to its variations, most prominently its inversion. Structured in a ternary form (Refrain (1-21) – A (22-46) – Refrain (47-67)) the song begins with a short instrumental prelude of five bars, in which the bassoon initiates the first half of the prime series by way of a linear statement (example 1):



EXAMPLE 1. Dessau, *Die Ausnahme und die Regel*, no. IV, bars 2-5.

While the bassoon repeats this first part of the prime series three times, the Merchant takes up the series by embarking on the second half of the series in bar five (example 2):



EXAMPLE 2. Dessau, *Die Ausnahme und die Regel*, no. IV, bars 2-12.

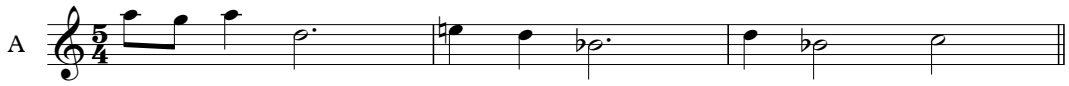
Even when taking up the second half of the series in bar thirteen, the Merchant's linear statement of the row always follows the strict rules of a row-composition, which do not allow any repetition of a tone. Here I suggest that the Merchant performer's following of the rules that are determined by the Twelve-Tone Technique parallels this character's consistent and rigorous following of class society rules. While acting in accordance with both regulatory systems in a similarly strict manner, the Merchant gives a light but clear declamation of the text: [8] "The sick man dies and the strong man fights"[9] (bars 5-11). As the empowered one, the Merchant is involved in the class struggle, advancing his own interests, whereas the

[8] See Dessau's remarks regarding the way in which the song should be performed: "Once again: definitely not stridently; lightly, through the teeth, clearly articulated." German original: 'Wieder gilt: keinesfalls gegröhlt [*sic*]; leicht, durch die Zähne, deutlich artikuliert.' Dessau and Brecht, *Die Ausnahme und die Regel*, p. 3.
[9] "Der kranke Mann stirbt und der starke Mann ficht."

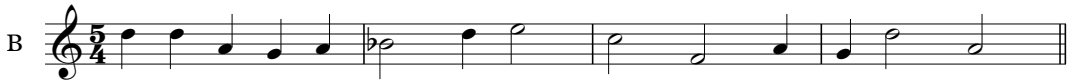
Coolie does not even consider getting involved. Brecht emphasizes this very notion when stating that this Lehrstück demonstrates that:

> [...] the appropriating class continually engages in class struggle, even where the working class for the most part is still not fighting. In all circumstances, the appropriating class behaves as their expectation of resistance from the working class dictates.[10]

I argue that the music of the Coolie's subsequent song (no. V) reveals his resistant attitude to becoming involved in the class struggle. This song is entirely based on two melodic lines both utilizing keys belonging solely to the Phrygian mode in A. Both melodic lines are shared by the Coolie and the bassoon, and they repeat throughout the song without any development of major variations.[11] While the first line is introduced by the Coolie at the commencement of the song (A: bars 3-5, example 3) the second line immediately follows (B: bars 7-10, example 4) in answer to it:



EXAMPLE 3. Dessau, *Die Ausnahme und die Regel*, no. V, bars 3-5.



EXAMPLE 4. Dessau, *Die Ausnahme und die Regel*, no. V, bars 7-10.

When played simultaneously – the Coolie sings line A while the bassoon plays line B (e.g. bars 3-5) or *vice versa* (e.g. bars 7-9) – they constitute a double counterpoint, reflecting smooth, conflict-free interchangeability between the parts. While, on the one hand, this calm and peaceful musical interplay echoes the tranquillity of the Coolie, it reveals, on the other, the extent of his ineffectiveness and political naivety, an interpretation of the music's effect that is in line with Krabiel's textual interpretation.[12] Here I suggest that the song's musical limitations encourage the performer to criticize the Coolie's limited political awareness and his resistance to fighting the war of the classes.

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[10] "[…] wie die aneignende Klasse unablässig den Klassenkampf betreibt, auch da, wo die hervorbringende Klasse zu grossen Teilen noch nicht kämpft. Die aneignende Klasse handelt unter allen Umständen so, wie es die Erwartung des Widerstandes der hervorbringenden Klasse ihr befiehlt." Brecht as cited in Steinweg, *Modell der Lehrstücke*, p. 161.

[11] See Hennenberg, *Dessau, Brecht*, pp. 373-374.

[12] See Krabiel, *BL*, p. 246.

Furthermore, I interpret the interplay between the two melodic lines in the Coolie's song as pointing to the crux of the problem: his failure to recognize his status as that of the exploited one. In fact, this interplay is characterized by both lines constantly following each other, with A always preceding B, just as demonstrated in *Der Jasager*: 'He who says A, must also say B'. However, the Boy in this earlier Lehrstück undergoes the process of making his decision based on active consent, inasmuch as he understands that his *Einverständnis* to the old custom is necessary in order for his collective to succeed in their journey, a journey and associated risks to which he initially agreed. Moreover, in the latter case, Brecht also presents the opposite scenario by developing the counter-play *Der Neinsager* ('He Who Says No'). In *Der Neinsager*, the Boy answers: "He who says A does not have to say B. He could also recognize that A was wrong."[13] While the music in *Die Ausnahme* suggests that the Coolie is engaging in the type of reaction that occurs in *Der Jasager*, he neither questions the motivation for his reaction, nor does he question his initial state of being exploited. Instead, he blindly follows his exploiter. If, on the other hand, he had disagreed with his initial situation of being exploited, and had understood that he was able to generate change, then this would necessarily have caused him to get involved in class struggle. In fact, the only possible way for the Coolie to achieve the objectives of the class struggle, that is, ultimately, to overcome the regulatory system itself, would have been for him to use the same weapons in the same degree as the Merchant does.[14]

Classified as a song in its title, the '*Song von der Ware*' ('The Merchant's Song'),[15] number VIIIb of *Die Maßnahme*, represents a second example of the 'song as a song'. However, the initial defamiliarizing effect created by the sudden change into singing mode is not as apparent here as in *Die Ausnahme und die Regel*, due to this song's placement after a recitative (no. VIIIa). The song and the recitative are embedded in the fifth scene, entitled 'What is a Man, Really?'. This scene examines the behaviour of the Young Comrade when faced with the task of convincing one of the wealthiest merchants, who himself is in dispute over taxes with the Englishmen, to arm the coolies in their struggle against the English. The song is characterized by a question-and-answer situation between the Young Comrade and the Merchant. Each of the three verses sung by the Merchant is followed by a spoken question (see bars 38, 104, and 158), in which the Young Comrade asks the Merchant to

[13] "Wer a sagt, der muß nicht b sagen. Er kann auch erkennen, daß a falsch war." Brecht, 'Der Neinsager', *BFA*, vol. 3, p. 71.
[14] See Krabiel, *BL*, p. 252.
[15] Hanns Eisler and Bertolt Brecht, *Die Maßnahme* op. 20, unpublished handwritten score, arranged by Manfred Grabs (not dated, presumably late 1930), pp. 118-135.

explain the nature of rice, cotton and a human being, with each question succeeded by a refrain. The last refrain is then repeated by the entire Chorus, marking not only the end of the song but also the realization of the Merchant's capitalist ideology, according to which his understanding of humans as merely economic units becomes apparent (bars 173-184): "He does not know what a human is, he only knows its price."[16]

The music to 'The Merchant's song' offers a striking example of how two modes of musical *Verfremdung*, belonging to complexes of the outer and the inner musical form, are connected to each other. With regard to the outer musical form, Eisler's choice of a mode of *Verfremdung* that involves a play with musical style – particularly with musical elements reminiscent of popular music, in this instance jazz – makes the Merchant the subject of irony. Aware of their roots in Afro-American culture, Eisler's use of jazz elements – with their sharp, dissonant harmonic, chromatic melodiousness, and rhythms full of verve – is here juxtaposed with the Merchant's cynical, if not brutal text. Utilizing musical characteristics that originated within the American slave culture towards the presentation of the Merchant's ruthless capitalist ideology creates a contradiction through musical defamiliarization. However, the song's jazz elements recall the way in which they were perceived and performed in entertainment venues across Germany during the 1920s: that is, as commercialized popular music. Eisler and Brecht point to the use of jazz elements in this song when stating:

> [...] there is hardly any kind of music, which could have such a provocative effect on the Young Comrade. Of course one must be able to draw a distinction between jazz as an aesthetic technique and the disgusting product that the entertainment industry has made out of it.[17]

I suggest that the combination of the Merchant's text (and behaviour) with elements of jazz-music that exemplify a degradation to the banality of a *Schlager* ('hit song' or 'pop song') fosters a defamiliarizing quality that calls to attention the irony behind the Merchant's brutal capitalistic ideology. Eisler's use of popular music might encourage questioning as to whether the Merchant is aware of the emerging class struggle.

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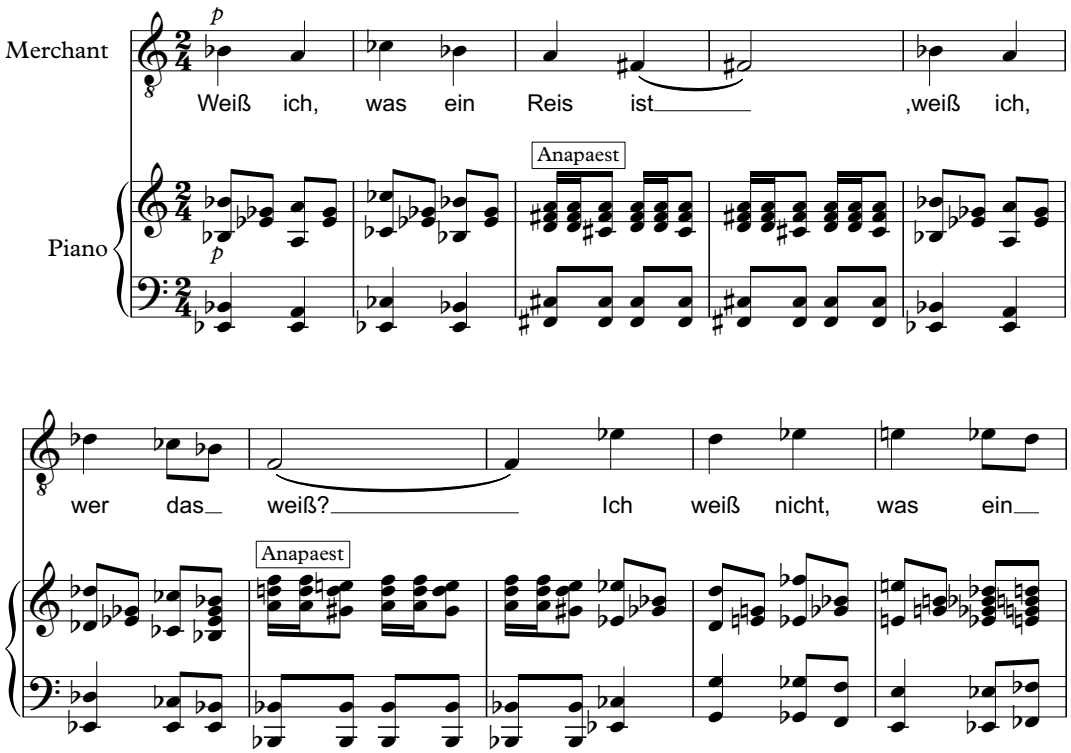
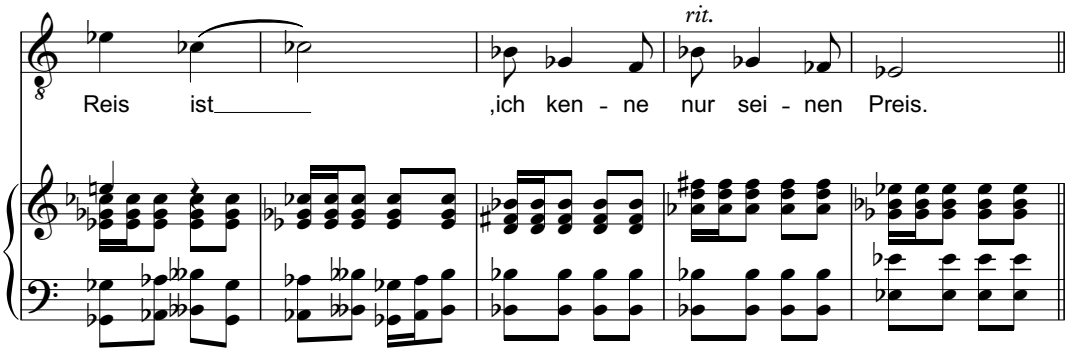
[16] "Er weiß nicht was ein Mensch ist, er kennt nur seinen Preis." Bars 173-184.

[17] "Auch gibt es kaum eine Musik, welche so provokatorisch auf den jungen Genossen wirken könnte. Man muß nämlich unterscheiden können, zwischen dem Jazz als Technikum und der widerlichen Ware, welche die Vergnügungsindustrie aus ihm machte." Brecht, Dudow, Eisler, 'Anmerkungen', *Versuche*, 4 (1931), pp. 359-361; as cited in Brecht, 'Anmerkungen', *BFA*, vol. 24, p. 99.

In fact, the second occurrence of musical *Verfremdung* via the inner musical form, Eisler's use of rhythm, I argue, lays bare the Merchant's naivety concerning the emerging class struggle and the possibility of losing his dominant position. While changing into a mode of lamentation when embarking on the refrain, the interjecting rhythmical pattern of an anapaest (xx–) repeatedly disturbs the exploiter's lament in which he expresses his indifference to the value of things. As argued in Chapter Four, the anapaest pattern functions as a rhythmical leitmotif throughout *Die Maßnahme*, recalling the concept of "*Klassenkampf*", the pattern for which was encoded through the Chorus's declamation of the word in bar four of the chorus 'In Praise of Illegal Work'.[18] By way of creating a sharp contrast to the Merchant's sighing melodic line, which is characteristic of the minor and major second, the anapaest calls the participant to question the confident self-assertive behaviour of the Merchant (example 5):



[18] See discussion of *Die Maßnahme*'s no. IV, Chapter Four, pp. 178-181.



EXAMPLE 5. Eisler, *Die Maßnahme*, no. VIIb, bars 39-53.

The pounding anapaest is then indeed only apparent in the accompanying instruments (see for example bars 41-42, or 45-46), signifying the revolutionary work that is already evident in the background and of which the Merchant seems to be unaware, or which he is reluctant to acknowledge. Despite his opportunity to arm the coolies by taking advantage of the Merchant's foolishness, it is my understanding that the Young Comrade himself is similarly ignorant of the class struggle already underway, given his refusal to dine with his despised host and his subsequent decision to place his own honour before all else. Through combining two modes of *Verfremdung* – the defamiliarizing use of 1) popular dance music styles and 2) the rhythmical pattern of an anapaest – the music of this song encourages the participant to critically analyse the situation, since it not only subjects the Merchant to irony, but also identifies him as one who is, albeit unknowingly, faced with an emerging class struggle.

Song = Aria

Although Hindemith's composition of '*In der Nacht kam ein Schneesturm*' ('The Night Brought a Snowstorm'),[19] number VIa of *Der Lindberghflug*, does not use any modes of musical *Verfremdung,* I have chosen to include this number for several reasons. Firstly, it can be described as the most highly elaborated 'song as an aria' within the Lehrstück genre in true operatic style: it consists of a ternary form featuring both a prelude and postlude. Secondly, it represents an incidence of musical parody on a specific musical source-text, which is here, however, not used for the purposes of defamiliarization but for the illumination of the storm. By means

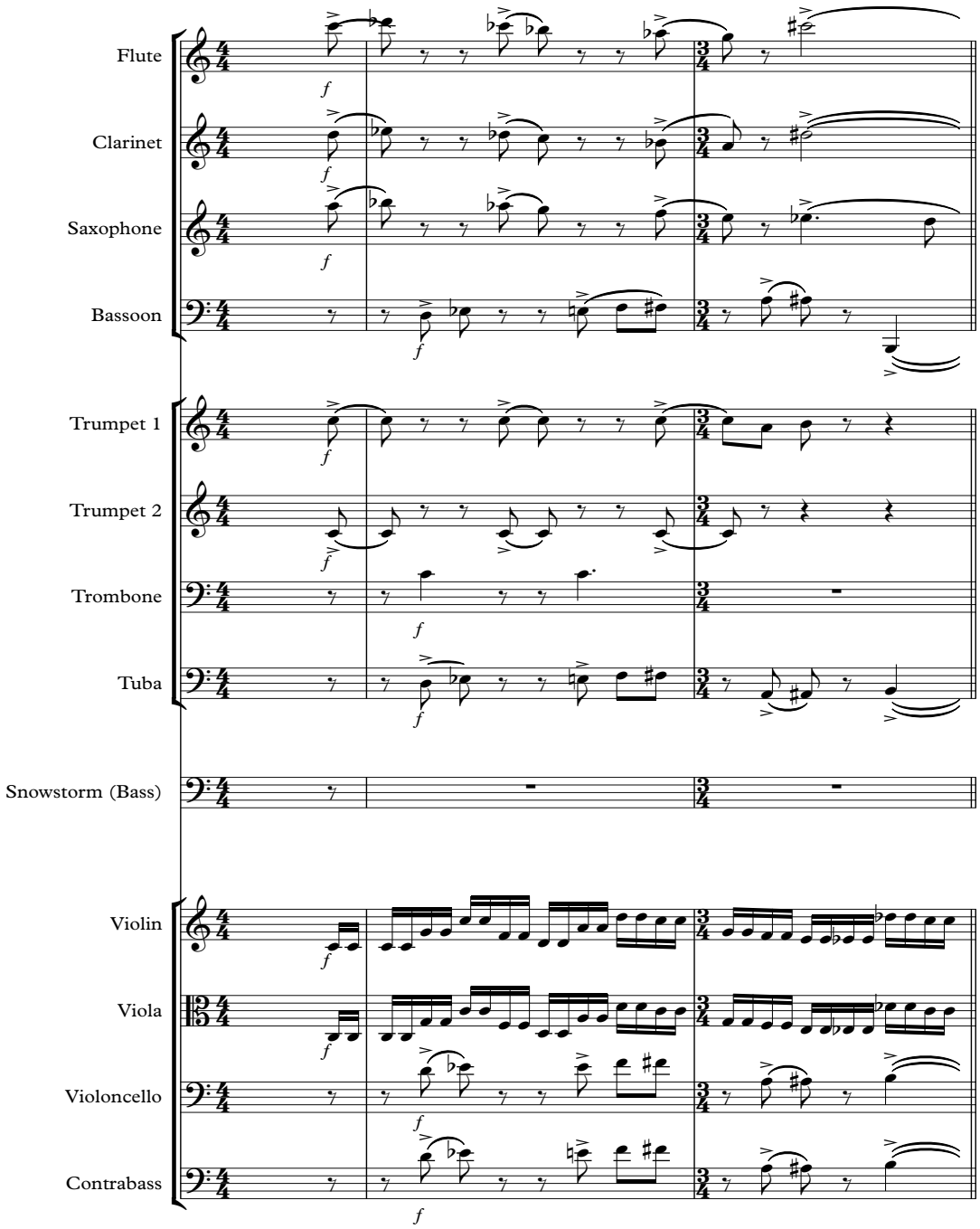
[19] See Paul Hindemith, Kurt Weill and Bertolt Brecht, *'Lindberghflug* (1929) Hörspiel von Bertolt Brecht, Musik von Paul Hindemith und Kurt Weill' orchestral score, in Paul Hindemith, *Sämtliche Werke*, 1.6 (London: Schott, 1981).

of illustrative and atmospheric music it, thirdly, demonstrates a striking example of non-dialectical music, which not only portrays a natural force by pure sound alone but also evokes a certain sympathetic sentiment in the participant. Most importantly, and finally, I have chosen this number for analysis to show that there exists a dialectical/non-dialectical opposition between individual numbers in this Lehrstück, as well as across the entire genre. I take the view that this opposition helps the participant to recognize occurrences of dialectical music, which often counteracts the emotive attitude that has been built up in the participant with regard to the behaviour of a character or the implication of a situation.

The aria number VIa is part of the three nature pieces set by Hindemith ('Fog', 'Snowstorm', 'Sleep') and intended to demonstrate the impending dangers of which the flyer is constantly made aware during his flight across the ocean. In all three numbers (nos. V, VIb, VIII), but particularly in this aria, the solo parts are characterized by a considerably high degree of musical difficulty, which calls for the artistry of a trained singer, in this instance, a Bass. The latter is, then, the embodiment of the snowstorm, who, without entering into dialogue with Lindbergh as occurs in the other two nature pieces, instead embarks on a monologue, wondering about Lindbergh's ability to withstand the enormous power of this natural force: "He has nowhere to hold on to, yet he is not sinking."[20]

The purely musical realization of the snowstorm-effect – an important feature of the Lehrstück, given that it was intended for broadcasting – is achieved through both the solo voice and the accompanying instrumental part. In the instrumental prelude (bars 1-19), the stormy conditions are suggested by a dominance of highly chromatic two- and three-note sighing motivic fragments in both the wind instruments (woodwind and brass) and lower strings (cello and double bass), which are randomly spread throughout the constantly changing metre. When moving stepwise up or down, these fragments are always sharply accentuated on the first note, creating abrupt syncopations and an overall metric uncertainty (example 6):

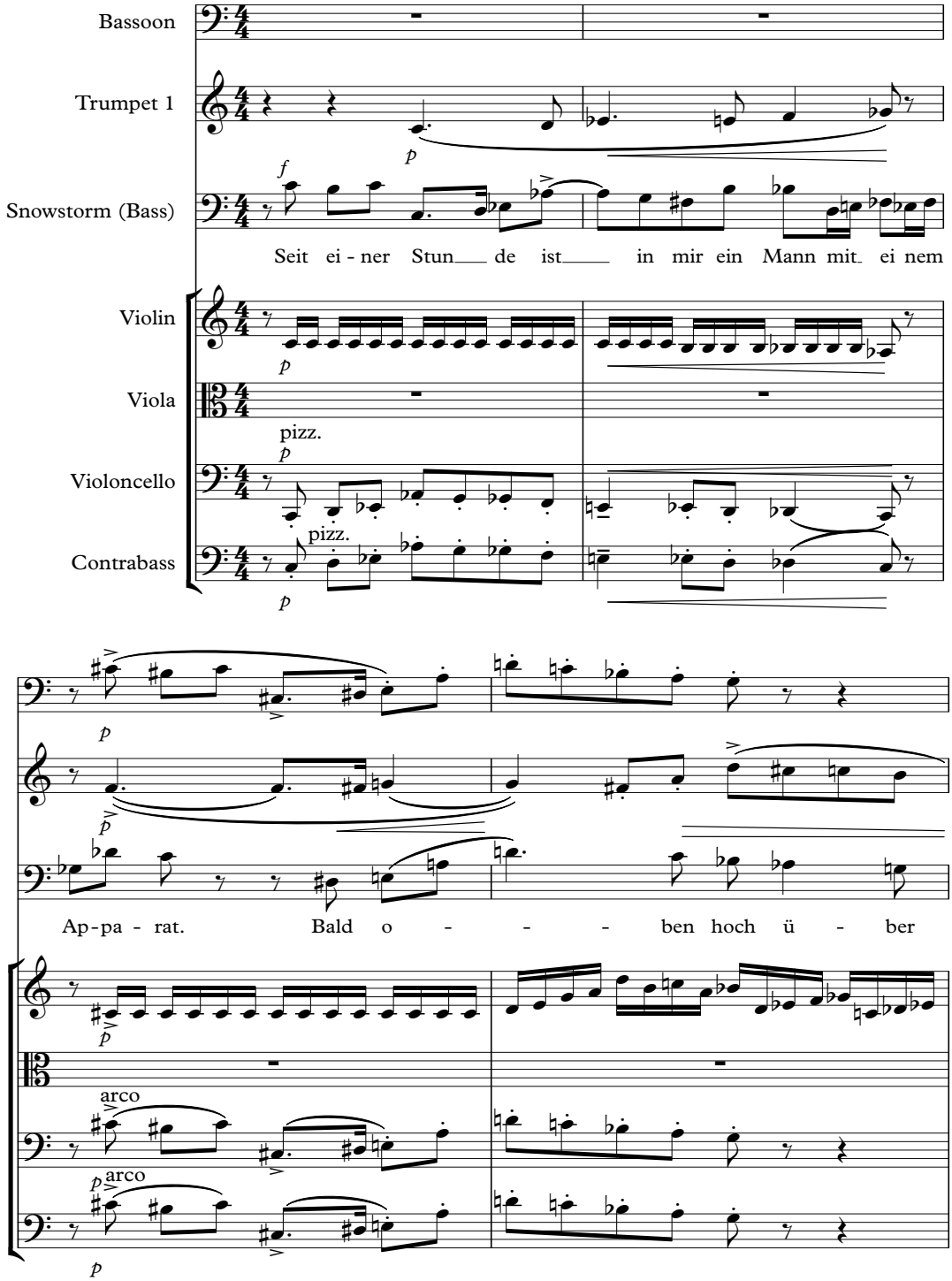
[20] "Er kann sich nirgends halten, aber er geht nicht unter." Bars 28-30.



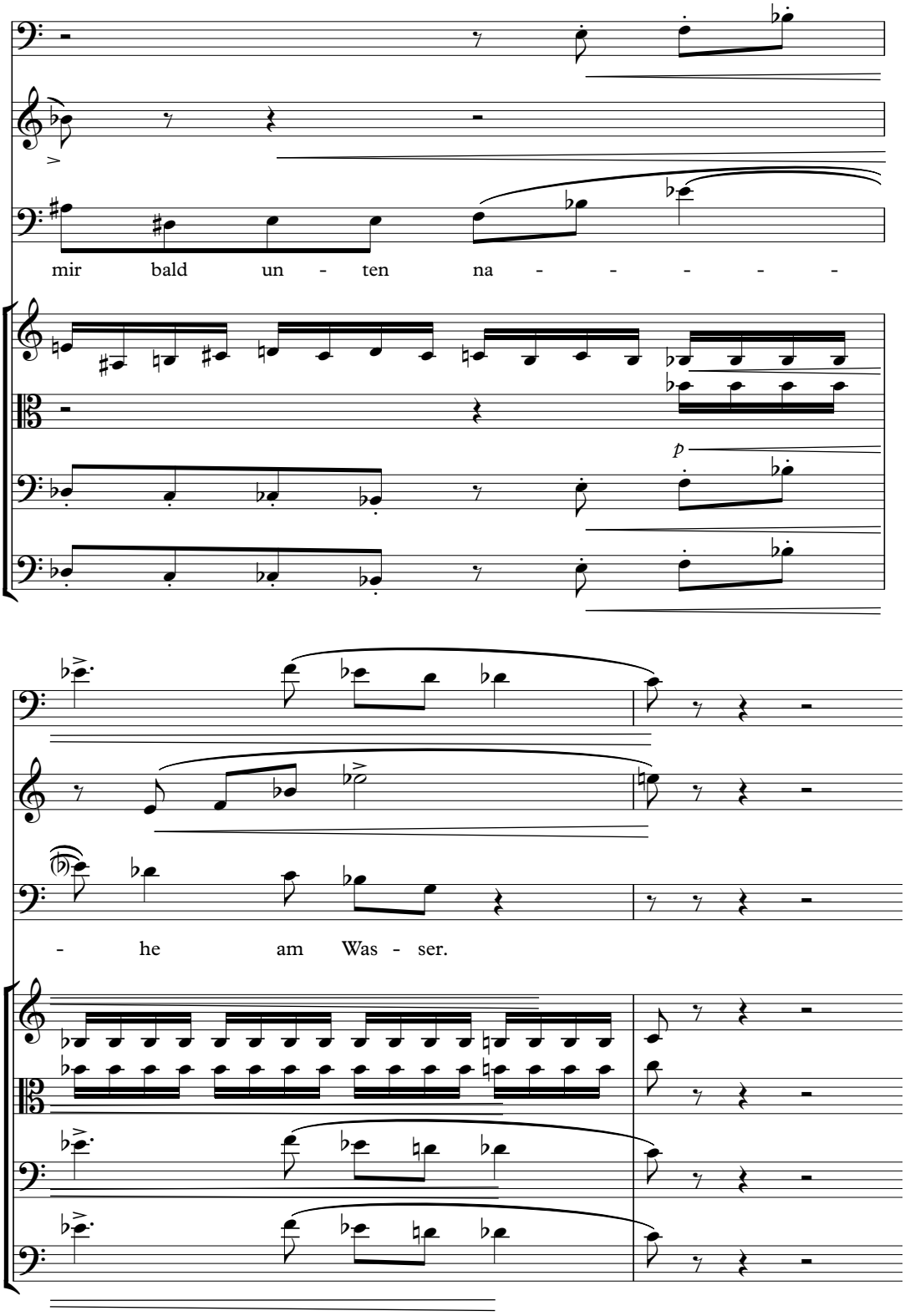
EXAMPLE 6. Hindemith, *Der Lindberghflug*, no. VIa, 'The Snowstorm', bars 1-2.

Here I argue that these musical effects create a texture signalling the chaotic nature of the storm that strains the flyer and his machine. Flyer and plane are rendered by the higher strings (violins and violas) playing a continuing line of sixteenth notes almost throughout the entire aria (example 6). While Lindbergh ultimately conquers the forces of nature, his melodic line shows what an impact the storm has on his machine. Although each tone is repeated in this evenly persisting line, creating the mechanical sound of a small plane, it is also characterized by intervals randomly moving up and down: the aeroplane is tossed about in the air like a feather. The

vocal onset (from bar 20) not only reveals that the flyer has already survived the storm for more than one hour ("For one hour a man with a machine has been inside me.")[21] but renders the musical texture increasingly denser, and more structured, by employing a contrapuntal setting (example 7):



[21] "Seit einer Stunde ist in mir ein Mann mit einem Apparat." Bars 20-22.

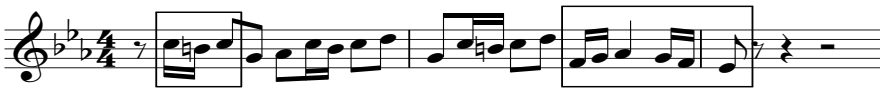


EXAMPLE 6. Hindemith, *Der Lindberghflug*, no. VIa, 'The Snowstorm', bars 20-26.

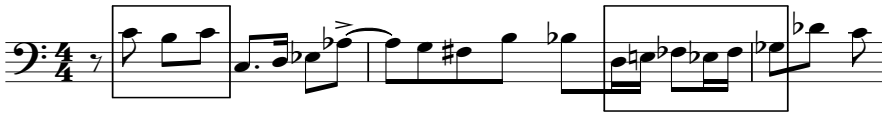
In addition to creating this dense musical texture, Hindemith utilizes Bach's Fugue in C minor from *Das Wohltemperierte Klavier I* (BWV 847) as a source for parody, with regard to both melody and rhythm. As is the case with Bach's head-motif,

Hindemith's motif (bars 20-22) begins with an eighth rest followed by a *Wechsler* on the tone C (a changing note over the same chord C – B – C), which subsequently drops down an eighth, while Bach descends only a fourth. Furthermore, both motivic lines are centred around the tone C and are further characterized by the rhythmic element of the anapaest (example 7):

a) Bach's head-motif



b) Hindemith's head-motif



EXAMPLE 7. a) Bach, *Das Wohltemperierte Klavier I*, 'Fuge in C minor' (BWV 847), bars 1-3.
b) Hindemith, *Der Lindberghflug*, no. VIa, 'The Snowstorm', bars 20-22.

While Bach's fugue demonstrates a fully developed three-voice counterpoint, Hindemith's version is merely a fraction of a fugue, inasmuch as the motif cannot be sustained for long when entering into a counterpoint to other voices (see for example bars 20-25, example 6). Although Bach's fugue is utilized as a text for parody, it nevertheless does not stimulate the same defamiliarizing effect as other parodies. Here its use is rather to provide a tool to help generate a high density of musical texture. Numerous attempts to embark on counterpoint are unsuccessful, which, to me, captures an image of the snowstorm losing its power. I suggest that those musical effects outlined above evoke a sympathetic sentiment in the participant regarding Lindbergh's fearless and determined attitude in the face of the hazardous snowstorm. Given the impressive musical illustration of a stormy environment, rich in emotive musical language, the dialectical music-text relationship in this number is kept to a bare minimum. Although the music reflects on,[22] or contradicts[23] the text in two instances, it does not feature any defamiliarizing elements. I propose the argument that dialectical music and illustrative, non-dialectical music are continually opposed in each Lehrstück – an opposition which assists the participant to recognize and decode occurrences of dialectical music.

[22] See for example bars 28-30 in which the text states "Er kann sich nirgends halten, aber er geht nicht unter" whereas the voice steadily repeats the tone C in syllabic declamation, suggesting the aircraft's stable position in the air.
[23] See for example bars 31-33 ("He is falling up and raising down"), in which both textual situations, already creating a paradox, are nevertheless set to music by means of the same descending melodic line.

Furthermore, while non-dialectical music operates with the evocation of a variety of emotions in the participant, it does not urge him or her to critically evaluate those sympathy-related emotions in the way dialectical music does through musical *Verfremdung*. Hence, this aria, while not immediately questioning the adequacy of an arising heroic sentiment, will nevertheless be counteracted with musical numbers that propel the participant to question any sympathy-related emotions.

Although the second example of a 'song as an aria' I will discuss here does also utilize formal aspects of a vocal aria, contrary to the latter example, it employs the operatic form by 'anti-operatic' means. Composed by Hindemith, *Lehrstück*'s number two, entitled '*Untersuchung: Ob der Mensch den Menschen hilft*' ('Examination: Whether Man Helps Man'), is classified as an aria because of its ternary form. That is to say, it is reminiscent of the typical *da capo* form of three parts, the last of which to a large extent repeats the first, that are structured as follows: A (1-16) – B (61-87) – A' (88-129).[24] However, there appears to be an 'anti-operatic' moment in this aria, created by a mode of *Verfremdung* belonging to the third complex (outer musical form): this mode evokes defamiliarization through role allocation, in that it challenges the typical assignment of roles in opera. While an aria is traditionally assigned to one of the main characters in the operatic form, elaborating on the character's emotional state or illustrating a certain situation, the assigned character of Hindemith's aria is de-personalized, as it is to be sung by an anonymous character, who is simply identified as 'second male voice'. According to the score, the 'second male voice' can be rendered by any member (Bass or Baritone) of the Chorus, who, stepping forward, performs these first two parts while the last part is to be performed by the entire Chorus and sung in unison.[25] I suggest that the effect of de-personalizing the crashed pilot as the subject for examination prevents the participant from becoming emotionally involved in the examination through suppressing the arousal of sympathy-related emotions. The invoked anonymity of the main vocal character then allows the participant to take an inquiring attitude towards the subject matter of this examination, that is to investigate the fate of the crashed pilot within the context of the relationship between human achievement and societal benefit.

[24] The repetition at the end of the song of musical material formerly introduced in part A does, in fact, relate only to the music and not the text, which is entirely different.
[25] See Paul Hindemith and Bertolt Brecht, *Lehrstück* (Mainz: Schott und Söhne, 1929/1957), p. 67. In an introductory note to the score of *Lehrstück*, Hindemith states that the "second male voice", which is to execute the first two parts of this aria, "can be sung by a member of the choir." Hindemith and Brecht, *Lehrstück*, p. 52.

Each part of the examination is then interrupted by choral interjections, always followed by the crowd's decision, expressed in the already familiar style of an antiphon, as to whether the technological achievements of the individual have had any beneficial effect on society:

ONE OF THE CHORUS:
One of us crossed the ocean and
Discovered a new continent.
Many after him, however,
Constructed cities there, with
Much effort and cleverness.

CHORUS:
Bread did not become any cheaper because of that.
ONE OF THE CROWD:
Shred the pillow.
THE CROWD:
Shred the pillow.
ONE OF THE CHORUS:
One of us made a machine
Through which steam turned a wheel, and that was
The mother of many machines.
But many work on them
Every day.

CHORUS:
Bread did not become any cheaper because of that.
SOME MEMBERS OF THE CROWD:
Pour the water away.
THE CROWD:
Pour the water away.
[…]

CHORUS:
Bread did not become any cheaper because of that.
But
Poverty has increased in our cities
And for a long time
No one has known any more, what a human is.
For example, while you were flying
One like you was crawling on the ground, not like a human.

SOME OF THE CROWD:
Shred the pillow, pour the water away.
THE CROWD:
Shred the pillow, pour the water away.
CHORUS:
So he is not to be assisted.[26]

[26] "EINER AUS DEM CHOR: Einer von uns ist über das Meer gefahren und / Hat einen neuen Kontinent entdeckt. / Viele aber nach ihm / Haben aufgebaut dort Städte mit / Viel Mühe und Klugheit. / CHOR: Das Brot wurde dadurch nicht billiger. / EINIGE AUS DER MENGE: Zerreißt das Kissen. / DIE MENGE: Zerreißt das Kissen. / EINER AUS DEM

Here I argue that the defamiliarizing, hence 'anti-operatic' use of formal aspects (role allocation) of an aria that is combined with musical *Verfremdung* created by the parody of the antiphonal principle,[27] encourages the participant to critically follow the examination. While the text suggests that one should deny help to the pilot based on the fact that his individual achievement did not cause the desired benefits to society, it is nevertheless up to the participant whether or not to join the crowd in their decision.

In addition, the music to this song creates yet another mode of *Verfremdung* that reveals the pilot's misperception of the relationship between the achievement of a few individuals and its impact on the masses. Although the text of this aria does not directly address the case of the crashed pilot, it examines the social impact of human achievement by means of three representative examples, beginning with the discovery of America and the invention of the steam engine in part A, followed by an enumeration of scientific achievements (in medicine, science, biology, astronomy) in part B. All of the latter examples, however, give rise to objections from the Chorus, who sing: "That doesn't make bread any cheaper"[28] (bars 34-36, 57-59, 85-87), a fact that very much informs the crowd's decision to refuse help for the pilot. The crowd's final decision, however, is made only after the last part (A'), in which the whole Chorus embarks on the same motivic material introduced at the beginning (part A). This time, however, the Chorus elaborates on the lack of positive social impact of these achievements: "[...] but poverty is on the increase in our cities and for a long time now, no one knows any more what a human is."[29] It is only at the end of this aria that the text reveals the devastating truth that "in society, as it is, technological achievements and scientific insights are not necessarily steps on the

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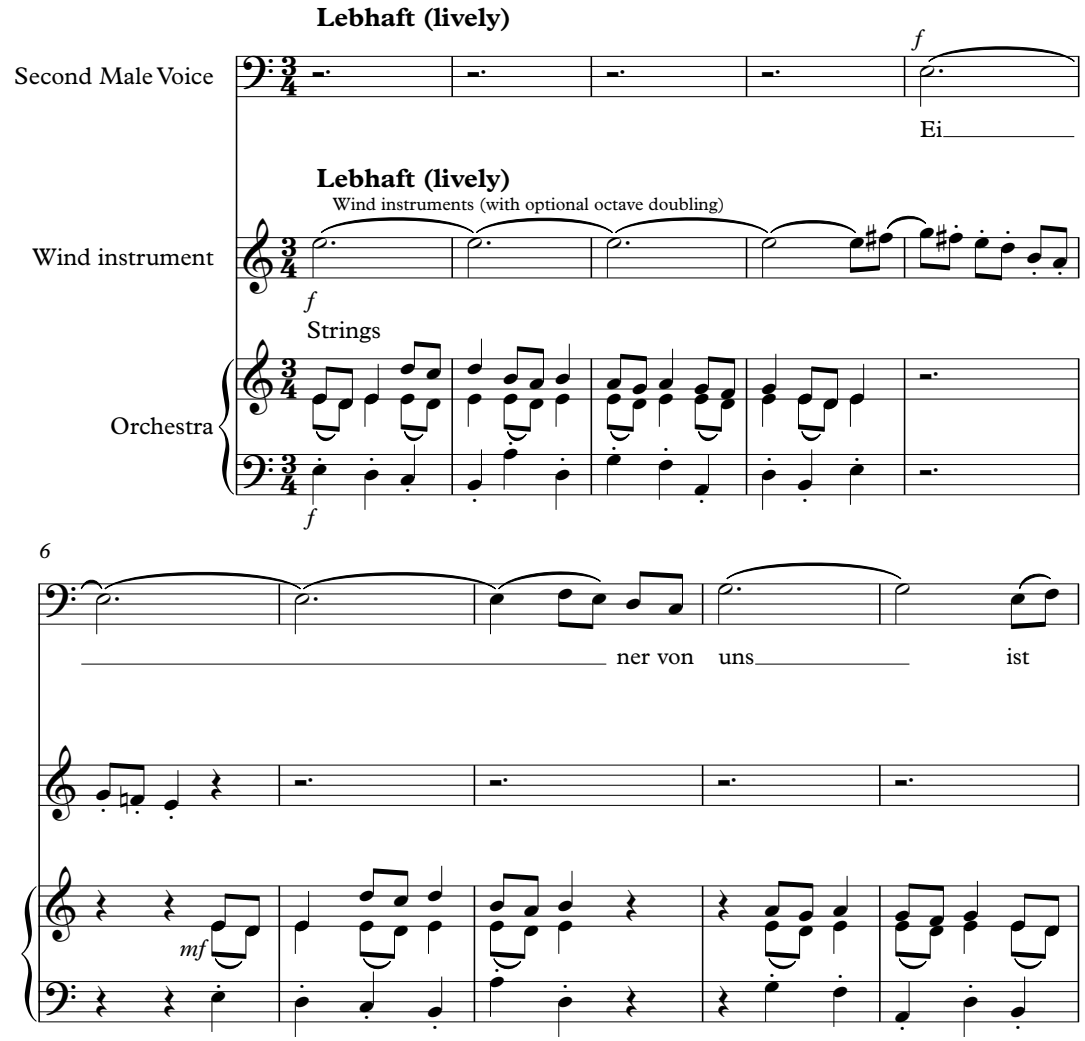
CHOR: Einer von uns hat eine Maschine gemacht / Durch die Dampf ein Rad trieb und das war / Die Mutter vieler Maschinen. / Viele aber arbeiten daran / Alle Tage. / CHOR: Das Brot wurde dadurch nicht billiger. / EINIGE AUS DER MENGE: Schüttet das Wasser aus. / DIE MENGE: Schüttet das Wasser aus. / […] / CHOR: Das Brot wurde dadurch nicht billiger. / Sondern / Die Armut hat zugenommen in unseren Städten / Und es weiß seit langer Zeit / Niemand mehr, was ein Mensch ist. / Zum Beispiel während du flogst kroch / Ein dir ähnliches am Boden nicht wie ein Mensch. / EINIGE AUS DER MENGE: Zerreißt das Kissen, schüttet das Wasser aus. / DIE MENGE: Zerreißt das Kissen, schüttet das Wasser aus. / CHOR: Also soll ihm nicht geholfen werden." Hindemith and Brecht, *Lehrstück*, pp. 67-75.

[27] See also Chapter Four, pp. 153-155.

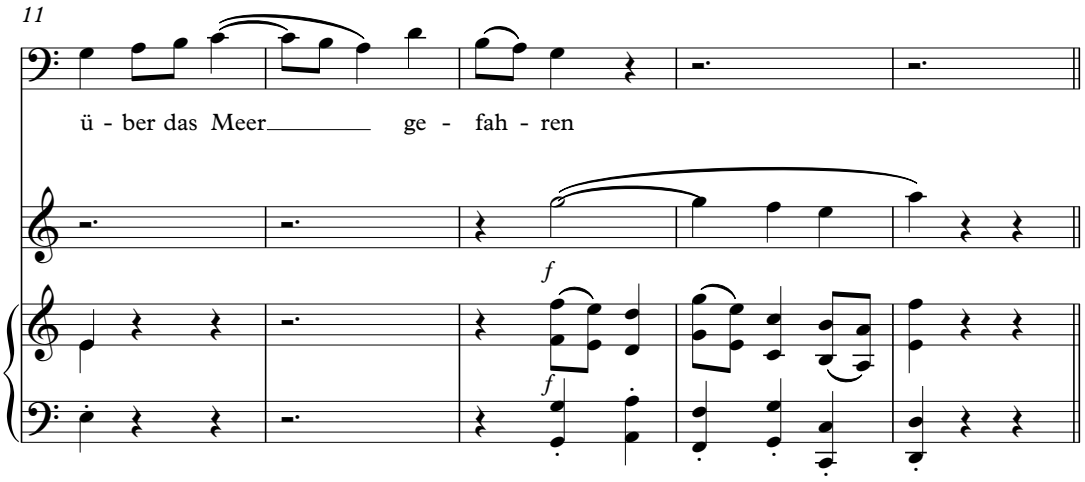
[28] "Das Brot wurde dadurch nicht billiger." Bars 34-36, 57-59, 85-87.

[29] "[…] die Armut hat zugenommen in unseren Städten und es weiß seit langer Zeit niemand mehr was ein Mensch ist." Bars 88-111.

way to its [society's] humanization"[30] but instead often foster the process of human alienation. It is my contention that, in contrast to the text, the music points to this problem at the song's very beginning by means of two modes of *Verfremdung* regarding the inner musical form. Firstly, the accompaniment of part A, characterized by a lack of musical embellishment, opposes the lyrical vocal line by non-indulging, unembellished musical means. These means are created by an overall musical simplicity, a combination of an evenly pacing bass (in quarters), a pedal tone on E in the middle voices and the constantly repeating ostinato of the rhythmical pattern of an anapaest, which creates an almost mechanical atmosphere (example 8):



[30] "In der Gesellschaft, wie sie ist, sind technische Errungenschaften und wissenschaftliche Erkenntnisse nicht zwangsläufig auch Schritte auf dem Weg zu ihrer Humanisierung." Krabiel, *BL*, p. 59.



EXAMPLE 8. Hindemith, *Lehrstück*, no. II, 'Examination: Whether Man Helps Man', bars 1-15.

By means of these musical effects, the accompaniment opposes the lyrical cantilena of the Bass, who sings "One of us crossed the ocean and discovered a new continent"[31] (bars 5-13, example 8). Secondly, this opposition is further intensified by the constantly repeating anapaest – a fixed rhythmical two-beat pattern (two eighths followed by a quarter note) that creates a sharp contradiction with the never-changing 3/4 metre of the song – by upsetting its typical metric character. Although Andreas Lehmann has already observed that the music to part A retrospectively takes on a new dimension when the same motivic material is repeated in part A',[32] I argue that the musical contrast established in part A already sets up an interrogative force that encourages the participants to question the social implication of an individual's achievements, right from the beginning of this 'song as aria'. The question then is, whether the individual, in this case the crashed pilot, is indeed aware of his role in, and impact on, society. The crowd believes not.

Song = Arioso

In *Der Jasager*, the Boy's last plea before proudly mounting the scaffold is set to a 'song as an arioso', in which the music suppresses any sympathetic sentiment by means of musical *Verfremdung*. This arioso, an 'aria-like' vocal form that can most closely be defined as being positioned between a recitative and an

[31] "Einer von uns ist über das Meer gefahren und hat einen neuen Kontinent entdeckt." Bars 5-13.
[32] See Andreas Lehmann, 'Hindemiths Lehrstück', *Hindemith Jahrbuch*, 11 (1982), p. 54.

aria,[33] is embedded within the last and highly climactic number ten of *Der Jasager* (bars 90-106). The arioso is prefaced by a musical dialogue between the Teacher, the Boy, and the Three Students, in which the Boy agrees to the old custom by saying 'yes' (bar 58) and the students prepare for the execution of the custom, saying: "Support your head on our arms. / Don't exert yourself. / We will carry you gently."[34] While the students' caring attitude presumably evokes a sympathetic attitude on the part of the participants, they are soon to be defamiliarized by both the following action of the students and, more importantly here, by the music. According to the stage directions, the three students enact a visual masking of the Boy by positioning themselves in front of him.[35] Out of sight, the boy commences his arioso, giving voice to his private expression: "I well knew that if I came on this journey / I might lose my life. / Only the thought of my mother / Induced me to join you."[36] Although one could argue that removing the Boy from sight does already contribute to the suppression of sympathetic sentiment in the performer- or attendant-participant, I suggest that any sympathy-related emotion arising with regard to the fate of the Boy is eliminated mainly through musical *Verfremdung*. While the text presents the Boy as a victim of his own love for his mother, one of the strongest of human ties, the music of this arioso contradicts this sympathy-inducing presentation with the atmosphere of a march. The latter is effected through the evenly insistent quarter chords in the typical 4/4 march metre evident in the accompaniment (piano and plucked instrument), with a further emphasis on the first and third beat produced by the bass (lower register of the piano) and timpani (example 9):

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[33] See Percy A. Scholes, 'Arioso', *The Oxford Companion to Music*, 9th ed. (London: Oxford University Press, 1965), p. 51.

[34] Brecht, 'He Who Says Yes', *The Measures Taken and Other Lehrstücke*, transl. by Wolfgang Sauerlander (London: Methuen, 1995), p. 69; German original: "Lehne deinen Kopf an unseren Arm. Strenge dich nicht an, wir tragen dich vorsichtig." Bars 79-86.

[35] See the stage directions on p. 90 of the score: "The three students place themselves in front of the Boy at the rear edge of the dais, hiding him." Brecht, 'He Who Says Yes', *The Measures Taken and Other Lehrstücke*, p. 69; German original: "Sie stellen sich vor den Knaben, ihn verdeckend, an den hinteren Rand des Podiums." Hindemith and Brecht, *Lehrstück*, p. 90.

[36] Brecht, 'He Who Says Yes', *The Measures Taken and Other Lehrstücke*, p. 69; German original: "Ich wußte wohl, daß ich auf dieser Reise mein leben verlieren könnte. Der Gedanke an meine Mutter hat mich verführt zum Reisen." Kurt Weill and Bertolt Brecht, *Der Jasager. Schuloper in zwei Akten. Text aus dem Japanischen, bearbeitet von Brecht*, piano score (Vienna and Leipzig: Universal, 1930), bars 90-98.

Clarinet

Boy

Ich___ wuß - te wohl, daß ich auf die - ser

Piano

Plucked Instrument

Timpani

Rei - se mein_ Le - ben ver - lie - ren könn - te.

EXAMPLE 9. Weill, *Der Jasager*, no. X, bars 91-94.

Together with a harmonic and melodic simplicity, this march imposes a regulatory, orderly, if not mechanical perspective on the Boy's situation, which might encourage the participant to remember the fact that 'he said yes', as was previously stated by the students (example 10):

All three students

mf

Three Students

Er hat ja ge - sagt.

EXAMPLE 10. Weill, *Der Jasager*, no. X, bars 66-67.

In fact, the rhythmic structure of the students' latter statement is here also characteristic of both the Boy's melodic line and the clarinet playing in parallel with the voice, which further recalls the Boy's agreement with the execution of the custom. Although music that insists on reflection operates with a variety of emotions, the music to this arioso, by countering a specific type of sympathy-related emotion, demands that the participant should further reflect not only on the motivation but also on the execution of the custom, perhaps even considering the possibility that the Boy might disagree with it.

Recitative

Musical numbers that assume aspects of recitative can be detected in only three of the six Lehrstücke. My classification of recitative stems from the most basic definition, which renders it as "a style of vocal composition in which melody […] [is] largely disregarded in favour of some imitation of the natural inflections of speech."[37] While it is understood that the recitative is positioned somewhere between speech and song, I would add that it is usually further characterized by a sparse accompaniment. This basic classification of recitatives in the Lehrstück allows me to illuminate musical numbers as recitatives that are neither designated as such by the composer, or that do not follow its traditional use in, for example, an operatic genre, in which a recitative commonly precedes an aria and serves to further the narrative or the plot.[38] In fact, Eisler is the only Lehrstück composer who both designates musical numbers as recitatives and connects them with an aria, in such a way that the latter muses on the case stated by the recitative.[39] One could argue that a recitative fulfilling the latter two characteristics indeed occurs only once in *Die Maßnahme*: the 'Song of the Merchant' (no. VIIIb) is prefaced with a recitative (no. VIIIa), which is entitled as such by Eisler. Although not succeeded by an aria but by a chorus, *Der Lindberghflug*'s number nine, subtitled *quasi recitativo*, could also be named here, since the chorus continues to illuminate the subject matter of the recitative. However, my initial (basic) classification allows me to include also as recitatives certain numbers of *Die Maßnahme* that are sung by two or more members of the solo cast, such as number XIIa, which is followed by, and indeed

[37] Scholes, 'Recitative', *The Oxford Companion to Music*, p. 864.
[38] See *Ibid*.
[39] See *Ibid*.

contextually connected with, a chorus (no. XIIb). I also include those sung by the entire Chorus, for example number eleven, which is followed by yet another recitative (no. XIIa), without having any close contextual connection. In the case of *Lehrstück* and *Der Lindberghflug* it is more difficult to classify certain musical numbers as recitatives. For that reason, I have chosen two recitatives from *Die Maßnahme* as case studies on which to demonstrate how this vocal form is used as a vehicle for the encouragement of dialectical critique by means of musical *Verfremdung*.

The recitative number VIIIa of *Die Maßnahme,* like the 'Song of the Merchant' that follows it (no. VIIIb, see above), makes use of two modes of *Verfremdung*, both of which encourage a critical attitude towards the situation presented in both the recitative and the following song. The recitative already exposes the ruthless ideology of the Merchant, who poses the Young Comrade the following question: "Why do I get everything more cheaply than others and why does a Coolie work for me for almost nothing?"[40] The Merchant reveals that he keeps the cost of wages for the Coolies lower than the price of the rice that feeds them. Since the rice is more costly than the human being, the Merchant believes that it is more economical for him to simply replace anyone who is unable to work due to exhaustion and hunger (bars 55-62). In order to reveal the Merchant's exploitative capitalistic ideology, Eisler chooses to accompany this recitative with the stylistic characteristics of a popular dance, reminiscent of the Tango, which was well known at the time as it was played in entertainment premises around Berlin (example 11):

[40] "Warum bekomme ich alles billiger als die Anderen und warum arbeitet ein Kuli für mich fast umsonst?" Bars 11-20.

With a so-called "wah-wah" mute

Trumpet

Piano

EXAMPLE 11. Eisler, *Die Maßnahme*, no. VIIIa, bars 1-6.

One might argue that the latter's rhythmical pattern in characteristic 2/4 metre, played in a free tempo on the piano, and paired with a highly syncopated solo trumpet line played with a so-called 'wah-wah' mute, producing a rather nasal sound, "does not prevent the piece from being attractive."[41] In fact, the popular dance accompaniment partnered with the Merchant's sighing melody (from bar 11) of constantly descending melodic patterns set in the ecclesiastic Aeolian mode on E, fosters a sympathetic attitude towards the music accompanying the Merchant's lament (example 12):

Merchant

<nicht eilen>

Wa - rum be-komm ich al-les bil - li - ger als die An - dern

gesprochen

und wa - rum ar - bei - tet ein Ku - li für mich fast um-sonst?

EXAMPLE 12. Eisler, *Die Maßnahme*, 'The Merchant's sighing melody', no VIIIa, bars 11-20.

However, this sympathy is contrasted with the Merchant's cynical rhetoric. This curiosity-invoking contrast between the attractiveness of the music and the brutality of the text helps create a sense that the Merchant's belief system is already being challenged by the prevalent class struggle, which indeed will be revealed through

[41] Spindler, *MLB*, p. 147.

the leitmotivic anapaest that signals *Klassenkampf* in the subsequent aria (see above).

A second mode of *Verfremdung* appears at the end of this recitative, this time regarding harmony. Leading up to the succeeding song, the recitative concludes in an $F^{\sharp}$-major^{7} chord, which, in functional harmony, determines the secondary Dominant of E, creating the situation of an imperfect cadence. Here, the ecclesiastic mode of Aeolian on E is linked with the harmonic functionality of the Major-minor system, which, in my view, stimulates a moment of surprise through dialectical contrasting of both tonal systems. What Jürgen Elsner characterizes as "modal-functional"[42] is indeed a device commonly used by Eisler, especially with regard to musical endings. In this instance, cadential imperfection calls for the music to continue and similarly evokes, I argue, an anticipatory attitude towards the 'Song of the Merchant' through a surprise changeover into functional harmony. Indeed, Fritz Hennenberg considers the significance of musical endings in Eisler's vocal music as being of integral importance for audience activation. He states:

> Eisler, who wanted the audience to be his active partner, knew that the conclusion of a composition is not only one of its most sensitive areas in a formal sense, but that it also determines the activity to a considerable extent. Eisler's aim of arousing emotions through music while at the same time appealing to reason, both in a productive reciprocity, shaped the special form of [his] endings.[43]

What Hennenberg describes as the 'productive reciprocity' between emotion and reasoning, I understand as a dialectical relationship: while music operates with, and arouses, a variety of emotions, it can, at the same time, propel reasoning by means of a curiosity-provoking contrasting of different types of emotions. This dialectical relationship between reasoning and emotion is evident in this and all other recitatives of *Die Maßnahme*, inasmuch as this particular kind of relationship represents a productive force calling for interventionist thinking. While the occurrence of popular dance music presumably recalls the associated pleasure of light entertainment in some, perhaps even evoking the urge to dance, the ending's

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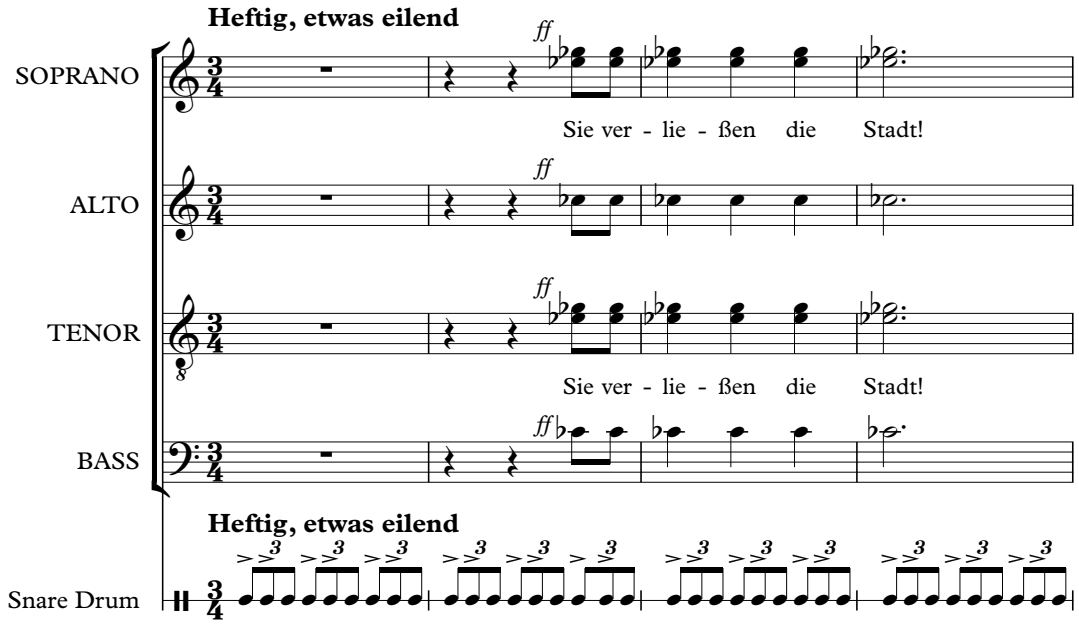
[42] Jürgen Elsner, 'Zur melodischen Gestaltung der Kampflieder Hanns Eislers', *Sinn und Form. Sonderheft Hanns Eisler* (1964), p. 176.

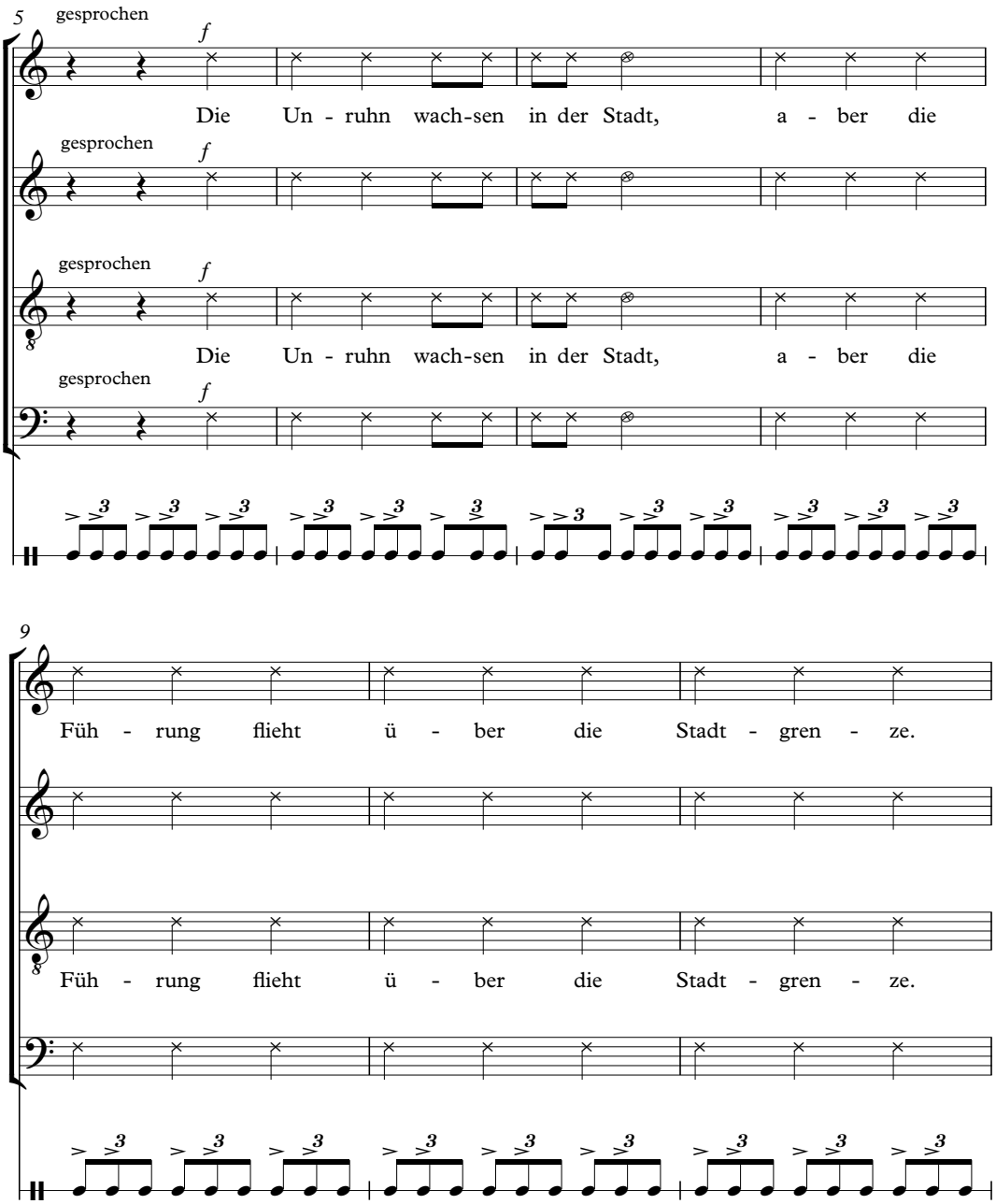
[43] "Eisler, der sich das Publikum als aktiven Partner wünschte, wußte, daß der Schluß einer Komposition nicht nur eine ihrer formal empfindlichsten Stellen ist, sondern auch wesentlich über die Aktivität entscheidet. Eislers Absicht, durch Musik Emotionen zu erregen und gleichzeitig den Verstand anzusprechen, beides in produktiven Wechselverhältnis, prägte die spezielle Form der Schlüsse." Fritz Hennenberg, 'Zur Dialektik des Schließens in Liedern von Hanns Eisler', *Sammelbände zur Musikgeschichte der Deutschen Demokratischen Republik*, 2 (1971), p. 224.

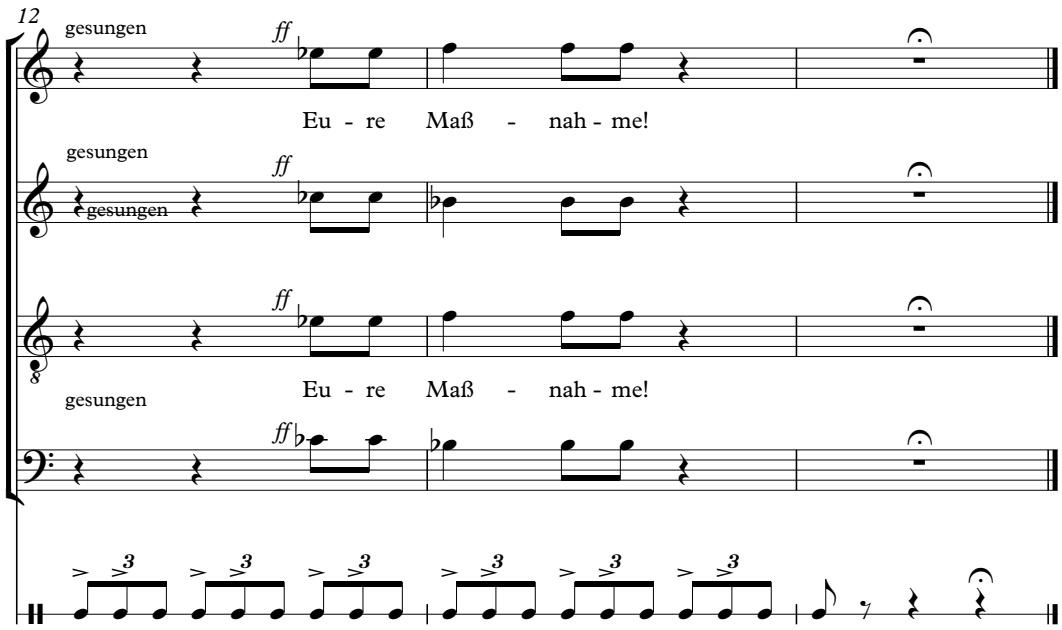
imperfection draws one back into the critical, anticipatory mode that is needed for the succeeding song.

The next example which serves to demonstrate the use of the recitative in the Lehrstück is situated in the highly climactic seventh scene of *Die Maßnahme*, which is entitled '*Äußerste Verfolgung und Analyse*' ('Hottest Pursuit and Analysis'). After the Young Comrade has lost his anonymity by unmasking his face in the previous scene, which, as described by Krabiel, "reflects a human impulse driven by his revolutionary impatience,"[44] not only the success of the revolution but also the three Agitators are in great danger. For fear of losing their own anonymity, the three Agitators quickly decide to strike down the Young Comrade, after which they grab his dead body and flee the city. At this point, the Control Chorus intervenes in the reenactment of events through commencement of the recitative (no. XI) containing interrogative commentary-style text. Partly singing and partly speaking, the Control Chorus, despite these threatening conditions, voices its disapproval of the three Agitators' action and questions the motivation for their escape, in light of the growing turmoil in the city (example 13):



[44] "[…] reflektiert den humanen Impuls seiner revolutionären Ungeduld." Krabiel, *BL*, p. 176.


5
gesprochen
f
Die Un - ruhn wach-sen in der Stadt, a - ber die
gesprochen
f
gesprochen
f
Die Un - ruhn wach-sen in der Stadt, a - ber die
gesprochen
f
9
Füh - rung flieht ü - ber die Stadt - gren - ze.
Füh - rung flieht ü - ber die Stadt - gren - ze.



EXAMPLE 13. Eisler, *Die Maßnahme*, 'Recitative', no. XI, bars 1-14.

As if disagreeing with the Agitators' action, the Control Chorus points out the need for their presence in the city, especially at times of unrest and, in fact, demands an evaluation for their behaviour: "Your measures taken!" (bars 12-13) The text's clear syllabic declamation, set in accordance with speech rhythm, together with the sparse accompaniment (here a single snare drum), are typical features of a recitative. The role allocation, however, which indicates that this recitative is to be sung by the entire Chorus, suggests otherwise: a chorus.[45] The question then arises as to why Eisler assigned the form of a recitative to this number. Here I argue that the choice of recitative, signalled by its characteristic features, is a conscious decision on Eisler's part, serving to defamiliarize the performer-participant – in this instance, the Chorus – by means of utilizing a mode of *Verfremdung* belonging to the outer musical form: role allocation. Conventionally sung by a single individual as a solo vocal form, I interpret the allocation of a recitative to the entire chorus as a defamiliarizing strategy that serves to suppress the arising of dramatic sentiment in this highly climactic scene, thus encouraging the participant to take a dialectical approach towards emotion and reasoning. Although the interrogative chorus text already urges the participants to maintain their capacity for focus and reasoning, Eisler's musical defamiliarization counteracts the arousal of sympathy-related emotions, helping the participants to commence their analysis that will lead to understanding of the necessity for the measures taken. Hence defamiliarization

[45] These two musical characteristics also feature in other choral numbers, as for example nos. IIIb, VIc, and XIIIb.

comes into play in order to activate the performer-participant of the Chorus to assume a critical perspective towards the events as presented by the three Agitators.

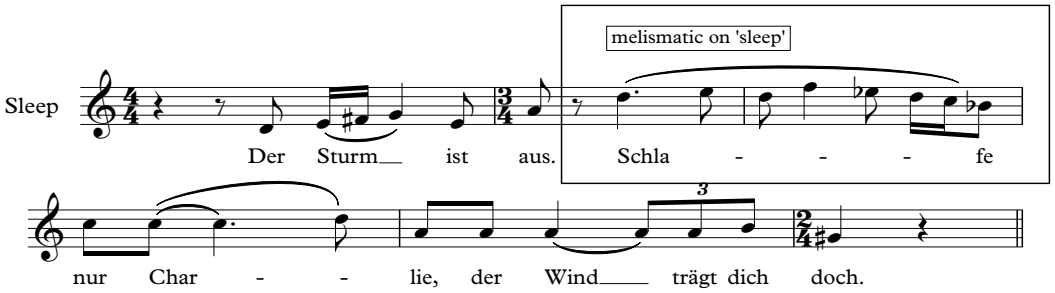
Musical Dialogue – Ensemble

Ensemble scenes (featuring at least three protagonists) and musical dialogues (involving two protagonists) are especially prevalent in *Der Jasager*. In fact, aside from its choruses, *Der Jasager* consists entirely of ensemble scenes and musical dialogues, although solo vocal forms can be detected within them.[46] This prevalence of ensemble scenes results from the through-composed nature of *Der Jasager*, in which no spoken text is to be found, and everything is to be sung. Despite the fact that Weill characterizes and assigns this Lehrstück to the genre of a school opera, he refrains from the traditional recitative-aria model and instead furthers the narrative through musical dialogues and ensembles. I argue that, in the Lehrstück, the latter two vocal forms lie somewhere in between a recitative and a song (be it as song, aria, or arioso). This is because traces of both recitative and song can be found in each scene, while no clear distinction is made between them. Dissolving the boundaries between forms through a constant flow of music could already be understood as a first step towards musical *Verfremdung*, inasmuch as our expectation of traditional operatic conventions is defamiliarized. This mode of *Verfremdung* effected by the outer musical form can be linked with common practices of *Neue Musik* that often work by defamiliarizing the recipient's musical expectations. Before providing examples of vocal ensemble forms and musical dialogues in *Der Jasager*, I will approach number eight of *Der Lindberghflug* as an entry point to demonstrate how musical dialogue is used in this particular piece in combination with spoken text.

Although identified here as a musical dialogue, Hindemith's last nature piece, entitled '*Schlaf*' ('Sleep'), bears traces of an aria, perhaps even a melodrama. As in number five, entitled '*Nebel*' ('Fog'), Lindbergh enters into spoken dialogue with the personification of Sleep, the latter being assigned to an Alto voice. While the spoken dialogue against a musical background is reminiscent of a melodrama, the lyrical vocal line of Sleep, as well as the ternary *da capo* (A – B – A') structure of this number, both suggest an aria. Due to these observations, I contest Spindler's

[46] See for example the Boy's arioso within number ten, bars 90-106 (see also above).

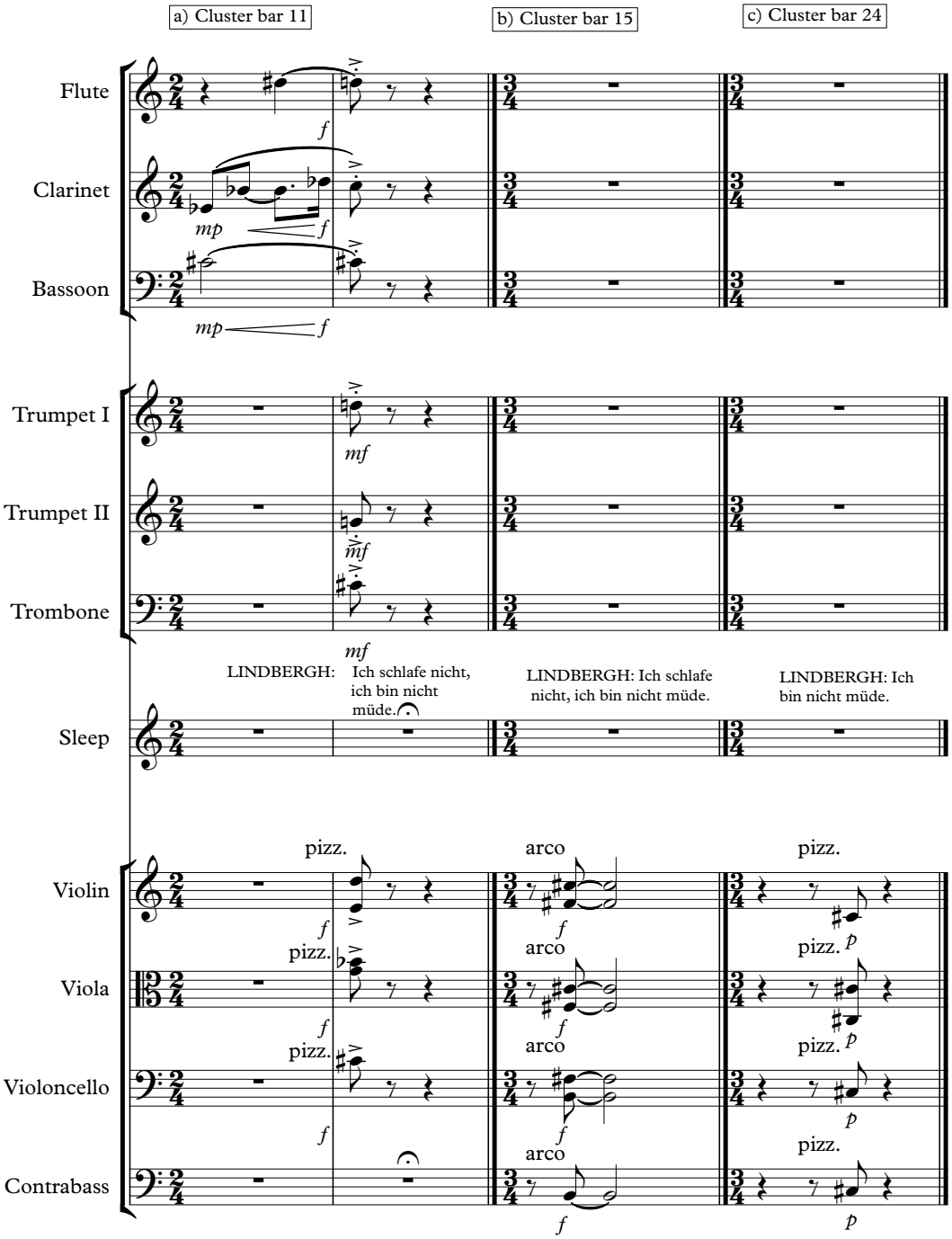
classification of the piece as a recitative.[47] As regards the musical texture, all three layers of this musical number – the solo voice, the full strings, as well as the melodic material in the winds – are characterized by free chromatic development, although a full Twelve-Tone row is not apparent at any stage. Furthermore, Hindemith's music neither creates any mode of *Verfremdung* nor does it involve the dialectical method. Instead, it musically illustrates the force that renders everyone so helpless and vulnerable, especially after a long period of full concentration or time of stress: "The storm is over. Sleep, Charlie, the wind will carry you on."[48] A wave-like melodic line musically heightens the tempting yet hazardous suggestion made by Sleep (example 14):



EXAMPLE 14. Hindemith/Weill, *Der Lindberghflug*, 'Sleep', no. VIII, bars 5-10.

The latter line places considerable strain on the Alto voice by spanning the interval of a tenth ($d^1 – f^2$), and later even a diminished twelfth ($c^{\sharp 1} – g^{\flat 2}$, bars 19-23), which is musically intensified by a melismatic cantilena on the word 'sleep' (bars 6-7), suggestive of the pilot slowly closing his eyes. The sudden *staccato* cluster, which appears shortly after the latter line, with all instruments playing *forte* (example 15 (a)), could in fact be seen as the "jerking of one's head, just as one is slipping off to sleep."[49]

[47] See Spindler, *MLB*, p. 166.
[48] "Der Sturm ist aus. Schlafe nur Charlie, der Wind trägt dich doch." Bars 5-10.
[49] Spindler, *MLB*, p. 167.

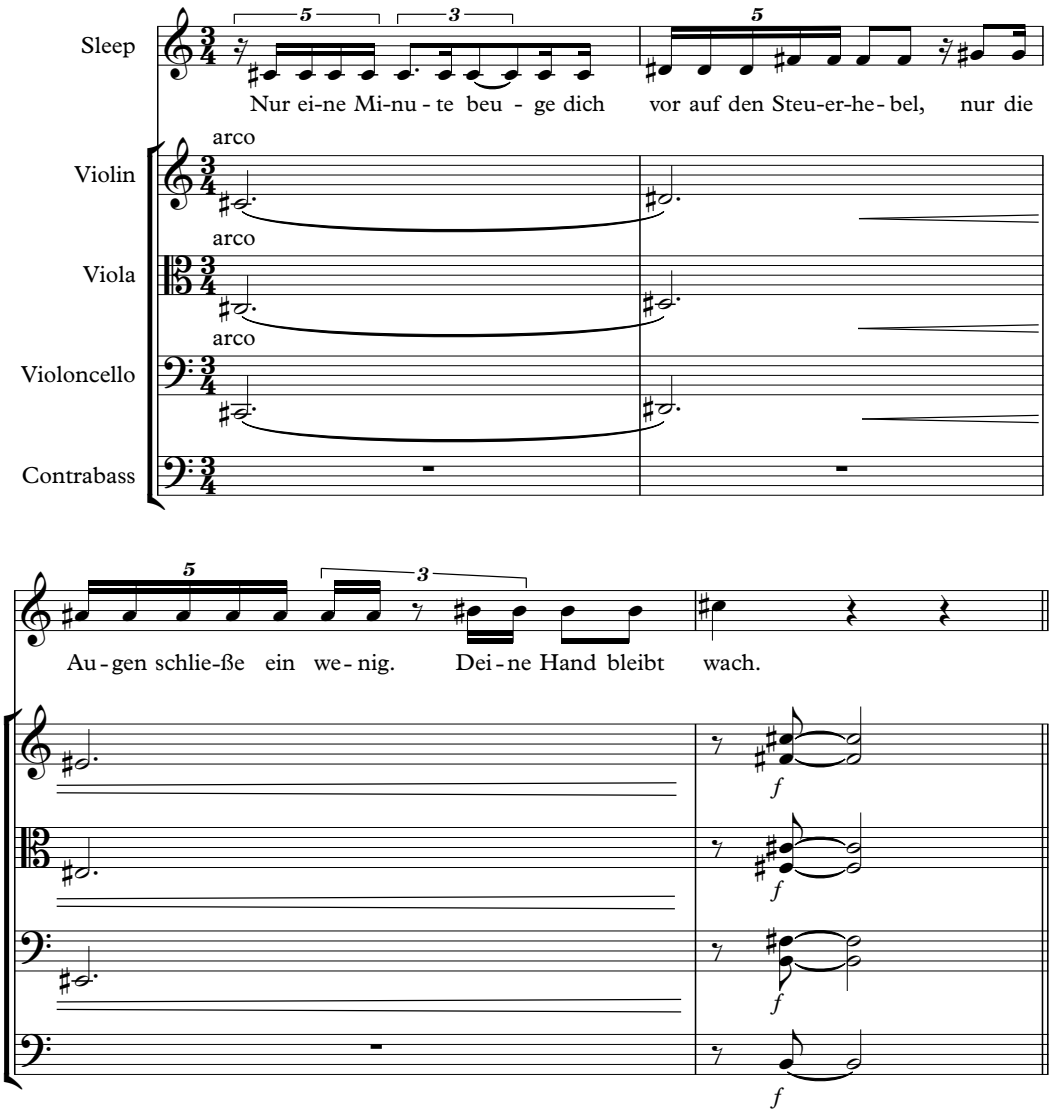


EXAMPLE 15. Hindemith, *Der Lindberghflug*, 'Sleep', no. VIII, bars 10-11 (a), bar 15 (b), bar 24 (c).

Although Lindbergh does not seem to surrender to that temptation completely ("I do not sleep, I am not tired" (bar 11)), Sleep, however, senses an opportunity to continue its seduction by setting a trap: "Just for one minute lean forward on the joystick, just close your eyes a little. Your hand will remain awake."[50] While the string accompaniment here features long, unison pedal tones ascending the first

[50] "Nur eine Minute beuge dich vor auf den Steuerhebel, nur die Augen schließe ein wenig. Deine Hand bleibt wach." Bars 12-15.

major tetra-chord over C♯ stepwise, creating an atmosphere evocative of mystery, the voice continues the ascent to the octave, while repeating each tone numerous times (example 16):



EXAMPLE 16. Hindemith, *Der Lindberghflug*, 'Sleep', no. VIII, bars 12-15.

In my view, this music's syllabic, almost recitative-like realization of the text, paired with the levitating rhythm of alternating triplets and quintuplets, conveys an irresistibly alluring sentiment. Lindbergh, however, stays focused, inasmuch as the former cluster (example 15 (a)) is here already relegated to the string instruments, while now featuring a long dissonant chord, evenly bowed (example 15 (b)). The progressive weakening of the cluster continues until the end of this number, where, in the last bar, it has lost almost all of its former intensity (example 15 (c)). A unison *pizzicato* C♯ played by the strings in *pianissimo* concludes Hindemith's impressive musical illustration of Sleep. Despite all its efforts to overcome him, Lindbergh

resists the temptation and exhibits the great determination that will lead to his success. Similarly to number VIa, this musical dialogue presents an example of non-dialectical, atmospheric music that creates an opposition to those numbers that not only feature dialectical music effected by musical *Verfremdung*, but in turn also encourage dialectical thinking. Because this number illuminates Lindbergh's extraordinary determination – thanks to which he even overcomes himself as a human being – it is most likely that the participant adopts a highly sympathetic sentiment towards the heroic portrayal of Lindbergh's character. Emotionally laden at this point, the participants need to be transformed into interventionist thinkers by means of dialectical music in the subsequent numbers.

Turning to *Der Jasager*, most ensemble scenes manifest a form of musical *Verfremdung* that draws attention to the inexpressiveness of individual characters. That is to say, the music in these scenes artistically heightens an inexpressiveness already apparent in the text, by combining different modes of *Verfremdung*. Take for example the recitative-like number two of *Der Jasager*, in which the three main protagonists (Teacher, Boy, and Mother) are introduced in a factual, un-emotive manner consisting of rather short sentences, which preserve the anonymity of the protagonists introduced here – a mode of presentation that seeks to avoid an emphasis on the idiosyncratic nature of the character:

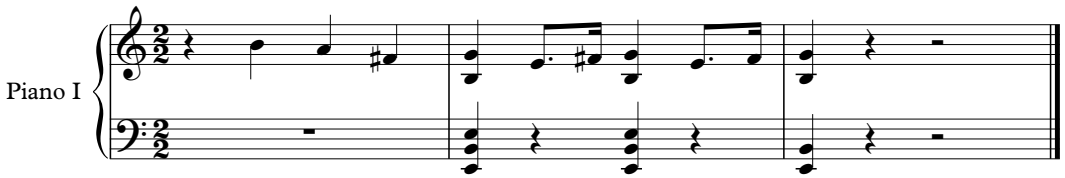
> I am the teacher. I keep a school in the city and I have a pupil whose father is dead; he has only his mother to look after him. […] I shall soon be starting on a journey to the mountains. A terrible disease has broken out among us, and in the city beyond the mountains live several great doctors.[51]

This textual inexpressiveness contributes to the demythologization of the Japanese source text, in which the story was set in a religious context. Brecht's version, adapted from Waley's already demythologized translation, eliminates all remaining religious connotations and presents the participant with sheer facts in a merely mechanical manner. The music heightens the text's mechanical character by means of a persistent pulsating chordal progression on the piano, which is intensified by both the snare drum and tom-tom, reminiscent of a march. In order both to enhance the quality of the mechanical and matter-of-fact atmosphere generated by the music, and to encourage a sociological objectifying approach to the characters, Weill utilizes the exact same motivic material as introduced by the Teacher at the beginning (bars 1-3, example 17) for all three protagonists. This 'recycling' of musical material fosters defamiliarization inasmuch one would assume

[51] Brecht, 'He Who Says Yes', *The Measures Taken and Other Lehrstücke*, p. 63.

different music for different characters, reflecting their individuality. Instead, all three characters are assigned to the same melodic material of unembellished simplicity, featuring short melodic patterns and short-winded rhythms, with the latter being set in accordance with speech rhythm. The inexpressiveness of the text as well as the defamiliarizing treatment of the music encourage the participants to fully concentrate on the information presented in this number, which indeed carries the all-important motivation for the Boy's decision to join in the journey. This concentration of inexpressiveness also allows the participant to critically evaluate the motivation of the Boy's initial decision, especially in light of his relationship to his mother and his teacher, and the nature of their concerns.

With all its musical simplicity, Weill's use of popular dance fixes attention on the crux of *Der Jasager*. It does so at number two through a striking break from its constantly repeating two-bar rhythmic and melodic pattern, reminiscent of a fox-trot:

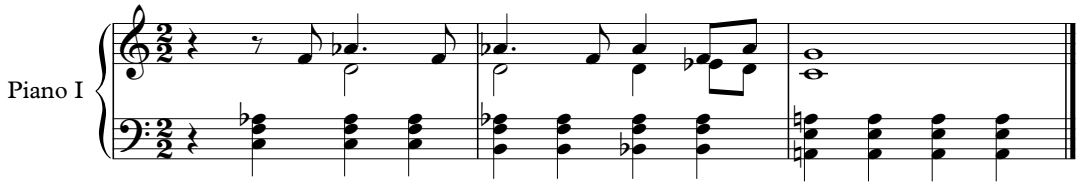


EXAMPLE 17. Weill, *Der Jasager*, no. II, bars 1-3.

This pattern, characterised by three descending quarters followed by a sharp ascending dotted rhythm (example17) is, in fact, discontinued only once, when the text states:

THE TEACHER	Why have you not been to my school in the city for so long?
THE BOY	I have not been able to come because my mother has been ill.[52]

In these eight bars the sharp rhythm is diffused by means of a rhythmical augmentation, which takes place at the moment the Teacher asks the Boy his question (example 18) and continues until the Boy has given his answer:



EXAMPLE 18. Weill, *Der Jasager*, no. II, bars 42-44.

[52] *Ibid*.

This discontinuity, a mode of *Verfremdung* based on rhythm, places emphasis on the Mother's state, which will later be revealed as the Boy's motivation for joining the expedition in order to seek advice from the doctors beyond the Alps. The rhythmical augmentation is paired with the stepwise descending chromatic base line (example 18), as Weill's music forces the participant to recognize a piece of information crucial to a set of reasons that will determine the Boy's decision to agree to the old custom.

As mentioned above, most numbers in *Der Jasager* are characterized by a conglomerate of varying vocal forms. This is also the case for number five, consisting of a recitative (Teacher, Mother, bars 1-33), arioso (Mother, Boy, bars 34-73), and a three-voice ensemble (Teacher, Mother, Boy, bars 74-115), which are all interwoven with each other. While these differing formal parts can be distinguished, in their succession they remain closely tied. There are two main reasons for this. Firstly, the three vocal forms are connected insofar as they all contribute to a crucial dramaturgical process that demonstrates the Boy's disagreement with both the Teacher's and the Mother's concerns regarding his participation in the journey. This process is reflected not only in the text, but also in the role allocation. While two characters share each of the first two vocal forms, the third vocal form calls for all three protagonists. Secondly, both the recitative and the arioso are not only connected by a harmonic descent but also by the use of similar musical material, especially with regard to rhythm. The process culminates in the Boy's decision to voice his disagreement with the Teacher and the Mother, despite what he recognizes as being the validity of their concerns. In doing so, this number takes into account a notion of *Einverstandensein* (to consent) that must also be recognized by the participant: *Nicht-Einverstanden-Sein* (not to consent). As Krabiel's interpretation of the text explains, *Einverstandensein* also implies to not consent to anything, especially to wrong things or those that can be subject to change.[53] However, the text does not reveal the latter fact until number six, where it is stated:

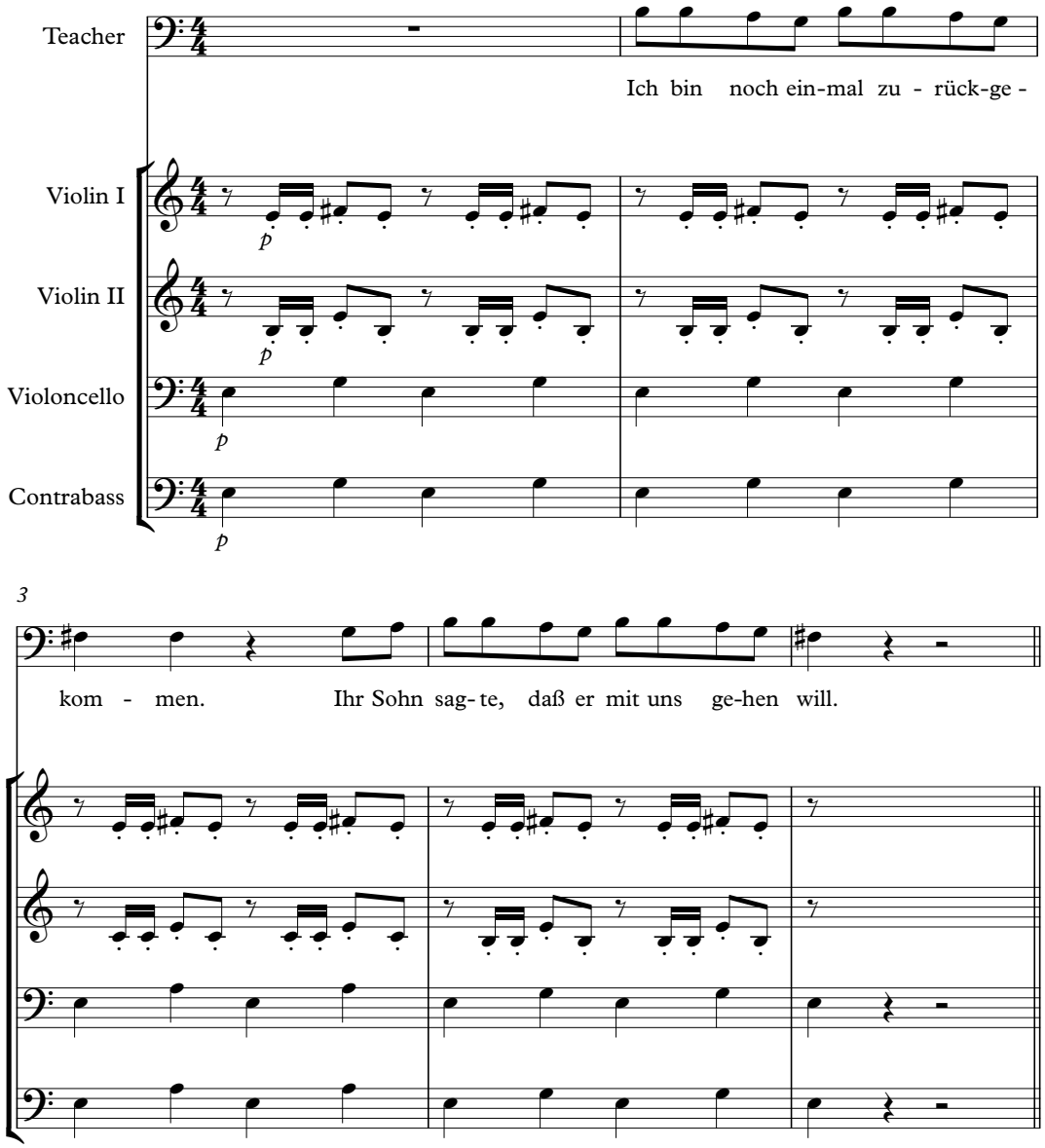
> Oh, what profound consent! Many consent to wrong things; he, however, does not consent to illness, but holds that illness should be cured.[54]

Following Krabiel's textual interpretation, I contend that already in number five, the music defamiliarizes the participant in order for him/her to come to the same

[53] See Krabiel, *BL*, p. 140.
[54] "Oh welch tiefes Einverstaendnis! Viele sind einverstanden mit Falschem, doch er ist nicht einverstanden mit der Krankheit, sondern daß die Krankheit geheilt wird." Bars 16-28.

conclusion, which is that nobody needs to consent to things that can be changed. This conclusion is crucial to understanding why the Boy decides to take part in the expedition. To make this argument, the individual vocal form parts have to be musically unpacked.

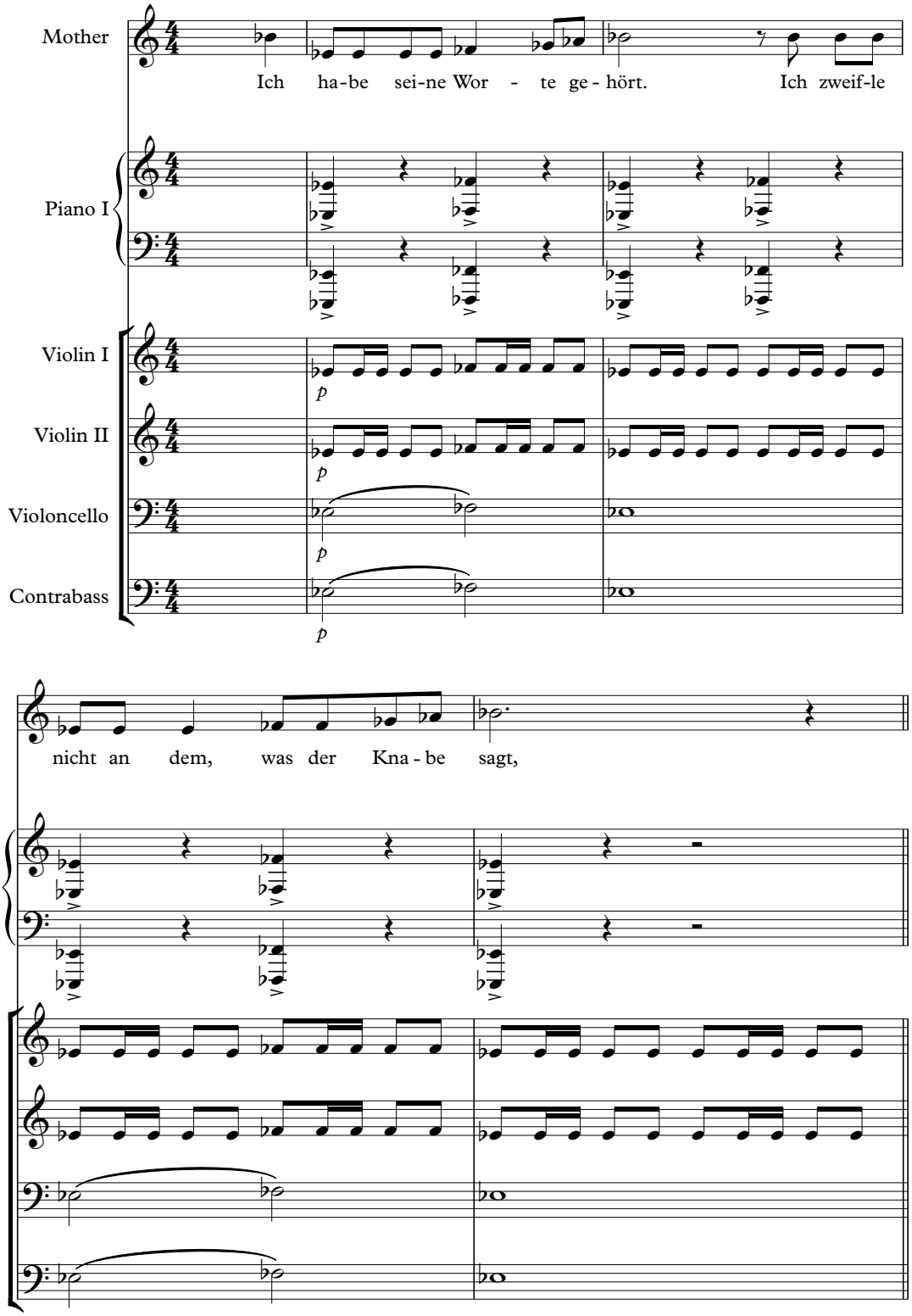
A harmonic modulation between the first two vocal form parts serves as an indicator that both the Teacher and the Mother have not yet understood why the Boy insists on participating. In the recitative-like form, the Teacher reports to the Mother on the Boy's determination to join the expedition, despite having been informed about the impending dangers (example 19):



EXAMPLE 19. Weill, *Der Jasager*, no. V, bars 1-5.

The recitative is set in the Aeolian mode on E and features a Tango-like rhythmic ostinato apparent throughout the part. While the rhythmic ostinato is retained when

the Mother takes over the recitative (from bar 24), the former major second (E–F♯) in the violin I (example 19) is subjected to stagnation insofar as it is degraded to tone-repetitions (example 20):



EXAMPLE 20. Weill, *Der Jasager*, no. V, bars 24-27.

More importantly, however, the Mother commences in the Phrygian mode in E♭, while the characteristic semitone at the beginning of this mode is constantly emphasized in all instruments by continuous repetition until the end of the recitative part (bar 33). Although the Mother says: "I do not doubt what the boy says"[55] (example 20), the music, by means of harmonic *Verfremdung* – that is, not only the chromatic descent (modulation) but also the musical stagnation – suggest otherwise. In fact, when taking into account the following arioso of the Mother, it becomes clear that the Boy must express his *Nicht-Einverstanden-Sein* (not to consent) towards both her illness and herself as a mother and her neediness for him since the loss of her husband.

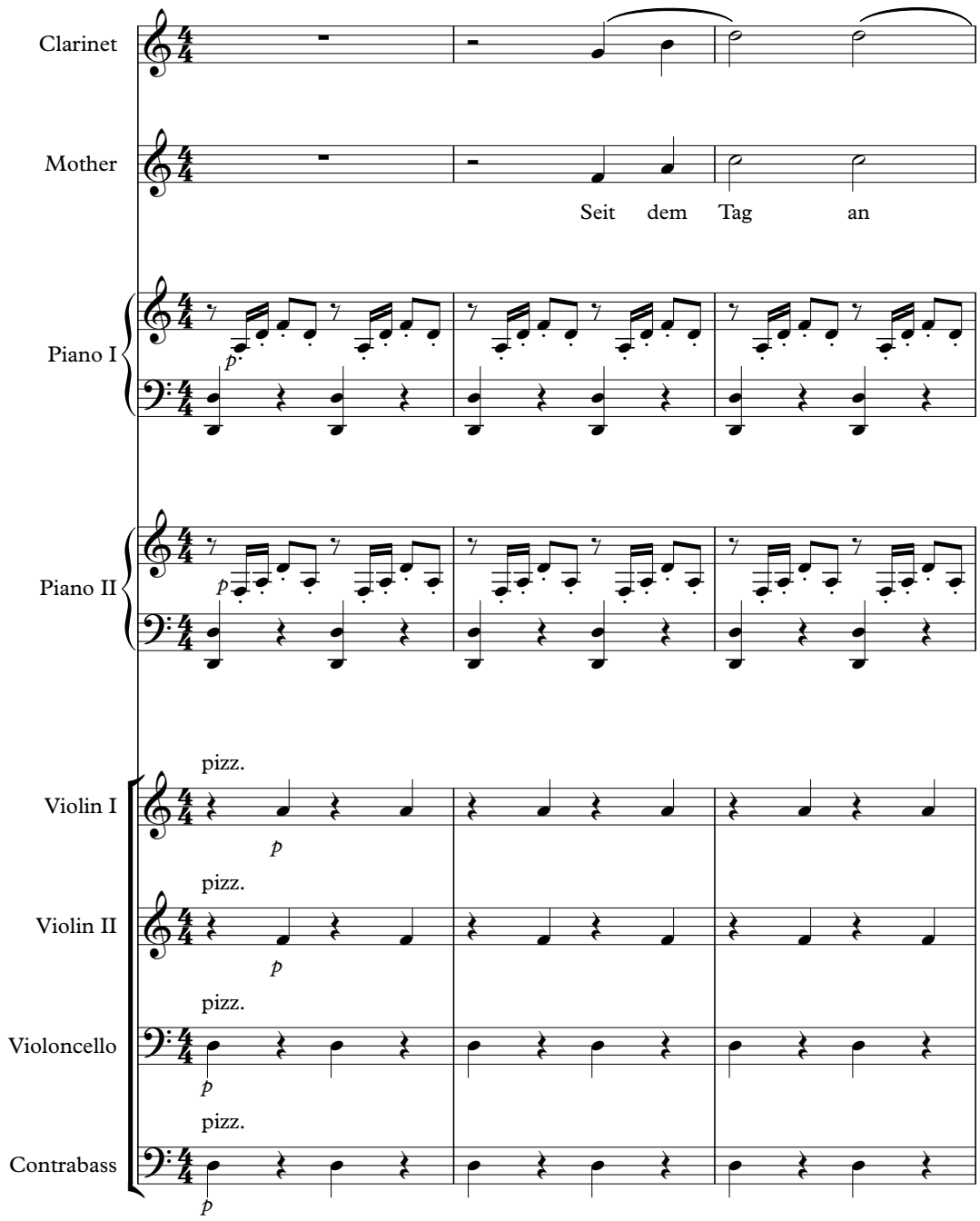
While the Mother's arioso represents the only occurrence of an intimate, emotional moment in the text of *Der Jasager*, Weill's music drives the participant to create a dialectical relationship between emotion and reasoning by means of musical *Verfremdung*. Although the Mother has expressed her understanding of the Boy's decision in the preceding recitative, breaking the bond to her son nevertheless troubles her, as suggested in her lament:

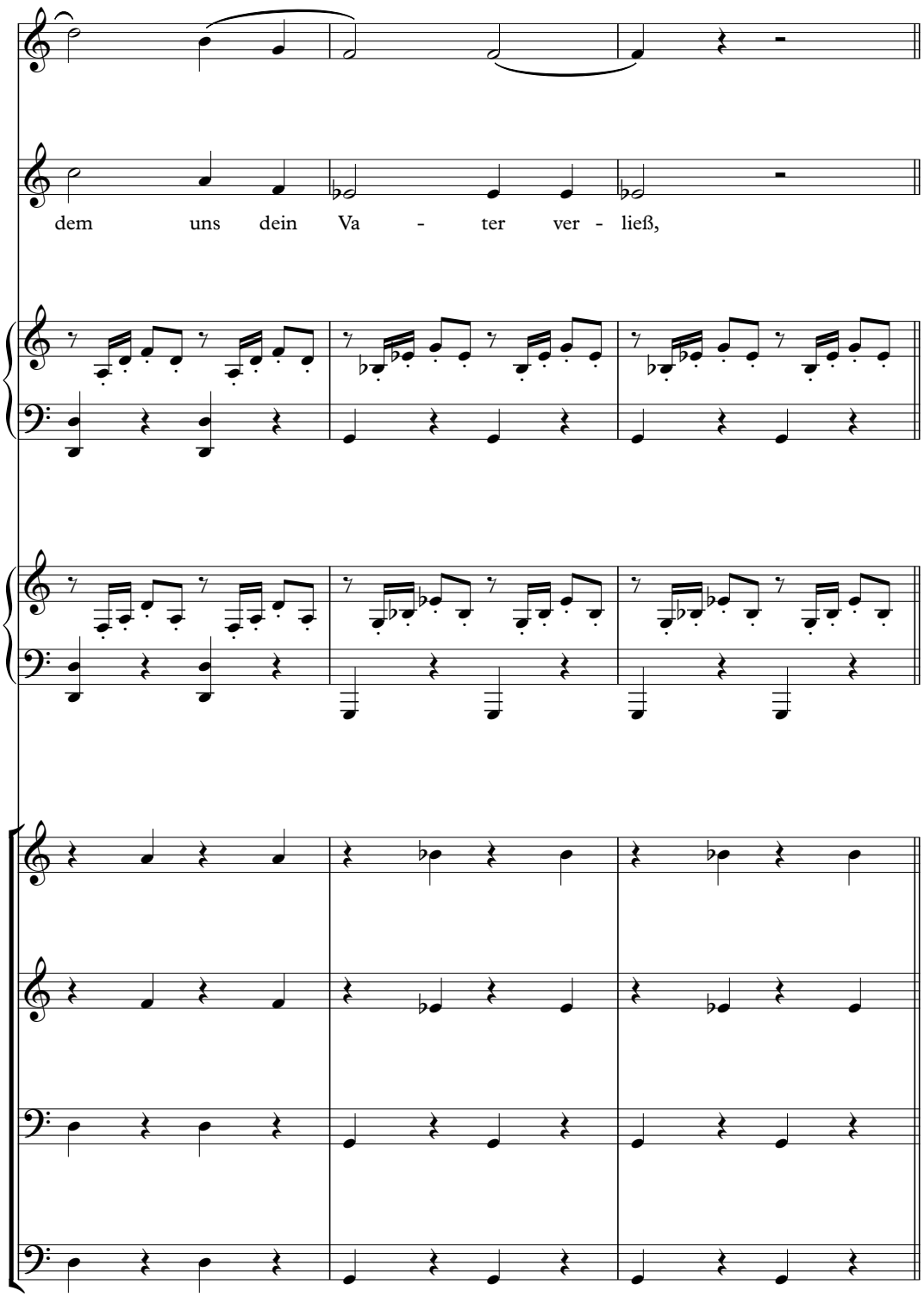
THE MOTHER Since the day
Your Father left me
I have had none
But you at my side.
I have not had you
Out of sight or mind
For longer than I needed
To cook your meals
To mend your clothes and
Earn money.[56]

For me, and presumably for Weill too, the emotive language used here, describing the unconditional love and care of the Mother for the Boy, but especially her dependency on the Boy since losing her husband, evokes a sentiment in which it is hard to avoid losing oneself. I find that Weill's music urges understanding that if the Boy, who is in disagreement with his mother's illness, wants to help her, he will ultimately have to be *Nicht-Einverstanden-Sein* with their bond and hence resist the emotional force of her words. This urge to understand the necessity of the Boy's *Nicht-Einverstanden-Sein* is achieved by music creating a distancing effect on three levels. Firstly, it uses a progression of two chromatic descents that fosters a tension-laden situation of uncertainty and instability, which encourages the

[55] Brecht, 'He Who Says Yes', *The Measures Taken and Other Lehrstücke*, p. 65.
[56] *Ibid*.

participant to take an inquiring attitude towards the situation. The chromatic descent (modulation), already identified in the preceding recitative (from Aeolian over A to Phrygian over E♭), continues insofar as the arioso commences in the Phrygian mode over D (example 21). This last modulation, like the previous one, occurs without any transition but in fact quite suddenly, as an abrupt harmonic change:





EXAMPLE 21. Weill, *Der Jasager*, no. V, bars 34-39.

Secondly, although the arioso features the same tango-like rhythmic pattern as the recitative, it is augmented by an arpeggio accompaniment. After four bars of stabilization in the D-tonality (example 21), the arioso proceeds by way of free tonality while returning to the Phrygian mode and its characteristic semitone. In combination, the tango-like rhythm and the freely moving arpeggios with their

Phrygian centre create what I perceive as an exotic atmosphere. This atmosphere contradicts the familiarity of the mother's psycho-social array of emotions, which, in light of the Boy's decision, must be subjected to critique, while their bond must be understood as being capable of change. Without a clear transition, the Boy, as a final defamiliarizing effect with which the music urges understanding, suddenly intervenes in the Mother's lament (from bar 65), communicating his determination and ultimately expressing his *Nicht-Einverstanden-Sein* when stating:

> THE BOY All that you say is true. Yet nothing can move me from my purpose.[57]

While the Boy's sympathy with his mother's lament is musically expressed in the fact that the accompaniment to his part maintains the tango-like rhythm, formerly characteristic of the mother (bar 65-73), his determination is represented by harmonic stability. Now, the arpeggios oscillate between the Subdominant and Dominant before terminating in the Tonic sound of D-minor. Although acknowledging, and presumably treasuring, the social relationship to his mother, the Boy, according to my interpretation, understands that he not only has to become insensitive to her illness (if he is to help cure it), but also has to eventually loosen the bond with his mother, which he had for so long accepted as a matter of course. The three levels of musical defamiliarization outlined above help the participant to take a critical attitude towards the arising of sympathy-laden emotions potentially evoked by the mother's lament, in order to understand the Boy's interventionist thinking that led to his *Nicht-Einverstanden-Sein*.

The Boy's determination is further intensified in the last part of number five, in which he is the initiator and leader of a three-voice fugue that also highlights his *Nicht-Einverstanden-Sein* by yet another mode of *Verfremdung*, this one regarding melodic and harmonic development in a polyphonic setting. Aware of all risks, the Boy commences as the *dux* of the fugue in full voice (*forte*) by singing:

> THE BOY I will go on the dangerous journey
> To get medicine and
> Instruction about curing your illness
> In the city beyond the mountains.[58]

[57] Brecht, 'He Who Says Yes', *The Measures Taken and Other Lehrstücke*, p. 65.
[58] *Ibid*.

While the Boy's head-motif is set in Hypo-aeolian on A, the answer of the Mother as *comes* clearly states the Phrygian mode on D, while together generating a poly-modal setting (example 22):

Hypo-aeolian in A

Boy: Ich wer - de die ge - fähr - li - che Wan-der-rung

Phrygian in D

Mother: Er wird die ge - fähr - li - che

Hypo-aeolian in A

Teacher: Er

ma - chen, um für dei - ne Krank-heit in der Stadt jen - seits der

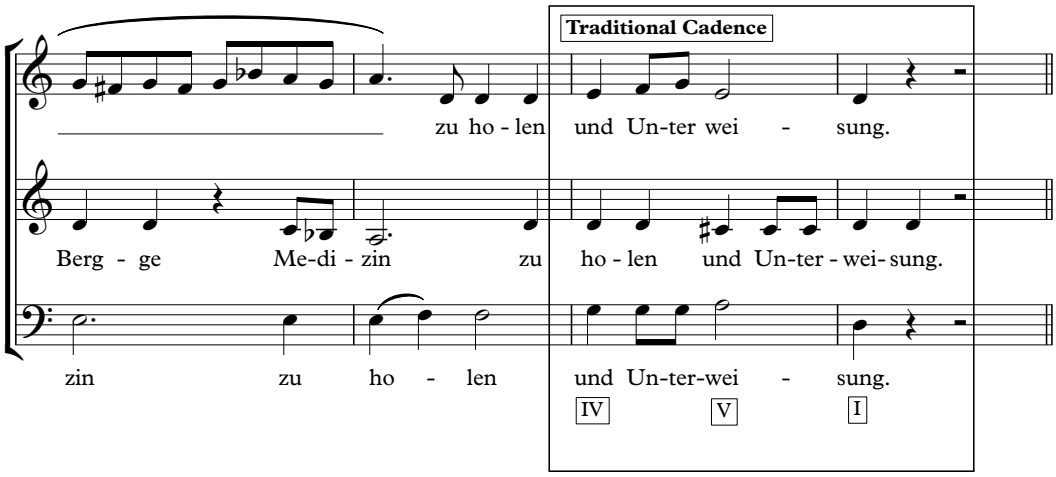
Wan-de-rung ma - chen, um für mei - ne Krank-heit in der

wird die ge - fähr - li - che Wan-de-rung ma - chen, um für dei - ne

Ber - ge Me - di zin

Stadt jen - seits der Ber - ge in der Stadt jen - seits der

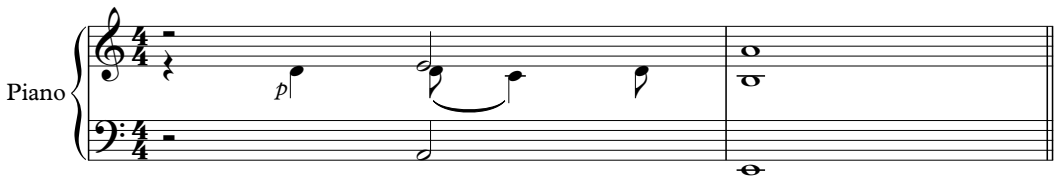
Krank - heit in der Stadt jen - seits der Ber - ge Me - di -



EXAMPLE 22. Weill, *Der Jasager*, no. V, bars 74-85.

Although the Teacher also embarks on Hypo-aeolian on A as the third voice fulfilling this three-voice counterpoint (bar 76, example), the poly-modal environment remains, providing an echo of the state of disagreement between the Boy and his Mother. Strangely, but not unusually in Weill's music, this first attempt at a fugue, which indeed is followed by another five attempts before this number comes to an end, concludes in a functional harmonic cadence (example 22). Similar to its use in Eisler's recitative in *Die Maßnahme* (VIIIa, see above), the mix of modal and functional harmony at the end of this ensemble scene has, by way of confounding the participant's musical expectation, a curiosity-evoking effect, which perhaps calls into question the Boy's disagreement, in light of the possible consequences with which he will be faced.

Unlike the sheer determination with which the Boy musically expresses his *Nicht-Einverstanden-Sein* with his Mother and her illness, his agreement to the execution of the old custom is presented in a very subdued manner. In order to identify musical *Verfremdung* in the musical dialogue between the Teacher and the Boy in number ten of *Der Jasager* (bars 1-66), one should not ask what Weill does, but instead what he does not do. Here I argue that Weill utilizes the bare minimum of the harmonic, melodic and rhythmic spectrum while creating a sharp contrast with regard to dynamics and orchestration, in that he constantly opposes the whole orchestra playing *fortissimo* with parts featuring only the piano played in *piano*. In fact, unlike all other musical numbers in *Der Jasager*, this last number commences with only piano accompaniment:



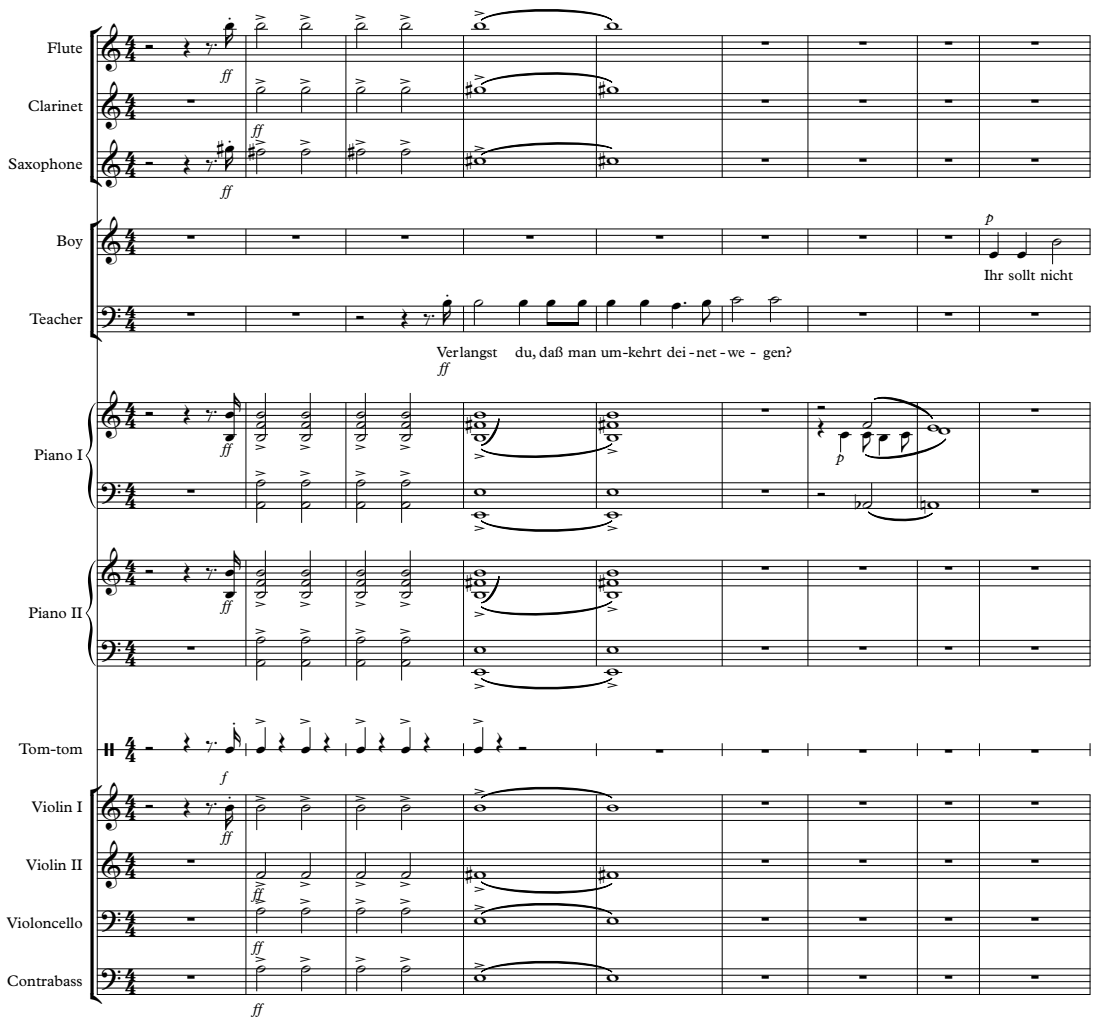
EXAMPLE 23. Weill, *Der Jasager*, no. X, bars 1-2.

It is this little two-bar, highly peculiar and seemingly unfinished motif played softly on the piano (example 23), which is constantly repeated – sometimes preceding or following, sometimes played simultaneously with the recitative-like melodic patterns of the Teacher, who advises the Boy of the old custom and its requirements:

> THE TEACHER Listen carefully. From of old there has existed a law, by which anyone who becomes ill on such a journey must be thrown into the valley. He will die immediately. But custom also prescribes that the ill person should be asked whether one should turn back on his account. And custom also prescribes that the one who has become ill, should answer: You must not turn back![59]

The Boy's unaccompanied response, in which he demonstrates his understanding of the situation ("I understand", bars 38-39), is succeeded by a sudden change into several identical chords played by the entire orchestra *fortissimo* (example 24):

[59] "THE TEACHER: Höre gut zu. Seit alters her besteht ein Gesetz, daß der welcher krank wird auf einer solchen Reise ins Tal hinabgeworfen werden muß. Er ist sofort tot. Aber der Brauch schreibt auch vor, daß man den, welcher krank wird, befragt, ob man umkehren soll seinetwegen. Und der Brauch schreibt auch vor, daß der, welcher krank wird, antwortet: Ihr sollt nicht umkehren!" Bars 1-35.


Flute
Clarinet
Saxophone
Boy
Teacher
Piano I
Piano II
Tom-tom
Violin I
Violin II
Violoncello
Contrabass
Ihr sollt nicht
Verlangst du, daß man um-kehrt dei-net-we- gen?

um - keh - ren.

Ja.

Verlangst du al - so, daß dir ge - schieht wie al - len ge - schieht?

EXAMPLE 24. Weill, *Der Jasager*, no. X, bars 40-58.

While the sudden change into full chordal progression played by the full orchestra in *fortissimo* creates a sharp contrast to the preceding piano part, it becomes clear that the music now directly addresses the Boy, demanding his answers to the questions posed to him by the Teacher, which are also sung *fortissimo*. However, the Boy's answers maintain the contrast, always sung unaccompanied and *piano*. This is also the case for the last, all-important question ("Therefore, do you ask that what happens to everyone should happen to you?"[60]), for which, while preceded by the little piano motif taken from the beginning, he can only manage a subdued "yes" (bar 58, example 24).

After having unpacked this first part of the last number of *Der Jasager*, I contend that the dynamic contrast generated here must be understood as a mode of

[60] "Verlangst du also, daß dir geschieht wie allen geschieht?" Bars 53-55.

Verfremdung, which points to the relation between the individual and society. The Teacher, on the one hand – and on some occasions also the students – acts purely as a representative of society and always in its interest. Here he is depicted by means of a dynamically distinctive *fortissimo*. On the other hand, the Boy, singing *piano*, is an individual, who is expected to act according to the rules and regulations of society. In creating this contrast, music demands that the participant critically evaluate whether the mandatory principles of the society, to which the Boy expresses his *Einverstandensein*, are sufficiently motivated. One could, for example, question whether his agreement with the old custom is purely based on blind loyalty, and whether his disagreement would have been an option worthy of consideration – but what would have been the consequence? The music does not provide the answer, and neither does the text: they both leave it up to the participants.

Conclusion

I have structured this chapter in line with traditional solo vocal forms – songs, recitatives, and ensemble scenes – in order to shed light on the originality and creativity of their use in the Lehrstück. However, my findings have shown that hardly one example, as outlined above, can be clearly assigned to one single traditional solo form of operatic and sacred vocal music; instead, most appear as hybrid or blurred forms. This results from the 'anti-operatic' use of solo vocal forms in the Lehrstück**.** Take, for example, the various occurrences of the song as aria or arioso. None of these is actually termed an aria or arioso; nevertheless, some bear the traditional features of these forms. In the minority are those designated as a song, as in *Die Maßnahme* or *Die Ausnahme und die Regel*, which feature the typical verse-refrain structure that can only be classified as song. The inclusion of a form that recalls and/or is labelled by the relevant composer as a recitative but which is to be sung by the entire Chorus is, in my view, not only one of the first occurrences of this usage, but also another indicator of the Lehrstück genre's 'anti-operatic' usage of operatic form. Confronting the performer with traditional solo vocal forms utilized in an 'anti-operatic' way, serves as a constant mode of *Verfremdung* of the outer musical form, one that urges continuous attention on the part of the participant. Hence, the Lehrstück is not only defined as anti-operatic in

"conception and purpose"[61] as already acknowledged by Calico, but also with regard to the way in which traditional solo vocal forms are employed and modified.

Despite their hybrid nature, all vocal forms can function as vehicles for defamiliarizing the Lehrstück participant, by generating various modes that belong to all three complexes of musical *Verfremdung*. Generally, and because these vocal forms are designed for one or only a very few characters, the defamiliarization is directed at a character in a certain situation, whose behaviour is being singled out for critique. Here I have demonstrated that music points to the contradictory, socially-determined and ideologically significant nature of a character (or a situation) by employing one, and sometimes even a combination of two or more modes of *Verfremdung*. Unlike the choruses, in which parody, rhythm and harmony have been diagnosed as the main tools for defamiliarization, the music of solo vocal forms evokes the same effects by employing the whole spectrum of musical modes of *Verfremdung*, especially those involving the inner and outer musical form. As regards the latter two complexes of musical *Verfremdung*, dialectical music, on the one hand, operates with an interplay of oppositions between text and music, with the latter offering an alternative interpretation of a certain situation as distinct from the one conveyed in the text. This has, for example, been demonstrated in the case of 'The Merchant's Song' and recitative of *Die Maßnahme*, in which the music uncovers the fact that class struggle is already underway, although the text of the Merchant expresses his ignorant attitude towards any such resistance by continuing to convey his self-centred capitalist ideology. On the other hand, dialectical music appears in the form of inner-musical contrast that is a result of harmonic, melodic and rhythmic incongruences, as well as in the form of oppositions between vocal line and accompaniment, and between voice and instrument.

In addition to musical contrast and oppositions, dialectical music typically involves musical situations of uncertainty and ambiguity. Modes of *Verfremdung* belonging to the complex of the inner and outer musical form assist the music to effect these contrasts, oppositions and uncertainties through, for example, the many unresolved imperfect cadences, abrupt harmonic changes, modifications of popular music (especially jazz) and modal-functional mixes that have been identified as means by which to challenge, and often surprise, our hearing experience. In so doing, music helps alert us to the contradictory nature of the behaviour of a certain character, and, through generating states of unresolved tension and uncertainty, encourages us to seek solutions and become social problem solvers.

[61] Calico, *BatO*, p. 18.

As regards the first complex, I have demonstrated that musical parody is not only used for defamiliarization, but also in a non-dialectical manner. As regards solo vocal forms, musical parody appears on only two occasions, and it is only in the case of the parody on the antiphonal principle in *Lehrstück'*s number two that it operates in a defamiliarizing capacity. In its other occurrence, in number VIa of *Der Lindberghflug*, musical parody serves non-dialectical causes, generating atmospheric music to illustrate the natural force of the snowstorm, showing Lindbergh's determination in overcoming any obstacle on the way to his success. Illustrative and atmospheric music that operates along non-dialectical lines is, in fact, a common feature across all Lehrstücke. Although they are non-dialectical, I have chosen to analyse two of Hindemith's nature pieces, 'Snowstorm' (no. VIa) and 'Sleep' (no. VII), in order to show the way by which illustrative music evokes sympathetic sentiment in the participant with regard to Lindbergh's heroic and determined attitude. However, these emotionally laden musical numbers are constantly counteracted with highly defamiliarizing music, which in turn urges the participant to take a dialectical approach towards emotion and reasoning. Here I suggest that this non-dialectical/dialectical opposition of musical pieces evident in all Lehrstücke helps the participant to recognize and decode occurrences of dialectical music.

Chapter Six

Dialectical Critique through *Verfremdung* in Miscellaneous Musical Forms

My aim in this chapter is to investigate whether the concept of dialectical music, and here particularly the dialectical relationship between music and text, is still manifested in musical forms that are not directly linked with text. In the Lehrstück choruses and solo vocal forms examined thus far, text has always been present and has been set to music; or, if not set to musical notes (or, rather, fixed tone pitches), then at least cast in a rhythmically fixed declamatory setting. Within these musical settings of the text, I have identified various modes of *Verfremdung* that are often linked with modes evident in the instrumental accompaniment. Apart from this direct relationship between music and text – where both realms occur simultaneously – various other musical forms are to be found in the Lehrstück genre: forms of a miscellaneous nature, which are linked with literary text only partially or not at all. Of the six Lehrstücke, four feature musical forms other than choruses and solo vocal forms – the exceptions being *Der Lindberghflug* and *Der Jasager*. These miscellaneous forms are either purely instrumental, or are forms of melodrama, in which music is linked with spoken text or mimed gestures.

In this chapter, I will investigate these miscellaneous forms with regard to the operation of various modes of musical *Verfremdung*, which allow music to enter into dialectical communication with the text and help generate dialectical materialist meaning. I will demonstrate how, despite not being linked with text (as with instrumental pieces), or being only indirectly connected with it (in the case of pieces linked with spoken text), music still conveys its own meaning, calling the participant's attention to the ever-evolving character of events and their underlying contradictions, that are to be subjected to dialectical critique and understood as capable of being altered. Although the music in these miscellaneous forms is not always linked with simultaneously spoken text, I will suggest that dialectical music frequently occurs by way of either retrospective, interjectory, or anticipatory establishment of a second communication system, distinct from that of the text. In order to develop this view, I will begin my analysis by examining the manifold occurrences of the musical melodrama, followed by forms of melodrama that are linked with mimed gestures, and, finally, by purely instrumental forms. As in the last two chapters, my analysis thus focuses on music's ability to defamiliarize the participant in order to encourage dialectical critique.

Melodrama

Historically, the term 'melodrama' has been used to signify a musico-dramatic phenomenon (but not distinct genre) that has generated a variety of art works within (music) theatre, film, and high-art music. Within the category of theatre, the *mélodrame* emerged in eighteenth-century French (music) theatre as an alternative to the prevailing aristocratic forms of theatre. Etymologically, the French term is a compound noun consisting of the Greek word for 'music', *melos*, and the French *drame*, the latter referring to purely literary texts. Hence, the melodrama is characterized first and foremost by its unique combination of spoken text and music, although it is also known as a genre with frequently sensationalist plots and over-elaborated characters. The melodrama quickly became one of the most popular dramatic forms throughout Europe, especially during the nineteenth century. In the twentieth century, the melodrama was adopted for early silent films, in which live music was played during film screenings. Because the spoken text in these silent films was somewhat limited and could only be understood through speech-reading (lip-reading), a shift also took place in that the melodrama began to include music paired with gestural mime. Since the introduction of sound film, the term melodrama has been used to describe a variety of cinematic forms, which has led to definitional confusion, but also to the emergence of a serious engagement amongst film scholars that began in the early 1970s.[1] With respect to its cinematic use, Ben Singer has argued that the melodrama is a "fundamentally modern cultural expression",[2] an assertion which he bases on the fact that the melodrama is situated "as a product and reflection of modernity."[3]

As the earliest appearance of the melodrama in (musical) theatre, Jean-Jacques Rousseau's (1712-1778) melodrama *Pygmalion* (1762, music by Horace Coignet) alternated spoken text with music and also with mimed gestures. However, Rousseau's idea that the melodrama should bring "a greater degree of realism to music"[4] did not generate much interest within art music until the late

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[1] For a comprehensive elaboration on the cinematic use of the term melodrama and related questions regarding genre and style, see: John Mercer and Martin Shingler, *Melodrama. Genre, Style, Sensibility* (London: Wallflower Press, 2004); Ben Singer, *Melodrama and Modernity. Early Sensational Cinema and Its Contexts* (New York: Columbia University Press, 2001).

[2] Singer, *Melodrama and Modernity. Early Sensational Cinema and Its Contexts*, p. 2.

[3] *Ibid*., p. 1.

[4] Edward F. Kravitt, 'The Joining of Words and Music in Late Romantic Melodrama', *The Musical Quarterly*, 62.4 (1976), p. 571; Kravitt also cites Edgar Istel, who delivered one of the first monographs on the early melodrama: Edgar Istel, 'Jean Jacques Rousseau als

1890s. In this last decade of the nineteenth century, it was Engelbert Humperdinck (1854-1921) who both revived and revolutionized the melodrama, which then found much resonance amongst composers of *Neue Musik*. Moreover, Humperdinck's famous melodrama, *Die Königskinder* (*The King's Children*) (1897) also marked the beginning of a new type of melodrama, which distinguished itself from the old Rousseauian type insofar as: "In the old type the music and the text usually alternate, whereas in the new style the two are often presented simultaneously."[5] This new type necessitated a new way of notating text in order to indicate time, rhythm, and the inflection of speech when combined with music. To that end, Humperdinck's so-called '*gebundenes Melodram*' ('bound melodrama') introduced a system of speech-notation known as *Sprechnoten* (speaking-notes) in which the oval note-heads are replaced by 'Xs', while the stems and their placement in the musical staff are maintained to indicate the intended rhythm and inflection of speech (pitch).[6] Arnold Schoenberg was one composer who adopted this notation for his many melodramatic compositions,[7] most notably the melodrama *Pierrot Lunaire*, Opus 21 (1912). As will be demonstrated in this chapter, Lehrstück composers utilized both types of melodrama as a means of combining not only spoken text and music, but also music and gestural mime.

Melodrama in the Lehrstück

Appearances of both old and new style melodrama in the Lehrstück genre can be detected not only in their functioning as stylistic, formal devices, but also in their usability towards dialectical ends. Take for example the new type of melodrama, exemplified in number one of *Lehrstück* (example 1), in which the text, although not notated as *Sprechnoten*, is accompanied by a three-voice counterpoint in the orchestra. The words are written above each bar to provide the performer-participant with some kind of time regulation when reciting the text, which reads:

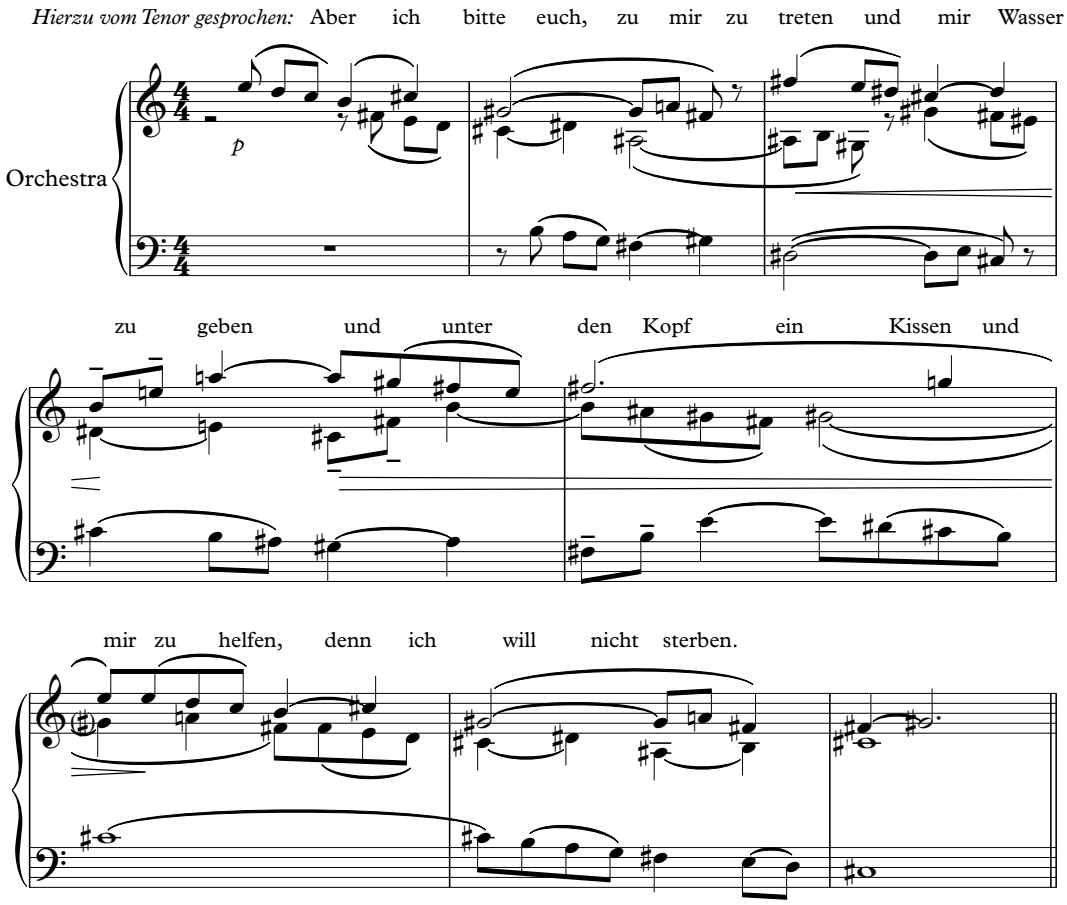
Komponist seiner lyrischen Scene *Pygmalion*', *Publikationen der Internationalen Musikgesellschaft* (1901), I.

[5] Kravitt, 'The Joining of Words and Music in Late Romantic Melodrama', p. 573.

[6] See *Ibid*., p. 576.

[7] As pointed out by Kravitt, it remains unknown whether Schoenberg did indeed know of Humperdinck's notation of *Sprechnoten*, or whether he established the notation independently of his colleague; see *Ibid.*, p. 576, footnote 10.

“But I beg you to come to me and give me water and a pillow under my head and help me, for I do not want to die”[8] (example 1):



EXAMPLE 1. Hindemith, *Lehrstück*, no. I, bars 121-128.

Here the question arises as to why Hindemith chose a melodramatic style for the execution of this one sentence (example 1). I contend that the occurrence of a melodrama in *Lehrstück*’s number one serves as a mode of *Verfremdung* belonging to the outer musical form, drawing attention to the two main motifs that are subject to scrutiny throughout the piece. On the one hand, there is the pilot asking for help – on the other hand, his fear of dying, introducing the death-motif. A possible answer to Hindemith’s stylistic choice can be found in Humperdinck’s criteria for determining when text is to remain unsung. Humperdinck states that:

> Everything that does not fall under the concept of the melody – and to this belong most passages that do not have lyrical feeling but rather an abstract or

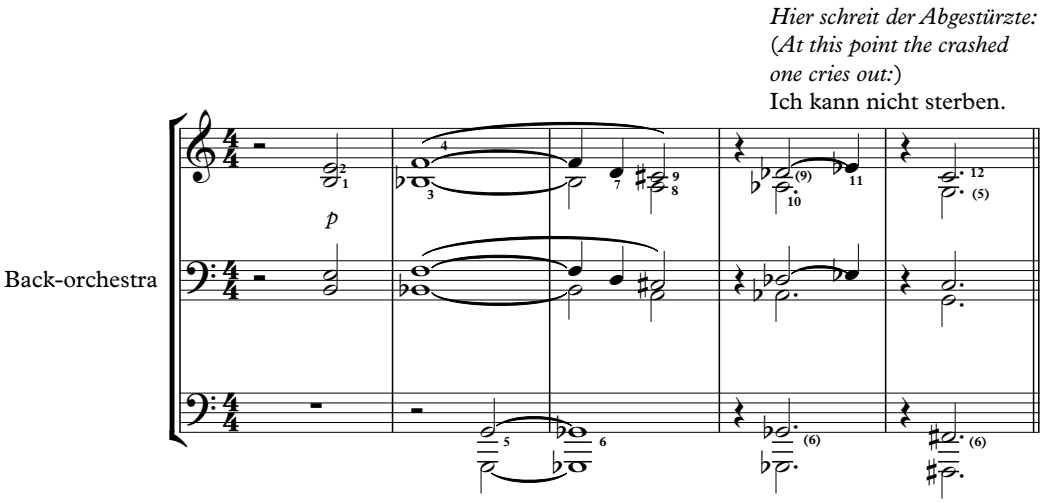
[8] “Aber ich bitte euch, zu mir zu treten und mir Wasser zu geben und unter den Kopf ein Kissen und mir zu helfen, denn ich will nicht sterben.” Bars 121-128.

> intellectual basis – should remain unsung: these [passages] also include everything in which music has a subordinate role […].[9]

Indeed, the two motifs are intellectually motivated, while Hindemith's choice of a musical setting reminiscent of a melodrama, that lends emphasis to the text by leaving it unsung, might appeal to the listener's reasoning regarding the pilot's case and whether or not to help him. Although the text expresses concrete gestures and attitudes, perhaps even using an emotive, lyrical language, it nevertheless contextualizes a historical event in an abstract (non-realistic), in fact, objective manner – abstract, insofar as *Lehrstück* broaches the issue of aviator Charles Nungesser's return into society after his failed attempt to cross the ocean, his body having never been found. Nungesser is to be understood as a representative figure. Hence he is an example of any individual in society whose cry for help gives rise to a critical yet abstract examination that will address his relationship to society, an examination through which his fate will be determined according to whether or not he has recognized his failure in his societal responsibilities. Thus, the introduction of the two motifs (the flyer asking for help, and the death-motif) by way of a melodrama – unsung, yet accompanied by a neat three-voice counterpoint – emphasizes the importance of the text by, as Humperdinck puts it, assigning to the music a 'subordinate role'.

What Spindler characterizes as the "darkest moment"[10] in *Lehrstück* represents one further example of the new type of melodrama. As part of number four, entitled '*Betrachtet den Tod*' ('Behold Death'), this 'moment', which consists of the following five short bars involving the back-orchestra (*Fernorchester*) and the crashed pilot, immediately follows a rendition of death through the medium of dance (example 2):

[9] Humperdinck, cited in Kravitt, 'The Joining of Words and Music in Late Romantic Melodrama', p. 572.
[10] Spindler, *MLB*, p. 169.



EXAMPLE 2. Hindemith, *Lehrstück*, no. IV, bars 1-5.

Shocked, perhaps terrified by the dance, which is performed without any music, the crashed pilot screams out: “I cannot die” (bars 4-5, example 2). He does so after a dark instrumental passage of detached chords in a rather low register, which creates a sense of something calling him from the realm of the dead.

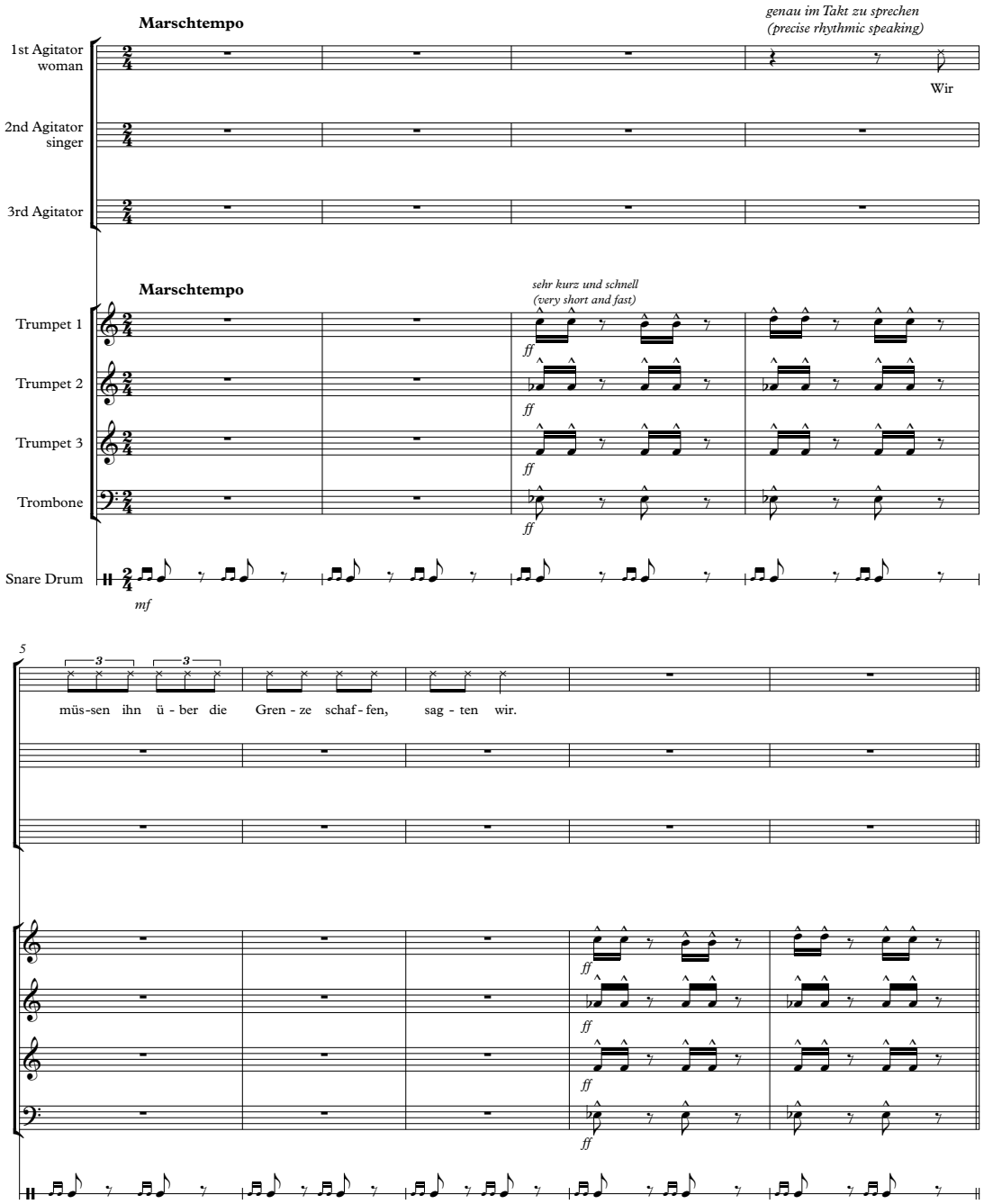
In what follows, I will demonstrate that the latter passage, reminiscent of a melodrama, not only expresses Hindemith’s critical attitude towards the Twelve-Tone Technique, but also provides a possible answer to the question of why the crashed pilot is not yet able to die. More specifically, this answer is conveyed by music generating a mode of *Verfremdung* that belongs to the first complex, that is, musical parody. In fact, the parody on Twelve-Tone row composition helps expose the limits of Nungesser’s individualist assertion of his own autonomy in relation to society. As I have indicated in example two by means of inserted numbers, the instrumental part features all twelve tones of the chromatic scale with only a few repetitions (the numbers in brackets refer to tone-repetitions). Although Hindemith never actively engaged with the Twelve-Tone Technique in his compositions – indeed he was very critical of it – here, one cannot help but identify the appearance of a row. It becomes evident only on this single occasion, however, with no variation or further development: the first bar states the first tone, and the last bar the twelfth tone of the row. I take the view that, on the one hand, the lack of any musical development or continuation of the row mirrors Hindemith’s critique of dodecaphony, which he regarded as “empty experimentation and arbitrary formalism.”[11] Hindemith also strongly opposed atonality and the concept of hermetically autonomous music as promoted by composers of the Second Viennese School and its most prominent advocate, Theodor W. Adorno. In contrast, Hindemith was one of the principal

[11] Harold Blumenfeld, ‘Ad Vocem *Adorno*’, *The Musical Quarterly*, 75.4 (1991), p. 275.

supporters of the aesthetics of *Neue Sachlichkeit*, especially the early notion of *Gebrauchsmusik* that is characterized by a striving for the practical value of music to regain its purpose within society.[12] I suggest that, in '*Betrachtet den Tod*', the appearance of the Twelve-Tone row (example 2), which I understand as illustrating Hindemith's critique of music that asserts its independence from any social purpose, encourages the participant to question the pilot's reluctance to die, and whether he has understood his relationship to, and position within, society. For Brecht, as stressed by Krabiel, the historical figure of Nungesser, who was known for his recklessness, represented the prototype of individualism, concerned only with his own personal fame and reputation within society.[13] His achievements in technical progress – represented by his failed attempt to cross the ocean – did not, and presumably could not, yield any social benefit, since he had long ago lost his connection with and responsibilities towards society. While society should be the preferred beneficiary of technical progress, it is also a community of people who could potentially help him in times of need. Here I argue that his ignorance and misperception of his role in society are exposed by the dialectical contrast between music and text: dialectical because a plaintive cry for help from others is met with an abstract passage of music that strives to be independent of any social function. In fact, his cry for help is an empty cry into an empty Twelve-Tone row. Both have lost their social relevance. Informed by a Marxist notion of dialectic, the pilot has now to learn how to die: a process which involves him in gaining an understanding of his relationship to society and of the way in which he did or did not foster the collective.

Turning to *Die Maßnahme*, number XIIa reveals a striking example of the old type of melodrama (example 3), in which the dialectical music-text relations expose the participant to the urgency of a decision in light of the dialectical relationship between the individual and his politically organized collective.

[12] See Chapter One, pp. 43-47, and Chapter Three, pp. 90-94 and pp. 98-101.
[13] See Krabiel, *BL*, p. 57.



EXAMPLE 3. Eisler, *Die Maßnahme*, no. XIIa, bars 1-9.

The scene involves all three Agitators as well as the orchestra, including three trumpets, a trombone and a snare drum. The text, by way of a rhythmical fixed declamation (Eisler uses Humperdinck's notational system of *Sprechnoten*), to be spoken strictly in accordance with the prescribed rhythm (see Eisler's note in example 3), foregrounds a crucial point in the plot, especially given the fact that the Young Comrade has only just revealed his identity in the previous scene:

THE FIRST AGITATOR	We must get him across the border, we said.
THE SECOND AGITATOR	But the masses are in the streets.

THE THIRD AGITATOR	And we must get them into the assemblies.
THE FIRST AGITATOR	Then we'll never get our comrade across the border.
THE THIRD AGITATOR	If we hide him and he's found, what will happen when they recognize him?[14]

Because of his actions, the Young Comrade ultimately puts not only himself, but also his collective at risk, in a situation potentially life-threatening for all of them. Hence, through analyzing the situation, the three Agitators must determine whether to save the Young Comrade or to sacrifice him in order to ensure the further progress of their revolutionary encounter, as well as saving themselves. Although the text suggests that the three Agitators are already acting with great urgency under pressure of time, their analysis nevertheless creates a temporary halt to the fictional narrative time. As regards the music, each part of the conversation between the three Agitators (see above) alternates with repeats of the same two-bar orchestral interjection (example 3). In reaction to the temporal still-stand in the narrative, these brief, chordal interjections, each based on an E♭-minor tonality, evoke a pressured, perhaps even forced environment. This evocation is achieved through the continuous repetition of a very short and fast rhythmical pattern consisting of accentuated sixteenth note-pairs, which are separated by eighth rests (example 3). Although the music does not take a stand either in favour of or against the destiny of the Young Comrade, the accompaniment in the style of an old type melodrama is suggestive of the urgency with which a decision has to be made, a decision that will determine the fate not only of the Young Comrade, but also that of his collective. Here the instrumental interjections might be seen as an interventionist counter-character to the three Agitators, perhaps embodying the viewpoint of the Chorus, insofar as the continuation of the revolution is especially in their own interests. The analysis concludes with the total annihilation of the Young Comrade in order to prevent the liquidation of the revolutionary movement.[15] Within a Marxist context, the sacrifice of the individual (Young Comrade) is a conscious and considered decision; it stems from an understanding of the necessity to save not only the revolution, but also the collective. Opposing the temporal still-stand of the narrative, the music contributes to the decision-making process by pointing to the urgent need for dialectical thinking.

[14] Bertolt Brecht, 'The Measures Taken', *The Measures Taken and Other Lehrstücke*, translated by Carl R. Mueller (London: Methuen, 1995), p. 31.
[15] See Krabiel, *BL*, p. 177.

Pantomime

The use of the word 'pantomime' with regard to the Lehrstück genre could perhaps cause some confusion for English-speaking audiences, for whom it could recall the staging of children's fairy-tales, an English music theatre tradition that predominantly occurs around the Festive Season. Besides this very particular application of the word, distinguishing a particular type of music theatre that was in use as early as the sixteenth century, 'pantomime' also denotes an actor using wordless gestural mime.[16] As a specific type of acting, theatrical performances featuring a pantomime performer (mime artist) – or, to use the accurate translation of the Greek term *pantomimos*, an 'imitator of all' – were prominent features of both the Greek and Roman theatrical tradition. Following the latter description of the term, 'pantomime' in this chapter is used to denote musical pieces that entail dialogue between the performer-participant's bodily action without speech, and music. While the literal translation of the Greek term that designates pantomime as 'imitation' conjures up a certain congruency of gesture and music, I argue that this congruency is challenged in the pantomimes of the Lehrstücke. Hence, the following examples of pantomime music will serve to demonstrate how different modes of *Verfremdung* allow music to enter into a dialectical relationship, not only with text that is presented by way of melodrama, but also with non-verbalized text in the form of gestural mime.

Lehrstück's '*Zweite Untersuchung: Ob der Mensch dem Menschen hilft*' ('Second Examination: Whether Man Helps Man') represents an example of a melodrama characteristic of the old style. Designed as a "parodic counter-play"[17] to the first 'Examination' (no. II), it examines what sort of help one can expect from humans.[18] Also known as the 'Clowns' Scene', this is one of the most discussed and portrayed scenes of *Lehrstück*, with regard to both text and music. Introduced by twenty-four bars of march music (example 4), the scene features two clowns named One and Two (*Einer, Zweier*), who, initially by purely visual means, generate a sharp contrast to *Herr Schmitt* (Mr Schmitt), a disproportionately large third clown, whose last name is as common as its English equivalent, 'Smith'. However, this visual hierarchy, or power relationship, will soon be reversed in what is a "grotesque-macabre game […] of power and powerlessness, control and

[16] See Percy A. Scholes, 'Pantomime', *The Oxford Companion to Music*, 9th ed. (London: Oxford University Press, 1965), p. 763.
[17] Hans Mersmann, Hans Schultze-Ritter, and Heinrich Strobel 'Hindemiths Lehrstück', *Melos*, 9.3 (1930), p. 127.
[18] See Krabiel, *BL*, p. 61.

dependence, help and destruction",[19] which will end in the total dismantlement of Herr Schmitt. Starting with his feet, then his legs, ears, and arms, the two clowns soon cut off all of Herr Schmitt's body parts:

> *They place all the amputated parts in his lap. Herr Schmitt looks at them.*
>
> HERR SCHMITT Funny, I have such unpleasant thoughts in my head.
> […]
> TWO Well, we can saw off your head, too, if you have such silly thoughts in there.
> HERR SCHMITT Yes, please, perhaps that will help.[20]

The full dismantlement of *Herr Schmitt* seemingly happens with his agreement, a disturbing fact that Krabiel succinctly summarizes as follows:

> The dismantlement succeeds because they [the two clowns] build up the Giant [the third clown, Herr Schmitt] to feel that he is powerful, by telling him what he wants to hear, offering their services as helpful souls who lip read his every wish, and in this way gain his trust. Making use of a vague feeling of unease, discontent, self-pity, they lead Giant Schmitt to believe that he actually needs their help. As soon as he starts to accept it, he is no longer master of his decisions: the measure of his powerlessness grows in direct proportion to the "help" that he takes up.[21]

Excerpts of the introduced march melodramatically intervene in the dramatic representation of the dismantlement. The gestures of the two clowns cutting off one body part after the other are accompanied by these excerpts, which, combined, constitute a full repetition of the march as it occurred in the beginning of the scene (example 4). Similarly, adding the amputated body parts together makes a full *Herr Schmitt*:

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[19] "[…] grotesk-makabres Spiel […] um Macht und Ohnmacht, Herrschaft und Abhängigkeit, Hilfe und Zerstörung." *Ibid*.

[20] "*Sie legen ihm alle abgenommenen Gliedmaßen in den Schoß. Herr Schmitt betrachtet sie.* HERR SCHMITT: Komisch, ich habe so unangenehme Gedanken im Kopf. […] ZWEIER: Aber wir können ja ihren Kopf absägen, wenn sie so dumme Gedanken drin haben. HERR SCHMITT: Ja bitte, vielleicht hilft das." Hindemith, *Lehrstück*, no. VI, p. 92.

[21] "Die Demontage gelingt, weil sie den Riesen im Gefühl bestärken, mächtig zu sein, weil sie ihm nach dem Munde reden, sich ihm als dienstbare Geister andienen, die ihm jeden Wunsch von den Lippen ablesen, und auf diese Weise sein Vertrauen erwerben. Ein unbestimmtes Gefühl von Unwohlsein, Unzufriedenheit, Wehleidigkeit nutzend, suggerieren sie dem Riesen Schmitt, ihrer Hilfe überhaupt zu bedürfen. Sobald sich dieser darauf einläßt, ist er nicht mehr Herr seiner Entschlüsse: das Maß der Ohnmacht wächst direkt proportional mit der "Hilfe", die er in Anspruch nimmt." Krabiel, *BL*, p. 61.

Marsch

Back-orchestra

f

3

6

9

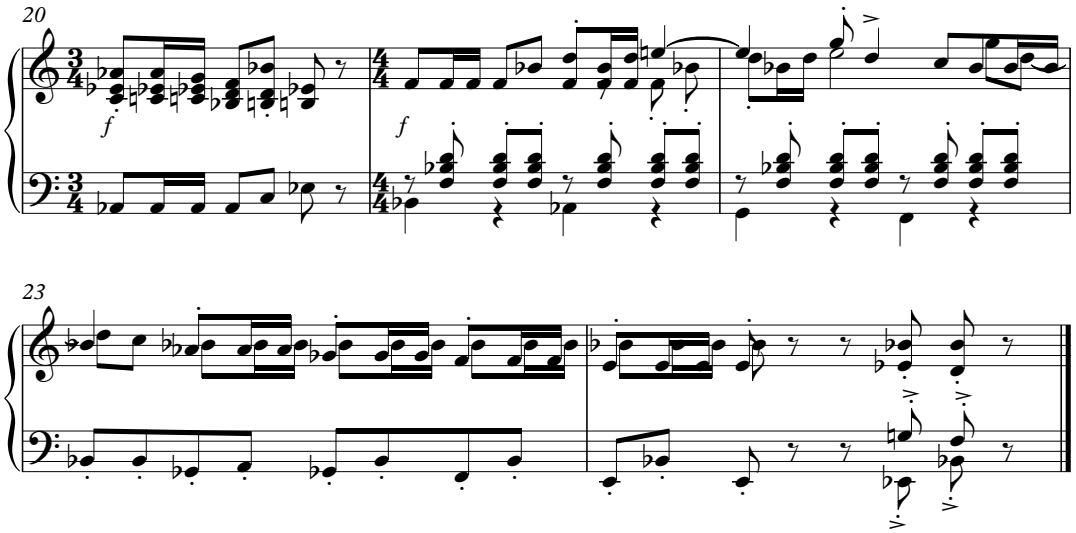
p

13

f

p

17



EXAMPLE 4. Hindemith, *Lehrstück*, no. VI 'Second Examination: Whether Man Helps Man. (Scene for Clowns)', bars 1-24.

Although a few bars (bars 49-53) added near the end of the scene suggest a concluding *Coda*, the march is repeated again at the very end of the scene, making this its third repetition.

The complexity of this scene and its underlying criticism, likewise complex in nature, only becomes fully apparent through an analysis of the dialectical relationship between music and text. In fact, this is one of the rare occasions where several music scholars have pointed to the defamiliarizing capacity of music in relation to the text. Andreas Lehmann, for example, delivers a lucid analysis of this scene: he emphasizes the brass-only instrumentation – he identifies it as '*Blasmusik*' (music for brass only), a popular genre in Germany – while diagnosing the march-typical fanfare in B♭-major at the beginning (bar 1, example 4) and the lyrical middle part (from bar 11-19), both in an even 4/4 metre, as working in combination with elements of popular dance and jazz, with many syncopated rhythms and chromatic shifts reminiscent of the Chicago Swing, as well as typical rhythmical patterns recalling the Foxtrot.[22] Following this, Lehmann associates both *Blasmusik* and popular dance as "'Favourite music' of the *petit bourgeois*",[23] hence identifying Herr Schmitt as a *Kleinbürger* (*petit bourgeois*) *par excellence*. Stressing the function of both musical styles – *Blasmusik* as used in the military, and dance music functioning as light entertainment – Lehmann argues that the music is "diametrically opposed to the actual situation of the *petit bourgeois*",[24] characterizing

[22] See Andreas Lehmann, 'Hindemiths Lehrstück', *Hindemith Jahrbuch*, 11 (1982), pp. 57-58.
[23] "'Lieblingsmusik' des Kleinbürgers." *Ibid*.
[24] *Ibid*., p. 58.

the scene as a travesty.[25] Following Lehmann's interpretation, this 'travesty' points to:

> […] a fundamental questioning of *petit bourgeois* views on art and the ways in which they are taken up, with the aim, however, of drawing attention to that exploitation and helplessness [of the *petit bourgeois*]. Hence, text and music depict a unity, in which the social situation and also the *Gestus* of music and its social function are criticized. This comprehensive criticism is possible only through the connection of text and music.[26]

While agreeing with Lehmann's interpretation,[27] I would add that this 'connection' of text and music is of a dialectical nature, and that it unveils the complexity of the critique through contradiction: the grotesque play of the clowns, certainly humorous in part, is dialectically opposed by the music, dialectical in itself, a high art musical example of a march injected with elements of popular dance, which accompanies the clowns' mimed gestures regarding the sedulous presentation of Herr Schmitt's dismantling. This contrast between the grotesque performance and the example of high art music contaminated by popular dance, not only points to the degradation and exploitation of Herr Schmitt but perhaps also calls into question the crumbling nature of his social status as *petit bourgeois*. In fact, Helena Szépe identifies a certain typicality of the 'declassified (or demoted) *petit bourgeois*' who she suggests represented a prominent character of the Weimar Republic. This demotion renders Herr Schmitt a figure "of the disillusioned, semi-educated, one who scorns political activity and seeks to drag himself out of misery through passivity."[28] Despite the fact

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[25] See *Ibid*.

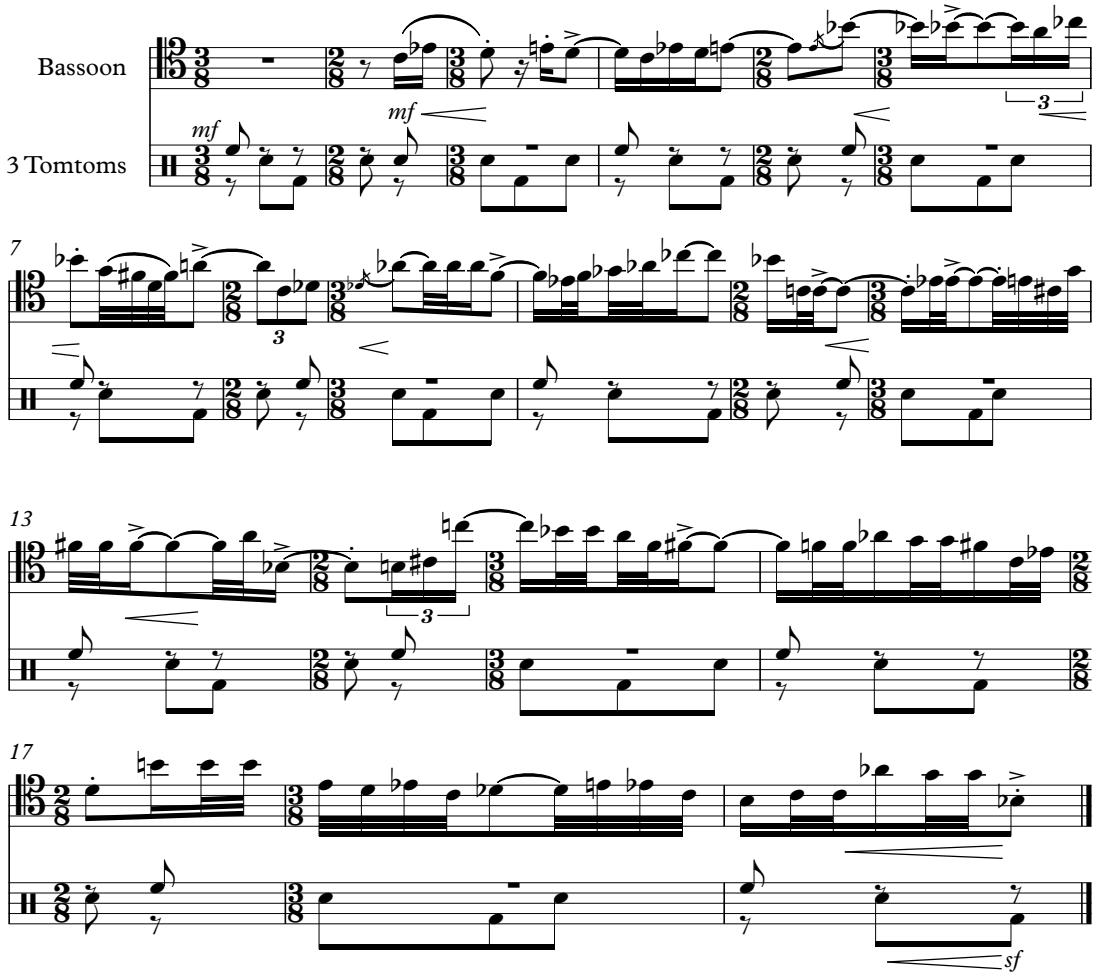
[26] "[...] eine grundsätzliche Infragestellung kleinbürgerlicher Kunstauffassungen und Rezeptionsweisen, mit dem Ziel allerdings, eben jene Ausbeutung und Hilflosigkeit bewußt zu machen. Text und Musik stellen also eine Einheit dar, in der die soziale Lage, aber auch der Gestus von Musik und ihre gesellschaftliche Funktion kritisiert werden. Diese umfassende Kritik ist nur in der Verbindung von Text und Musik möglich." Lehmann, 'Hindemiths Lehrstück', pp. 58-59.

[27] Taekwan Kim, another scholar who acknowledges the defamiliarizing capacity of music on this occasion, closely paraphrases Lehmann's findings and also provides commentary almost identically to Lehmann: "The music in this scene portrays the giant Clown, Herr Schmitt, as a *petit bourgeois* and thereupon parodies him, as it virtually travesties the scene and thereby creates awareness of his situation of exploitation and ongoing helplessness. Through its contrast with the textual content, the music here has an alienating effect." My translation of: "Die Musik deutet in dieser Szene den riesigen Clown, Herrn Schmitt, als Kleinbürger und diesen wiederum parodiert, indem sie die Szene quasi travestiert und dadurch dessen ausgebeutete und in Hilflosigkeit verbleibende Lage bewußt macht. Durch ihre Kontrastierung mit dem Textinhalt wirkt die Musik hier verfremdend." Taekwan Kim, *Das Lehrstück Bertolt Brechts. Untersuchungen zur Theorie und Praxis einer zweckbestimmten Musik am Beispiel von Paul Hindemith, Kurt Weill und Hanns Eisler* (Frankfurt am Main, Vienna: Peter Lang, 2000), p. 126.

[28] "[…] des enttäuschten Halbgebildeten, der politische Aktivität verachtet und sich durch Passivität aus der Misere zu ziehen sucht." Helena Szépe, 'Der deklassierte Kleinbürger in den Romanen Erich Maria Remarques', *Monatshefte*, 65.4 (1973), p. 391.

that in combination, music, text and mime create an impressive example of social travesty, the question of how this scene relates to the rest of *Lehrstück* remains elusive. To me, there seems to be a missing link between this perversion of help and the call for help by the crashed pilot. As this number represents a counterexample to the first 'Examination'[29], in which the crashed pilot is denied help from his society due to his lack of understanding of his social responsibilities, the differences in the responses of the two calls for help might move the participant to question not only the nature, but also the degree of help one could expect, and ask for, from his or her own collective.

While the latter example of pantomime style melodrama is also linked with spoken text and indicated as such in the musical score, number two of *Die Ausnahme und die Regel*, entitled '*Pantomimische Darstellung des Wettlaufs in der Wüste*' ('Mimed Representation of the Race in the Desert') does not feature any text in the musical score (example 5):



[29] See Chapter Five, pp. 220-224.

EXAMPLE 5. Dessau, *Die Ausnahme und die Regel*, no. II, bars 1-19.

It is safe to assume, however, that the text preceding the music is to be accompanied in some sections by both music and mimed gestures suggesting a race:

> THE MERCHANT *to his two companions, the guide and the coolie who is carrying his baggage*: Hurry, you lazy mules, two days from now we must be at Han Station. That will give us a whole day's lead. *To the audience*: I am Karl Langmann, a merchant. I am going to Urga to conclude arrangements for a concession. My competitors are close behind me. The first comer will get the concession. Thanks to my shrewdness, the energy with which I have overcome all manner of difficulties, and my ruthless treatment of my employees, I have completed this much of the journey in little more than half the usual time. Unfortunately my competitors have been moving just as fast. *He looks back through binoculars*. See, there they are at our heels again! *To the guide*: Why don't you drive the porter [the Coolie] harder? I hired you to drive him, but you people expect me to pay you to go for a stroll. Have you any idea what this trip is costing me? It's not your money. But if you sabotage me, I'll report you to the employment office in Urga.
>
> THE GUIDE *to the porter*: Try to go faster.
>
> THE MERCHANT You haven't got the right tone. […] Why don't you beat the fellow? I don't approve of beating, but at the present time beating is necessary. […] I know you people. You can be brutal when you want to be. Beat him, or I'll discharge you! […]
>
> THE COOLIE *to the guide*: Beat me, but not with all your strength, because I'll never get to Han Station if I have to call on all my strength now.
>
> *The guide beats the coolie.*
>
> […][30]

The text might give the immediate impression of a rat race undertaken by the Merchant and his 'competitors', hence a race between individuals of the same social class, who are nevertheless antagonistic towards each other. However, the burden of the competition is entirely on the back of the Coolie,[31] who, as will be revealed following the development of the plot, represents the real counterpart of the Merchant. Hence, while the three protagonists seemingly race together, they are, in fact, racing against each other. That is to say, the entire Lehrstück depicts an analysis of the social contradiction between the Merchant and his employee, the Coolie, as well as of their individual involvement in, and the nature of, the prevalent

[30] Brecht, 'The Exception and the Rule', *The Measures Taken and Other Lehrstücke*, trans. by Ralph Manheim (London: Methuen, 1995), pp. 37-38.
[31] See Krabiel, *BL*, p. 244.

class struggle.[32] In this early scene, however, the diametrically opposed power relationship between the Merchant and the Coolie is somewhat diffused by positioning the Guide in between them. In that way, as Krabiel argues, the ostensibly hierarchical relationship between the Guide and the Merchant works to conceal the actual relationship of domination that lies at the crux of *Die Ausnahme und die Regel*.[33]

Acknowledging the latter textual interpretation, I argue that the music of this pantomime points to the porous nature of the power relationship between the exploiter (Merchant) and the exploited (Guide and Coolie). In fact, by means of musical *Verfremdung* belonging to the complex of the outer musical form, the music points out that the situation is favourable for the exploited ones to start engaging in the class struggle. In order to make this argument, one has to recall that all the songs assigned to the Merchant are not only atonal but also derived from a single Twelve-Tone row.[34] Furthermore, atonality and the appearance of the row in *Die Ausnahme und die Regel* serves, to some degree, as a leitmotif, not only identifying the Merchant *per se*, but also, as has been demonstrated in Chapter Five, signifying his awareness of how to engage in class struggle by following the rules of class society as rigorously as he follows the rules of the Twelve-Tone Technique. In contrast, the songs of the Coolie are entirely based on short and simple melodic patterns, always following a prescribed tonality, most often an ecclesiastical mode. While the pantomime music is certainly atonal (see example 5), a full statement of the row cannot, however, be identified. As a matter of fact, only three- or four-tone fragments of the row are spread out across the piece, using both the row's retrograde and inversion; this calls into question whether or not the row is evident at all. Nevertheless, due to the atonal environment, I suggest that the music signifies the Merchant and his social class as the dominator of both the Coolie and the Guide. However, given the absence of the complete row, the contrast between the Merchant and the Coolie is not as strong as in the succeeding numbers: the Guide acts as an intermediary, somewhat defusing and hence obscuring the nature and identity of their power relationship. With the, at this point, somewhat porous relationship between exploiter and his exploited, unquestionably weaker than their relationship later in the piece, both the Coolie and the Guide – the exploited ones – do not understand the potential for class struggle and are still resistant to, and arguably unaware of, how to fight it. The Merchant's domination will soon

[32] See Chapter Five, pp. 208-211.
[33] See Krabiel, *BL*, p. 224.
[34] See Chapter Five, pp. 208-209.

strengthen, especially after he has discharged the Guide. By the time of the second pantomime musical number, entitled '*Pantomimische Darstellung der Flußüberquerung*' (no. VII: 'Mimed Representation of the Crossing of the River'), the music provides a striking demonstration of the social contradiction between the two characters: numerous full statements of the row (bars 1-8), in this instance the prime series, are boldly juxtaposed with the motivic pattern of the first song of the Coolie (bars 9-11). While it is never too late for the Coolie to engage in class struggle, it certainly will be harder now that he is on his own. In conclusion, the music to the 'Mimed Representation of the Race in the Desert' points to the defused power relations between Merchant and Coolie by means of musical *Verfremdung*, while, at the same time, emphasizing the latter's potential capacity to become involved in the class struggle, the aim of which is eventually to change the hierarchical system that separates them. While the Guide and the Coolie do not recognize their opportunity and fail to engage in struggle, the participant is put in a good position to recognize the opportunity for change within this social contradiction, and to see that every situation gives a number of options, from which we must be the ones to choose.

Unlike the Coolie, the Horatian Swordsman in the final and decisive battle of *Die Horatier und die Kuriatier*, 'The Battle of the Swordsmen', has not only understood how to think dialectically, as suggested to him by the music of number twenty,[35] but also demonstrates that he is able to apply this method of thinking in practice. Putting dialectics into practice is not only a key concern for Brecht, especially regarding his Lehrstück engagement, but also for this doctoral thesis in general. The dialectical method used in this battle pantomime, however, needs some introduction. As I have discussed in greater detail elsewhere, this last Lehrstück, and especially its notion of dialectics, is heavily informed by Taoist philosophy.[36] In fact, it demonstrates an impressive example of how Brecht merges two seemingly opposing philosophical concepts – as for example the non-action feature of the Taoist concept of *wúwèi* (meaning 'no action') and the action-based Marxist concept of 'the flux of things' – with each other. Taoist thought in this Lehrstück provides the participant with:

> […] a methodological approach for establishing a dialectical strategy as well as awareness of how to work with cyclical movement, multiplicity, change,

[35] See the chorus number twenty of *Die Horatier und die Kuriatier* discussed in Chapter Four, pp. 199-201.
[36] See Andreas Aurin, 'Towards a Taoist Reading of the *Lehrstück The Horatians and the Curiatians*', *The Brecht Yearbook*, 36 (2011), pp. 94-105.

> difference, and retreat. However, the social aim and its derivation have to be understood within a Marxist context.[37]

Informed by Taoist philosophy, the dialectical strategy in 'The Battle of the Swordsmen' is that of retreat as a means of new attack. Brecht provides a summarized version of this situation in another of his works, *Buch der Wendungen* (*Book of Turns*), which is also considerably influenced by Asian philosophy, and which he wrote concurrently with the development of this last Lehrstück. Entitled '*Die Mittel wechseln*' ('Changing the Means'), Brecht left a copy of the summarized version as a loose sheet in the file of materials relating to *Die Horatier und die Kuriatier*, which is to be found in the Brecht-Archive in Berlin.[38] The sheet tells the following story:

> Meti relates: Three people from *Su* were seen fighting with three people from *Ga*. After a long fight, two of the people from *Su* were killed; of the *Ga* people, one was seriously wounded and another, slightly. Thereupon the sole remaining man from *Su* took flight. The defeat of Su appeared complete. But then one suddenly could see that the escape of the man from *Su* had changed everything. His opponent from *Ga* pursued him alone, as his compatriots were wounded. And alone, he was killed by the man from *Su*. And without delay, the man from *Su* went back and effortlessly killed the two wounded opponents. He had understood that escape can be not only a mark of defeat, but also a means to victory. Something else Meti added: One must therefore also call the man from *Su* a dialectician, because he recognized the enemy as in a particular regard a heterogeneous enemy. All three of them could still fight, but only one could still run […] Recognizing this made it possible to separate them.[39]

In other words, identifying the heterogeneity of the Curiatian army is key to understanding the Horatian's strategic retreat, inasmuch as it resulted in the separation and exposure of the three individuals of the alleged unity.

However, recognizing the Curiatians' heterogeneity, enabling his strategic retreat, is not the only reason for his ability to defeat the three Curiatians. In fact,

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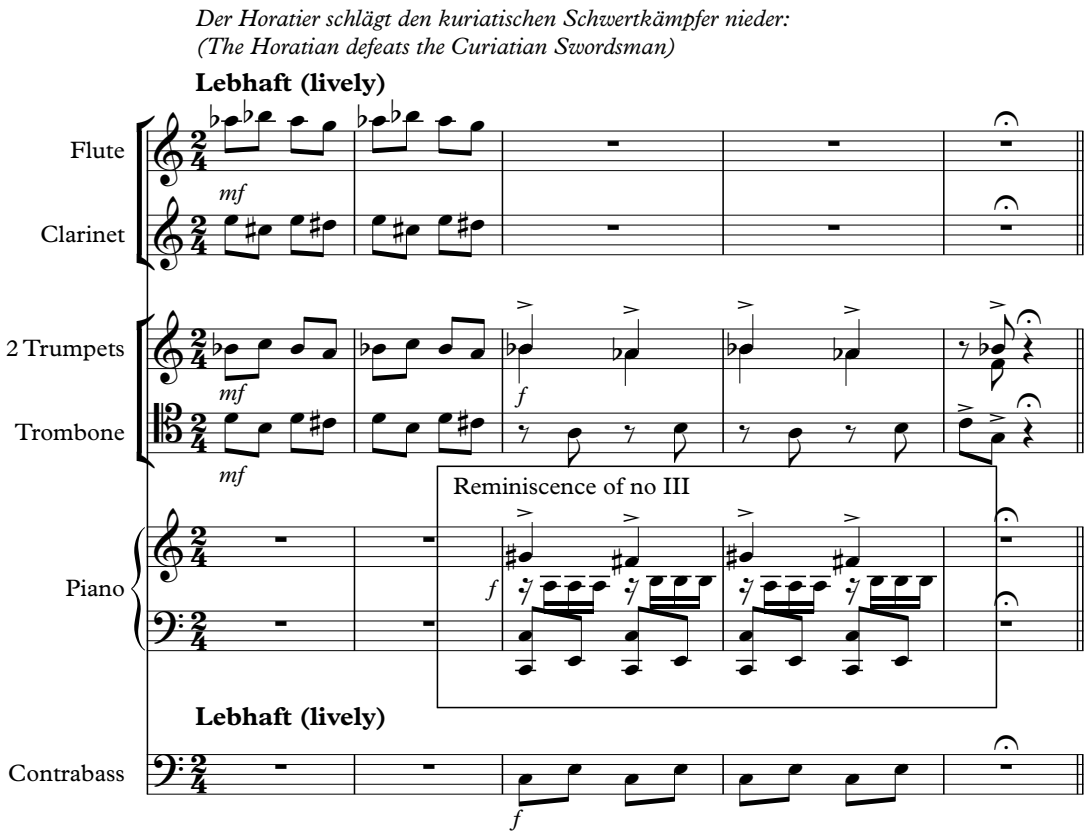
[37] *Ibid*., p. 103.

[38] See editorial notes to *Buch der Wendungen*, in *BFA* vol. 18, p. 487.

[39] "Meti erzählte: Drei Leute von *Su* sah man mit drei Leuten von *Ga* kämpfen. Nach langem Kampf waren zwei der Leute von *Su* getötet; von den Leuten von *Ga* war einer schwer und ein andrer leicht verwundet. Da ergriff der einzig überlebende Mann von *Su* die Flucht. Die Niederlage von *Su* schien vollständig. Aber dann sah man plötzlich, dass die Flucht des Mannes von *Su* alles geändert hatte. Sein Gegner von *Ga* verfolgte ihn, allein, da seine Landsleute verwundet waren. Er wurde, allein, von dem Mann aus *Su* getötet. Und ohne Verweilen ging der Mann aus *Su* zurück und tötete mühelos die beiden verwundeten Gegner. Er hatte begriffen, dass Flucht nicht nur ein Zeichen der Niederlage, sondern auch ein Mittel zum Sieg sein kann. Noch etwas fügte *Meti* hinzu: Man muss auch deshalb den Mann von *Su* einen Dialektiker nennen, weil er den Feind als einen in einer ganz bestimmten Hinsicht uneinheitlichen Feind erkannte. Alle drei konnten noch kämpfen, aber nur einer konnte noch laufen […] Diese Erkenntnis ermöglichte die Trennung." Brecht, 'Die Mittel wechseln – Buch der Wendungen', *BFA*, vol. 18, pp. 54-55.

the music suggests yet another, material reason. Even after separation, the Curiatian fighters nevertheless outnumber the Horatian swordsman who has to find the strength for three individual fights in order to fully defeat his opponents. The mimed gestures of each duel are accompanied with the same five-bar music, equally short in duration, each time brisk and lively in nature (example 6):



EXAMPLE 6. Schwaen, *Die Horatier und die Kuriatier*, no. XXVII, 'The Battle of the Swordsmen', bars 1-19.

The threefold repetition of the same musical material (nos. 25, 26, 27), indistinguishable in strength and intensity, represents the quick succession of the individual fights, in which the Horatian fighter conquers his opponents. The evocation of musical homogeneity is paired with a musical reminiscence, which, I argue, calls attention to the nature of the Horatian's weapon, crucial to winning this last, decisive battle. In fact, the music points to his knowledge of the materiality of his sword – which he crafted himself, bearing in mind its potential for transformation – by recalling an earlier scene in the piece. This is number three, in which the fighters are presented with their weapons. By means of a momentary return to the latter's characteristic rhythmical pattern (a quarter note followed by three sixteen notes, see example 6) the music, I posit, casts one's mind back to the important fact of the material inequality of the two armies. The initial use of the rhythmical pattern

is linked with Brecht's decision to replace the two armies' material equality in Livy's narrative, instead assigning material superiority to the Curiatian force: their spears are longer, their bows are more tightly strung, their shields are bigger, and their swords are sharper. However, while there appears to be a material imbalance, giving rise to the Curiatians' alleged superiority, it is the Horatian swordsman, who, when presented with his weapons, nevertheless knows and understands the materiality of his tools:

CHORUS OF HORATIANS	Shall we mend the big shield for you?
THIRD HORATIAN	No, I shall take the small one. It is splendidly light. *He takes it*. I am content with this shield. I can move faster with it. And I know the sword. I forged it myself. It is as good As I can make it.[40]

As the craftsman of his tools, fashioned with his own hands, the Horatian feels comfortable and confident, both with those tools, and also with himself, trusting in his ability to fight on. The hint of a rhythmical pattern recalling an earlier musical scene, in which the Horatian was presented with his weapon, prompts the participant to commence dialectical thinking, inasmuch as the last battle could only be won by a dialectician: while the Horatian's strategic tactic divided what appeared to be a unity, it was also his understanding and knowledge of the nature and material quality of his weapons (i.e. light and therefore easier to move quickly with) that enabled him to defeat a supposedly superior force. Through recognizing the ongoing nature of all things, especially of his weapon, as in a state of constant flux, the last Horatian could use his tools in agreement with 'the flux of all things', defending his collective from harm and danger.

Purely Instrumental Pieces

When considering instrumental pieces in the Lehrstück genre, one must still consider text. Although purely instrumental, both of the pieces to be discussed here are embedded within the unfolding of events as represented through text. Take for example the following '*Langsamer Marsch*' ('Slow March'), enclosed in the third

[40] Brecht, 'The Horatians and the Curiatians', *Collected Plays: Three*, ed. and trans. by John Willett and H. R. Hays (London: Methuen, 1997), p. 182.

number of Hindemith's *Lehrstück* entitled '*Der Chor spricht zum Abgestürzten*' ('*The Choir speaks to the Crashed One*', example 7):

Langsamer Marsch (Slow March)

Back-Orchestra

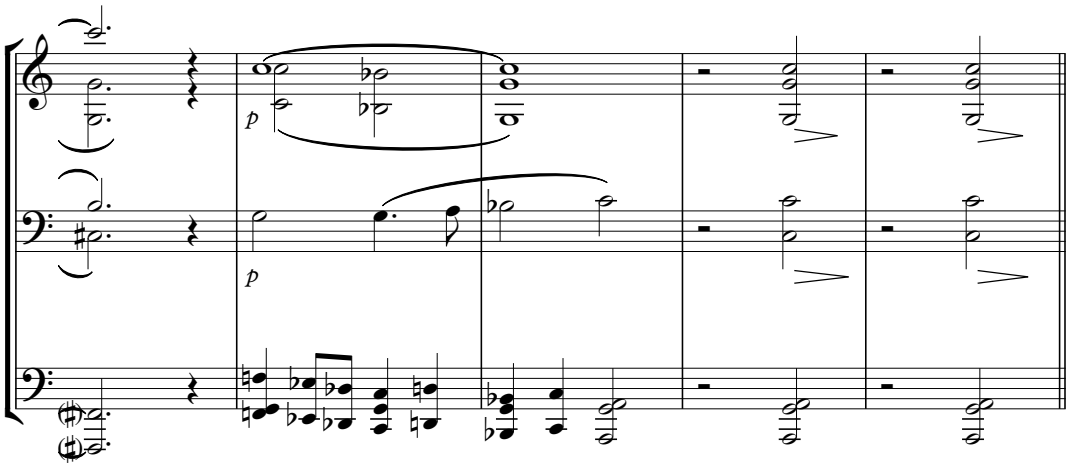
p

cresc.

f

B-flat-major scale

mf



EXAMPLE 7. Hindemith, *Lehrstück*, no. III, 'Slow March', bars 24-43.

The march is framed by two choruses, or, rather, embedded in one continuing chorus, inasmuch as the structure of number three represents a dialogue between the choir and the crashed pilot, although the latter does not actually speak. In fact, in the first choral part, the Chorus awaits the pilot's response to their observation that he has already commenced the process of dying, marking the introduction of the death-motif, which will pervade the rest of *Lehrstück*. In a mostly unison, partly two-voice homophone setting, the Chorus states:

> One of us, indeed resembling us
> in face, shape and thought,
> must leave us, because
> overnight he has been branded, and
> since this morning his breath is rotten.
> His frame decays, his face,
> once familiar, already becomes unknown.
> Talk to us, man, we expect
> your voice at the usual place. Speak.[41]

For the Chorus, the pilot's death demonstrates a logical, as well as critical imperative that is, needless to say, a social death in which the pilot has not only to agree to lose his individuality, but also to acknowledge his failure in meeting his social responsibilities. While the Chorus awaits his acknowledgement, the crashed pilot, however, remains silent. Instead, the instrumental music, that is the march, speaks on his behalf. Subsequently, the Chorus continues:

> He does not speak. His voice
> fails to appear. Don't be frightened now, man,

[41] "Einer von uns, an Gesicht, Gestalt und / Gedanke uns gleichend durchaus, / muß uns verlassen, denn / er ist gezeichnet über Nacht und / seit heut morgen ist sein Atem faulig. / Seine Gestalt verfällt, sein Gesicht, / einst vertraut, wird schon unbekannt. / Mensch rede mit uns, wir erwarten / an dem gewohnten Platz deine Stimme. Sprich." Bars 1-23.

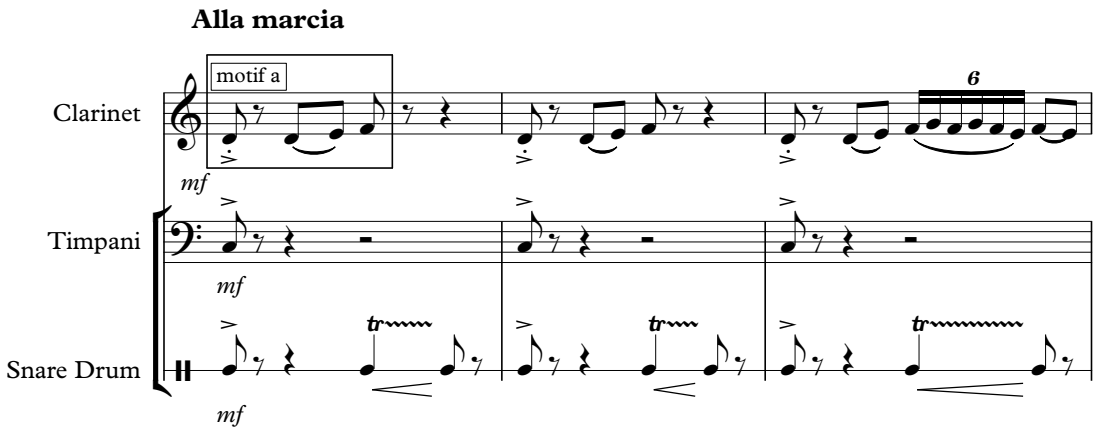
> you have to leave. Go quickly,
> don't turn back to look,
> go away from us.[42]

In order to leave the collective – which, as argued by Krabiel, demonstrates *Lehrstück*'s answer of how to overcome his self-alienation and the alienation from his collective – the pilot, however, has firstly to learn how to die.[43] Although his silent response already indicates a resistant attitude towards death, it is the interjected instrumental march that points to the pilot's inability to die, by means of a contradictory musical passage within the march. This contradiction, I argue, is generated by a mode of *Verfremdung* regarding the first complex – in this case, the parodic use of a *marche funèbre* ('Funeral March') which is linked with a mode of *Verfremdung* regarding harmony. Many characteristic features of the 'Funeral March' are to be found in Hindemith's version; for example, it is harmonically rooted in the C-minor tonality, paired with the pounding block-chords typical of a march in an even, yet slow 4/4 metre, and frequently marked with a dotted rhythm, which evokes the serious pathos of the piece (example 7). I contend that the latter characteristics indeed not only recall any 'Funeral March' but specifically Beethoven's version as used in the second movement of his third symphony, *The Eroica*, Opus 55 (1804). Both composers utilize not only the C-minor tonality, but also the characteristic dotted rhythm, which in each case creates an atmosphere of solemnity. The latter atmosphere is further stimulated by the use of the flat key, which, as an entirely subjective experience, plays with the "emotional suggestions of the words 'flat' and 'sharp', partly on the subject's theoretical knowledge of […] the series of flat keys (falling by fifths)"[44] which is generally associated with being of solemn character. Due to the form's use as an accompaniment for funeral processions, I take the view that Hindemith's '*Langsamer Marsch*', being played from a distance by the back-orchestra, presents the pilot with a pathway to death, suggesting the measures that have to be taken by him: to free himself from his individuality and to die in quiet recognition of his incapacities as a social contributor. However, the pilot's inability to enact either of those measures becomes apparent through a shiny, full-length B♭-major scale played in the instrumental middle voice, arguably the pilot's own voice (bars 28-30; example 7). The appearance of this scale sharply contradicts the general characteristic style of the 'Funeral March', not

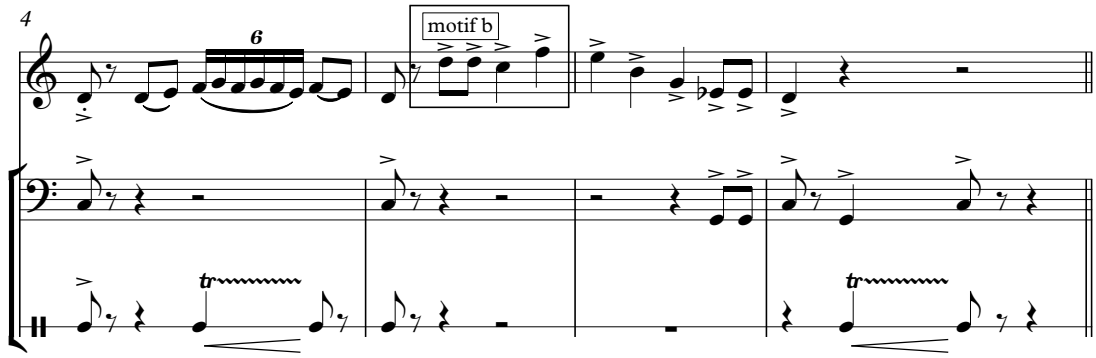
[42] "Er spricht nicht. Seine Stimme / bleibt aus. Jetzt erschrick nicht, Mensch, / du mußt weggehen. Gehe rasch, / blick dich nicht um, / geh weg von uns." Bars 44-54.
[43] See Krabiel, *BL*, p. 59.
[44] Scholes, 'Colour and Music', *The Oxford Companion to Music*, p. 203.

only on the level of a contrasting tonality (C-minor versus B♭-major) but also with regard to the scale's onset on the second beat of the bar, upsetting the metrical emphasis of the typical march rhythm. While each tone of the scale is marked with an emphasis (>), its ascending *Gestalt* further contradicts the march's overall descending melodic development. Here I argue that the established musical contradiction within the parodied march encourages the participant to question why the pilot is still unable to die, and hence the nature of his inability to do so. Is it pure ignorance on the pilot's part? Or is his resistance justified? Interestingly, as already identified in Chapter Four, Hindemith again recalls Beethoven's *Eroica Symphony* in *Lehrstück*'s last chorus.[45] The latter, as argued in Chapter Four, draws a parallel to the introductory E♭-major chords of the symphony's first movement in order to recreate this very heroic atmosphere at the end of *Lehrstück*. The musical evocation of this particular atmosphere represents the point at which the pilot has finally learned that he must die, and do so with recognition of his failure to relate to and foster the collective.

The second instrumental piece provides an example where the music is spread out across the text. In number twelve of *Die Horatier und die Kuriatier,* music constantly interjects in the text which relates the story of 'The Seven Conversions of the Spear'. In fact, the music takes the form of a variation consisting of seven parts utilizing the same motivic material – two one-bar motifs – as introduced in the first part, described as 'The First Conversion of the Spear' (example 8):



[45] See Chapter Four, pp. 160-163.



EXAMPLE 8. Schwaen, *Die Horatier und die Kuriatier*, no. XII, 'The Seven Conversions of the Spear', bars 1-7.

Needless to say, the seven variations correspond with the seven conversions of the spear.

Like the text of the pantomime music in the last battle (see above), this second battle, *Die Schlacht der Lanzenträger* ('*The Battle of the Spearmen'*) utilizes a notion of dialectics that is informed by two seemingly contrasting philosophies, Taoism and Marxism. In order to conquer his opponent, the Horatian spearman "decides on a long march towards the edge of a cliff to ambush the Curiatian who is at the cliff's base in the valley",[46] a favourable position for "crush[ing] him beneath rock fragments."[47] During his march, the Horatian is faced with unexpected difficulties, which he nevertheless overcomes by using his spear in seven different ways, as for example a measuring stick or a balancing pole. The fact that he will use his spear in a way that recalls its aboreal origins resembles the Taoist notion of 'the flux of things' as a "cyclic process of change",[48] a process in which everything will return to its origins:

THE HORATIAN SPEARMAN My spear, that once
Was the branch of an oak,
Should again become a branch.
[…]
Many things are in one thing.[49]

The Horatian fighter not only recognizes the cyclic nature of his spear, recalling Taoist ideas, but also its ability to change and being changeable by human intervention. Hence, his spear, not always having been a spear, has already

[46] Aurin, 'Towards a Taoist Reading of the *Lehrstück The Horatians and the Curiatians*', pp. 99-100.
[47] Brecht, 'The Horatian and the Curiatian', *Collected Plays: Three*, p.190.
[48] Aurin, 'Towards a Taoist Reading of the *Lehrstück The Horatians and the Curiatians*', p. 100.
[49] THE HORATIAN SPEARMAN: Meine Lanze, die einmal / Ast einer Eiche war, soll wieder ein Ast sein. / [...] / Viele Ding sind in einem Ding." Brecht, 'Die Horatier und die Kuriatier', *BFA*, vol. 4, p. 291.

changed and will undergo further change – which, this time, is exercised by the Horatian himself, demonstrating his Marxist understanding of dialectics. As a result, two philosophies and their notions of dialectics clash with each other, as I have stated elsewhere:

> Taoism argues that transitoriness is already inherent in all things and cannot be manipulated by humans. Marxism, by contrast, proposes that processes can, and in certain circumstances must, be changed by human intervention so as to obtain social benefit.[50]

Although varying in their notion of change, I argue that the Horatian's success in overcoming impending obstacles is highly dependent on his understanding of both philosophies, inasmuch as dialectics demonstrates a certain point of contact between them. I suggest that the music heightens this point of contact. The choice of a variation-form necessarily involves musical material always being different in appearance – undergoing rhythmic, harmonic, and melodic changes. Nevertheless, one or sometimes both of the motifs are recognizable in each variation. Likewise, the Horatian's spear, even after undergoing change, always retains certain attributes (i.e. long, straight, thin) that were once assigned to it. In line with a Marxist-inspired notion of dialectics, however, neither of the musical motifs returns to its original appearance, but rather they remain in 'the flux of things' and must be recognized as capable of being altered through human intervention.

Conclusion

In this final analytical chapter, I have discussed the appearance of musical forms not directly linked with text, calling them miscellaneous forms. Amongst them I have identified three distinct forms, which are regularly to be found in the Lehrstück genre. These forms are: 1) melodrama, 2) pantomime, and 3) purely instrumental pieces. Although most of these forms have no direct, simultaneous connection to text, I have investigated whether music and music-text relations still continue to present a manifestation of dialectics that in turn promotes dialectical thinking in the Lehrstück participant. I have come to the conclusion that the music to all three forms frequently enters into dialogue with the events represented through the text by application of the dialectical method. Notwithstanding the fact that, in most instances, the two main dialogue partners (music and text) do not appear

[50] Aurin, 'Towards a Taoist Reading of the *Lehrstück The Horatians and the Curiatians*', p. 100.

simultaneously, the music (old style melodrama music, pantomime music, instrumental pieces) remains to convey its own standpoint, often delivering an alternative interpretation in relation to the textual presentation of social reality evident in those miscellaneous musical forms, whether preceding, intervening in, or following the text.

Within this chapter, musical melodrama represents an exceptional case, in that music may still be linked with simultaneously performed text, text which is, however, not sung but spoken. This phenomenon applies only to the new type melodrama, since the earlier, Rousseauian type is characterized by the alternation of music and text. That being so, both types of melodrama can, as has been demonstrated through *Lehrstück*'s number one, be used as tools with which to defamiliarize the participant, in order to draw attention to a certain portion of the text. In this particular example, the application of melodrama heightens the ideologically important message concerning the two main motifs (the flyer asking for help, and the death-motif) that are subjected to scrutiny throughout *Lehrstück*. As regards the old type melodrama, the alternation of music and text can, as has been discussed in the example of *Maßnahme* number XIIa, create an imitation of dialogue. In this dialogue, music counteracts the temporal halt of the text by injecting a fast repetition of an accentuated rhythmical pattern indicating the urgency of the Agitators' decision-making process. In doing so, music forces the three Agitators to put their dialectical thinking into practice, in order to save not only their revolutionary encounter but also the further existence of their collective.

As has been demonstrated, the three miscellaneous forms can equally cause musical defamiliarization through application of all three complexes of musical *Verfremdung*. As regards the first complex, musical parody proves again to be a fruitful way to defamiliarize a situation in those forms discussed here. Hindemith's parody on Twelve-Tone row composition, on the one hand, serves not only to expose the composer's critique of the technique itself, but also to question the pilot's individualist assertion of his own independence from society. On the other hand, the generation of an inner musical contradiction within Hindemith's parody on Beethoven's '*Langsamer Marsch*' (*Lehrstück* no. III), suggests the pilot's resistance to dying, while urging the participant to take an inquiring attitude, to determine the reason for his resistance: indeed he does not know, and needs to learn, how to die.

As regards the outer musical form, Dessau's music to *Die Ausnahme und die Regel* represents an example of musical defamiliarization through his use of compositional technique, namely the Twelve-Tone Technique. The latter serves as

a means not only to uncover social contradiction between the Merchant and his exploited one, but also to stress the Coolie's ignorance about engaging in any form of class struggle. The occurrence of the Merchant's leitmotif-like, atonal environment in the first pantomime music might initially suggest that he is the dominator. However, at this early point in *Die Ausnahme und die Regel*, his characteristic Twelve-Tone row appears only fragmentarily, which encourages the understanding that the Merchant's position of power is disintegrating. Although the music points to this changeable power relationship, Guide and Coolie fail to start engaging in class struggle. Nevertheless, it is the participant in this Lehrstück who is to recognize this contradiction in their power relationship, in order to understand that every situation has a number of options and that it is up to us to decide which way to go.

The dialectical music-text relationship in the second battle of *Die Horatier und die Kuriatier* presents the participant with an invitation to question materiality and transitoriness through an amalgamation of two seemingly incompatible notions of dialectics, informed by both Marxism and Taoism. By applying musical variation style, which features two motifs undergoing several rhythmic, melodic, and harmonic changes, dialectical music encourages the participant to arrive at the dialectical recognition that everything is always in a state of change (Taoism), while the Horatian's spear appears as potentially changeable although never returning to its exact origin (Marxism). In conclusion, this chapter has demonstrated that the communication system between music and text manifests and encourages dialectical thinking even in the Lehrstück's miscellaneous forms, providing the participant with a contradictory environment full of options for interpretation and action.

Conclusion

> For some years, in carrying out my experiments, I tried, with a small staff of collaborators, to work outside the theatre, which, having for so long been forced to 'sell' an evening's entertainment, had retreated into too inflexible limits for such experiments; we tried a type of theatrical performance that could influence the thinking of all the people engaged in it. We worked with different means and in different strata of society. These experiments were theatrical performances meant not so much for the spectator as for those who were engaged in the performance. It was, so to speak, art for the producer, not art for the consumer. [1]

For Brecht and his collaborators, the dialectical method offered fruitful means by which to analyse and convey all social phenomena. Recent interest in performing the Lehrstücke, outlined in the Introduction to this thesis, suggests that the genre is considered a highly relevant tool for engaging with our contemporary social reality. I affirm the continuing relevance of this genre that teaches dialectical thinking since I, too, believe that dialectics remains a helpful tool with which to investigate and foster understanding of the processes that are at stake in today's society – not only as an epistemological method for dealing with social realities, but also as a means of describing them ontologically.

My research began with an outline of the socioeconomic and cultural circumstances of the Weimar period, concentrating in particular on the progressive development of music in Germany during the 1920s and beyond, that gave rise to a new genre of hybrid quality, one that teaches dialectical thinking through both text and music: the Lehrstück. An investigation of the latter's origin within the musical realm of the Weimar Republic, namely that of *Neue Musik*, has shown that the Lehrstück was involved in the general quest for musical innovation. Evidence for this can be found in the way the genre utilizes and modifies musical characteristics that were introduced as a result of one of the most progressive musical tendencies

[1] Brecht's essay 'The German Drama: pre-Hitler' was first published in an English translation in *The New York Times*, 24 November 1935, which is cited here; see, for the full English text, the editorial notes to: Brecht, 'The German Drama: pre-Hitler', *BFA*, vol. 22.2, pp. 939-944, excerpt on p. 943. For the German version of the essay see: Bertolt Brecht, 'Das Deutsche Drama vor Hitler', c. 1935, *BFA*, vol. 22.1, p. 167: "Während einer Reihe von Jahren versuchte Brecht mit einem kleinen Stab von Mitarbeitern abseits des Theaters, das durch den Zwang, Abendunterhaltung zu verkaufen, allzu unbewegliche Grenzen hatte, einen Typus theatralischer Veranstaltungen auszuarbeiten, der das Denken der daran Beteiligten beeinflussen könnte. Er arbeitete mit verschiedenen Mitteln und in verschiedenen Gesellschaftssystemen. Es handelte sich um theatralische Veranstaltungen, die weniger für die Zuschauer, als für die Mitwirkenden stattfanden. Es handelte sich bei diesen Arbeiten um Kunst für den Produzenten, weniger um Kunst für den Konsumenten."

of the twentieth century – the music of the *Zweite Wiener Schule*. At the same time, Lehrstück composers were striving to close the widening gap between *Neue Musik* and its recipients by aligning themselves with the new ideas regarding the socialization of music that were a product of *Neue Musik*'s second tendency: *Neue Sachlichkeit*. Matters such as new ways to include and address the cultural recipient, as well as a re-evaluation of the function of music in society, became the focus of attention for all Lehrstück composers. Although prominent concepts such as *Gebrauchsmusik* and *Gemeinschaftsmusik* became ideologically laden catchwords of the day, their initial descriptive meaning significantly influenced the perception and nature of music in the Lehrstück genre. The value of a genre that can be classified as 'art for the producer', lies in the collective exercise of learning how to apply dialectical thinking to art-making and social transformation processes. To that end, both music and text present the participant with a manifestation of the dialectical method. Chapter One concluded with an elaboration of how the contrasting of musical characteristics generated by *Neue Musik* with those belonging to traditional Western high art music (especially that of the Baroque and Classical periods), as well as those of popular music (the latter was known to Lehrstück composers thanks to the proliferation of entertainment venues in Berlin during the twenties), assisted Lehrstück composers to promote dialectical thinking as a means of understanding. Through the method of musical contrast, Lehrstück participants are constantly challenged with regard to their hearing experiences and conventional perceptions of music. Such contrast becomes dialectical when music, together with its associated meanings is linked with ideologically-laden literary text or social situations, and in a manner that encourages an inquiring attitude in the participant.

In the course of Chapter Three, I presented the argument that the development of each Lehrstück constituted an act of collective creativity that was not only characterized by dialectical collaboration but in turn also fostered the application of the dialectical method. Although every piece was generated within a different artistic constellation – including Brecht, a number of co-authors, and composers – the dialectical method lies at the heart of all collaborations. On the one hand, both writer(s) and composer(s) are known to have been equally involved in the process of developing each piece. I have elaborated on the dialectical nature of this process by stressing that the textual and musical material brought to the productive table was constantly challenged and criticized, leading to numerous changes during and after the initial development of a particular Lehrstück. As a

result, conventional (music) theatre hierarchies, and here particularly those between playwright/director and composer, music and text, were removed, thereby enabling a dialectical interplay between the two realms within the performance process. On the other hand, both parties' interest in applying the dialectical method to art fostered a new point of contact between the creative collective and the spectating audience, in that it aimed to transform the latter into creative participants and interventionist thinkers. Designed to teach dialectical thinking through performance by school children, factory workers, or a mix of professional and amateur performers from any social class, the Lehrstück challenged prevailing ideas regarding the function of art, especially music, within society.

In addition to arguing that all Lehrstücke present the dialectical method as a means of analysing and conveying social realities through both text and music, I have also illuminated how the function of music in the genre shifted during and after the Eisler/Brecht collaboration on *Die Maßnahme*. From then on, the Lehrstück was designed as a politically functionalist art form, presenting the participant with Communist ideologies, especially the Marxist-inspired concepts of dialectical and historical materialism. To that end, each of the last three Lehrstücke addresses the issue of class struggle between ruling class and proletariat (Merchant vs. Coolie in *Die Maßnahme* and in *Die Ausnahme und die Regel*, and Horatians vs. Curiatians in the last Lehrstück), while both music and text encourage understanding of not only the transformative power of contradictions but also the human ability to provoke socio-economic change. For Brecht, who engaged with the Lehrstück until his death in 1956, the genre remained a fruitful artistic tool that could transform the public into 'interventionist thinkers' capable of dealing with an environment full of dialectical contradictions.

The dialectical nature of each Lehrstück collaboration as well as the collaborators' fondness for the dialectical method resulted in the establishment of a similarly dialectical relationship between the two major communication systems in the genre: music and text. The main aim of this thesis has been to demonstrate that, in the Lehrstück, music and music-text relations are both the product and proponent of a dialectical method that facilitates engagement with social phenomena in their ever-evolving yet contradictory nature. In Chapter Two I suggested that the occurrence of dialectical music in the Lehrstück represents the moment in which music, by channelling socially significant meaning, enters into the process of the interpretational *Fabel* as a second communication system alongside that of the text. My understanding of music's capacity to convey meaning is based

on the fact that we, as potential Lehrstück participants, are cultural beings with the ability to encode myriad emotions and effects into our hearing experience, which is a product of our socio-economic background. Gerd Rienäcker asserts that when discussing the music of *Die Maßnahme,* one has to talk about "music as language, about music-making as a precise, social (hence also cultural) transaction, as precise speaking, [and] of music as the partner advancing the action in a complex dialogue […]."[2] Although Rienäcker does not mention dialectics as a possible means of understanding the nature of this 'complex dialogue', throughout the analytical chapters in particular of this thesis, I have argued that dialectics is a method by which music is capable of analysing, reflecting on, and conveying certain aspects of the constructed social realities that are at stake in each Lehrstück.

What I have labelled as 'dialectical music' in fact involves two stages that form a unity: representation and critique. The second stage of this unity concerns, perhaps entirely relies on, the ability of the Lehrstück participant. The latter, as a socially critical observer, must recognize the dialectical representation of both music and text in order to embark on his or her dialectical critique of the interpretational *Fabel*, and thereby to begin reflecting on his or her own social reality. Dialectical critique is encouraged through a variety of modes of musical *Verfremdung* that affect the recognition of certain rigid, overly familiar social phenomena in such a way that they appear as unfamiliar, curious, and worthy of attention. For the purposes of clarification, I have organized these different modes of musical *Verfremdung* into a taxonomy consisting of three complexes: musical parody, modes of the inner, and modes of the outer musical form. While organized in three complexes, these modes with which music facilitates defamiliarization frequently appear in various combinations. My findings, gained through the application of a qualitative content analysis to the music of all Lehrstücke, have demonstrated how the defamiliarizing effect of these modes allows music to convey meaning that brings out the socially determined and ideologically significant nature of a character or a situation.

Whether occurring in the choruses, in solo vocal forms, or even in purely instrumental music, I have discovered that 'dialectical music' operates in three distinct ways. Firstly, through creating a dialectical relationship between music and text. In such cases, music is able to offer an alternative interpretation of a certain

[2] "[…] Musik als Sprache, vom Musizieren als präzisem sozialen (also auch kulturellen) Handeln, als präzisem Sprechen, von Musik als handlungstreibenden Partner eines komplizierten Dialogs […]." Gerd Rienäcker, 'Musik als Agens. Beschreibungen und Thesen zur Musik des Lehrstückes *Die Maßnahme* von Hanns Eisler', *Maßnehmen: Bertolt Brecht/Hanns Eisler's Lehrstück Die Maßnahme. Kontroverse, Perspektive, Praxis*, ed. by Inge Gellert, Gerd Koch, and Florian Vaßen (Berlin: Theater der Zeit, 1998), p. 184.

situation or character that is quite distinct from that presented by the text, which facilitates dialectical interplay between the two communication systems. Take, for example, the many occurrences of musical parody, which, in most instances, evoke historical contrast through musical style (e.g. antiphon principle, *credo*, popular music), compositional technique (e.g. Twelve-Tone Technique, counterpoint), or, as evidenced in *Lehrstück* and *Die Maßnahme*, even specific musical pieces (e.g. Bach's *St Matthew Passion*, Beethoven's *Marche funèbre*) that effect the distancing of the participant from the present through musical *Verfremdung*. The socially significant meaning of the parodied source-text delivered by music is countered by the textual presentation of the events in the Lehrstück, which not only provides the participant with a number of options with which to work, but also encourages dialectical thinking. In a number of examples, I have also shown that the use of the first complex of musical *Verfremdung*, parody, can also generate the anticipation of climactic events. This musical anticipation, such as is effected through Eisler's parody of Bach's mourning prelude to *St Matthew Passion*, which lends emphasis to the acceptance of his destiny by the Young Comrade from the very beginning of the Lehrstück, helps the participant to fully concentrate on his/her own evaluation of the events that have led to the climactic event itself. Furthermore, the dialectical relationship between music and text often works with contrasting emotional responses that are a product of socially determined situations. Take, for instance, the sympathy-inducing, emotive language of the Mother's lament in *Der Jasager*'s number five (Chapter Five), which is met by music that distances the participant from the familiarity of the Mother's psycho-social array of emotions through evoking an exotic atmosphere of uncertainty and instability, effected by chromatic descents and rhythm reminiscent of a tango. Here I have suggested that this distancing propels the participant to adopt a dialectical approach towards the rise of sympathetic sentiment in order to understand the Boy's decision to disagree with his mother.

The effect of musical defamiliarization can, secondly, lead to dialectical music that heightens or strengthens social contradictions already apparent in the textual representation of events or characters. This heightening results from music creating a situation fraught with uncertainty and ambiguity. Take, for example, modes of harmonic *Verfremdung* that create unresolved cadences, which, through evoking an ambivalent mix of a sense of completion and continuation, emphasize the contradictory nature of a certain aspect in the text that requires dialectical thinking. Similarly, the many modal/functional mixes, situations involving constantly

changing metres, or the defamiliarizing (anti-operatic) allocation of roles that challenges the participant's perception of their conventional use in an operatic genre are only a few modes of the inner and outer musical form that stimulate a moment of surprise with which to encourage the participant to take an interrogative attitude towards a situation's contradictory nature or a character's social behaviour.

Finally, the third occurrence of dialectical music applies modes of musical *Verfremdung* in order to generate, and work with, internal musical contradictions and shed light on a particular aspect of the social reality presented through the text. These inner musical contradictions can be generated by all three complexes of musical *Verfremdung*, such as in the dialectical contrasting of, for example, atonal traces in a tonal environment, different tonalities that effect bitonality, ecclesiastic modes that are paired with Twelve-Tone row composition, musical rhythm that contradicts speech rhythm, contrapuntal development that is juxtaposed with homophonic settings, and musical-stylistic incongruences. Most often, this last occurrence of dialectical music defamiliarizes the participant's familiar, conventional perception of music by contrasting it with musical characteristics that are the result of *Neue Musik*'s progressive development. This, and the other two occurrences of 'dialectical music' share a common aim, in that they urge the participant to adopt an inquiring attitude towards the representation of events, and call for his or her interventionist thinking. One of the areas for further research opened up by the revelation of 'dialectical music' in this thesis, is whether and how such music, which has the capacity to signal different attitudes via text and music, encourages the performer to adopt and work creatively with such different attitudes.

The numerous moments of 'dialectical music' in the Lehrstücke, examples of which are provided in the analytical chapters, remain in permanent contrast to the Lehrstück music that serves illustrative, atmospheric means. As discussed in Chapter Five, using the example of *Lehrstück* and *Der Lindberghflug*, all Lehrstücke, albeit in varying intensity, frequently operate with an opposition between dialectical/non-dialectical music, which, I have suggested, assists the participant to recognize the occurrences of dialectical music. This recognition is fostered in the way in which music controls the evocation of emotions, especially those that lead to the participant adopting a sympathetic attitude regarding the portrayal of a situation or character. In contrast to dialectical music, non-dialectical music operates on the level of arousing sympathy-related emotional response without suggesting an inquiring or critical attitude towards those emotions. After being emotionally laden by illustrative music, the participant is then faced with dialectical music that, by

means of applying defamiliarizing strategies, calls into question the nature of any sympathetic sentiment while encouraging the participant to take a dialectical approach towards emotion and reasoning. I have chosen to show the effects of illustrative music within musical examples set by Hindemith, since the pieces composed by Hindemith involve more non-dialectical music than those by Weill and the Marxist-inspired composers Eisler, Dessau and Schwaen. Although Weill was resistant to dedicating his music to concrete political ends, and did not show any particular fondness for Marxist ideology, he nevertheless believed in music's contribution to the teaching of dialectical thinking as an epistemology. In spite of the fact that all Lehrstück composers work with the interplay of dialectical/non-dialectical music, Hindemith's music nevertheless offers the most striking examples regarding the emotive power of illustrative music that encourages non-analytical sympathetic sentiment.

In my close engagement with the Lehrstück genre and with two of the various philosophical approaches that shaped Brecht's perception of dialectics, namely, Marxism and Taoism, I have become somewhat of a dialectician myself. Equipped with the tools to think dialectically, I have applied a similarly dialectical approach to this thesis. To that end, I have constantly fought for understanding through viewing oppositional relationships – such as innovation and tradition, conformity and nonconformity, continuation and discontinuation, agreement and disagreement – as dialectical. That is, as consisting of antithetical elements, which may or may not be resolved through a synthesis. In keeping with that dialectical method, I present both this thesis, and particularly its conclusion – which seeks to deliver answers reached by way of the (dialectical) reasoning presented in the preceding chapters – as a useful if passing phase in the process of understanding the complexity of dialectics that surrounds, and pervades, the context of the six Lehrstücke.

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