



17- 19 SEPTEMBER
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**NEUE SACHLICHKEIT,
POLITICAL MUSIC,
OR VERNACULAR
AVANTGARDE?**

**NEUE SACHLICHKEIT, POLITICAL MUSIC, OR VERNACULAR AVANT-GARDE?
HANNS EISLER AND HIS CONTEMPORARIES**

**International conference organized by the Department of Arts and Cultural Studies,
University of Copenhagen, The Royal Library, Copenhagen and the International Hanns
Eisler Gesellschaft, Berlin.**

**Supported by
Sonning-Fonden
Hanns und Steffy Eisler Stiftung, Berlin
CEMES (Centre for Modern European Studies, University of Copenhagen)**

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CONFERENCE PROGRAMME

Thursday 17 September

12.30-13.00: Coffee & registration

13.00-13.15: Welcome (Kolding Nielsen, Fjeldsøe, IHEG)

13.15-13.45: **Opening Paper**

Michael Fjeldsøe (Copenhagen): Neue Sachlichkeit, Political Music, or Vernacular Avant-Garde? Neue Sachlichkeit(en) in Europe

14:00-15:30: **Afternoon Session (3 papers: 20 min papers with 10 min discussion)**

Attitudes: Approaching the Audience (Chair: Michael Fjeldsøe)

Holger Schulze (Copenhagen): Landscapes and Liberation: Heiner Goebbels' Eislerian Heiner Müller

Johannes C. Gall (Berlin): Collective Music: Hanns Eisler's A Cappella Choral Pieces of the 1920s

Chiharu Wada (Tokyo): Cross-linked "Art" and Society: Hanns Eisler's Political Works and their Actuality

15:30-15:45: **Break**

15.45-17.15: **Afternoon Session continued (3 papers: 20 min papers with 10 min discussion)**

Attitudes: Approaching the Audience

Peter Schweinhardt (Potsdam): "Schlüsse aus der jüngsten Musikentwicklung". Eisler/Brecht's *Maßnahme* between ambience and ambition

John Gabriel (Harvard): From *Gebrauch* to *Funktion*: Hanns Eisler's Politics as Analytic Lens

Tobias Faßhauer (Berlin): Eisler's Coon Songs

Evening Programme: Back at the Crime Scene: Political and Cabaret Songs from the 1930s

(Venue: Riddersalen, Allégade 7, Frederiksberg)

19:15 pre-concert talk: Stig Jarl: Riddersalen and Left Wing Theatre in Copenhagen in the 1930s.

20:00: Concert with FIGURA Ensemble with Helene Gjerris; Readings Sabine Berendse und Paul Clements (Bunge Conversations)

After the concert the theatre bar will be open.

Friday 18 September

9:00 - 10:00: **Keynote**

Stephen Hinton (Stanford): *The Idea of Gebrauchsmusik* – revisited

10.00-10.20: **Break**

10:20-12:00: **Morning Session (3 papers: 20 min papers with 10 min discussion)**

Focus on Eisler: Exile (Chair: Johannes Gall)

Caleb T. Boyd (St. Louis): Gebrauchsmusik as Wartime Exile Response: Hanns Eisler's *Woodbury Liederbüchlein*

Richard Patrick Nangle, Jr. (Stanford/Lowell): An Artistic Confluence of Music and Spoken Word: The 1944 Christmas Recordings of Hanns Eisler and Charles Laughton on the Decca Label

Albrecht Betz (Korbach/Paris): "Über die Dauer des Exils"

12.00-13.00: **Lunch**

13:00-14.30: **Afternoon Session (3 papers: 20 min papers with 10 min discussion)**

Concepts: modern art and social reality (Chair: Peter Schweinhardt)

Isak Winkel Holm (Copenhagen): The Politics of Literary Form: Franz Kafka in the Asbestos Industry

Alyssa Wells (Michigan): Hanns Eisler's *Das Vorbild* and the Rebuilding of Musical Culture

Arnold Pistiak (Potsdam): Übersehen oder Verbannt? Hanns Eisler's *Bilder aus der Kriegsfibel*

14:30-14:45 **Break**

14.45-16.00: **Afternoon Session continued (2 papers: 20 min papers with 10 min discussion)**

Concepts: modern art and social reality (Chair: Peter Schweinhardt)

Maren Köster (Berlin): „Von der belebenden Wirkung des Geldes“. Hanns Eisler under the perspective of economic conditions.

Dietrich Stern: Der Einfluss jüdischer Folklore auf Eislers Vokal- und Filmmusik-Spannung zwischen Material und Verfahren

16.00-17.00 **Invited talk**

Niels Krabbe (Copenhagen): A Personal View on Kurt Weill

Evening Programme

19:00: Pre-concert talk in the Blixen Hall (**in Danish**)

20:00: Concert with The Orchestra and Oktoberkoret, Dronningesalen. Works by Hanns Eisler, Otto Mortensen, Bernhard Christensen, Håkan Carlsson. The Orchestra, Oktoberkoret.

Saturday 19 September

9:30 - 10:30 **Keynote**

Nils Grosch (Salzburg): *The Music of Neue Sachlichkeit* – revisited

10:30- 10:50 **Break**

10:50 – 11:50: **Morning Session (2 papers: 20 min papers with 10 min discussion)**

Concepts: modern art and social reality (Chair: Albrecht Betz)

Andrew Wilson (Basel): Neue Sachlichkeit and Schulhoff's improvisations

Iris Dankemeyer (Berlin): Where is the proletariat? Who is the audience? Eisler and Adorno on the vernacular public.

11:50 - 12:15 **Break**

12:15 - 13:30: **Round table discussion: Fjeldsøe** (chair), **Hinton, Grosch, Betz, Faßhauer**):

Neue Sachlichkeiten. Concepts and manifestations in a comparative European context.

13.30: **Closing statement and reception**

Evening: Conference dinner

18.00 – We meet at Christianshavn metro station

18.30 – dinner at Copenhagen Street Food

ABSTRACTS AND BIOGRAPHIES

KEYNOTES

The Idea of Gebrauchsmusik – revisited

Stephen Hinton

Looking back on the factors that informed my decision to write a dissertation on *Gebrauchsmusik* some three decades ago, I reflect on how the musicological discourse has changed in the interim. Parallels can be drawn, I argue, between the state of the discipline in the early 1920s, when the musicologist Heinrich Bessler defined the binarism of *Gebrauchsmusik* (utility or functional music) and *eigenständige Musik* (autonomous music) as key musicological terms, and the 1970s, when traditional aesthetic paradigms were again being called into question. In both cases, interest in making music useful grew out of a reaction against extreme manifestations of autonomy. Composers were rejecting not the hard-won autonomies of Beethoven so much as the isolation of the Schoenberg school. For this reason the challenge remains not only to appreciate the disciplinary impasse that prompted Bessler to develop his conceptual pair in the first place, but to apply it as a heuristic for coming to grips with figures such as Eisler and Weill. By questioning my own motivations for studying 1920s music, I am forced to conclude that Cold War research into Weimar culture should itself become a topic of historical inquiry.

Stephen Hinton is the Avalon Foundation Professor in the Humanities at Stanford University, where he is Professor of Music and, by courtesy, of German. He has published widely on modern German music history and theory. His books include *The Idea of Gebrauchsmusik* (New York, Garland, 1989), the Cambridge Opera Handbook on *The Threepenny Opera* (Cambridge University Press, 1990), Kurt Weill, *Gesammelte Schriften* (edited with Jürgen Schebera, 2000) and *Weill's Musical Theater: Stages of Reform* (University of California Press, 2012).

Neue Sachlichkeit revisited

Nils Grosch

Following and revising the observations and results of my book *Die Musik der Neuen Sachlichkeit*, the trend “Neue Sachlichkeit” shall be revisited from today’s perspective. The paper discusses, why Neue Sachlichkeit was a provocation to musicology and how it forces us to rearrange criteria of musicological discourse. In a next step, the communicational shift and the medial implication of Neue Sachlichkeit will be discussed under Benjaminian paradigms. The fundamental meaning of “Außenwelt” – a key figure in Ernst Krenek’s argumentation, will be examined in regard to its communicational and medial implications. In a last section, I shall explain why Neue Sachlichkeit is not a matter of style, and why style doesn’t matter (so much).

Nils Grosch holds the chair in Musicology at the University of Salzburg/Austria where he is also Director of the Department of Music und Dance studies. He gained his doctorate at the University of Freiburg i. Br. with a dissertation about „Die Musik der Neuen Sachlichkeit“, and completed his

habilitation at the University of Basle with a thesis about „Lied und Medienwechsel im 16. Jahrhundert“. From 1997–2012, Nils Grosch curator at the Zentrum für Populäre Kultur und Musik (then: Deutsches Volksliedarchiv) in Freiburg. He has taught at universities in Basle, Freiburg, Paderborn, Zurich, Detmold and Hanover. His major research interests are in music and media, popular musical theatre, music in Latin America, and the history of popular music.

ATTITUDES: APPROACHING THE AUDIENCE

Landscapes and Liberation: Heiner Goebbels' Eislerian Heiner Müller

Holger Schulze

The work of composer, director and sound artist Heiner Goebbels (*1952) - coming from leftist avantgarde brass bands of the 1970s ("Linksradikales Blasorchester") - was heavily influenced by the aesthetic and political approach of Hanns Eisler; the interpenetration of aesthetic practice, political action and popular artforms which is characteristic for Eisler's work is, mutatis mutandis, present on various levels of Goebbels' work.

This talk will explore by the example of selected interpretations of texts by German poet and playwright Heiner Müller (1929-1995) which strategies following Eisler Goebbels applied to turn these rather incommensurable and erratic texts into entertaining elements of radiophonic sound pieces as well as pieces of music theater. Works such as "Verkommenes Ufer" (1984), "Der Mann im Fahrstuhl" (1987), or "Shadow (1990/93) as well as "Die Befreiung des Prometheus" (1985/91), "Wolokolamsker Chaussee I-V" (1989), and "Befreiung" (1989 after a text by Rainald Goetz) are the core examples of this early group of works by Goebbels.

Two major concepts of interpretation, juxtaposition, remix and staging will be presented: once the concept of Landscape/Landschaft which serves for Goebbels as a genre description and an aesthetic programme at the same time - and second the concept of Liberation/Befreiung with which Goebbels' approaches a social and a political programme in music and sound. In what aspects these two concepts can be traced back to the works and the aesthetic programme of Hanns Eisler will be discussed.

Holger Schulze, born 1970 in Baden-Baden, Germany, is full professor in musicology at the University of Copenhagen. He serves as principal investigator at the Sound Studies Lab as well as founder of the book series Sound Studies (in German) and as curator for the Haus der Kulturen der Welt in Berlin. Selected publications: Sound as Popular Culture (forthcoming 2016, ed.), American Progress (2015), Sound Studies (2008, ed.), Das aleatorische Spiel (2000).

Collective Music: Hanns Eisler's A Cappella Choral Pieces of the 1920s

Johannes C. Gall

From the start, Hanns Eisler's a cappella choral pieces (including his one-part songs) emerged as a collective counterpart to expressionist vocal musical introspection. Eisler's first compositional attempts in the choral genre, *Drei Männerchöre* op. 10, were written in early 1925, and they can be

regarded as part of a gradual shift that also led to his break with his teacher Schoenberg one year later. In search of socially and politically useful music, Eisler devoted a good part of his work to composing choral music in the following period, which can also be seen from the predominance in the composer's opus numbering at that time (op. 13–15, 17, 19, 21). However, whilst the socio-political causes invariably find their clear expression in the texts of the a cappella choral pieces, the devised musical means are manifold. This paper will elaborate on selected examples of Eisler's a cappella choral pieces of the 1920s and discuss the respective musical settings with regard to the intended collective cause as well as to the addressed performers and listeners.

Johannes C. Gall studied musicology, philosophy, and German literature in Stuttgart, Tübingen, and Hamburg. He is a member of the editorial staff of the *Hanns Eisler Complete Edition*, based at the Free University Berlin. Board member of the International Hanns Eisler Society and co-editor of the book series *Eisler-Studien*, the recent volume of which is his doctoral dissertation "Hanns Eisler Goes Hollywood. Das Buch *Komposition für den Film* und die Filmmusik zu *Hangmen Also Die*".

Cross-linked "Art" and Society: Hanns Eisler's Political Works and their Actuality **Chiharu Wada**

A piece by Hanns Eisler for the concert hall would typically contain political or socially critical issues in its message. In his early creative period, several of his works shocked the usual guests at concert halls, such as *Zeitungsausschnitte* (1927).

So-called art music was mostly neutral and, in this sense, was not designed to limit the audience. Therefore, such music can, in theory, acquire a wider audience, regardless of time or place. From this point of view, "art music to identify social position" must have been perceived to contain inconsistencies. On the other hand, songs with clear political attitudes, such as *Kampflieder*, reach actual success only if they address the target group, namely, the masses sharing a common purpose. Eisler incorporated however unconventional new sound in his music for the theater and movies to reach a wider public.

Eisler demanded that the music suit the contemporary period. A negative attitude towards overused and old techniques is common to all genres. He sought the "common-valid novelty" that would guarantee a musical work a sustained actuality in its nature, without compromising its aesthetic value. But who are the common people? Are there any limits on time and space? In this present study, starting from those quite simple questions we will discuss an example from a different culture, Japan, to examine the current potential of his political works.

Chiharu Wada completed her Ph.D. (Musicology) at Tokyo University of the Arts in March, 2010. Her research interests lie the works of Hanns Eisler and Paul Dessau, and Japanese music history in the 20th Century. Since 2010 she is a Research Associate and Research Fellow (musicology), Faculty of Music, Tokyo University of the Arts. Since 2015 she is an adjunct Professor in the Department of Art Studies at Meiji Gakuin University.

Conclusions from the latest musical developments - Eisler / Brecht's Maßnahme between audience and ambition

Peter Schweinhardt

In times of social and political polarization, towards the end of the Weimar Republic and in the Cold War, Hanns Eisler declared political effectiveness a major premise of art.

Retrospectively, he calls the play *Die Maßnahme* (1930/1931), composed in cooperation with Bertolt Brecht, a transmission of art in a "political meeting", the sum of his efforts in which the "new musical models created before [gained their] proper function".

I'd like to show how the composition of this key work of applied music and music theatre, the result of a culturally radical *Neue Sachlichkeit*, epitomises the tension between writing for his addressees and writing for his own artistic ambition, a tension fundamental for Eisler's art.

Examples include tributes to Bach and Schönberg as well as the play with aggregation states of musical-theatrical language. The presentation draws from the ongoing edition of the *Maßnahme* in the *Hanns Eisler Gesamtausgabe*.

Dr Peter Schweinhardt, born 1966 in Frankfurt am Main, teaches music, history, politics and ethics at *babelsberger filmgymnasium* in Potsdam, Germany. A focus of his musicological interest is the work of Hanns Eisler, resulting for instance in the initiation of the *Eisler-Studien* or in the edition of the volumes *Höllenangst* (2006) and *Die Maßnahme* (forthcoming) within the *Hanns Eisler Gesamtausgabe*.

From Gebrauch to Funktion: Hanns Eisler's Politics as Analytic Lens

John Gabriel

Jazz exerted a powerful influence on the *Neue Sachlichkeit*, and Hanns Eisler's use of jazz has largely been understood in this context. In his writings, however, Eisler rejected the *Neue Sachlichkeit*. While other composers created *Gebrauchsmusik* as a reaction against 'function-less' autonomous music, Eisler argued that all music, whether *Gebrauchs-* or autonomous, always already served a social function. For Eisler, the music of the *Neue Sachlichkeit* continued to serve the same bourgeois social function as earlier autonomous music, while his *Kampfmusik* served a radically new, revolutionary proletarian social function.

In this paper, I use Eisler's political understanding of musical function as an analytical lens for his use of jazz. For Eisler, jazz was not just entertainment music, but also a set of musical materials. I argue that Eisler refunctioned the musical materials of jazz, stripping them of their associations with the superficial and the *beau monde*. Eisler revolutionized jazz, harnessing its energy to revolutionize his performers and his audience. Jazz played a key role in the social and cultural discourse of the Weimar Republic, and I demonstrate how Eisler's use of jazz drew on and contributed to these discourses.

My analysis contributes to and challenges the premises of this conference. I use Eisler's politics as an analytical lens to move beyond the framework of the *Neue Sachlichkeit*, but I show how politics does not necessarily limit an analysis to 'openly political genres or certain aspects of the works,' but rather can be a gateway to broader understanding.

John Gabriel is a PhD candidate at Harvard University in historical musicology with a secondary field in Germanic languages and literatures. He is currently completing a dissertation titled "Opera after Optimism: The Fate of Zeitoper at the End of the Weimar Republic."

Eisler's Coon Songs

Tobias Faßhauer

Americanism is generally regarded as an essential feature of New Objectivity, and, in the realm of music, it is usually equated with the reception of jazz. However, a closer look at the music of Krenek, Weill, and Eisler reveals that its "Americanist" substance is more shaped by turn-of-the-century genres, such as the cakewalk and two-step, than by any type of American popular music of the 1920s. Thus, musical Americanism constitutes a moment of continuity that links New Objectivity to pre-war popular culture.

Eisler's *Ballade vom Nigger Jim* (1930) and his *Niggerlied* from the film *Niemandsland* (1931) refer in both content and music to the tradition of the minstrel song, and particularly the coon song. The coon song, a vocal genre close to ragtime and essentially based on racist stereotypes, found reverberations in Germany at the beginning of the 20th century, e.g. in Walter Kollo's *Das kleine Niggergirl* (1908), and had an even longer life there than in the United States.

A comparative analysis will demonstrate how Eisler's "coon songs", and especially *Nigger Jim*, turn the genre and its racist implications against themselves. Through textual elements and compositional procedures, the coon song is "repurposed" (*umfunktioniert*), as Eisler would have put it. In the case of his coon songs, then, the idiomatic backwardness in relation to contemporaneous American music proves to be an instance of artistic calculus.

Tobias Fasshauer is a musicologist and composer in Berlin, Germany. From 1997 to 2010, he was research assistant on the Hanns Eisler Complete Edition. He is co-editor of the new critical edition of Eisler's collected writings, 1921–1935, and editor of Eisler's *Chamber Symphony*. In 2005 he completed his doctoral dissertation on the subject of Kurt Weill's song-style at the Technische Universität, Berlin. From 2011 to 2014 he taught at the Humboldt-Universität Berlin and in 2015 as a guest lecturer at the Universidad de los Andes, Bogotá, Colombia. As a composer and arranger, he has worked regularly with the wind band *Zentralkapelle Berlin*.

FOCUS ON EISLER: EXILE

Gebrauchsmusik as Wartime Exile Response: Hanns Eisler's Woodbury Liederbüchlein

Caleb T. Boyd

Gebrauchsmusik as Wartime Exile Response: Hanns Eisler's Woodbury Liederbüchlein In summer 1941, Hanns Eisler spent several months in Woodbury, Connecticut at the pastoral home of philosopher Joachim Schumacher and his wife. Schumacher was a lecturer in nearby Middlebury at Westover School, an academic institution for girls. That summer, Eisler wrote *Das Woodbury Liederbüchlein*, a collection of twenty short a cappella choral songs for the Westover choir.

Although there is no evidence that the Westover choir performed these songs, they stand collectively as a fine example of *Gebrauchsmusik*. In a 1938 speech to the International Ladies' Garment Workers Union, Eisler had stressed the necessity of new music with content and meaning appealing to young audiences. In his Woodbury songs, Eisler realized this idea, using familiar nursery rhymes to teach the young singers various choral styles from early madrigal to modern approaches. In June 1941, news of Hitler's invasion of the Soviet Union darkened Eisler's spirit, effecting a change in mood within the work. Therefore, *Das Woodbury Liederbüchlein* serves a dual purpose as an instructional tool for amateur musicians and as an exile's individual artistic reaction to existential crises during wartime.

This paper draws upon new research at the Joachim Schumacher Papers at the University of Connecticut and the archives at the Westover School in Middlebury, Connecticut. I offer fresh insight into the *Liederbüchlein* songs and new information about the Westover School and the young choir Eisler hoped would sing his songs.

Caleb T. Boyd is a PhD candidate in Musicology at Washington University in St. Louis. He received the BA in Music at the University of Alabama and the MA in Music History and Literature at Arizona State University. His research interests include music and politics of the early twentieth century, exile studies, and cultural studies of the American South. He has presented papers on Eisler at the Society for American Music and at chapter conferences of the American Musicological Society. His article "From Proletarian Champion to Modernist Artist: Eisler in the American Concert Hall, 1935-8" was published in *Eisler-Mitteilungen* 57.

An Artistic Confluence of Music and Spoken Word: The 1944 Christmas Recordings of Hanns Eisler and Charles Laughton on the Decca Label

Richard Patrick Nangle, Jr.

British actor Charles Laughton (1899-1962) and Austro-German composer Hanns Eisler (1898-1962) collaborated in Hollywood on three recordings for the Decca label in 1944: *Mr. Pickwick's Christmas* on Decca DA-379 and *The Oldest Christmas Story* and *The Story of the Three Wise Men* on Decca 23365. This paper presents an analysis of Eisler's artful incidental music for Laughton's narrations of texts from Charles Dickens' *The Pickwick Papers* and the Bible (the Gospels of Luke and Matthew) and considers it in relation to his compositional oeuvre and aesthetic positions. The collaboration with Laughton reflects Eisler's lifelong interest in combining music with other art

forms and exploring the meaningful application of new technologies. It also reflects his endeavor as a composer to reach an audience beyond new-music aficionados and connoisseurs; the social relevance of music was fundamental to his artistic sensibility and practice. The reception of the recordings, especially the ever-popular *Mr. Pickwick's Christmas*, is addressed in context of Eisler's reception in the United States from 1938 to 1948. As an émigré from Nazi Germany during the aforementioned decade, he adapted to the cultural and professional circumstances of making a living as a composer in the United States. By the time he began collaborating with Charles Laughton, Eisler was garnering success in the Hollywood film industry, where he would be twice nominated for an Oscar for his music. Their collaboration, together with playwright Bertolt Brecht, would culminate in 1947 with performances of Brecht's *Galileo*, featuring Laughton in the title role and Eisler's music.

Richard Patrick Nangle, Jr. is a lecturer in the School of Music at Boston University's College of Fine Arts, where he teaches musicology and guitar. He also teaches music theory at the University of Massachusetts Lowell and has taught humanities at Fitchburg State University. His education includes a doctorate in music composition from Boston University, a postgraduate diploma in composition from the Hochschule für Musik "Hanns Eisler" Berlin, a master's degree in composition from the University of Missouri-Kansas City, and a bachelor's degree with honors in political science from the University of Missouri-Columbia. He is originally from Saint Louis, Missouri.

Über die Dauer des Exils

Albrecht Betz

Mit der Vertreibung ins Exil 1933 verlieren Eisler und Brecht jenes Publikum von Arbeitern und Intellektuellen, für das sie seit 1930 marxistische Lehrstücke und Kampflieder geschrieben hatten: hinarbeitend auf eine Revolution von links. Bekanntlich siegte jene von rechts, die Konterrevolution. Die grundlegend veränderte politische Lage erzwang eine neue Zielrichtung von beider politisch-künstlerischer Arbeit: akut war jetzt nicht, primär die als spätkapitalistisch begriffenen Klassenverhältnisse zu bekämpfen; sondern den wachsenden europäischen Faschismus als Gefahr und Verführung seh- und hörbar zu machen. Der neuen Politik von Einheitsfront und Volksfront, der Öffnung hin zu breiteren Schichten, hatten das musikalische und sprachliche Idiom Rechnung zu tragen: auf dem avancierten Materialstand zu insistieren - ohne Rücksicht auf Hörgewohnheiten - wäre frivol erschienen. Im Verlauf der 1930er Jahre gewinnen in den Liedern der "Flüchtlinge" Eisler und Brecht weniger direkt politische, sondern ins Existentielle geweitete Themen Raum. So auch in "Über die Dauer des Exils" (1937/1939), das eine heute erneut aktuelle Problematik entfaltet und im Zentrum des Beitrags stehen soll.

CONCEPTS: MODERN ART AND SOCIAL REALITY

The Politics of Literary Form: Franz Kafka in the Asbestos Industry

Isak Winkel Holm

According to the well-known notion of the 'Kafkaesque', the fictional world in Kafka's literary works is a world determined by fate-like bureaucracies, and hence an immutable world devoid of the political. In this talk, however, I will argue that political action in concert plays a vital role in Kafka. Kafka is not 'Kafkaesque', and in order to show why not, I have to suggest a rethinking of the relationship between art and politics, shifting the theoretical focus from the political events depicted on the content-level of the art work (in this case literature) towards the political events triggered by the aesthetic form.

Isak Winkel Holm, Ph.D, Professor in Comparative Literature at Department for Arts and Cultural Studies, University of Copenhagen. He is in the steering committee of several interdisciplinary research networks and research centres, which seek to connect cultural studies with other disciplines. The talk will be based on *Stormløb mod grænsen: det politiske hos Franz Kafka* (Assault on the Border: Politics in Franz Kafka). Gyldendal: København 2015.

Hanns Eisler's Das Vorbild and the Rebuilding of Musical Culture

Alyssa Wells

In 1935, Hanns Eisler wrote that a socialist society could overcome musical illiteracy by reclaiming major figures of classical music, so that the proletarian listener may become familiar with their works. Within the context of the newly formed German Democratic Republic, he found that a way to undertake this task was to compose aurally didactic works for performance in a concert hall setting. An excellent example of such works is his 1952 composition, *Das Vorbild*. This composition contains an adaptation of J.S. Bach's *Fugue in G Minor*, BWV 861, and two poems by Johann Wolfgang von Goethe—the inclusion of which demonstrate Eisler's attempts to acquaint the proletariat with figures of German cultural heritage. Furthermore, the composition also works to overcome musical illiteracy by presenting musical elements—such as the subject in a fugue—in an easy-to-understand way. *Das Vorbild*, was, as its title suggests, an example for the future of music within the GDR.

Despite *Das Vorbild*'s similarities to Eisler's musical and social aspirations, its didactic qualities remain uninvestigated. Subsequently, this composition's role in the creation of a new musical culture may be unclear. This paper explores how *Das Vorbild* communicates educational content in order to lessen musical illiteracy. Additionally, a close reading of Eisler's adaptation of texts for the composition exhibits his desire for music to be socially relevant. In light of this analysis, I contend that *Das Vorbild* is representative of Eisler's work toward a new musical culture within the German Democratic Republic.

Alyssa Wells is a Rackham Merit Fellow and first-year musicology Ph.D. student at the University of Michigan. She recently completed concurrent master's degrees in musicology and German studies at the University of Massachusetts Amherst. Research for her master's theses was made

possible by funding from the DAAD. Alyssa's research interests include Hanns Eisler, cultural politics surrounding music and literature in the German Democratic Republic, and musical and literary modernism.

Übersehen oder Verbannt? Hanns Eisler's Bilder aus der Kriegsfibel

Arnold Pistiak

Ungeachtet der Nähe zu Paul Dessaus Werk *Deutsches Miserere* dürfen Eislers *Bilder aus der „Kriegsfibel“* als ein wichtiges Werk betrachtet werden. Aber die *Bilder* spielen in der Wirkungsgeschichte Eislers eine sehr untergeordnete Rolle: Im Berliner Hanns-Eisler-Archiv wie auch im Bertolt-Brecht-Archiv befindet sich keinerlei wissenschaftliche Literatur zu den *Bildern aus der „Kriegsfibel“*, und das Stück selbst wurde bis heute höchstens ein Dutzend Mal aufgeführt. Man muss also feststellen, dass dieses wichtige Spätwerk Eislers (1957/58) immer noch weitgehend unbekannt ist. Mein Anliegen besteht deshalb vor allem darin, die *Bilder* als eine eigenständige, wichtige und interessante Komposition vorzustellen.

Mein Vortrag berührt folgende Probleme/ Fragen:

- Brechts *Kriegsfibel* und die Versuche, das Erscheinen dieses Antikriegsbuchs zu verhindern;
- das Verhältnis der *Bilder aus der „Kriegsfibel“* zu der *Kriegsfibel* von Brecht;
- der Kompositionsprozess der *Bilder* (auf der Basis des vorhandenen Archivmaterials);
- Kompositionsprinzipien und kompositorische Besonderheiten der *Bilder*;
- Weite und Aktualität der gedanklichen (geistigen) Dimension des Werkes;
- das Verhältnis der *Bilder* zu der annähernd gleichzeitig entstandenen Kantate *Die Teppichweber von Kujan-Bulak ehren Lenin* oder der Musik zu Majakowskis Stück *Das Schwitzbad*
- Eislers *Bilder aus der „Kriegsfibel“* als Bestätigung seines Selbstverständnisses als eines revolutionären Künstlers.

Geboren 1941; Elektroschlosser; Studium Humboldt-Universität; Arbeit als Lehrer in Seelow (Mark) und Oran (Algerien); Promotion in Potsdam; Lehrtätigkeit an der Universität Bagdad (Irak), Universität Antananarivo (Madagaskar), Fachhochschule Frankfurt (Oder), Universität Potsdam (bis 2006, seitdem Rentner). Seit zwei Jahrzehnten liegt der Schwerpunkt meiner wissenschaftlichen Tätigkeit neben der fortgesetzten Beschäftigung mit Texten von Heine und Feuchtwanger und Kompositionen Hanns Eislers auf der Frage nach den Wechselbeziehungen zwischen Literatur und Musik, in weiterem Sinne auch zwischen Literatur und anderen Künsten. Wichtige Veröffentlichungen zu Eisler: Essays zu Hanns Eislers musikalischem und poetischem Schaffen, 4 Bände, Berlin 2013; „Weil ich so ganz vorzüglich blitze“. Das Blitzen des Meisters – aufgenommen und erneuert in Versen und Klängen seiner Schüler Majakowski und Eisler. In: Heine-Jahrbuch 2014.

„Von der belebenden Wirkung des Geldes“ - Hanns Eisler under the perspective of economic conditions.

Maren Köster

The question of property and power relationships is a central issue in Hanns Eisler's vocal music. His work shows more clearly than those of other composers, how materialistic mindsets influenced artistic forms and content since the 1920s. Comparing the periods of "Kampfmusik", exile and late work, especially with a focus on economic conditions it is easier to find the differences than the continuity. This concerns not only the aesthetic material, but even more the topic and the different reception contexts. The role that the money plays in Eisler's works – and in the process of creation – can of course be comprehended ambiguously. The contrast between his artistic statements and his own changeable life situation can be analysed on the basis of his letters. Sometimes these documents of the real historical communication point out a contradictory reality, and furthermore they are useful to understand the simultaneity of hope and desperation.

Maren Köster, born 1963 in Hamburg, since 2003 scientific staff member of the Hanns Eisler Complete Edition at the Freie Universität Berlin, Editor of Eisler's letters. 1997/98 curator of the exhibition of the Akademie der Künste Berlin for Hanns Eisler's 100th birthday. 2001 Dissertation (Musikverhältnisse in der SBZ/DDR 1945–1952), other publications on exile and remigration, on Louise Eisler-Fischer and Hanns Eisler.

Eisler and material from Jewish folklore

Dietrich Stern

The idea of this statement is that Eisler's radical change of style in the years 1928 – 1930 has not taken place in an empty space without preconditions. After a period of non-tonal and twelve-tone composition he finds a new tonal simplicity which is embarrassing new for his time. As he put it in the vocabulary of „Neue Sachlichkeit“: Music is organisation of tones. If the purpose of music is changing, the organisation also has to be changed. He finds a very special form of „minor“ with strong influences of modal tonality, phrygian scale, also a new kind of melody, which is constructed out of few simple models in this minor style. It's hard to overlook that many of these harmonic and melodic models occur in the Jewish folklore of Eastern Europe. Eisler's position towards Jewish identity is ambivalent or negating. This can be shown in the music for the film „No man's land“. There is no hint in Eisler's biography or writings that he was aware of the stunning analogies of his new Agitprop- and „Kampfmusik“ with traditional Jewish music. Nevertheless the question of Jewish elements in his work has to be put.

Dr. Dietrich Stern. Born in 1948. Studies of school-music, musicology, composition and history in Berlin. Doctoral thesis about musical experiments in the early sound film (Prof. Carl Dahlhaus). 1973 co-founder of Hanns Eisler Chor Berlin. Author and editor of several publications about Eisler in the periodical „Das Argument“. Many years musical director for the theatre in Berlin, Hamburg, Frankfurt, Wiesbaden etc. Music critic and author especially about film music. A family of six children and now living in Mainz, Germany.

CONCEPTS: MODERN ART AND SOCIAL REALITY

Neue Sachlichkeit and Schulhoff's improvisations

Andrew Wilson

Erwin Schulhoff (1894-1942), the Czech composer and virtuoso pianist of German Jewish origin, is without a doubt an example of the desire among some artists to break the barriers between “high” and “low” art in the first decades of the twentieth century. Around 1919, Schulhoff’s attitude towards art, as expressed in his seminal text *Revolution und Musik*, moved away from expressionism and embraced a realism that draws its inspiration, he claimed, from real life. This period is characterized by his Kunst-Jazz and Dada compositions as well as by other works such as his opera *Flammen* (1927-29). In the early 1930s his growing involvement with left wing politics led him towards the aesthetic concepts associated with socialist realism. Schulhoff was also a virtuoso pianist, recognized for the *Sachlichkeit* of his interpretations of contemporary and earlier music as well as for his skill in musical improvisation.

My paper focuses on two instances of Schulhoff’s improvised performances of the 1930s, respectively *Sami Dva* (undated, probably 1933-35), which is an example of his jazz-oriented duo broadcasts, and *Optimistische Komposition* (1936), remembered as a transcription of a solo extemporizations performed at workers’ gatherings. Setting aside all political and ideological connotations associated with *Gebrauchsmusik*, I will argue that these two examples are aesthetically related to Heinrich Bessler’s understanding of the term as discussed in his *Habilitation* lecture of 1925 entitled “Grundfragen des musikalischen Hörens”. They also rely on communicative mechanisms, respectively the radio and meetings organized by workers’ associations, which are closer to the public sphere than to the concert hall. They nevertheless remain bound to notions of performance as art: characteristics that warrant, I suggest, their inclusion in a broad definition of musical *Neue Sachlichkeit*.

My paper is partially based on a recording of *Sami Dva (Only two)*, which I unearthed in the archives of the Prague Radio.

Born in 1968 in Neuchâtel (Switzerland). After initial studies in computer sciences at the University of Neuchâtel and training as a musician, Andrew Wilson has worked as an English teacher and translator (2001-2015). He was also active until 2009 as a pianist. In 2004 he returned to university studies and in 2012 he received a Master of Arts in Musicology at the University of Basel, with honours. Since then, Mr. Wilson has been researching his PhD topic ‘Concepts of improvisation and their impact on early twentieth century art music’ at the University of Basel. The project is funded by the Swiss National Science Foundation.

Who is the audience? Where is the proletariat? - Eisler and Adorno on the vernacular public.

Iris Dankemeyer

The book „Composing for the films“ is a document that combines Hanns Eislers research within the „Film Music Project“ with some unpublished observations Theodor W. Adorno had made during the „Princeton Radio Research Project“. Both investigations in the two different, but all-dominant mediums of the time resulted in the same social and musical questions about the new technology’s

massive impact on producing and perceiving music. Instead of listing effects and examining recipient's reactions, Eisler and Adorno focussed on the aesthetics of production. Thereby they implicitly articulated the idea of an alternative audience: commercial research registers people only as consumers, cultural conservatives see only a manipulated mass, but composers recognize potential listeners. Despite their shared thoughts Eisler and Adorno drew different political consequences. Eisler published their common book 1947 under only his name after Adorno withdrew from his authorship. Only two years later Adorno wrote the "Philosophy of New Music" and Eisler composed the national anthem of the GDR.

History has not ended after 1989 and even after the digital revolution basic questions remain the same as those already asked in the age of mechanical reproduction. In their collaboration Eisler and Adorno suggest neither to forget the traditions of unofficial and improvised culture nor to give up on the possibility of contemporary art produced at the cutting edge of aesthetic technique. Their diverging decisions provide additional insight into the affinity of compromise and consequence and the relation between aesthetic judgments and political decisions.

Iris Dankemeyer is doing a PhD in Philosophy on "How to think with one's ears. Historical materialism after Adorno" at the Freie Universität Berlin. She teaches cultural history and aesthetics at the University Of The Applied Arts Hamburg. As a political activist she has recently produced the piece "Conducting the Choir. A musical experiment" and performed sleight of hand in "The Magician. Illusions of art reenchanting and demystified."

CONCERTS

Back at the crime scene: Political and cabaret songs from the 1930s

venue: Riddersalen, Frederiksberg Allegeade 7

September 17

Concert at the historical Theatre Riddersalen with FIGURA Ensemble (part of the Golden Days Festival) (moderation in English)

7pm: pre-concert talk: Stig Jarl (Copenhagen): Riddersalen and Left Wing Theatre in Copenhagen in the 1930s.

8pm: Concert with FIGURA Ensemble including Eisler-Bunge conversations in English.

The rich musical cultural heritage from the 1930s political circles will be brought back to the historical scene of Riddersalen. This was the place to be in those days when Brecht would silently sit at the back row, observing the actors preparing the world premiere of *Round Heads and Pointed Heads* in 1936. In Copenhagen, cultural radical musicians and authors mixed with emigrants from Germany. One of these was the composer Hanns Eisler, Brecht's closest collaborator during these years. The FIGURA Ensemble with stunning Helene Gjerris in front will present a variety of political songs by Eisler and friends in their own ingenious and charming arrangements. Along the way we will meet a first performance by Otto Mortensen, who studied by Eisler and wrote songs for Lulu Ziegler. Before the concert we invite to at pre-concert talk Stig Jarl (University of Copenhagen) on Riddersalen and left wing theatre in Copenhagen in the 1930s. After the show it will be possible to enjoy a drink in the bar within this historical environment.

How to get to Riddersalen

A suggestion could be to travel straight from the conference with the bus 9A to the stop *Frederiksberg rådhus* (Frederiksberg town hall) where there are some good restaurants, and the venue is 300 meters from there.

Others can travel with Anne Naja from *Kongens Nytorv metro station*. She leaves at 18.30.

Musik og Kulturradikalisme (Music and Neue Sachlichkeit)

Venue: Dronningsalen, The Royal Library

September 18

8 pm Concert (moderation in Danish). Pre-concert talk in Danish (7pm)

Concert with iconic works of Neue Sachlichkeit from the 1930s: Brecht's *Rundköpfe und Spitzköpfe* (1936) with Eisler's music in original scoring, and Bernhard Christensen's music for Poul Henningsen's documentary *Denmark* (1935)

TRANSPORTATION IN COPENHAGEN

City Pass

We recommend that you use public transportation while in Copenhagen and that you buy a City Pass valid for 72 hours (DKK 200). This allows for use of all busses, trains, metro and harbor busses, in zones 1-2-3-4. This also applies to transportation to and from the airport.

Smart phone users can buy a City Pass online

at <http://www.visitcopenhagen.com/copenhagen/iframe-movia> (please note that you have to enter the start time for use of your ticket).

The City Pass can also be purchased with ticket machines at the airport.

Do not buy a Copenhagen Card, as they are 3 times as expensive as a City Pass.

Do not buy single tickets, unless you only plan on taking one trip.

Mobile ticket app

You can also download the app "Mobilbilletter Hovedstaden" in the [App Store](#) and [Google Play](#) and pay for your tickets on the go. Once you have downloaded the app, click on "Indstillinger" (settings) in the right hand lower corner and click on "English" under "Sprog" (language). Then you will get the English version of the app. From there you can select the fare you need and enter your credit card details. This app allows you to buy single trip tickets, 10-trip tickets (DKK 150 - choose "multiple tickets") and City Pass (choose "other tickets" in the top right corner).

If you do not buy a City Pass, please remember to buy a ticket before you board any transportation. In busses you show your ticket to the driver as you enter the bus, and in trains and metro you can encounter personnel who can ask to see your ticket.

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