

Abstracts

Thomas Phleps: »A New Usefulness«. The »Sector of Applied Music« in Hanns Eisler's Œuvre

In the second half of the Weimar Republic, Hanns Eisler developed a concept of an applied music in the sense of an intervening functionalization of music for the class struggle. It includes, besides the traditional applied genres such as music for the stage, music for the new media radio, film and record and all vocal music, especially the (choric) battle song (»Kampflied«). Reflected not only in Eisler's compositional work but also in his musical practice and his journalistic activities, this concept is, during his exile and especially after his emigration to the GDR, subject to a shift in function based on the changed sociopolitical circumstances having clear implications for the chances of intervening music and thus for Eisler's musical output.

Übersetzung: Claudia Brusdeylins

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Peter Schweinhardt: The Path to *Maßnahme*. Eisler's Early Theatrical Music

This article traces Hanns Eisler's thoughts on and approach to stage music through 1930, the year of the premiere of *Die Maßnahme*. Eisler's writings on stage music are discussed, and connections are drawn between his music for *Die Maßnahme* and his music for stage works leading up to this controversial collaboration with Bertolt Brecht, namely *Heimweh* (Franz Jung, 1928), *Der Kaufmann von Berlin* (Walter Mehring, 1929) and *Die letzte Nacht* (Karl Kraus, 1930). The extent to which *Die Maßnahme* embodies and reflects the composer's life-long projects of politicization and integration of various art forms will also be examined. This study and analysis of Eisler's early stage works sheds light on his musical style and ideas and invites further inquiry into his extensive body of theatre music, most of which has yet to be published.

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Gerd Rienäcker: »... but change the world, it needs it!«

This is an oppressive message: He who wants to change the world must find manifold lists, even »hug the slaughterer«. This is said, in the midst of illegality, to someone who failed because of his wholeheartedly honest outrage in the face of injustice, even worse, who allowed the political action necessary for changing the status quo to fail. To such bitter lesson – it is the centre of the didactic

play *Die Maßnahme* by Bertolt Brecht and Hanns Eisler – musical signatures of grief and lament are due: For this, topoi of baroque funeral music are called upon – this side of and beyond Bach's passions, albeit robbed of their earlier subjectivity.

Übersetzung: Claudia Brusdeylins

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Wolfgang Thiel: Between »Furnace Music« and Orchestral Sounds. Hanns Eisler's Work as a Composer and »Music Reporter« for Joris Ivens' Film *Pesn o Gerojach/Heldenlied/Die Jugend hat das Wort/Komsomol* from 1932

Hanns Eisler's score *Pesn o Gerojach/Song of Heroes* (1932), written for Joris Ivens' documentary film, has been little-noticed up 'til now. It contains four pieces for orchestra of differing origins and ›Magnito-Komsomolzen-Song‹, a ballade for choir with lyrics by Sergej Tretjakow, was specially composed for the finale of the film. Stylistically, the score is on a par with other film music by Eisler such as *Kuhle Wampe*. Prominent features are the novel sound of a jazz band-like orchestration, the economy of the texture, the striking nature of the melodic and harmonic ideas.

His film music implies unsentimental, combative gestures, portraying social attitudes which glorify the supposed enthusiasm of the builders from Magnitogorsk.

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Günter Agde: A Composer Makes Sounds. A Specialized Work of Hanns Eisler's for the Documentary *Komsomol* by Joris Ivens (1932)

Hanns Eisler was actively engaged in the production of the documentary film *Komsomol (Pesn o Gerojach/Song of Heroes, 1932)*. The film covers the construction of the huge Magnitogorsk steelworks in the Urals. Director Joris Ivens asked Eisler to record construction sounds. Eisler did this with the help of a special recorder, which was developed by the Moscow production company Meschrabpom-Film. The sounds were included in the movie along with the music of Eisler. This contribution highlights Eisler's recordings of the construction sounds.

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Laura Silverberg: Eisler's Little Broadway Appearance: Odets's *Night Music*

This essay examines Eisler's music for Clifford Odets's play *Night Music* (1940), which survives only as an unpublished score in the Hanns Eisler Archive at the Akademie der Künste Berlin. Although the text of the play provides few overt occasions for music, music was in fact integral to Odets's dramatic conception of the work. After providing an overview of Eisler and Odets's working relationship, the essay offers for the first time an in-depth look at Eisler's incidental music to the play. While the majority of music is non-diegetic and consists of instrumental interludes during scene changes, two diegetic numbers – the song »Move over Mister Horse« and a piece for solo clarinet – play a critical role in character and plot development.

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Johannes C. Gall: A Recovered Kind of Describing the Rain. New Paths to a Problematic Sound Version

For a long time, the case on the filmic nature of *Vierzehn Arten den Regen zu beschreiben*, ostensibly the best-known result of Eisler's Rockefeller Film Music Project, appeared closed: an original copy of the sound film experiment remained nowhere to be found; instead a certain method of reconstruction gained great authority and eventually became perceived as second nature. However, since late 2002, a series of discoveries has opened completely new paths to Eisler's film score. The author follows these paths from the first find and the insights which could be gained from it up to another reconstruction. The focus of the essay is on a detailed analysis of *Fourteen Ways* as a film score; the framing sections additionally present a survey of its chequered history over more than 60 years.

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Anna Papaeti: Composing Resistance. Bertolt Brecht's and Hanns Eisler's *Schweyk im zweiten Weltkrieg*

This article examines the artistic strategies and reception history of Bertolt Brecht and Hanns Eisler's *Schweyk im zweiten Weltkrieg*, in the context of debates about humour and parody in anti-fascist art. Focusing in particular on Eisler's crucial musical additions of the parodic interludes of the »Higher Regions« in 1959 and 1961, as well as the controversies sparked by the 1959 West-German premiere, the article analyzes the play's role in stimulating key debates and concludes that Brecht's play and Eisler's music attain a more complex and defensible position of resistance to fascism than is granted by critics such as Theodor W. Adorno.

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Maren Köster: Special Case *Johann Faustus*. From an Opera Project to a Literary Work

In the summer of 1951 Eisler began intensive work with materials related to the *Faust* legend. He aimed to create a new type opera that was simultaneously popular and advanced – a magnum opus of applied music – and thereby initiate a radical musical-historical change. But then he concentrated entirely on the literary side of his great project. The result was the book *Johann Faustus*, published in 1952 by Aufbau-Verlag. This play is no mere libretto, but a complete, autonomous literary work. The *Faustus* opera, however, remained unfinished. The attacks against Eisler, known as the Faustus debate, robbed him of all energy for fulfilling his (overly) ambitious plans. To this day, these attacks continue to hinder the reception of the play, and *Johann Faustus* is burdened with prejudices.