

Recomposing Schubert:

Death in Hans Zender's *Schubert's "Winterreise," Eine komponierte Interpretation für Tenor und kleines Orchester* (1993)



Davin Mosterd

Studentnummer: 4200578

Eindwerkstuk BA Muziekwetenschap (MU3V14004)

Universiteit Utrecht

2018–2019, Blok 2

Begeleider: dr. Ruxandra Marinescu

Front cover image:

“Organ Grinder (Der Leiermann),” by Eva Frankfurter artist (1930-1959), accessed January 17, 2019, http://evafrankfurter.benuricollection.org.uk/search_result.php?item_id=440.

Abstract

This thesis addresses the recomposition practices and looks at one case study: Hans Zender's *Schubert's "Winterreise," Eine komponierte Interpretation für Tenor und kleines Orchester* (1993). The act of recomposition came into being and was cultivated in the twentieth century and these composition practices continue to be cultivated in the twenty-first century.

However, until now musicologists have barely touched upon the practice of recomposition in literature. To fill this gap in the musicological literature, I propose a definition for the term 'recomposition' and analyse Zender's work by looking at how the metaphor of death present in several prominent places in Schubert's *Winterreise* is recomposed in Zender's *Winterreise*. The concepts of 'musical work' and 'musical canon' are discussed in relation to the practice of recomposition. In my analysis, I shall consider the use of instrumentation, the changes in dynamics, transpositions, and the melodic material in both works. I argue that Zender's recomposition changes Schubert's *Winterreise* in such a way that the metaphor of death is even stronger represented than in Schubert's composition. This shows that recomposition practices are not merely arrangements of earlier works, but compositions that stand on their own.

Table of Contents

Abstract.....	3
Table of contents.....	4
Introduction.....	5–7
Chapter 1: The Musical Work Concept and Recomposing Schubert.....	8–13
Chapter 2: The Death Metaphor in Zender’s <i>Winterreise</i>	14–22
Conclusion	23–24
Bibliography	25–26
Appendix A: The order of songs in Schubert’s <i>Winterreise</i>	27
Appendix B: Text and translation into English of the songs ‘Die Wetterfahne,’ ‘Irrlicht,’ ‘Im Dorfe,’ ‘Der Wegweiser,’ ‘Mut!,’ and ‘Der Leiermann.’.....	28–30
Appendix C: Zender’s full score of ‘Der Leiermann’.....	31–41

Introduction

Today's world often looks back in the past. In what way can history inspire us and teach us? In the world of the Western classical music tradition, we create musical canons and engage ourselves with music from the past in ways that did not exist back then. In today's concert halls, the musical work takes a central place and the musicians claim frequently that they perform as close as possible to the 'original' intention of the composer. In the twentieth century, a practice emerged and was cultivated in which composers started to radically 'recompose' previous musical works, in most cases, previous well-known musical works.¹ That is what this thesis is about: the act of recomposing.

A few questions immediately arise from the words 'recomposing' and 'musical work.' What is a 'recomposer' and of what kind of 'musical work'? According to Lydia Goehr, a regulative concept of the musical work emerged around 1800 and was adapted ever since.² This concept is particularly interesting in this case, because James Wishart argues that "the integrity of a musical work is something of supreme concern to composers."³ The composers he refers to are those from the nineteenth century onwards, from Franz Schubert (1797-1828) to contemporary composers, such as Hans Zender (b. 1936), who also engaged with the practice of recomposition of well-known compositions. Why did the concept of a musical work become so important for these composers?

This thesis addresses the recomposition practices and looks at one case study: Hans Zender's *Schubert's "Winterreise," Eine komponierte Interpretation für Tenor und kleines Orchester* (completed in 1993).⁴ Franz Schubert's *Winterreise* (completed in 1827) is written for solo voice with piano accompaniment, but the voice type is not specified. By looking at Zender's composition, my thesis examines how the metaphor of death present in several prominent places in Schubert's *Winterreise* is recomposed in Zender's *Winterreise*.⁵ For this,

¹ James Wishart, "Re-composing Schubert," in *The Musical Work: Reality or Invention?*, ed. Michael Talbot (Liverpool: Liverpool University Press, 2000), 205.

² Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Oxford University Press, 2007), viii–ix, xviii.

³ Wishart, "Re-composing Schubert," 205.

⁴ From here onwards, I shall refer to this composition with the short form 'Zender's *Winterreise*.'

⁵ In thesis, I refer to the score of Zender's *Winterreise*. There are also different recordings of Zender's composition. I make use of the recording from 1999 by Kairos, performed by Klangforum Wien, Sylvain Cambreling, and Christoph Prégardien.

I shall consider the use of instrumentation, the changes in dynamics, transpositions, and the melodic material in both works.⁶

When Schubert set all twenty-four poems of Wilhelm Müller's *Die Winterreise* (completed in 1823 and published as a poem cycle in 1824) to music, he did not use the exact same order as Müller.⁷ Schubert changed the order of the poems for the sake of his own ideas (see Appendix A for the order of the poems in Schubert's cycle).⁸ The theme of death plays a significant role in these poems and Schubert explored it in his music in multiple ways. Lauri Suurpää was the first who analysed in great detail in a book-length study the theme of death in both the text and the music of Schubert's song cycle and argued that the protagonist is constantly shifting between reality and illusion.⁹ As Suurpää rightfully pointed out, there are two central themes in the cycle: love and death. In the first twelve poems, the focus is on the wanderer's retrospective longing for love, which turns out it is an illusion. In the last twelve poems, the focus is on the anticipative longing for death marked by several signs, such as a crow and a graveyard. This is an illusion, because the wanderer persists looking for the end (death), but he never explicitly reaches it.¹⁰ Schubert's musical setting of the *Winterreise* captures this longing (*Sehnsucht*) for both love and death in different ways. In his book, Suurpää focuses on the last illusion, death, in Schubert's song cycle. In my thesis, I draw on his findings and consider the ways in which death is represented in Zender's *Winterreise*. The comparative analysis of how the theme of death is highlighted musically at specific moments in the song cycle of both Schubert and Zender provides a clearer understanding of the practice of recomposition.

The first chapter presents my theoretical framework, by looking at the concepts of 'the musical work,' 'recomposition,' the canonic status of Schubert's *Winterreise*, and how Suurpää analysed the metaphor of death in Schubert's song cycle. This chapter addresses in detail the notion of recomposition as a practice.

⁶ The small orchestra for this composition consists of 2 flutes (also piccolo and alto flute), 2 oboes (also oboe d'amore and English horn), 2 clarinets in B-flat (also bass clarinet), soprano saxophone in B-flat, 2 bassoons (also contrabassoon), 1 horn in F, 1 trumpet (also cornet), 1 trombone, 1 accordion, 3 harmonicas (also melodica, played by woodwind players), 1 harp, 1 guitar, 3 wind machines, 2 rainmakers, 2 violins, 2 violas, 1 cello, 1 double bass, and percussion.

⁷ For Müller's order, see Lauri Suurpää, *Death in Winterreise: Musico-Poetic Associations in Schubert's Song Cycle* (Bloomington: Indiana University Press, 2014), 4.

⁸ Suurpää, *Death in Winterreise*, 3–6. In the title of Schubert's work, the article 'Die' is omitted.

⁹ Suurpää, 6–8.

¹⁰ Suurpää, 6–8.

Chapter two provides an analysis of several moments from Zender's *Winterreise* in relation to Schubert's songs. This analysis consists of a closer look at the instrumentation in the songs 'Gute Nacht,' 'Die Wetterfahne,' 'Im Dorfe,' and 'Der Wegweiser,' and how they relate to the musical setting for voice and piano in Schubert's cycle. The chapter ends with a close music-text analysis of the last song 'Der Leiermann' in Zender's cycle, with an emphasis on how the theme of death is underlined by the musical setting.¹¹ I argue that Zender's instrumentation changes the 'musical work,' that is Schubert's *Winterreise*, in such a way that the metaphor of death is even stronger represented than in Schubert's composition. Apart from the instrumentation, I shall address also those sections where Zender added some new melodic material, which I argue, was meant to stress even more the longing for death mentioned in the text. Did Zender make use of Schubert's material in these newly composed passages, or did he create completely new ones? In the analysis of these new sections, I focus on instrumentation, dynamics, and transpositions.

By looking at a single case study, this thesis draws attention to the recomposition practice of contemporary composers, particularly in relation to canonized musical works. In Zender's *Winterreise*, the metaphor of death in the songs I analyse is stronger represented than in Schubert's composition because of the alienating effect of his instrumentation and notation. Therefore, it shows how Zender emphasises the importance of the death metaphor in his recomposition of Schubert's *Winterreise*.

¹¹ See Appendix A for the places of these songs in the song cycle.

The Musical Work Concept and Recomposing Schubert

The “ideal world” of tradition disappears increasingly into the distance from where it cannot be recalled.¹²

–Hans Zender

Recomposing, as the word implies, has a relation with the past and with past composition traditions. The “ideal world” Zender is talking about in his comments to the recording of his work, refers to the time when a tradition originated or was at its prime in his view. If we consider Zender’s composed interpretation of Schubert’s *Winterreise*, it does not only respond to the tradition of singing songs or song cycles in the early nineteenth century, but also to the aesthetics of that time and the reception of the music performance.¹³ With this argument – and in his composition as well – Zender criticises the idea of *Werktreue*, a concept that directly relates to the concept of the musical work.

To discuss the concept of the musical work, I turn to Lydia Goehr’s influential book *The Imaginary Museum of Musical Works* (1992), which defined and explained the term ‘work concept’ especially in relation to nineteenth-century music. For understanding the practices of recomposition in relation to the work concept as defined by Goehr, I make use of Michael Talbot’s *The Musical Work: Reality or Invention?* (2000). This book was initiated as a response to Goehr’s book on the work concept. It also contains an important chapter by James Wishart on recomposing musical works of the nineteenth century in the twentieth century.

The Musical Work

Goehr’s ideas on the emerging of the musical work concept around 1800 has gained some criticism from both ontologists and musicologists. This criticism mainly deals with dating this work concept. The “opus concept” (much earlier than 1800) and the “total work concept” (invented by Wagner, thus later than 1800) are other concepts dealing with the musical work that arise in this debate.¹⁴ However, the way a certain concept becomes regulative within a

¹² Hans Zender, “Notes on my Arrangement of *Winterreise*,” accessed January 17, 2019, <https://www.kairos-music.com/sites/default/files/downloads/0012002KAI.pdf>.

¹³ Zender, “Notes on my Arrangement of *Winterreise*.”

¹⁴ Goehr, *The Imaginary Museum of Musical Works*, xxiii–xxxii.

(musical) society and how it shapes a music practice is a more important matter, as Goehr points out.¹⁵ The reason to date the musical work concept around 1800 actually is rightly justified, considering the coming of a new age called Romanticism. Beethoven is often mentioned as the key figure of the transition from Classical to Romantic, and the changing views on life greatly influenced the views on music, and with it, the treatment of ‘musical works.’¹⁶

Concerning Schubert, these Romantic aesthetics influenced his ‘musical works’ as well and how they were viewed by later audiences. The poetry of Goethe, Schiller, and Müller inspired Schubert to create Lieder that were through-composed and different from the lied-tradition of the Classical time period. Considering Schubert’s song cycle *Winterreise*, this really was conceived as a single musical work from beginning until the end. However, in Schubert’s time and also in the years before, songs of cycles were often performed on their own, out of its context of the entire ‘musical work.’ Moreover, songs of cycles were often published in different albums because of practical matters.¹⁷ On the other hand, if we are to believe the words of Joseph von Spaun (one of Schubert’s contemporaries), when Schubert first played and sang his *Winterreise* in front of his friends, he performed it entirely, therefore regarding it as a fixed musical work.¹⁸ This also confirms that Schubert’s contemporaries were introduced by this cycle to regard it as a fixed musical work as well.

Let us ask ourselves again: why did a concept of the musical work become so important for composers of the nineteenth century and after? As Goehr pointed out, the changing aesthetics in that time would have been one reason for practicing music differently.¹⁹

The Musical Canon and *Werktreue*

When discussing recompositions, the canonized status of the compositions that are recomposed is essential. As Goehr stated, “it was not only the work-concept that naturalized

¹⁵ Goehr, *The Imaginary Museum of Musical Works*, ix, xviii.

¹⁶ Tim Blanning, *The Triumph of Music: The Rise of Composers, Musicians and Their Art* (Cambridge: Belknap Press of Harvard University Press, 2008), 91–101.

¹⁷ Laura Tunbridge, *The Song Cycle* (Cambridge: Cambridge University Press, 2010), 41–45.

¹⁸ Joseph von Spaun in Suurpää, *Death in Winterreise*, 21.

¹⁹ Another important issue is the rise of nationalism and historical awareness in the nineteenth century. However, I will not go into detail about this here, because this is not directly relevant for the research questions I pose in this thesis. For further reading on this matter, see Philip V. Bohlman, *Music of European Nationalism: Cultural Identity and Modern History*, ed. Philip V. Bohlman and Michael B. Bakan (Santa Barbara, CA: ABC-CLIO, 2004).

[around 1800] but also the canon of composers.”²⁰ According to Aleida Assmann, ‘selection,’ ‘value,’ and ‘duration’ are the three attributes of a canon.²¹ Though one tends to think that a canon can change over time, Assmann argues that “the canon is not built up anew by every generation; on the contrary, it outlives the generations who have to encounter and reinterpret it anew according to their time.”²² Of course, canons can be adapted to the aesthetics of a specific time, but I argue that the musical canon is in some way standardized, no matter if different generations interpret it in different ways.²³ Furthermore, Mark Everist points out that the canonized status of a work also relies on the reproduction of the work and its “continual reintroduction to generations of [audiences].”²⁴ Zender’s recomposition of a canonical work, such as Schubert’s *Winterreise*, is one example of how a musical work is reproduced in different times and thus became part of the musical canon.

The idea of *Werktreue* that arose in the early twentieth century relates to the past and to the canon as well. The concept of *Werktreue* means to stay true to a ‘work,’ which implies that one looks back at the ‘body of works,’ or the “museum of musical works,” as Goehr presents it, which can be found in a musical canon.²⁵ Goehr argues that *Werktreue* exists because the (regulative) concept of a work is “already held firmly in place.”²⁶ She also states that the resistance or rejection of a concept contributes to the very existence of a concept.²⁷ By this she means that when one fights against something (a concept) out of refusal, the thing is actually conserved and its status is confirmed. Zender also resists the *Werktreue* and describes the past as something that “cannot be recalled,” and therefore he considers to create a recomposition.²⁸ However, he makes great use of the work-concept, as he uses the canonized status of Schubert to create his ‘composed interpretation’ of the *Winterreise*.

For a better understanding of Zender’s own ideas of composition and recomposition, I consider not only the score, but also his own notes in the CD-booklet for the recording from

²⁰ Goehr, *The Imaginary Museum of Musical Works*, xxv–xxvi.

²¹ Aleida Assmann, “Canon and Archive,” in *Cultural Memory Studies: An International and Interdisciplinary Handbook*, ed. Astrid Erll and Ansgar Nünning (Berlin: De Gruyter, 2008), 100.

²² Assmann, “Canon and Archive,” 100.

²³ For further reading on the musical canon and matters regarding inclusiveness, see Klaus Pietschmann and Melanie Wald-Fuhrmann, *Der Kanon der Musik: Theorie und Geschichte: ein Handbuch*, (München: Edition Text + Kritik, 2013), and Marcia J. Citron, *Gender and the musical canon* (Cambridge: Cambridge University Press, 1993).

²⁴ John Guillory in Mark Everist, “Reception Theories, Canonic Discourses, and Musical Value,” in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 390.

²⁵ Goehr, *The Imaginary Museum of Musical Works*, xxxii.

²⁶ Goehr, xxxii.

²⁷ Goehr, xxxv.

²⁸ Zender, “Notes on my Arrangement of *Winterreise*.”

1999. Next to these primary sources, I rely also on an article by Håvard Enge that explains Zender's composing ideals by citing books on music, written by Zender.²⁹

Recomposing practices

What exactly is a recomposition? James Wishart was likely one of the first to introduce the term 'recomposition' in the discourse of musicology.³⁰ In 1993, Zender himself calls his composition a 'composed interpretation,' and Enge explains Zender's compositions as "creative transformations," even after the term 'recomposition' already was introduced.³¹ This shows that the practice of recomposition still needs clarification.

To explain the act of recomposition, Wishart categorizes different musical approaches to existing works under the umbrella-term recomposition as follows: 'sympathetic completion,' 'the compulsive orchestrator' (or arranger, I suggest), 'distancing through quotation,' and 'relishing the discomfort factor.'³² Composers who finish unfinished works of other composers submit themselves to an early state of recomposing (sympathetic completion), such as 'finishing' Schubert's 'unfinished' symphony, or even the completion of the renowned Mozart *Requiem* by Franz Xaver Süssmayr – to give an example before 1800 – or by other composers after him. Hector Berlioz could be categorized as the 'compulsive orchestrator' for orchestrating Schubert's *Erlkönig* and Franz Liszt would be the 'compulsive arranger' for his piano reductions of Beethoven's symphonies. These are good examples of how historical awareness and the importance of a musical canon became part of musical practices in the late nineteenth century. Alfred Schnittke literally quotes a part of a piano sonata by Mozart in his *Third Symphony* (distancing through quotation). This and other similar examples of music quotation from the second half of the twentieth century "attempt to create moments of shock by juxtaposing the complex atonal textures with consonant moments, in the way that composers of an earlier generation might suddenly have interpolated more strongly dissonant moments to achieve a similar effect."³³ What I find interesting in these later examples is how these twentieth-century composers refer to earlier works of composers of more 'consonant times' – thus being aware of the past – instead of writing

²⁹ Håvard Enge, "The unfinished past – Hans Zender's concept of productive listening," *Studia Musicologica Norvegica* 36 (2010): 144-161. The books of Zender himself were not available to me and are therefore not cited in this thesis.

³⁰ Wishart, "Re-composing Schubert," 224, 230.

³¹ Enge, "The unfinished past – Hans Zender's concept of productive listening," 154. This article is published in 2010, Wishart's chapter "Re-composing Schubert" in 2000.

³² Wishart, 206-210. Next to orchestrating, arranging is an important practice as well. Piano reductions of symphonies are in a way 'recomposed' as well, according to Wishart's categorization.

³³ Wishart, "Re-composing Schubert," 209.

newly composed consonant music themselves. The last category, that of ‘relishing the discomfort factor,’ is the most relevant for what renders a ‘recomposition.’ The discomfort factor mainly deals with “disconcerting an audience.”³⁴ The discomfort of the audience when exposed to compositions that approach existing works radically different from the original, shows how the musical canon influences the audience’s attitude when listening to music that belongs to a specific tradition.

Zender’s reinterpretation of Schubert’s *Winterreise* is an example of how this discomfort factor is used, and I discuss this in the following chapter. It is hard to point out what was the first example of a recomposition defined as such in music history. However, these categories that Wishart listed show that the practice of recomposition arose out of earlier approaches to existing works and these approaches developed itself further towards ‘recomposition’ in the twentieth century and after. Canonization and the regulative concept of the musical work play key roles in the creation of the new practice of recomposition and how it developed. With this theoretical framework in mind, let me give a definition of a recomposition in the context of the classical music tradition and in light of the theoretical discussions presented here above: a recomposition approaches an existing finished musical work – which is recognized as part of the musical canon – and radically changes its content in such a way that it resists the idea of *Werktreue* but it still allows the audience to recognize the original, thereby destabilizing the audience’s expectations of the original work. The result is a new fixed musical work that stands on its own, but it still recalls the ‘model’ fixed musical work. Though Zender nuanced his composition as a ‘composed interpretation,’ and labelled it as such on the score, it is essentially a true recomposition.

The uses of tonality in *Winterreise*

Before looking at Zender’s work, we must first consider the problems of music notation in both Schubert’s score and Zender’s score. Suurpää pointed out that the keys in Schubert’s autograph score were different from those used in the first edition of the *Winterreise* (1827).³⁵ Noteworthy is the fact that Zender uses exclusively the keys of the first edition and not of the autograph, with the exception of the last song. There, he writes in the key of the autograph score of Schubert. However, Zender (as a postmodernist composer) did not write all key signatures at the start of each staff as it is common practice for tonal music, but used

³⁴ Wishart, “Re-composing Schubert,” 210.

³⁵ Suurpää, *Death in Winterreise*, 5.

accidentals throughout all songs. This inevitably gives a sense of alienation for the performers when seeing so many sharps and flats on the page, even though the songs are clearly tonal and there is aurally no difference in terms of tonalities between Schubert's songs and Zender's songs.

The difference in how the keys are written down between the autograph score and the first edition is explained by the fact that in Schubert's time, his lieder were performed by many different singers with different types of voices. Therefore, transposing the songs to different keys to fit the singer's voice was a common practice. Accordingly, Schubert did not mind having his music transposed, therefore he accepted the editions to be different in terms of keys and transpositions from his autograph.³⁶ By contrast, Zender specifically writes his composed interpretation for tenor, which not only shows that he is relating to Schubert's cycle as a 'fixed musical work' (regarding the keys and the order of songs), but that he creates his own 'musical work' with one single type of voice timbre (the tenor) as well, which he explicitly instructs in the score. The question remains: how does Zender "interpret" the presence of death in Schubert's *Winterreise*?

³⁶ David Montgomery, *Franz Schubert's Music in Performance: Compositional Ideals, Notational Intent, Historical Realities, Pedagogical Foundations* (Hillsdale: Pendragon Press, NY, 2003), 16.

The Death Metaphor in Zender's *Winterreise*

eine Straße muß ich gehen,
die noch keiner ging zurück.³⁷

–Wilhelm Müller

“I must travel a road, from which no one ever returned.”³⁸ This last sentence from the song ‘Der Wegweiser’ unmistakably implies a road where the wanderer is to meet death.³⁹ But is this really so? Although the implication seems quite clear, here – and in the other poems as well – the actual dying or death itself is never explicitly mentioned as such. When discussing death in early nineteenth-century literature, Suurpää points out that death does not have to be a concrete event, but can have a “symbolic or metaphorical meaning.”⁴⁰ This is an essential issue, for when we want to study the music in regard to the metaphor of death, we must be aware that the music itself can never directly contain extra-musical features, such as feelings, a storm raging outside, or death. To deal with this issue, Suurpää first analyses the theme of death in the text of Müller and then brings in Schenkerian analysis to underline his findings.⁴¹ I propose in this thesis to discuss the music-text relations in Zender's *Winterreise* for a better understanding of this recomposition.⁴²

Zender's instrumentation

To study the relation between music and poetry and its underlying metaphors in Schubert's song cycle, David B. Greene introduces a metaphor model that can be applied to Schubert's music. He compares poetic metaphors with musical metaphors, and explains the use of metaphor in Schubert's *Winterreise* by looking at a specific song, ‘Die Wetterfahne’:

A metaphor explicitly states that X is Y (“All the world's a stage”); it invites the viewer to see X as Y, that is, to see the Y-aspect of X. The musical metaphor implicitly asserts that the set of

³⁷ Celia Sgroi, “Winterreise (Op. 89, D 911),” accessed January 17, 2019, http://www.gopera.com/lieder/translations/schubert_911.pdf.

³⁸ Sgroi, “Winterreise (Op. 89, D 911).”

³⁹ This is the twentieth song in the cycle. See Appendix B.

⁴⁰ Suurpää, *Death in Winterreise*, 28.

⁴¹ For how he does this precisely and his principles of analysis, see Suurpää, *Death in Winterreise*, 42–60.

⁴² I will not make use of Schenkerian analysis, because this is not directly relevant for the research questions I pose in this thesis.

sounds *is* that which the sounds reflect; the listener is invited to hear the set as something else. In ‘Die Wetterfahne,’ the [musical] motif (...) *is* the wind playing with the weather vane.⁴³

The fact that we can hear this musical motif (X) as the natural phenomenon of the wind (Y) is because X and Y are similar in some of their features, though not all.⁴⁴ This gives a new meaning to both the music and the text; the piano cannot create the actual sound of wind, and the wind does not sound like a piano, but the metaphor makes this connection possible.

Now let us take a look at Zender’s instrumentation for this song. This song is one of the few songs that makes use of a wind machine.⁴⁵ The wind machine produces the sound of wind, even though it is not actually ‘the wind’ what we hear in performance. In Zender’s composition, the connection of this musical metaphor – in this case between wind and music – is no longer necessary, for we actually do hear some sort of wind as produced by the modern wind machine. Wind is a natural phenomenon to which a specific sound in the real world can be ascribed and identified by the audience. Death, on the other hand, is more ambiguous and does not have a ‘real’ sound. When discussing the metaphor of death in music, we actually discuss matters which are poetic metaphors to death, not death itself. In the poems of *Die Winterreise*, there are several metaphors to death: the coming of age (and therefore getting closer to death), a crow, a graveyard, and the old hurdy-gurdy man, to mention only a few that the early nineteenth-century audience would have been familiar with.⁴⁶ I turn now to how these metaphors that signal death in Zender’s composed interpretation of Schubert’s *Winterreise* are realised.

The instrumentation of Zender in relation to the death metaphor works on different levels. While discussing Schubert’s piano sonatas, David Montgomery argues that these works are written in such a way that one can identify four individual voices as if are the voices of a string quartet.⁴⁷ I suggest that the same can be observed in the piano accompaniment of Schubert’s *Winterreise*. By this I mean that in several songs (such as, in ‘Gute Nacht,’ ‘Rast,’ and ‘Der Wegweiser,’ to mention a few) the piano accompaniment could be viewed as if it is replaced by a string quartet accompaniment. Already in the introduction of the first song, ‘Gute Nacht’ (see Example 2.1), the piano plays four voices that

⁴³ Greene, “Schubert’s *Winterreise*,” 182. Emphasis original.

⁴⁴ Greene, 182.

⁴⁵ The other song is ‘Mut!’ (no. 22), in which a snow storm is described, see also Appendix B.

⁴⁶ Philippe Ariès and Patricia Ranum, *Western Attitudes Toward Death: From the Middle Ages to the Present* (London: Johns Hopkins University Press, 1975), 55-84.

⁴⁷ Montgomery, *Franz Schubert’s Music in Performance*, 8.

can easily be played by a string quartet, which Zender also took over in his interpretation, with reinforcement from other instruments.

Example 2.1: Bars 1–6 of Schubert’s ‘Gute Nacht.’

1.
Gute Nacht.

The image shows the first six bars of Schubert's 'Gute Nacht'. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a prominent sixteenth-note pattern in the left hand. The tempo is marked 'Mäßig' and the dynamics range from piano (p) to fortissimo (ff). The right hand has a simple melody. The score is labeled '1. Gute Nacht.' and 'Op. 89.'

In the song ‘Im Dorfe,’ dogs are barking, which can be seen as an anticipation of the growling dogs around the hurdy-gurdy man in the last song (*und die Hunde knurren um den alten Mann*) and thus as a metaphor to death.⁴⁸ Here, Schubert imitates the growling of the dogs in the sixteenth notes played by the left hand (see Example 2.2). Zender even brings this metaphor to life more accurately by using the string on the violin to create a growling sound and maintaining the *pianissimo* (*pp*) indication from the original and stressing it further, into a *ppp* (see Example 2.3). By doing this, Zender pushes the dynamics indications to the extreme to make the differences even more dramatic. This imitation comes closer to a real dog growling than the piano accompaniment does. One could say that the creaking of the string is a rather unpleasant noise, and that is just what Zender intended. He states that “the first performances [of *Winterreise*] must have caused shock rather than pleasure.”⁴⁹ Because we are so accustomed to listening to *Winterreise* today as part of the Western classical music canon, Zender may have wanted his contemporaries to shock when having his recomposition of Schubert’s song cycle performed. For doing this, he had to use different strategies than Schubert that are good enough to shock a ‘modern ear.’ As discussed in the previous chapter, this can be seen as the ‘discomfort factor,’ that Wishart explained as part of the act of recomposition in modern terms.⁵⁰

⁴⁸ “And the dogs growl around the old man.”

⁴⁹ Zender, “Notes on my Arrangement of *Winterreise*.”

⁵⁰ Wishart, “Re-composing Schubert,” 210.

Example 2.2: Bars 1–2 of Schubert’s song ‘Im Dorfe.’

17.
Im Dorfe.

Etwas langsam.

The image shows the first two bars of Schubert's song 'Im Dorfe'. It is written for piano in G major and 3/8 time. The tempo is marked 'Etwas langsam.' The score consists of a treble clef staff with a melody and a bass clef staff with a rhythmic accompaniment. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line features a steady eighth-note accompaniment. Dynamics include *pp* in the bass line.

Example 2.3: Bars 1–5 of Zender’s ‘Im Dorfe.’

Nr. 17: Im Dorfe

12 *Etwas langsam* ♩ = 76-80
8 gedämpft

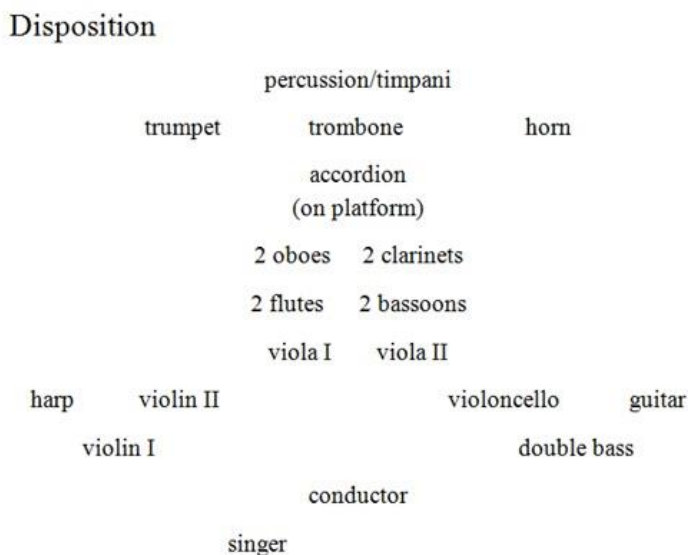
The image shows the first five bars of Zender's 'Im Dorfe'. It is written for a drum set (Rührtrommel) and a violin. The tempo is marked 'Etwas langsam' with a quarter note equal to 76-80 beats per minute. The drum part is marked 'gedämpft' (muted) and *ppp*. The violin part is marked 'arco' and *pp*. A footnote explains the violin technique: '* Bei minimalem Bogenverbrauch die Saite so pressen, daß ein leises „Knurren“ (ohne exakte Tonhöhe) entsteht.' The score includes dynamic markings like *ppp*, *pp*, and *p*.

There is one instrument that deserves specific attention in the context of the death metaphor in these songs, which is the accordion. In Zender’s instrumentation, the accordion plays a significant role in the turning point of the song cycle, ‘Der Wegweiser’ (the twentieth song in *Winterreise*). Here, the wanderer intentionally treads the path of death. Suurpää calls this turning point “the choice of death.”⁵¹ From here on, there is no return to the retrospective longing for love, the wanderer persists the journey to find death. The accordion was part of the ensemble from the beginning of the cycle, but at the opening of this song, the accordion grabs the audience’s attention, because it plays also with a harmonica in the first few bars. Both instruments are not standardized in the classical music tradition, which intensifies the alienating effect they have on the audience. Moreover, in Zender’s notes on the score regarding the disposition of the orchestra, the accordion is placed on a platform in the middle of the orchestra (see figure 2.1). Although this position might also be for acoustic reasons, I think this placement in the middle is deliberate. The central place of the accordion was meant to draw attention visually to its central role in the recomposition of this cycle, its key role at the turning point in *Winterreise*. Finally, the accordion is also generally known as an

⁵¹ Suurpää, *Death in Winterreise*, 12.

instrument for street musicians, especially in our modern cities, a detail which very likely did not escape to Zender. Is it a coincidence that the hurdy-gurdy man mentioned in the last song is also a busker?⁵² Perhaps, but the fact that the accordion has such a major role at the key point in the narrative of the cycle is certainly deliberate.

Figure 2.1: Disposition of the musicians on stage in Zender’s score



Zender and ‘Der Leiermann’

Of all the songs in Schubert’s *Winterreise*, the last song ‘Der Leiermann’ is undoubtedly the most discussed in scholarship, also in terms of how it presents death.⁵³ Though references to death are present throughout the entire song cycle, the conscious move towards it arises in the last five songs, ‘Der Wegweiser,’ ‘Das Wirthaus,’ ‘Mut!,’ ‘Die Nebensonnen,’ and ‘Der Leiermann.’ One hopes to find an answer in this last song: is the wanderer dying? However, this answer is never given in the song, the audience is left to imagine what happens afterwards. The end of the poem even consists of two questions: *Wunderlicher Alter, soll ich mit dir geh’n? Willst zu meinen Liedern deine Leier dreh’n?*⁵⁴

⁵² The hurdy-gurdy man plays the instrument with ‘numb fingers’ and is old. He also has a little plate (*sein kleiner Teller*) that remains empty. This implies that this hurdy-gurdy man is a beggar, a busker, or both.

⁵³ Other than Suurpää, see for instance Amanda Lalonde, “The Music of the Living-Dead,” *Music and Letters* 96, no. 4 (Oxford University Press, November 2015): 602–629, and Susan Youens, “Der Leiermann,” in *Retracing a Winter’s Journey: Franz Schubert’s “Winterreise”* (New York: Cornell University Press, 2013), 295-306.

⁵⁴ “Strange old man, shall I go with you? Will you play your [hurdy-gurdy] to my songs?” See Appendix B for the full text of this song.

Considering the entire *Winterreise*, Susan Youens argued that this cycle is a “monodrama.”⁵⁵ The songs can be seen as a psychological journey, wherein the protagonist sings to oneself. Werner Wolf refuted this idea, claiming that the cycle is a “duodrama.”⁵⁶ The questions at the end of ‘Der Leiermann’ would be rhetorical and the hurdy-gurdy man is joining the wanderer on the winter journey, which led him to think of it as a duodrama. Wolf even argues that the *Winterreise* is a “re-enactment of past events and feelings” and that the old man was accompanying the songs all along.⁵⁷ Whether the song is some psychological state – Youens even calls the hurdy-gurdy player “a *Doppelgänger* phantom, a projection of the wanderer’s mind”⁵⁸ – or an event in reality, either way the wanderer’s death remains an illusion, as Suurpää rightfully pointed out.⁵⁹

Although death is an illusion of the wanderer, the hurdy-gurdy man is a real character to the wanderer that can also be seen as a metaphor to death. In Schubert’s ‘Der Leiermann,’ the fifths in the left hand of the piano accompaniment (functioning as a drone throughout the song) are a clear imitation of the hurdy-gurdy as an instrument (See Example 2.4 below).

Example 2.4: Bars 1–5 of Schubert’s ‘Der Leiermann.’

24.
Der Leiermann.

Furthermore, the static harmony and a certain emptiness in the fifths can symbolize death.⁶⁰ The wanderer would rather be in the numb and static state of the hurdy-gurdy man than feeling his misery.⁶¹ Death also is a motionless condition in which feelings are no longer felt (allegedly, for we can never really tell). In the last lines of ‘Irrlicht,’ this liberation of

⁵⁵ Youens, *Retracing a Winter’s Journey*, 51.

⁵⁶ Werner Wolf, “Willst zu meinen Liedern deine Leier drehn? Intermedial Metatextuality in Schubert’s “Der Leiermann,”” in *Word and Music studies*, ed. Walter Bernhart and Werner Wolf (Amsterdam: Atlanta, GA, 2001), 132.

⁵⁷ Wolf, “Willst zu meinen Liedern deine Leier drehn?,” 130–132.

⁵⁸ Youens, *Retracing a Winter’s Journey*, 297.

⁵⁹ Suurpää, *Death in Winterreise*, 6–8.

⁶⁰ The interval of a perfect fifth can be seen as ‘empty’ or ‘bare,’ because it can be seen as a triad without a third. Thus the interval feels like a triad that is incomplete.

⁶¹ Suurpää, *Death in Winterreise*, 155.

suffering is tellingly present: “Every river finds its way to the ocean, and every sorrow [finds its way] to its grave.”⁶² I argue that we can understand ‘Der Leierman’ as a death metaphor because we can link words like ‘numb,’ ‘static,’ ‘ice,’ or ‘emptiness’ to death.⁶³ Suurpää even states that the hurdy-gurdy man is “outside the human community.”⁶⁴ Perhaps, when the wanderer sees this man, he is already out of this world and death.

In his composed interpretation, Zender uses almost the entire orchestra ensemble for ‘Der Leiermann.’⁶⁵ This is noticeable because it seems to contradict the uncomplicated and ‘empty’ composition of Schubert’s song. If we look at the beginning of Zender’s score, the fifth is still present. The piccolo plays a long G-sharp, followed by the C-sharp below from the clarinet in bar 1 (see Example 2.5 or Appendix C). The key is not clear from the beginning, but when we take a look at the first line of the singing voice and the accompanied drone (B and F-sharp), Zender clearly uses the key of B-minor (see Example 2.6: mm.21–22). It is remarkable that Zender uses the keys of the first edition in all the songs of the cycle with the exception of this song, where he chooses the key in Schubert’s autograph.⁶⁶ A likely reason for this might be that Zender wanted the song to stand out from the rest of the cycle and alienate it from the preceding songs. In the first edition of the *Winterreise*, ‘Die Nebensonnen’ (the song preceding ‘Der Leiermann’) is notated in A-major and ‘Der Leiermann’ is notated in A-minor, making them closely related. By transposing the last song a whole tone upwards, it is differentiated from the rest, drawing specific attention of the audience to this last song in all its mystery in regard to the presence of death.

Furthermore, Zender wrote a longer musical introduction for ‘Der Leiermann’ than Schubert. For this introduction, Zender brings up most of the material used in the rest of the song, as if to familiarize the listener with what will come next. The fifth drone B and F-sharp is first introduced by the bassoon and contrabassoon, including the preceding grace note E-sharp, as in the opening of Schubert’s score (m.4 in Zender’s score, see Example 2.4 for Schubert’s notation). An anticipation of this grace note is heard in the piccolos (m.3 and m.5). The accompanying drone is also played by the guitar, the second violas, the accordion, and the harp throughout the song (see Appendix C).

⁶² Sgroi, “Winterreise (Op. 89, D 911).”

⁶³ See Appendix B for where these words occur in the song ‘Der Leiermann.’

⁶⁴ Suurpää, *Death in Winterreise*, 153.

⁶⁵ Piccolo, flute, oboe, clarinet, soprano saxophone, bassoon, contrabassoon, horn, trumpet, trombone, accordion, guitar, harp, strings, double bass, and the tenor.

⁶⁶ See Suurpää, *Death in Winterreise*, 3–6.

Example 2.5: Bar 1–7 of Zender’s ‘Der Leiermann.’

3 *Etwas langsam* ♩ = 44-48/poco rubato

4/4

Piccolo I *p* *mf*

Piccolo II *p* *pp* *f* *mf*

Oboe I *pp* *f* *mf*

Oboe II *pp* *f* *mf*

Klarinette *p* *ppp* *p*

Sopransaxophon *pp* *p*

Fagott *p* *p*

Kontrafagott *p* *p*

Horn *mp*

Gitarre *mp*

Example 2.6: Bar 19–24 of Zender’s ‘Der Leiermann.’

19

2/4

3/4

Kl. *mp*

S. Sax. *p* *mp*

Akk. *pp*

Git. *mp*

Ten. *Drü-ben hin-ter-m Dor-fe steht ein Lei-er-mann,*

VI. I *pp* *ord. 3 p*

VI. II *c.l.tr. pont. pp* *ord. 3 p*

Br. I *p*

Br. II

The accordion again plays a significant role in Zender's instrumentation. Though the *empty fifth* is played by other instruments as well, the accordion can clearly be identified in the orchestra because of its typical sound. More importantly, when the wanderer sings, only the accordion accompanies the singer (mm.21–22).⁶⁷ During the rest of the song, other instruments are also heard when the singer sings, but the systematic use of the accordion is not a coincidence. Especially the music setting for the following lines is important: *Keiner mag ihn hören, keiner sieht ihn an / und die Hunde knurren um den alten Mann*.⁶⁸ The hurdy-gurdy player is not heard or seen by others during these lines – as the singer tells us – therefore we do not hear the accordion in Zender's orchestra at this point.

Schubert's melody line above the fifth drone also is to a great extent present in Zender's recomposition. It is at first heard fully by the first viola in mm.13-14. Immediately afterwards it is repeated, or rather interrupted, by the soprano saxophone in mm.14-15, and then immediately by the first violin as well in mm.15–16.⁶⁹ The viola, soprano saxophone, and violin, continue this interruption of each other throughout the song. The melody is also anticipated in the introduction by the first piccolo in m.5 and m.9. Furthermore, a few transpositions and alterations of this melody take place in Zender's version. In mm.48–49, the flute plays a variation on this melody a semitone lower, in B-flat. A few bars after that, the bassoon plays the melody, modulating back to B-minor, before the singer sings the next line (mm. 56–57). These transpositions also strengthen the alienating effect of the song in Zender's recomposition.

These observations show that even though Zender's instrumentation is complex and explores the various sound possibilities that these instruments offer in relation to the songs, he still uses the rather minimal material given by Schubert. All the melodic material derives from Schubert's music.

⁶⁷ See also bars 26–27; 31–32; 35–36; 40–41; 56–57; 61–62; 66–67 in Appendix C.

⁶⁸ “No one listens to him, no one notices him.”

⁶⁹ The soprano saxophone even gains the ascription *immer etwas grell und aggressiv* (always somewhat shrill and aggressive).

Conclusion

The representation of death discussed in this thesis can be traced only at the poetic level, because death itself cannot explicitly be heard in the music. The metaphor of death is emphasized through orchestration, use of dynamics, and use of key signatures in Zender's recomposition. The way the theme of death is presented in Zender's *Winterreise* creates an alienating effect on both the performer and the listener. The metaphor of death in the last song, 'Der Leiermann,' is present in the way the feeling of emptiness is conveyed. Schubert portrayed this emptiness with a repetitive perfect fifth in the bass. I showed how Zender derived his newly composed passages in this song from Schubert's musical material, and that the emptiness is still present through the perfect fifth, but its effect is augmented because almost the entire orchestra plays in Zender's 'Der Leiermann.' This abundant presence of so-called 'empty' fifths strengthens the alienation of Zender's recomposition.

The practice of recomposition developed from composing practices in the nineteenth century and after. This thesis shows that the concept of the musical work, as defined by Lydia Goehr, and the musical canon are very important issues in the discussion of the modern practice of recomposition, especially when the act of recomposition refers to nineteenth-century canonical musical works. This practice has hardly been defined in the musicological scholarship until now, or at most the practice was mentioned, but never received a clear definition other than being something different than music arrangements. Therefore, for a better understanding of this composition practice and based on my analysis of a single case study, my thesis proposes a definition: a recomposition approaches an existing finished musical work – which is recognized as part of the musical canon – and radically changes its content in such a way that it resists the idea of *Werktreue* but it still allows the audience to recognize the original, thereby destabilizing the audience's expectations of the original work. The result is a new fixed musical work that stands on its own, but it still recalls the 'model' fixed musical work.

The case study I analysed in this thesis can represent a starting point for further reflections on other aspects in Zender's *Winterreise*, such as changes of text phrasing or the use of declamation in several songs, and for other analytical studies of other recompositions by this composer, such as *Dialog mit Haydn* (1982) or *Schumann-Fantasie* (1997).⁷⁰

⁷⁰ *Dialog mit Haydn* is composed after Joseph Haydn's *Symphony No. 94* (1791), also known as the 'Surprise Symphony, and *Schumann-Fantasie* is composed after Robert Schumann's *Fantasie in C*, Op. 17 (1836).

Moreover, one can draw on my findings to reconsider the practices of recomposition by other contemporary composers as well, for instance Max Richter's *Recomposed by Max Richter: Vivaldi – The Four Seasons* (2012). One shall find that the concept of the musical work and the tendency of canonization plays an important role in the recomposition practices. It is up to us to find out in what kind of different ways recompositions of today are produced and received by audiences.

Bibliography

Ariès, Philippe, and Patricia Ranum. *Western Attitudes Toward Death: From the Middle Ages to the Present*. Baltimore and London: Johns Hopkins University Press, 1975.

Assmann, Aleida. "Canon and Archive." In *Cultural Memory Studies: An International and Interdisciplinary Handbook*, edited by Astrid Erll and Ansgar Nünning, 97–107. Berlin: De Gruyter, 2008.

Blanning, Tim. *The Triumph of Music: The Rise of Composers, Musicians and Their Art*. Cambridge, MA: Belknap Press of Harvard University Press, 2008.

Bohlman, Philip V. *Music of European Nationalism: Cultural Identity and Modern History*, edited by Philip V. Bohlman and Michael B. Bakan. Santa Barbara, CA: ABC-CLIO, 2004.

Citron, Marcia J. *Gender and the Musical Canon*. Cambridge: Cambridge University Press, 1993.

Enge, Håvard. "The unfinished past – Hans Zender's concept of productive listening." *Studia Musicologica Norvegica* 36 (2010): 144–161.

Everist, Mark. "Reception Theories, Canonic Discourses, and Musical Value." In *Rethinking Music*, edited by Nicholas Cook and Mark Everist, 378–402. Oxford: Oxford University Press, 1999.

Frankfurter, Eva. "Organ Grinder (Der Leiermann)." Eva Frankfurter artist (1930-1959). Accessed January 17, 2019. http://evafrankfurter.benurcollection.org.uk/search_result.php?item_id=440.

Goehr, Lydia. *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. Oxford: Oxford University Press, 2007.

Greene, David B. "Schubert's *Winterreise*: A Study in the Aesthetics of Mixed Media." *The Journal of Aesthetics and Art Criticism* 29, no. 2 (Winter 1970): 181-193.

Lalonde, Amanda. "The Music of the Living-Dead." *Music and Letters* 96, no. 4. (November 2015): 602–629.

Montgomery, David. *Franz Schubert's Music in Performance: Compositional Ideals, Notational Intent, Historical Realities, Pedagogical Foundations*. Hillsdale: Pendragon Press, NY, 2003.

Pietschmann, Klaus, and Melanie Wald-Fuhrmann. *Der Kanon der Musik: Theorie und Geschichte: ein Handbuch*. München: Edition Text + Kritik, 2013.

Schubert, Franz. "Winterreise, D.911." IMSLP Complete Score #00414. Accessed January 17, 2019. http://hz.imslp.info/files/imglnks/usimg/9/92/IMSLP00414-Schubert_-_Winterreise.pdf.

Sgroi, Celia. "Winterreise (Op. 89, D 911)." Accessed January 17, 2019. http://www.gopera.com/lieder/translations/schubert_911.pdf.

Suurpää, Lauri. *Death in "Winterreise": Musico-Poetic Associations in Schubert's Song Cycle*. Bloomington: Indiana University Press, 2014.

Talbot, Michael, ed. *The Musical Work: Reality or Invention?* Liverpool: Liverpool University Press, 2000.

Tunbridge, Laura. *The Song Cycle*. Cambridge: Cambridge University Press, 2010.

Wishart, James. "Re-composing Schubert." In *The Musical Work: Reality or Invention?*, edited by Michael Talbot, 205-230. Liverpool: Liverpool University Press, 2000.

Wolf, Werner. "'Willst zu meinen Liedern deine Leier drehn?': Intermedial Metatextuality in Schubert's 'Der Leiermann.'" In *Word and Music studies: Essays on the Song Cycle and on Defining the Field*, edited by Walter Bernhart and Werner Wolf, 121-140. Amsterdam: Atlanta, GA, 2001.

Youens, Susan. *Retracing a Winter's Journey: Franz Schubert's "Winterreise."* Ithaca, NY : Cornell University Press, 2013.

Zender, Hans. "Notes on my Arrangement of *Winterreise*." Accessed January 17, 2019. <https://www.kairos-music.com/sites/default/files/downloads/0012002KAI.pdf>.

Zender, Hans. *Schubert's "Winterreise," Eine komponierte Interpretation für Tenor und kleines Orchester*. Study Score Partitur-Bibliothek 5421. Wiesbaden, Leipzig, and Paris: Breitkopf & Härtel, 1993.

Appendix A

The order of songs in Schubert's *Winterreise*. The same order was maintained by Hans Zender in his work:

<i>Original title</i>		<i>English translation</i>
1. Gute Nacht	–	1. Good Night
2. Die Wetterfahne	–	2. The Weathervane
3. Gefrorene Tränen	–	3. Frozen Tears
4. Erstarrung	–	4. Numbness
5. Der Lindenbaum	–	5. The Linden Tree
6. Wasserflut	–	6. Flood Water
7. Auf dem Flusse	–	7. On the River
8. Rückblick	–	8. A Look Backward
9. Irrlicht	–	9. Will o' the Wisp
10. Rast	–	10. Rest
11. Frühlingstraum	–	11. Dream of Spring
12. Einsamkeit	–	12. Solitude
13. Die Post	–	13. The Post
14. Der Greise Kopf	–	14. The Old-Man's Head
15. Die Krähe	–	15. The Crow
16. Letzte Hoffnung	–	16. Last Hope
17. Im Dorfe	–	17. In the Village
18. Der stürmische Morgen	–	18. The Stormy Morning
19. Täuschung	–	19. Illusion
20. Der Wegweiser	–	20. The Sign Post
21. Das Wirthaus	–	21. The Inn
22. Mut!	–	22. Courage!
23. Die Nebensonnen	–	23. The False Suns / Mock Suns
24. Der Leiermann	–	24. The Hurdy-Gurdy Man

Appendix B

Text and translation into English of the songs 'Die Wetterfahne,' 'Irrlicht,' 'Im Dorfe,' 'Der Wegweiser,' 'Mut!,' and 'Der Leiermann.'

2. Die Wetterfahne

Der Wind spielt mit der Wetterfahne
Auf meines schönen Liebchens Haus.
Da dacht' ich schon in meinem Wahne,
Sie piff den armen Flüchtling aus.

Er hätt' es eher bemerken sollen,
Des Hauses aufgestecktes Schild,
So hätt' er nimmer suchen wollen
Im Haus ein treues Frauenbild.

Der Wind spielt drinnen mit den Herzen
Wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen Schmerzen?
Ihr Kind ist eine reiche Braut.

9. Irrlicht

In die tiefsten Felsengründe
Lockte mich ein Irrlicht hin;
Wie ich einen Ausgang finde,
Liegt nicht schwer mir in dem Sinn.

Bin gewohnt das Irregehen,
's führt ja jeder Weg zum Ziel;
Uns're Freuden, uns're Wehen,
Alles eines Irrlichts Spiel!

Durch des Bergstroms trockne Rinnen
Wind' ich ruhig mich hinab,
Jeder Strom wird's Meer gewinnen,
Jedes Leiden auch sein Grab.

2. The Weathervane

The wind plays with the weathervane
On my lovely darling's house.
And I thought in my delusion,
That it mocked the poor fugitive.

He should have noticed sooner
The symbol displayed on the house,
So he wouldn't ever have expected
To find a faithful woman within.

The wind plays with the hearts inside
As it does on the roof, only not so loudly.
Why should they care about my grief?
Their child is a rich bride.

9. Will o' the Wisp

Into the deepest mountain chasms
A will o' the wisp lured me;
How to find a way out
Doesn't worry me much.

I'm used to going astray,
And every way leads to the goal.
Our joys, our sorrows,
Are all a will o' the wisp's game!

Through the mountain stream's dry channel
I wend my way calmly downward.
Every river finds its way to the ocean,
And every sorrow to its grave.

17. Im Dorfe

Es bellen die Hunde, es rasseln die Ketten;
Es schlafen die Menschen in ihren Betten,
Träumen sich manches, was sie nicht
haben,
Tun sich im Guten und Argen erlaben;

Und morgen früh ist alles zerflossen.
Je nun, sie haben ihr Teil genossen
Und hoffen, was sie noch übrig ließen,
Doch wieder zu finden auf ihren Kissen.

Bellt mich nur fort, ihr wachen Hunde,
Laßt mich nicht ruh'n in der
Schlummerstunde!
Ich bin zu Ende mit allen Träumen.
Was will ich unter den Schläfern säumen?

20. Der Wegweiser

Was vermeid' ich denn die Wege,
Wo die ander'n Wand'rer geh'n,
Suche mir versteckte Stege,
Durch verschneite Felsenhöh'n?

Habe ja doch nichts begangen,
Daß ich Menschen sollte scheu'n, -
Welch ein törichtes Verlangen
Treibt mich in die Wüstenei'n?

Weiser stehen auf den Straßen,
Weisen auf die Städte zu.
Und ich wandre sonder Maßen
Ohne Ruh' und suche Ruh'.

Einen Weiser seh' ich stehen
Unverrückt vor meinem Blick;
Eine Straße muß ich gehen,
Die noch keiner ging zurück

17. In the Village

The dogs are barking, the chains are
rattling;
The people are sleeping in their beds,
Dreaming of things they don't have,
Refreshing themselves in good and bad.

And in the morning all will have vanished.
Oh well, they had their share of pleasure
And hope that what they missed
Can be found again on their pillows.

Drive me out with your barking, you
vigilant dogs,
Don't let me rest when it's time for
slumber!
I am finished with all my dreams
Why should I linger among the sleepers?

20. The Sign Post

Why then do I avoid the highways
Where the other travellers go,
Search out the hidden pathways
Through the snowy mountain tops?

I've committed no crime
That I should hide from other men -
What is the foolish compulsion
That drives me into desolation?

Signposts stand along the highways
Pointing to the cities,
And I wander ever further
Without rest and look for rest.

Before me I see a signpost standing
Fixed before my gaze.
I must travel a road
From which no one ever returned

22. Mut!

Fliegt der Schnee mir ins Gesicht,
Schüttl' ich ihn herunter.
Wenn mein Herz im Busen spricht,
Sing' ich hell und munter.

Höre nicht, was es mir sagt,
Habe keine Ohren;
Fühle nicht, was es mir klagt,
Klagen ist für Toren.

Lustig in die Welt hinein
Gegen Wind und Wetter!
Will kein Gott auf Erden sein,
Sind wir selber Götter!

24. Der Leiermann

Drüben hinterm Dorfe
Steht ein Leiermann
Und mit starren Fingern
Dreht er was er kann.

Barfuß auf dem Eise
Wankt er hin und her
Und sein kleiner Teller
Bleibt ihm immer leer.

Keiner mag ihn hören,
Keiner sieht ihn an,
Und die Hunde knurren
Um den alten Mann.

Und er läßt es gehen,
Alles wie es will,
Dreht, und seine Leier
Steht ihm nimmer still.

Wunderlicher Alter!
Soll ich mit dir geh'n?
Willst zu meinen Liedern
Deine Leier dreh'n?

22. Courage!

If the snow flies in my face,
I shake it off again.
When my heart speaks in my breast,
I sing loudly and gaily.

I don't hear what it says to me,
I have no ears to listen;
I don't feel when it laments,
Complaining is for fools.

Happy through the world along
Facing wind and weather!
If there's no God upon the earth,
Then we ourselves are Gods!

24. The Hurdy-Gurdy Man

Over there beyond the village
Stands [a hurdy-gurdy man],
And with numb fingers
He plays as best he can.

Barefoot on the ice,
He totters here and there,
And his little plate
Is always empty.

No one listens to him,
No one notices him,
And the dogs growl
Around the old man.

And he just lets it happen,
As it will,
Plays, and his hurdy-gurdy
Is never still.

Strange old man!
Shall I go with you?
Will you play your [hurdy-gurdy]
To my songs

Appendix C

Zender's full score of 'Der Leiermann.'

187

Nr. 24: Der Leiermann

3 Etwas langsam $\text{♩} = 44-48/\text{poco rubato}$

4

Piccolo I
Piccolo II
Oboe I
Klarinette
Sopransaxophon
Fagott
Kontrafagott
Horn
Gitarre

Pic. I
Pic. II
Ob. I
Ob. II
Kl.
S. Sax.
Fg.
Kfg.
Hfn.
Akk.
Hfe.
Vl. II
Br. I
Br. II

nimmt Flöte
nimmt Flöte
C- und G- Seite heruntergestimmt
(oder zweites Instrument nehmen)

non vibr.
non vibr. semplice (sempre)
da sempre

14

Kl.

S. Sax. (immer etwas grell und aggressiv)

Akk.

Git.

VI. I c.l.tr. pont. sempre/l.Hand 'ff' ppp sempre

VI. II c.l.tr. pont. ppp arco ord. p

Br. I mp sempre

Br. II

19

2/4

3/4

Kl.

S. Sax. p mp

Akk. ppp

Git. mp

Ten. Drü-ben hin-ter'm Dor-fe steht ein Lei-er-mann,

VI. I c.l.tr. pont. ppp

VI. II c.l.tr. pont. ppp arco ord. p

Br. I p

Br. II

25

2/4 3/4 2/4

Kl.

S. Sax.

Akk.

Git.

Ten.

und mit star-ren Fin-geen dreht er, was er kann,

VI.

c.l.tr. pont.

ord.

Br.

31

3/4 2/4

Kl.

S. Sax.

Akk.

Hfc.

Git.

Ten.

bar-fuß auf dem Ei-se wankt er hin und her, und sein klei-ner Tel-ler

VI.

c.l.tr. pont.

Br.

Kl. *mf*
 S. Sax. *mf*
 Akk. *pp*
 Hfe. *p*
 Git. *mp*
 Ten. *mp*
 bleibt ihm im-mer leer, und sein klei-ner Tel-ler bleibt ihm im-mer leer.
 VI. I *pp*
 VI. II *pp*
 Br. I *mp*
 Br. II *mp*

Kl. *f* **3/4**
 S. Sax. *f*
 Akk. *f*
 Hfe. *p*
 Git. *rag.* *ff*
 Ten. *f*
 Kei-ner mag ihn hö-ren,
 VI. I *pp*
 VI. II *pp*
 Br. I *mp*
 Br. II *p*
 Vc. *pp* *pont.*
 Kb. *pp* *pont.* *pp*

47

Fl. I Flöte *mp*

Fl. II Flöte *p*

Ob. I *p*

Ob. II *p*

Kl. *pp*

S. Sax. *p* *mp*

Fg. *p*

Kfg. *p*

Hr. *p*

Ten. *p*

Vc. *pp*

Kb. *pp*

3/8 2/4

kei - ner sieht ihn an, auf d. Sieg (tonlos)

und die Hun - de knur - ren um den al - ten Mann, pont.

53

Fl. I *mp*

Fl. II *mp*

Ob. I *p*

Ob. II *p*

Kl. Flzg. *p* (ord.)

Fg. Flzg. *p* (ord.)

Kfg. *p*

Hr. *p*

Trp. con sord. (spitz) *p*

Pos. con sord. (spitz) *mf* *p*

Akk. *pp*

Ten. *pp*

Vc. *pp*

Kb. *pp*

3/8 2/4 3/8 2/4

und er läßt es ge - hen al - les, wie es will, auf d. Sieg (tonlos)

auf d. Sieg (tonlos)

6/ 2/4 3/8 2/4

Fl. I nimmt Piccolo, beginnt langsam den Abgang

Fl. II nimmt Piccolo, beginnt langsam den Abgang

Ob. I

Ob. II

Kl.

S. Sax.

Fg.

Kfg.

Hrn.

Pos. con sord.

Akk.

Hfe.

Ten. dreht, und sei-ne Lei-er steht ihm nim-mer still. dreht, und sei-ne Lei-er steht ihm nim-mer still.

Vc. pont. pp

Kb. pont. pp

6/8

3/8 3/4

langsam den Abgang beginnen*)

langsam den Abgang beginnen*)

Abgang beginnen*)

ff (*schriil*)

f

f

mf

mf

f con sord. (spitz)

Wun - der - li - cher Al - ter,

pp

pp

p

3/8 2/4 3/4

f

mf

p

p

f

mp

Will ich mit dir... gehn? Willst zu mei nen Lie - dern dei - ne Lei - er drehn?

arco pont.

arco pont.

pp

p

ff

ff

pont.

pont.

pont.

79 Piccolo *ff* *sf*

Oboe I, II *ff* *sf*

Clarinet I, II *fff* *ff* *f* *mf* *p*

Saxophone *ff* *pp* langsam den Abgang beginnen

Bassoon *fff* *f*

Kornett *ff* *mf*

Trumpet *ff* *mf*

Trombone *ff* *mf*

Akkordeon *pp*

Gitarre *reg.* *fff*

Tenorsaxophon

Viola I *pp*

Viola II *pp*

Braunhorn I *ff* *pp*

Braunhorn II

Viola *fff*

84

Picc. I
II

Ob. I
II

Kl.

S. Sax.

Fg.

Kfg.

Hr.

Trp.

Pos.

Hrff.

Vi. I
II

Br. I
II

Vc.

Kb.

p

fp

p

fp

p

beginni Abgang

p

p

senza son.

ps *mf* *f*

f *ff* *fff*

ord. lb

p

p

ord.

p

fp *p*

ord.

fp *p*

ord.

p *f*

95

Picc. I
II

Ob. I
II

KL.

S. Sax.

Fg.

Kfg.

Hn.

Trp.

Pos.

Hr.

VI. I
II

Br. I
II

Vc.

Kb.

beginnt Abgang
(nicht nachatmen)

and. *mf*

dim

102

Kfg.

Hn.

VI. I
II

Br. I
II

Vc.

Kb.

mp *p*