Musical Theory and Practice in the Stage, Film, and Non-Theatre Collaborative Works of Bertolt Brecht and Hanns Eisler, 1930-1956

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MUSICAL THEORY AND PRACTICE IN THE
STAGE, FILM, AND NON-THEATRE COLLABORATIVE WORKS
OF BERTOLT BRECHT AND HANNS EISLER, 1930-1956

A Dissertation
Submitted to the Graduate Faculty of the
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Doctor of Philosophy
in
The Department of Speech Communication,
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ABSTRACT

The collaborative works of Bertolt Brecht and Hanns Eisler are based on a conscious aesthetic rising out of the application of the principles of dialectical materialism to all aspects of dramatic writing, musical composition, and theatre production. Although Brecht had definite opinions about the use of music in his own epic theatre productions, it was not until he met Eisler that he discovered a philosophical basis for those opinions in the writings of Hegel and Marx.

The early collaborative work of these two was shaped by their association with the German Workers' Music Movement which took an active part in its production. The collaborations represented a departure from and a protest against contemporary bourgeois musical theatre practices of the time. Viewed as nothing less than a "weapon" to effect social change, music took on a utilitarian function which in turn helped dictate its form.

Once Brecht and Eisler became exiles from Germany they discovered they had to adapt their style of writing for different audiences. The works became less openly didactic, and Eisler employed a large variety of musical styles including that of Arnold Schoenberg, his teacher.

Eisler's success with the film industry in the
United States prevented his being able to participate as composer for one and possibly more of Brecht's mature works which were started in the U.S. However, when both men returned to Germany, they resumed their collaborative work until Brecht's death in 1958; Eisler ultimately set more of Brecht's texts to music than any other composer.

The plays and non-theatre collaborations have been examined primarily for the characteristics outlined in the creators' respective writings. While there are several recurring techniques to help insure critical thinking on the part of the audience, Eisler's music to these works is not defined by conventional musical style. The choice of musical content is clearly related to dramatic objectives, and this study clearly demonstrates that the music to the Brecht/Eisler collaborations plays an integral part in their overall effect.
INTRODUCTION

Nearly all of Bertolt Brecht's dramatic works contain music as an important or integral part, and many of his poetic works were written with the intention of having them set to music. Brecht collaborated with many composers including Paul Burkhard, Paul Dessau, Gottfried von Einem, Hanns Eisler, Paul Hindemith, Edmund Meisel, Simon Parmet, Roger Sessions, Dimitri Shostakovich, Rudolf Wagner-Regeny, and Kurt Weill. But Weill, Eisler, and Dessau were by far his most frequently employed and important musical collaborators.

In recent years a renewed interest in the music to Brecht's and Weill's works has been indicated by the 1972 revue Berlin to Broadway with Kurt Weill in New York, the 1976 New York Shakespeare Festival production of The Threepenny Opera as well as productions of The Seven Deadly Sins by the Opera Theatre of St. Louis in 1980 and the off-Broadway production of Happy End in 1981. Since 1977 hardly a year has gone by without a production of their opera The Rise and Fall of the City of Mahagonny including that of December 1979 which was broadcast on the P.B.S. program "Live from the Met."

Kim H. Kowalke's recent book Kurt Weill in Europe, has also done much to enhance Weill's reputation.
Unfortunately, the music to Brecht's more mature works, composed by Hanns Eisler and Paul Dessau, has not received similar attention.

Hanns Eisler's music and critical writings are of particular importance toward understanding Brecht's musical concepts because Eisler helped shape Brecht's theories on music, particularly those outlined in Brecht's essay "Über die Verwendung der Musik für eine epische Bühne" ("On the Use of Music in an Epic Theatre"). Eisler indicates Brecht did not tell him how to compose music. This working relationship pleased him all the more in that he believed Brecht had never worked in that manner with any composer before him. An explanation for this trust lies in the fact that Eisler had already had several years of experience as a composer in applying Marxist doctrine and methods to music. He was working out of a conscious aesthetic based on Hegel's dialectic of matter with its principles of contradiction and movement. Brecht discovered from Eisler and other Marxist theorists that several of the innovations which he had developed intuitively had a philosophical basis in the writings of Hegel and Marx. The noted British musicologist David Drew describes Brecht and Eisler's collaboration as "distinguished by an unprecedented intellectual rapport between writer and musician that embraced every
level of the creative relationship and extended as far as the dialectical-materialist method could carry it.

Eisler collaborated with Brecht on a total of eight stage works, three films, three cantatas, a symphony (with narration), a requiem, and approximately fifty-nine songs independent of the major works. He also received help from Brecht in writing the libretto to his own opera, *Johann Faustus* (1952). Both men were active in the debate concerning "Socialist Realism," and Eisler was the only composer Brecht listed for membership in his proposed Diderot Society—a group of artists dedicated to developing experimental methods and exchanging ideas concerning art. Although Brecht did not always follow Eisler's advice, they were close friends with similar artistic viewpoints. In the preface for Eisler's collected musical works entitled *Lieder und Kantaten* (*Songs and Cantatas*, 1954-72), Brecht praises the composer's creations as "revolutionary in the highest sense."

Eisler is held in such high regard that the Deutsche Akademie der Künste (German Academy of Art) in East Germany published in four hundred pages a special edition of its periodical *Sinn und Form* (*Meaning and Form*, 1964) completely devoted to articles by and about Eisler. The Akademie also supports the Hanns Eisler
Archive and is undertaking the publication of Eisler's complete works. Nevertheless, it is still impossible to obtain a complete musical score to any of the Brecht/Eisler collaborations in this country, except Eisler's *Lieder und Kantaten*, available only at the New York City Public Library or the Library of Congress.

Except for a few recordings of isolated songs (and a production of Brecht's *Galileo* as part of the American Film Theatre Series in 1975), the only access Americans have to Eisler's music is through the book edited by Eric Bentley, *Songs of Bertolt Brecht and Hanns Eisler*, which contains some of the songs to their major works. 7

**SCOPE OF STUDY**

This study examines the published writings of Bertolt Brecht and Hanns Eisler, considers the function of music in the various art forms, and furnishes a critical analysis of their major collaborative works. It would be impractical to discuss each of the more than 150 different texts by Brecht that Eisler set to music. All of the plays upon which they collaborated will be analyzed: *Die Maßnahme* (*The Measures Taken*, 1930), *Die Mutter* (*The Mother*, 1931), *Die Rundköpfe und die Spitzköpfe* (*The Roundheads and the Peakheads*, 1934), *Furcht und Elend des dritten Reiches* (*Fear and
Misery of the Third Reich, 1945), Galileo (1946), Tage der Commune (Days of the Commune, 1950), Schweyk im Zweiten Weltkrieg (Schweyk in the Second World War, 1956), and Gesichten der Simone Machard (Visions of Simone Machard, 1956). Also the study includes a symphony including narration by Brecht, the Deutsche Sinfonie (German Symphony, 1935), a requiem Lenin (1936-37), and all of their three cantatas, Gegen den Krieg (Against the War, 1936) "Die Gott-sei-bei-uns-Kantate," (The God is with Us Cantata, 1937) and Die Teppichweber von Kujan Bulak (The Carpet Weavers of Kujan Bulak, 1957). Briefly examined are their film collaborations, especially Kuhle Wampe (the name of a suburb in Berlin, 1931) and Hangmen Also Die (1941). Their third film, Herr Puntila und sein Knecht Matti (Mr. Puntila and his Knight Matti, 1956), made after Brecht and Dessau had already produced a stage version, does not represent as close a collaboration as the two other works. The film collaborations, however, are impossible to examine fully since the film scores have not been published (except for individual songs contained in the scores); consequently, one must turn to comments by the authors and contemporary critics. Of Brecht’s and Eisler’s individual songs, only three of his Kampflieder (Songs of Struggle) and the series of eight songs called Die Hollywood Elegien (The
Hollywood Elegies) are considered. An unusual and unique product of their collaboration, the libretto for Eisler's planned opera *Johann Faustus* (1952), is analyzed for Brecht's literary influences upon Eisler. Extensive historical, philosophical, and biographical information relating to the collaborations has been gathered and is discussed when appropriate.

**CONTRIBUTORY STUDIES**

Only one dissertation written in English and related to this topic was located, "The Music of Kurt Weill, Hanns Eisler, and Paul Dessau in the Dramatic Works of Bertolt Brecht" by Thomas Raymond Nadar of the University of Michigan, 1974. It concentrates on the comparative relationship of Brecht's musical and dramatic theories to his use of the stage compositions of his three major musical collaborators. The study is limited to only two representative works on the part of Hanns Eisler, *Die Maßnahme* and *Schweyk im Zweiten Weltkrieg*. Nadar's analyses of Brecht's writings concerning the use of music is thorough, but he does not make as complete a study of Eisler's writings, especially Eisler's theories on the historical relationship between music and society and its influence on Brecht's written theory of music. The scope of Nadar's study does not permit a consideration
of the entire body of Brecht's and Eisler's collaborative work.

Two German biographies of Eisler are available: Hanns Eisler (1961) by Heinz Brockhaus, and Hanns Eisler für Sie porträtiert (Hanns Eisler portrayed for you, 1973) by Eberhardt Klemm; these books include descriptions of some of the specific musical characteristics used in the Brecht/Eisler collaborations. The only work which includes a complete analysis of one of the Brecht/Eisler stage works (other than Nadar's dissertation) is Die Maßnahme: Kritische Ausgabe mit einer Spielanleitung von Reiner Steinweg (The Measures Taken: Critical Edition with a Preface by Reiner Steinweg); because it provides an analysis of the unpublished original manuscript, it serves as an invaluable secondary source of information. Several articles relating to specific aspects of the collaborations have also been consulted.

METHODOLOGY

This study consists of six chapters, with the first devoted to the cultural and political background out of which the theories and collaborations arose. Particular attention is paid to the Socially Oriented Music Movement, as well as to the origin and development of the Socialist political and cultural
movements in Germany. The second chapter provides a biographical survey of the Brecht-Eisler collaborations, including a discussion of the Socialist-Realism debate. The third chapter traces Brecht's and Eisler's philosophical background; the fourth, outlines and defines their musical theories for the different musical forms and the functions they are supposed to perform in society; the fifth, analyzes the music to all of their stage works, and the sixth and final chapter examines their other collaborative works. Although my musical analysis deals primarily with the characteristics outlined in their respective writings, I also attempt to define some of the musical elements characteristic of Eisler's particular style (or styles) of composition. For the sake of clarity, musical terms in Italian are set off from the text by bold print. Appendices include translations of important writings, musical examples from the works, a chronology of Hanns Eisler and a glossary of musical terms contained within this study.

Unless otherwise noted, all translations from German to English are the work of this author. Because many of the original German texts from which quotations are taken are not readily available in this country, they are included in the notes. Brecht's complete works in German are available in many libraries, and
for the sake of space, quotations from his works are not included in their original language.

In some cases I have employed already existing translations of Brecht's works. However, not all of Brecht's writings used in this study have received English translations. In some cases the available English translations of the song texts are significantly different from the originals with changes in text and word order which make it difficult to discuss specific points within the music, particularly regarding matters of emphasis and irony. In those cases I made a translation more closely aligned with the original wording although this often diminished the poetic quality. Ideally the reader will have access to either the original play texts in German or to other translations for purposes of comparison.

MATERIALS AND SOURCES

Breitkopf und Haertel Musikverlag in Leipzig has published a ten volume edition of Eisler's *Lieder und Kantaten*. It contains all of the published music under discussion except for certain parts of *Die Maßnahme* which are not available today in published form. In cases where no published score exists, as in that of the film collaborations, I have relied on published critical commentary by either the authors or those
associated with the production of the works.

All of Bertolt Brecht's plays and theoretical writings considered in this study can be found in his Gesammelte Werke (Complete Works), a twenty volume collection of his writings edited by Elisabeth Hauptmann and Werner Hecht. A few of his texts for the non-theatre collaborations with Eisler are contained only in Eisler's Lieder und Kantaten. Hanns Eisler's principal theoretical writings have been collected and published in Musik und Politik (Music and Politics), Materialien zu einer Dialektik der Musik (Materials to a Dialectic of Music), Hanns Eisler: Reden und Aufsätze (Hanns Eisler: Speeches and Essays), and Composing for the Films. A few of his writings have recently appeared in English translation in Hanns Eisler: A Rebel in Music, edited by Manfred Grabs, who also heads the Hanns Eisler archives. Also helpful are two books of conversations with Eisler, Fragen Sie mehr über Brecht (Ask Me More About Brecht) by Hanns Bunge and Wir reden hier nicht von Napoleon, Wir reden von Ihnen. (We Are Not Discussing Napoleon Here, We are Discussing You) by Nathan Notowicz. Much of the background historical information comes from The Lesson of Germany co-authored by Hanns Eisler's brother, Gerhart Eisler, and Albert Norden and Albert Schreiner; it is an unusual book, giving the history of socialism
in Germany from the viewpoint of those who were involved with the Communist Party in Germany during the 20's and 30's. Other historical accounts are introduced for comparison in cases where the Eisler, Norden and Schreiner account is open to debate. Eisler's opera libretto *Johann Faustus* was published by itself in 1952. The best source of critical commentary on Hanns Eisler's life and works is the previously mentioned special issue of *Sinn und Form*. The single best source of information for locating Eisler's published works or articles written about him and his works is the glossary to Eberhardt Klemm's short reference book entitled *Hanns Eisler*.

**SIGNIFICANCE OF THE STUDY**

In recent years, Kurt Weill has finally received a long-overdue recognition for his contribution to the Brecht/Weill collaborations. Kim Kowalke's study radically revises the conventional thought that Weill was simply "the lesser partner" in the collaborations and merely adapted his music to suit Brecht's musical directives. He shows that the Brechtian concepts of alienation and emotional objectivity were evident in the writings of Weill and his teacher Busoni long before Weill's association with Brecht and he convincingly challenges Nadar's contention that Brecht
was the sole creator of the terms *gest* and *gestic*.

While Weill’s contribution to Brecht’s theory and practice is gaining appropriate recognition, the contribution of Hanns Eisler has been neglected by Western scholars. Although numerous studies have been made of his life and different aspects of his musical compositions by East German scholars, he has been virtually ignored by musicologists not living in the communist bloc countries, perhaps as a holdover from the time when he was branded the "Karl Marx of Music" by the American press. At present no study solely devoted to the Brecht/Eisler collaborations has appeared, and little critical commentary in English has dealt with the cultural, political, and philosophical considerations which make the Brecht/Eisler collaborations unique. Furthermore, no published study analyzes all their major works.

This dissertation is an expansion of my master’s thesis entitled "A Study of the Theory and Practice of Music in the Stage Collaborations of Bertolt Brecht and Hanns Eisler," the principal strength of which lies in its identification of Hegelian and Marxist philosophy shaping Brecht’s and Eisler’s concepts of "dialectical music." But my analysis of the musical works does not put them clearly within their dramatic context, nor does it employ specific musical quotation. A
generalized study, it relies heavily on Brecht's and Eisler's published comments about the works. Furthermore, it analyzes only two of the fourteen numbers in *Die Rundköpfe und die Spitzköpfe*, only one (although the most important) of the fourteen musical pieces from *Galileo*, devotes only one paragraph to the four musical pieces in *Gesichten der Simone Machard*, and completely ignores the music to *Die Tage der Commune*.

This study provides a much more complete and detailed analysis of the musical numbers to the stage works, and it differs, too, from my master's thesis by providing extensive biographical and background information concerning the collaborations and a musical analysis of their major non-stage collaborations. This analysis indicates that although Brecht held strong opinions for and against certain types of music, Eisler did not share all of Brecht's opinions and he employed musical styles and techniques including some which Brecht had spoken out against.

Today, when only a handful of Brecht's plays are available for production in English with their original music, there is a general ignorance of the Brecht/Eisler collaborations. This study aims to provide insights which will lead to a renewed interest in this neglected body of work.
NOTES: INTRODUCTION


4. In Fragen Sie mehr über Brecht 256, Bunge quotes Eisler, "Gott sei Dank war Brecht so klug, auf die Stimme seines Freundes Hanns Eisler--wie immer--nicht zu hören." However, this should not be taken literally. It is merely indicative of the modesty with which Eisler treats all of his contributions to the work of his deceased friend.

5. Hanns Eisler, Lieder und Kantaten, 10 vols. (Leipzig: V.E.B. Breitkopf und Härtel Musikverlag, 1956-72) 1, preface, n.p. Subsequent references to this collection will use the abbreviation "LuK" for "Lieder und Kantaten." "... revolutionär im höchsten Sinn."

6. The American Film Theatre was an organization that presented films of theatre works on a subscription basis at select theatres throughout the United States and in some other English speaking countries in 1974 and 1975. The production of Galileo was directed by Joseph Losey and presented by the Ely Landau Organization and Cinevision, Ltd.


8. Die Maßnahme was published in Vienna by Universal Edition A.G. in 1931. However, the Nazis destroyed virtually all copies when they annexed Austria in 1938, and the only existing copy I have been able to trace down is apparently on file as evidence used in Hanns Eisler's hearing before the House Committee on Un-American Activities. However, most of the music from the score has been published in Eisler's Lieder und Kantaten, and Manfred Grab's exhaustive analysis of the
remaining parts serve to give a complete picture of the work. I contacted Universal Edition, but they were either unwilling or unable to make a photo-copy available for me.
CHAPTER I

THE RISE OF SOCIALISM AND THE GERMAN WORKERS' MUSICAL MOVEMENT

The German Workers' Music Movement (Deutsche Arbeitermusikbewegung) came into being shortly after the Revolution of 1848 and was closely allied to the Socialist labor movement, taking many of its viewpoints and objectives for its own. Both were under the influence of the new scientific socialism being promoted through the activity of Ferdinand Lasalle and the writings of Karl Marx (1818-1883) and Friedrich Engels (1820-1895).Lasalle (1825-1864) founded the General German Workers' Union in 1863, which was the first completely independent workers' party and instrumental in the fight for universal suffrage. Another branch of the Socialist labor movement emerged in central and south Germany under the leadership of August Bebel (1840-1913) and Wilhelm Liebknecht (1826-1900). According to Gerhart Eisler, "It arose first from the Workers' Cultural Societies within the framework of the middle class Progressive Party."  

Bebel, who had risen from president of the Society throughout Germany, in 1866 joined the First International (the International Workingmen's Association), founded and led by Karl Marx and Friedrich Engels. Along with Liebknecht, who had been
their student and friend since the Revolution of 1848, Bebel popularized the program of the First International in the Workers' Cultural Societies, laying stress on trade union demands. From the outset, these societies with which Brecht and Eisler became so involved in the late '20's and early '30's had a political as well as cultural nature, and the two were often inseparably linked. Working from this base, Bebel and Liebknecht broke away from the Progressive Party at the Workers' Congress of Nuremberg (1868) and Eisenach (1869) to found the Social Democratic Workers' Party (called the Eisenachers).

In its early days the German Workers' Music Movement consisted primarily of workers' choral societies copied from the already existing bourgeois and upper-class male choral societies, and using the same kinds of music. A desire for musical literature of its own led to the development of Tendenzkunst (partisan art), which was designed to aid in the class struggle. However, according to Hanns Eisler, the early examples of this art form merely gave revolutionary lyrics to already existing music instead of creating something wholly new and original.2

The two workers' factions, the Lassalleans and Eisenachers, had differing viewpoints concerning the fundamental question of the unification of Germany,
which during a time of increased nationalism and expanding empires was a very important issue in Germany. In an article on August Bebel written on August 8, 1913, Lenin describes this conflict:

The unification of Germany was the order of the day. It could be achieved on the basis of the then existing relationship of classes in two ways, either through a workers' revolution creating an all-German republic or through dynastic wars by Prussia strengthening the hegemony of Prussian land owners in a unified Germany. Lassalle and the Lassalleans, seeing little chance for the proletarian and democratic way, carried on a vacillating tactic, adapting themselves to the hegemony of the Junker Bismarck. Their mistakes led to the Workers' Party tending toward the Bonapartist-state-socialist way. Opposed to that, Bebel and Liebknecht consistently fought for the democratic and proletarian way and struggled against the slightest concessions to Prussianism, Bismarckism, and nationalism.³

The philosophical difference between the two workers' factions extended to the cultural societies as well and became a historical split which was to continue
throughout their evolution making a permanent alliance impossible.

During the Franco-Prussian War, however, when Emperor Napoleon III was overthrown after the military defeat at Sedan (Sept. 2, 1870), Bismarck continued the fight against the French Republic, turning a war for defense into one for conquest. Brecht's play *Tage der Commune* deals with this particular time in history when a large section of Paris experimented with a communist form of government only to be brutally repressed by the forces of German and French nationalism. Bismarck's actions led the leaders of both workers' parties in Germany to refuse to vote for war credits, and at the initiative of the Eisenachers' central committee, to call mass demonstrations against the annexation of Alsace-Lorraine and for peace with the French Republic. This resulted in several members of the central committees being arrested on charges of high treason by the Prussian authorities, with Bebel and Liebknecht each sentenced to two years imprisonment. This marked the beginning of a long period of animosity between the forces of German nationalism and those of German socialism, particularly the left wing of that movement.

According to Gerhart Eisler, although Germany experienced a post-war economic boom, due in part to a five billion franc indemnity paid by France, the
workers actually experienced a lowering of real wages due to additional tax burdens and other repressive governmental measures. Trade union organizations became popular, and support grew for both Socialist factions which united at Gotha in May 1875 into a single party, the Social Democratic Party (known as the S.P.D.).

In 1878, after two failed assassination attempts on Kaiser Wilhelm I (both of which were generally assumed to have been inspired by the Socialists), Bismarck dissolved the Reichstag and was responsible for the passing of an anti-Socialist law in the new Reichstag that same year, which was to remain in effect for twelve years. While not banned outright, organizations and newspapers of the labor movement were suppressed, labor leaders and their families were persecuted by the police, imprisoned, and banished from the country. After an initial period of disarray and retreat, the S.P.D. soon mounted an effective resistance movement. Within a year workers set up an underground organization primarily through the cultural societies which served as illegal gathering places. In time many of these groups were dissolved by the authorities, but the S.P.D. continued a slow but steady growth.

The anti-socialist law was rescinded in 1890 and
the S.P.D. reorganized, adopting a Marxist program authored by Karl Kautsky (1854-1938). This marked the beginning of a period of rapid growth which was to culminate in the S.P.D. becoming the leading political party in Germany immediately following the close of the First World War, when disillusionment with German nationalism was at its zenith. However, the period immediately after its founding up until the war was also marked with several ideological divisions within the party. These divisions were enhanced by the development, primarily in the trade unions, of an upper stratum of well-paid officials and employees who, like the Lassalleans of an earlier time, sought to adapt their party program to the goals of Imperial Germany. Leaders of these "revisionists" were Eduard Bernstein, Albert Suedekum, and Eduard David, while the leading exponents of Marxism were August Bebel, Paul Singer, Franz Mehring, Rosa Luxemburg, Karl Kautsky, and Karl Liebknecht (son of Wilhelm Liebknecht). This ideological corruption was particularly evident in the workers' choral societies and orchestras which began to show a class division similar to the class division which Brecht and Eisler saw between serious and light forms of entertainment in their own time. These societies came to be peopled primarily by the well-to-do members of the S.P.D., and as Hanns
Eisler states: "A cultural organization generally has the same political problems as its political party, only in a feeble and less acute form." The only music produced by these organizations which was not basically a copy of that used in middle and upper class cultural societies was that produced by Gustav Uthmann (1867-1920). His music is less complex melodically, rhythmically, and harmonically than much of the contemporary music, and it was designed specifically for untrained voices. It also incorporated lyrics devoted entirely to the expression of the thoughts and feelings of workers. Both of these qualities are evident in the earliest collaborative works of Brecht and Eisler.

Many of the workers' cultural organizations at this time, however, were more influenced by a large movement toward nationalism. The right wing of the S.P.D. had become increasingly more influential in the years of peace between the Franco-Prussian War and World War I, and although the party was outwardly dedicated to opposing wars for purposes of conquest, their leaders voted unanimously in the Reichstag for the granting of war credits, accepting the argument of Kaiser Wilhelm II that Germany was forced to fight in self-defense.

In a later vote in December 1914, Karl Liebknecht
(1871-1919) was the only one of 110 Social Democratic deputies in the Reichstag who voted against the war. Already well-known for his earlier attacks on German militarism and his exposes of the connection between Krupp armaments and the government, he challenged the granting of war credits and the idea that Germany was in a progressive war against tsarism. When he met with strong opposition (including that of colleagues from his own party who ultimately expelled him from the Reichstag), Liebknecht carried his fight to the local branches of the S.P.D. Together with other left-wing leaders including Rosa Luxemburg (1871-1919), he joined a group known as the "International." Later they were called the Spartacists, after the leader of the slave rebellion in ancient Rome. They published their views as the "Spartacus letters" after January 1916. On May 1, 1916, the Spartacus League and the Socialist Youth Organization of Berlin organized an illegal May Day demonstration opposed to the war, which resulted in the Spartacus League leaders being thrown into jail. This act led to the first political mass strike in Germany during World War I.

Throughout the war and even after the Workers' Revolution and formation of the new Weimar Republic on November 11, 1918, Liebknecht and Luxemburg were active in organizing strikes on behalf of the workers. On
January 1, 1919, the government's dismissal of the Police Chief of Berlin, Emil Eichhorn, an Independent Socialist, touched off a series of bloody struggles between the government forces and workers. After a week of fighting, the workers were subdued; Karl Liebknecht and Rosa Luxemburg were arrested on January 15, and executed by firing squad the same day. This event made a strong impression on Brecht, whose early play *Trommeln in der Nacht* (*Drums in the Night*, 1922) is set during this event, and whose poem, "Rote Rosa" ("Red Rosa") honors one of its leaders. Several other workers' uprisings were to follow, but the government of the new Weimar Republic managed to crush all rebellion within eighteen months after coming into power.

After the war the workers' cultural organizations mushroomed in size with the *Deutsche Arbeiter Sängersbund* (German Workers' Choral League) at one time boasting a membership of 280,000, making it the largest workers' music organization in the world. According to Hanns Eisler, workers' concerts became frequent, with groups performing the great classical, secular, and religious oratorios. In large cities, he notes, workers formed music schools and orchestral societies, which in turn brought about a high degree of technical sophistication and proficiency. The League created
its own publishing house and began to issue many new musical works. However, because of what Eisler calls its "petit bourgeois character," and its policy of separating political views from artistic expression, in 1920 a small section of workers left the Deutsche Arbeiter Sängerbund to form the Kommunistischer Sängerbund (Communist Choral League) only to rejoin a year later at the command of the Communist Party, which preferred to use subversion as a means of introducing revolutionary reforms.15

The corruption of public officials within the Weimar Republic and their many abuses of power were responsible for the rapid growth of both the National Socialist (Nazi) Party on the extreme right and the Communist Party on the extreme left. When Field Marshall Paul von Hindenburg became president in 1925, the majority of the German people openly sided with the cause of German nationalism. One of the major propaganda weapons used by Hindenburg, according to Gerhart Eisler, was the idea that the German army had not been defeated on the battlefield by the Allies but had been stabbed in the back by the forces of the German Revolution.18 Hitler was to use this same argument a few years later, and in both cases, the Communists, who had played a very visible role in the Revolution, were primarily singled out as scapegoats.
The Deutsche Arbeiter Sängerbund also became less tolerant of their left wing (which had sought to increase its influence by creating internal dissention), forcibly expelling its elements, which then reformed as the Kampfgemeinschaft der Arbeiteräsnger (Battle Association of Worker Singers). The differences between these two groups began in the disputes over the choral works of Hanns Eisler.

Hanns Eisler began his association with the Deutsche Arbeiter Sängerbund in 1919 while he was a member of Arnold Schoenberg's (1874-1951) master class in composition in Vienna. He served both as a music instructor and directed two mixed workers' choruses, "Karl Liebknecht" (named after the martyr of German Communism) and "Stahlkling" ("Steel Sound"). After he moved to Berlin in 1924, he became a member of the Communist Party (1926), like his brother and sister before him, and began his creative work for the revolutionary working class movement with compositions for workers' choirs, musical criticism for the Communist publication Rote Fahne (Red Flag), and service as pianist and composer for the leading agit-prop group Das Rote Sprachrohr (The Red Megaphone). Eisler's early compositions for workers' choruses were novel in that they employed modern concert forms along with a radical political and musical content. Examples
of these early works include "Three Male Choruses," opus 10, to words by Heinrich Heine and Eisler's "Zeitungsausschnitte" (Newspaper Cuttings) in which he parodies "bourgeois concert lyricism" by putting a series of newspaper clippings to music: "A Marriage Ad," "A Children's Song of a Little Girl who Lost Her Nose," and "Ad of Dogs for Sale."

In 1927, when he became involved with *Das Rote Sprachrohr*, Eisler simplified his writing style for the unique requirements of the agit-prop troupes which generally performed before musically unsophisticated audiences in the streets, factories, and beer halls. The music, designed to serve a didactic purpose, was subordinate to the message of the satirical skits, reviews, declamations, and other short theatrical pieces it was to accompany. In order to appeal to this audience, Eisler borrowed and wrote music like that used for entertainment in the cabarets, and simple songs which could be sung in unison by a mass audience at demonstrations.\(^\text{17}\)

In 1929, German unemployment reached six million (seven million according to Eisler), most of whom received inadequate or no unemployment benefits. After the Reichstag elections of September 14, 1930, the Social Democrats, the National Socialists, and the Communists were the three largest political parties in
Germany.

The most interesting cultural product of the German Workers' Music Movement of this period was Die Maßnahme (1930), a Lehrstück (didactic play) by Brecht and Eisler, which brought together both the agit-prop troupe and the workers' chorus. Eisler describes it as "a politically educational play" which "gathers together the results of the workers' cultural movement and projects them on a higher level." In this play the "agit-prop" troupe enacts short dramatic scenes, which in turn are commented upon by large mass choruses. Eisler says, "The collaboration of workers' choruses, workers' orchestras, agit-prop troupes, and the utilization of these texts (texts representing proper political behavior), made it technically possible to transform the concert into a political meeting."

Brecht, Eisler, and Ernst Busch (1900-1975), a Marxist actor/singer (who became the leading interpreter of Brecht's and Eisler's music) were also active in social agitation through their helping to produce "choral montages" for the workers' choruses. These works used a political slogan as a general theme, employed a number of songs of struggle, and were linked in performance by spoken passages. The three men also presented some informal concerts in which Eisler played
the piano and Ernst Busch sang.  

Throughout 1932, bloody clashes occurred all over Germany between Nazi storm troops (Sturmabteilung also known as the SA) on one side and Social Democrats and Communists on the other. When Hitler replaced Franz von Papen as Chancellor in January of 1933, Hermann Goering became Prussian Minister of the Interior and promptly purged the police forces in Prussian cities, particularly Berlin, of all those not sympathetic with the National Socialist cause. In view of what was perceived as a growing threat from the radical left, he ordered the police to make use of auxiliaries who were only to be drawn from the SA or SS (Schutzstaffel, the Nazi secret police). This, in effect, legitimized Nazi terrorism in the streets, for, despite assurances to the contrary, auxiliaries were rarely under the command of regular police officers.  

A new phase in the persecution and intimidation of the left came about immediately after the burning-down of the Reichstag building on February 27, 1933. Although debate over the authorship of the fire still continues, an international committee headed by Walther Hofer of Berne strongly supports the conclusion that the fire was the work of an SA/SS group under the direction of Reinhard Heydrich, the director of the division of police in the Prussian Ministry of the
Interior. Heydrich's brutality is pictured in *Hangmen Also Die*, a film on which Brecht and Eisler collaborated in 1944 in America. Regardless of the cause of the fire, Hitler and Goering immediately laid the blame on the Communist Party, and instituted what Gerhart Eisler refers to as a "mass pogrom" aimed at their principal opponents. In this manner Hitler was able to convince the Reichstag to outlaw the Communist Party. On the 23rd of March 1933, although none of the 81 elected Communist Party deputies was in his seat and 26 Socialist deputies had also been prevented from reaching the meeting, Hitler induced the Reichstag to pass an enabling act granting him as Chancellor full powers for four years to promulgate laws and conclude treaties without the consent of the Reichstag. Hitler dissolved all other political parties (including the S.P.D.), and began the dictatorship of the Third Reich.

With the coming to power of the Nazi Party, all workers' cultural organizations were disbanded. The *Kampfgemeinschaft der Arbeiteräsnger* continued for a time longer, but only as an underground political organization. Many of the leaders were forced to emigrate to other countries and began to participate in the International Workers' Music Movement which held its First Olympiad in Strasbourg, June 8-10, 1935.
From the outset the goals of this organization, in which Hanns Eisler played an important part, were to unite the workers of the world in their struggle against Fascism and all other kinds of class exploitation. The outstanding example of international cooperation of this sort occurred in 1937 during the Spanish Civil War when Hanns Eisler was sent to the Spanish front to compose songs and organize concerts for International Brigades. Other than this and a few international music festivals, most workers' musical activities were limited to those in their own countries.
NOTES: CHAPTER ONE


3. Eisler, Norden, and Schreiner 45.

4. Eisler, Norden, and Schreiner 52.

5. Gordon Craig, Germany 1866-1945, (New York: Oxford University Press, 1978) 145. Although there was no real evidence connecting the would-be assassins with the S.P.D., Craig notes: "It was not considered necessary to prove this; it was simply accepted as true." Gerhart Eisler, on the other hand, bluntly asserts that the first assassination attempt was by a socialist.


10. Eisler, "Workers' Music" 38.


15. Craik 15.


17. Craik 18.
19. Eisler, "Workers' Music" 47.
21. Eisler, "Workers' Music" 47.

22. Sergei Tretyakov in his article "Hanns Eisler: Revolutionary Composer," in *International Literature* 5 (1933): 114, describes a concert in which Eisler and Busch are performing which demonstrates the extensive use Eisler makes of musical irony and parody. He points out a major characteristic of Eisler's music when he says, "Eisler's music is not illustrative. Quite the reverse, it is often opposed to its text producing a sarcastic effect."

23. Craig, 572.

24. Gerhart Eisler claims the fires were deliberately set by the Nazis in order to discredit the Communist Party in the upcoming Reichstag elections and thereby gain a clear majority. *The Lesson of Germany*, 139.

25. Eisler, Norden, and Schreiner 133-140.
CHAPTER II

BRECHT'S COLLABORATIVE WORK WITH EISLER

Hanns Eisler first met Bertolt Brecht in November, 1922 at a reception for artists at the Ukranian Embassy in Berlin that he attended with his brother, Gerhart. He describes this first encounter:

I heard in the corner of another room a man playing the piano and singing with a very fresh, energetic voice. And when I went in among the intense listeners who were standing, there sat a delicately built man of very interesting appearance at the piano with a head like a monk or a Caesar, beating on the piano with his fists singing a "Ballad of the Dead Soldier." I listened, and since I did not really understand what it was about--I could not always follow, I came [had come] in the middle of the performance . . . . I asked my brother, "Do you like it?" He said he thought it was great. I said, "What is this actually?" He said, "That is the poet Brecht from Munich." And so I heard him for the first time without any further impression, for I only heard [a song in] E minor played with only the first and fifth chords, Brecht did not know any more, because
his training was in the guitar. No, he also knew the fourth, so the first, fourth, and fifth.¹

They met again and became fairly regular acquaintances at the Schlichter Restaurant on Martin Luther Strasse 1 in Berlin in 1927 or '28 through a circle of leftist friends. Brecht would give Eisler tickets if he had a premiere, and in 1928, Eisler set Brecht's poem "Ballade vom Soldaten" ("Ballad of Soldiers") to music for inclusion in Lion Feuchtwanger's play Kalkutta, 4. Mai (Calcutta, May 4).² Their association continued when Brecht began his education at the Karl Marx Arbeitereschule (Karl Marx Workers' School) where Eisler was a teacher of musical theory and composition. During this time many of the progressive artists and intellectuals associated with this school were engaged in discussions concerning the best means to apply the Marxist principles of dialectical materialism to the various art forms. Brecht became part of a study-group which met at his apartment and included Elisabeth Hauptmann, Slatan Dudow, Hans Richter, and Karl Korsch, whom Brecht called his "Marxist teacher." Eisler belonged to a similar study-group composed primarily of musicians, and the principles of artistic and revolutionary practice discussed in these meetings formed the basis
for the Brecht-Eisler collaborations.

The socio-economic conditions of Germany in 1929 inspired the three ballads by Brecht which Eisler set to music that year: "Ballad of Paragraph 218" (which declared abortion illegal), "Address to the Crane 'Karl'," and the "Song of Supply and Demand." But it was not until 1930, when Gerhart Eisler returned from China where the Comintern had sent him in an unsuccessful attempt to organize the workers, that they began work on a major play inspired by this trip.3 Gerhart Eisler's reports of the Party's activities provided the basic material from which Brecht and Hanns Eisler created a new Lehrstück with the plot adapted from Brecht's Lehrstück, Der Jasager (He who said Yes). With Slatan Dudow serving as director and advisor, Brecht and Eisler began writing Die Maßnahme in the spring, with the intention of premiering the work at the Neue Musik Fest (New Music Festival), which was to be held that summer in Berlin. From the very beginning Eisler did more than merely set Brecht's texts to music. He describes their collaborative work on Die Maßnahme: "I spent each day for a half year from nine in the morning till one P.M. in his house, I believe, on my knees in order to produce the Maßnahme, during which Brecht composed [the poetry], and I criticized each line."4
The directors of the festival, Henrich Burkhard, Paul Hindemith, and Georg Schuenemann, were well aware of Brecht's and Eisler's Marxist sentiments and demanded to see the text of Die Maßnahme for approval before including it in the festival. Brecht and Eisler rejected this obvious attempt at censorship and voiced their protest in a letter to the directors, dated May 12, demanding their resignation. They also proposed to produce the work themselves using amateur groups: "We render these important activities wholly independent, and let them be managed by those for whom they are intended and who alone have use for them: the workers' chorus, amateur theatre groups, school choirs and school orchestras--in short, the people who do not want to pay for art, who do not want to be paid for art, but who want to create art."  

The work was ultimately rejected because of what the festival directors termed "the inferior form of the text." Brecht and Eisler then turned to three of the many workers' choruses in Berlin: the Schubert-Chor, the Gemischter Chor Gross-Berlin, and the Gemischter Chor Fichte, under the direction of Karl Rankl, in the true spirit of both Gebrauchsmusik (useful music) and Gemeinschaftsmusik (community music). They noted in their joint notes to Die Maßnahme, "As there are half-a-million working-class singers in Germany, the effect
on the singer is at least as important as that on the hearer." Only the four principal roles, those of the agitators, were portrayed by professional actors.

Eisler did not begin composition of the music until July 7, and completed it only some four weeks later on August 2, in spite of the fact that he was working out of a small furnished room shared with Ernst Busch for the summer. This speed of composition, not so surprising in light of Eisler's contribution during the entire writing process, was characteristic of his work with Brecht whenever they were bound by an actual production deadline. The premier did not take place until December 13, 1930, and opened to mixed reviews. Communist Party members who attended criticized the text because of the negative manner in which Brecht solved the problem posed by the plot. (The young comrade is killed and thrown into a lime pit.)

Questionnaires provided to the audience at the premiere served as the basis for a public discussion to evaluate the work's effectiveness. Criticism prompted Brecht to revise his script, and on December 18, in the following year, the revised version was successfully presented with most of the original cast. It owed much of its success to the music, and several of the songs, outside of their dramatic context, became popular among the workers. Songs such as "Andere die Welt, sie braucht
es," ("Change the World, It Needs It") and "Lob der UdSSR," ("Praise of the USSR") became important additions to the number of protest songs already written by Eisler for the Workers' Music Movement. Several workers' choruses performed Die Maßnahme throughout 1932, but performances were forbidden by the Nazis in 1933.

In the summer of 1931, Brecht and Ernst Ottwalt finished the script and Eisler composed the music for their film Kuhle Wampe. Named after a suburb in Berlin, the film concerns the lives and attitudes of the proletariat. Having just experienced the loss of artistic control over the Dreigroschenoper (Threepenny Opera) movie through the courts (he had wanted to give it stronger Marxist overtones), Brecht and his collaborators were determined to retain complete control of Kuhle Wampe. Brecht describes the steps they took:

We secured a contract, the first such contract in the history of the films, we are told, which made us, the film's producers, its authors in the legal sense. This cost us our claim to the usual firm payment, but gave us otherwise unobtainable freedom in our work. Our little company consisted of two film writers (Brecht, Ottwalt), a director
(Slatan Dudow), a composer (Hanns Eisler), a head of production (Robert Scharfenberg), and last but not least a lawyer (Georg M. Hoellering). Obviously the organization of the work took a much greater effort than the (artistic) work itself, that is to say, we came more and more to consider the organization an essential part of the artistic work. That was possible only because the work as a whole was political.\footnote{Kuhle Wampe was to be the only film in which Brecht succeeded in completely carrying out his ideas in all aspects of production. It also had the distinction of being the only communist film to be made in pre-World War II Germany. Eisler's song from the movie, the "Solidaritätslied," ("Solidarity Song") became an internationally popular song associated with the labor movement.}

When the film was released in the spring of 1932 (it took almost a year to make due to difficulties in financing), it was immediately banned by the censor, an act that in turn provoked a wave of protest in the Communist and left-bourgeois press. Protest demonstrations by the organizations Neue Filmgruppe (New Film Group), Junge Volksbühne (Young People's Theatre), and the League for Independent Film in the
Sophieenauditorium helped bring about the film's eventual release. The communist critics had reservations about *Kuhle Wampe*, particularly in the harsh contrast between older workers, who were shown persisting in a petit bourgeois way of life, and young proletarian sports enthusiasts, a device which the authors intended simply as a means of delineating social democrat and communist behaviour. The critics saw the work of the artists' collective as basically "valuable" and "capable of development," but showing "a certain ignorance of the proletariat, which will never be overcome by theoretical study . . . but only if this is accompanied by revolutionary practice." 10

During these early years together in Berlin, both Brecht and Eisler were involved in writing material for use by the agit-prop groups, usually short skits and songs on current social themes. On November 18, 1931, in the Bachsaal in Berlin over 1200 members of the *Junge Volskbühne* had a *Rote Revue* (Red Revue) under the ironic title *Wir sind ja sooo zufrieden* (*We are sooo satisfied*), for which Brecht wrote the song texts and several scenes, along with Erich Weinert, Günther Weisenborn, Ernst Ottwalt, and others. Eisler composed most of the music, with some contributions by Friedrich Hollander. The work pictured the fate of a middle class family taken in by the same delusion that the
S.P.D. and the trade union bureaucrats had regarding the motives of the National Socialists. Ernst Busch sang the "Lied vom SA-Mann" ("Song of the SA Man"), Helene Weigel the "Ballade vom Paragraphen 218," and the Uthmann Chorus the "Bankenlied" ("Bank Song"), all composed by Brecht and Eisler. This collective performance was the last large communist revue before the Nazi takeover. Smaller productions, however, continued to be performed up until they became illegal, particularly those of the agit-prop troupes and the choral montages performed by the Battle Association for Worker Singers. Songs of Brecht and Eisler, written with these groups in mind, include "Vier Wiegenlieder für Arbeitermutter" ("Four Lullabies for Working Mothers"), "Kohlen für Mike" ("Coal for Mike"), "O Fallada, da du hängest" ("Oh Falada, There Thou Art Hanging"), "Ballade vom Baum und den Asten" ("Ballad of the Tree and the Branches"), "Das Lied vom Anstreicher Hitler" ("The Song of the House Painter Hitler") and "Das Lied vom Klassenfeind" ("The Song of the Class Enemy").

During the process of filming Kuhle Wampe, Brecht, Eisler, and Dudow became involved with an adaptation of Maxim Gorki's novel, The Mother, for the stage. The piece had been originally commissioned by the Berlin Volksbühne, which arranged for the dramaturg Günther
Stark and the writer Günther Weisenborn to begin work on the project. However, once it was learned that Weisenborn had involved Brecht, the Volksbühne no longer wished to be associated with the project for political reasons. But the Junge Volksbühne, which had arranged numerous evenings of recitations and songs with Brecht, Eisler, Busch, and Weigel, stepped in to share production expenses with Ernst Josef Aufricht, who was responsible for staging the Berlin production of Aufstieg und Fall der Stadt Mahagonny (Rise and Fall of the City of Mahagonny).

On January 12, 1932 a private first performance of Die Mutter was given at the Wollner Theatre, and on subsequent days, private performances for workers' councils and representatives of numerous proletarian organizations. These performances were followed by discussions with the audience, and subsequent changes in the play were made based upon audience reactions, in order to prepare it for its scheduled premiere on January 17, the thirteenth anniversary of the death of Rosa Luxemburg. Eisler describes Brecht's lack of selfishness throughout this process as he attempted to subordinate form to political content:

We subjected the whole, not for financial gain, to the strongest criticism. And Brecht even sat down with the least important
culture functionary and often let him ruin the most beautiful of his verses. Afterwards we had to take the greatest pains to reconstruct them. Brecht was very open regarding political criticism. Anyone could come to his house and say: "Listen here, dear comrade Brecht, that line, it's not right. It is politically false." He would say: "Why so? Only the one? Then I'll change it."

Brecht and Eisler considered themselves both teachers and students of the proletariat at this time, at least in as much as politics were concerned. One of the underlying ideas of Brecht's theory is that a play is good only when changes improve it. *Die Mutter* was generally well received by the press (the communists complained that the social content was given too abstract an emphasis) with Helene Weigel praised as one of Germany's greatest actors, but, Brecht says, "the theatre was visited by the police in ever greater numbers until finally she [Weigel] was dragged from the stage and arrested . . . Then fascism came out into the open."12

At the end of February 1933, on the morning after the Reichstag fire, Brecht left Berlin with Helene Weigel and went to Prague. From there he went to Vienna where he met Hanns Eisler who had just arranged
for Die Maßnahme to go into rehearsal in his home city. They met again in Paris where Eisler was working on the film Dans les Rues by Victor Trivas, and Brecht on his ballet with Kurt Weill, Die sieben Todsünden (The Seven Deadly Sins). But they did not actually collaborate on a new work until March of 1934 when Eisler visited Brecht at his home in Skovsbostrand, Denmark in order to work on Die Rundköpfe und die Spitzköpfe (Brecht's adaptation of Shakespeare's Measure for Measure) and the Deutsche Sinfonie. Unfortunately, shortly after Eisler arrived, the Party unexpectedly sent a telegram ordering him to attend an international music congress in Prague, at which the amalgamation of the Social Democrat and Communist Workers' Choral Societies was to be discussed, and he left before beginning his actual composition on either project. Eisler's loyalty to the Party and to other commitments outside of his collaborations proved to be the major cause of the infrequent times when the two friends were at odds with each other.

During 1934 the first collection of Brecht's and Eisler's work together, Lieder. Gedichte. Chöre (Songs. Poems. Choruses), was published by Willi Munzenberg as part of his Editions du Carrefour in Paris. That autumn, Brecht traveled to London hoping to find work with a theatre or with the films. Although
unsuccessful on both counts, he did meet with Eisler who had come to London in order to write music for Ernst Toller's play *Feuer aus den Kesseln* (Fire from the Kettle). At the request of the International Revolutionary Theatre Association, under the direction of Erwin Piscator, they collaborated on two workers' marching songs, "Das Einheitsfrontlied" ("The United Front Song") and "Sklave, wer wird dich befreien?" ("Slave, who will free you?"—also known as "All or Nothing!"), which were to become two of the most popular songs in the International Workers' Music Movement. Because of the hundreds of publications they received in various translations it could be argued that these songs along with the "Solidaritätslied" were the best known song texts written by Brecht during the 1920's and '30's including those from *Threepenny Opera*.

During February through May 1935, Eisler came to the United States for the first time on a concert and lecture tour on behalf of the Saar refugees and to speak out against fascism in Germany. He spoke at more than fifty mass meetings, sponsored by six different workers' culture organizations. During this trip, in a hotel room in Chicago, he finally began the composition of the *Deutsche Sinfonie*, not a symphony in the true sense, but a mixture of vocal and instrumental pieces that depict the eventual takeover of power by the
proletariat in Germany.

His next trip to the United States took place that same year, but this time he returned with Brecht in order to supervise the production of Die Mutter by the foremost proletariat acting company in New York, the Theatre Union, and to serve as guest lecturer at the New School for Social Research in New York. The production was marked by misunderstandings between Brecht and Eisler, and the Theatre Union's management. The major problem centered around the two authors' insistence that the play adhere to Brecht's epic style of performance instead of the naturalistic style favored by the Union. Brecht threatened to withdraw his play; and although he wrote a letter to the management indicating his willingness to cooperate with them, he made it clear that he would not drop any of his demands:

The fact that a theatre is poor need be no obstacle to good performances, provided that sufficient understanding, hard-work, and discipline are put into them. Should you really see no possibility of guaranteeing me some final, undisturbed rehearsals, I shall feel obliged to protest against my play being given. You will force me to take the same step if you cannot give Eisler the assurance
he asks in order that his music may make its proper effect.\textsuperscript{13}

Some further attempts at compromise were made, and to show his good faith, Brecht agreed to relinquish his power to cancel production. Soon thereafter new problems arose, and the authors were locked out of rehearsals. The subsequent production (December 1835) was a total failure. An example of one of the ways in which Brecht's and Eisler's ideas concerning the staging of a song were not observed occurs in the song "Get Up! (the Party is in Danger)," which the revolutionary chorus sings while the mother is in her sick bed. The authors intended for the chorus to face the audience directly while singing, in a presentational style. Their purpose was to transcend the mood, giving it an added significance by showing that even the mortally ill are aroused to action by a summons of such importance. In the New York production, according to Brecht, the director had the singers burst into the room where the mother lay ill, and virtually hound her out of bed.\textsuperscript{14}

Eisler recalls that Brecht's experiences with the Theatre Union so depressed him that he resorted to carrying a small flask while in New York, complaining, "I can't stand it here without whiskey."

Brecht and Eisler often associate the drinking of whiskey with the
evils of capitalism in their writings. Brecht's principal activity when not attending rehearsals for The Mother was attending every detective play and movie in town. Also, through Eisler, he became acquainted with Marc Blitzstein and his wife, Eva Goldbeck, who became important supporters of Brechtian theatre. Eisler had met the two on his previous trip to New York in 1935, when he acquainted them with Brecht's work. After Brecht arrived, the Blitzsteins invited friends to their house to meet him. According to editor Minna Lederman, she personally came hoping to arrange an article on Brecht's and Eisler's songs to be published in Modern Music. She notes that after drinks, Blitzstein played his song "The Nickel Under Your Foot," which deals with prostitution, and Brecht commented, "Very good so far, but why not a whole play about all forms of prostitution--the press, the clergy, and so on." Blitzstein took up the idea and wrote The Cradle Will Rock (1937), which he dedicated to Brecht. Eva Goldbeck was responsible for translating into English for the first time many of Brecht's poems and thoughts concerning his epic theatre before she died of an illness in 1936. Blitzstein later was responsible for translating The Threepenny Opera in a highly successful version that ran from 1954 until 1961 at the Theatre De Llys in New York. During this time,
he also translated *Mahagonny*, *Mutter Courage*, and several of Brecht's poems which Eisler had set to music. Eisler had a large influence on Blitzstein who in reviewing Eisler's published speech "The Crisis in Music" (originally given on December 7, 1935 in New York City), says, "I don't want to mince words; I think that this little essay is very possibly the manifesto for the revolutionary music of our time." 18

During his first visit, Brecht was never as popular a figure in New York as Eisler. Eisler's reputation with the International Workers' Music Movement overshadowed Brecht's contribution to the revolutionary songs for which they were famous. In 1937, a year after Brecht's departure, the Labor Stage mounted a production of their famous revue *Pins and Needles* including a skit entitled "Little Red Schoolhouse" and labeled a satire of Bertolt Brecht's Epic Theatre. On February 1, 1936, shortly before their departure for Europe, Brecht and Eisler attended a farewell concert given in Eisler's honor in which the New Singers performed their songs from *The Mother*.

The spring of 1936 brought about a continuation of their work on *Die Rundköpfe und die Spitzköpfe* and the *Deutsche Sinfonie* at Brecht's residence in Denmark. That same year both men became involved, through the help of Fritz Kortner (1892-1970), with a film of
Pagliacci. While the film company was interested primarily in the use of Brecht's name for their credits, Brecht took the project seriously and made suggestions that upset the production routine. Eisler, who was to act as musical advisor and conductor for the film, looked upon the project merely as a source of cash to finance his work on the Deutsche Sinfonie. He took advantage of every free weekend to go to Paris at the film company's expense. When Brecht proved to be so troublesome that the film company paid him off and discharged him, he expected Kortner and Eisler to support him by quitting, and he was deeply wounded when they refused.\textsuperscript{18}

Throughout his period of exile, lasting from the Nazi takeover in 1933 until his return in 1947, Brecht was like a fish out of water. With no theatre at his disposal and no German-speaking audience to write for, he was forced to work with translators and to sell his ideas to producers often unreceptive to Brecht's new stagecraft.\textsuperscript{20} The film industry appeared to him an opportunity for creative expression, and it could also help to pay the bills, but he had very little success in films while in exile. Hanns Eisler, on the other hand, at times had more invitations and work commitments than he could handle. The advent of sound movies created a great demand for skilled composers
with film experience, particularly in the 1930's when the practice of "underscoring" was more widely used than today. Also, as president of the International Music Bureau, beginning in June 1935, Eisler was invited to participate in numerous workers' music festivals and to speak before workers' musical groups throughout the world.

During 1936, Brecht and Eisler attended an International Writers Conference in London, collaborated on the cantata Gegen den Krieg, and completed work on Die Rundköpfe ..., whose premiere took place on November 4, 1936, at the Riddersalen Theatre in Copenhagen. The production opened to strong negative criticism from the majority of the press which found the play to be poorly constructed. They largely ignored the play's political propaganda, which deals with the racial ideology of the Third Reich, Hitler's relationship with the big capitalists, and the use of racial ideology to manipulate the common people toward nationalism instead of revolution against the corrupt government. Most of the critics, even those to the left, found the use of satire inappropriate for treatment of the "racial question," with some finding it not only basically undramatic but contemptuous of humanity in general. The strong reaction to this play showed Brecht that for the immediate future, he could
not carry out experimental theatre work in public with worthwhile results. In a letter to Karl Korsch, he wrote, "I have friends enough who tell me that I must choose either a reactionary content or a reactionary form; both together would be too much of a good thing." His next two plays, Senora Carrar’s Rifles (1937) and Furcht und Elend des dritten Reiches (1938) show a much greater emphasis on the use of emotion and realistic techniques.

While Brecht was in Denmark working on Senora Carrar’s Rifles, a play about the effects of the revolution in Spain, Eisler was at the Spanish front composing songs and organizing concerts for the International Brigades, composed of volunteer socialist forces from all countries who were opposed to Franco’s fascist dictatorship. It was not until the summer of 1937 that Brecht and Eisler worked again together in Denmark, this time on the Lenin Requiem and on the Die Gott-sei-bei-uns-Kantata (one of nine chamber cantatas Eisler composed in Denmark at this time).

In 1937/38 the two, along with several other progressive artists, became involved in a so-called "expressionism debate" with the Marxist literary historian, Georg Lukács (1885-1971), and his followers. At the heart of the controversy lay their fundamentally opposing viewpoints as to what forms of art were to be
regarded as "socialist realism," the official artistic doctrine in communist countries. Eisler was particularly visible in this controversy, writing articles which were published by Das Wort (The Word), a magazine for which Brecht was one of the editors. Although Brecht did not take part in the immediate discussion, his views represented the mainstream of the socially involved avant-garde.

On January 21, 1938, Eisler arrived in the United States a third time, this time with the intention of staying. He again was employed at the New School for Social Research in New York, and the only pieces by Brecht which he set to music in the next four years were the "Svendsborger Gedichten" ("Swendborg Poems") and two sonnets about poems by Goethe and Schiller.

Brecht arrived in the United States on July 21, 1941, in California, via the Soviet Union, but it was not until March 20, 1942, that Eisler was able to visit him in Santa Monica, where he was living. Brecht encouraged Eisler to move there, and he did so in May after first securing a position as guest lecturer at the University of Southern California where his former teacher, Arnold Schoenberg (1874-1951) was also employed.

Their first collaborative work in the United States was Hangmen Also Die (1943), a film project by
Fritz Lang about Reinhard Heydrich, the Nazi leader murdered by Czech patriots, and the resistance of the Czech people. Although Brecht was given a contract as script writer, he eventually had control of the script and credit for his work wrested from his hands by John Wexley, a German-speaking American writer engaged by United Artists to prepare the American script. Nevertheless, the finished film employs methods and techniques derived from Brechts's and Eisler's epic theatre practice.

Eisler set many of Brecht's poems to music around this time, including thirteen songs from Brecht's *Steffinischer Sammlung* (*Steffin Collection*), six songs from his *Gedichte im Exil* (*Poems in Exile*), and eight of ten musical pieces (Eisler wrote the other two poems) entitled *Hollywood-Elegien* (*Hollywood Elegies*), in which Brecht and Eisler describe the evils of a society in which art is merely a commodity to be bought and sold.

But the first major collaboration between Brecht and Eisler in the United States began in 1943 when Kurt Weill bowed out of composing music for Brecht's play *Schweyk im zweiten Weltkrieg* partly because, as Völker notes, "Weill had expected something much less committed and more entertaining." 23 Although Brecht had hoped that Weill's name and Broadway connections
would provide the necessary means for getting his play produced in New York, he was not prepared to compromise his basic conception of the play to do so: "There are political questions involved in this play," he wrote, "I must have a say in it."24 He therefore turned to Hanns Eisler to compose the music. But Weill apparently knew what would sell on Broadway; after several unsuccessful attempts at locating a producer in New York, Brecht and Eisler dropped the project with only a few musical numbers composed.

During the time Brecht and Eisler both lived in Santa Monica, they saw each other often. Eisler notes: "We lived very near, and there was no day that I didn't see Brecht at least once. Usually I would come over around noon for a half hour or—and—in the evening."25 Frequently, they spent the afternoons playing chess or working. It became a very productive period, because, Eisler says, they were motivated by "boredom." His recollection of boredom applied more to Brecht's case than his own. Völker observes that Brecht "hardly ever went to the parties given by the film community, unlike his friend Hanns Eisler who, as many emigrants testify, used to hurry, loaded with alcohol, from one dinner to another. It was generally Eisler who persuaded Brecht to attend an occasional garden party or birthday party as part of his education."26 Eisler brought Brecht
into contact with numerous film figures and, more importantly, the members of the Frankfurt Institute for Social Research, which had emigrated to America. Brecht despised this latter group whom he regarded as empty intellectuals whose thinking was limited to cultural criticism devoid of politics. They provided inspiration for his later "Tui" play *Turandot oder der Congress von Weisswäscher* (*Turandot or the Congress of Whitewashers*), which Eisler had suggested as a play topic. Of the members of this group, Brecht could hold worthwhile conversations only with the physicist, Hans Reichenbach, and with Theodor W. Adorno, Eisler's collaborator on his book, *Composing for the Films*. Adorno's ideas on the sociological aspects of music interested Brecht, and he agreed with the thesis, developed jointly by Adorno and Eisler, concerning the function and dramatic purpose of music in films and on the stage; but it was only reluctantly that he could share their liking for twelve-tone music.²⁷ Brecht had heard several of Schoenberg's compositions and had not thought too highly of them, sarcastically rejecting them as "too melodious, too sweet."²⁸ However, when he heard Eisler's musical piece, *Fourteen Ways of Describing Rain* (one of the works commissioned by the Rockefeller Foundation), he was impressed by the use of the twelve-tone technique, which reminded him of
Chinese wash drawings. He later suggested to Eisler that they write some new folk-songs together "composed in the new manner."^{28}

In July 1942, Eisler took Brecht to attend a lecture by Schoenberg on modern composition. Schoenberg's arguments concerning the intelligibility of music and the need for a completely musical language struck a responsive chord in Brecht, who was interested in the utility of music to achieve dramatic effects. Although Brecht admitted he did not completely understand the points Schoenberg was making, he had the impression of their being crystal clear: It was "a shame we weren't even sufficiently trained in music at least to understand what we don't understand."^{30} After the lecture, Brecht accompanied Eisler to the composer's house, but only after Eisler had warned Brecht to behave himself, or their friendship was over.^{31} Surprisingly, Brecht found Schoenberg likeable, and when Schoenberg told an anecdote about learning from a donkey,^{32} Brecht was completely won over. He even listened to Schoenberg's music on the radio from that time on.

By 1944, Eisler had become well-established in the Hollywood film community and was often employed on several film projects at the same time. That same year he wrote the scores for four movies; while working on
The Spanish Main, a swashbuckler by Joseph Mankiewicz, he was on the verge of a nervous breakdown when he asked Paul Dessau to write about twelve minutes of music in exchange for 20% of his honorarium. He recovered shortly thereafter and rejected the portion of material which had been completed by Dessau. Brecht interceded for Dessau, who was desperately in need of money, insisting that Eisler pay him at least a portion of the agreed amount.33

Eisler's film commitments led to a more serious disagreement between him and Brecht during the preparation for the United States production of Furcht und Elend des dritten Reiche (Fear and Misery of the Third Reich) which had been retitled The Private Life of the Master Race. As Brecht notes in an entry to his Arbeitsjournal (Work Journal) dated July 20, 1945: "Eisler had come with me to N.Y. in order to compose and supervise the music to Master Race. In N.Y. there was waiting for him a telegram that he had to return to the film studio immediately. Considering he had received a leave of absence, he returned in a somewhat unseemly haste; the music (for Master Race) he wrote on his ticket while waiting, and it was film kitsch, and at my urging he wrote it over again. Then it was brilliant theatre music."34

Regardless of the compositional quality, Eric
Bentley termed the opening on June 12, 1945, "a fiasco" and notes: "An ill-prepared orchestra in the pit stumbled through Eisler’s parodies of Nazi band music: it sounded as if they were trying to play the real thing but failing." The music nonetheless received critical praise while the production as a whole was regarded as both dull and dated (Nazi Germany had collapsed in the previous month). The financial failure of this production along with his own film commitments, led Eisler to turn down Brecht’s request that year to compose the music for Der Kaukasische Kreidekreis (The Caucasian Chalk Circle), and Brecht gave the project, which had no set production date, to Dessau instead. Years later, after Kreidekreis had become a success, Eisler regretted not taking on the project. He politely acknowledged that Dessau’s music worked well, adding, "We will have to see if it [the music] might one day in twenty, thirty, or fifty years be better composed."

The first collaborative work of Brecht and Eisler in 1946 was the theatre music for Die Geschichte der Simone Machard, a play based in part on the Joan of Arc legend, which Brecht had started writing in collaboration with Leon Feuchtwanger in 1942. Although Eisler was not officially recognized as a collaborator until he was asked to compose music for the completed
playscript, he reveals that Brecht often approached him during the playwriting process of Simone and "disputed several small things with me,"37 one of the most important of which was Brecht's interpretation of the motive for Simone's sacrifice. Eisler believed the child's act of defiance which brings about her subsequent punishment should be presented as an impulsive act caused by her patriotic upbringing—a tragic product of nationalism. Brecht disagreed and portrayed her as a reasoning individual, fully aware of the significance of her actions. Brecht did not always follow Eisler's suggestions during the collaborative process, but he was always interested in receiving them.

Ruth Berlau, one of Brecht's mistresses and a major collaborator throughout his life, describes Brecht's reaction while Eisler was composing his early incidental music to Simone (the music was not completed until a decade later in Germany): "But now, since Eisler is working on the music for Simone, Brecht forgets this intellectual stench and desolation [of life in Hollywood]. Seldom have I seen Brecht so invigorated as over this music."38

Simone was not produced while Brecht lived in the United States, but it did provide him with the single largest sum of money he earned during his exile.
Samuel Goldwyn purchased the film rights in 1944 for Feuchtwanger's novel (entitled Simone), which was based partly on the play. Brecht's collaboration on the original idea earned him $20,000, enough money to enable him and his family to live comfortably for a year while he wrote Der Kaukasische Kreidekreis.

The most important Brechtian work of 1946-47 was the Charles Laughton version of Galileo. Eisler took part in many of the discussions concerning the production and was responsible for the music, which took him only seven days to write. It won praise from no less a musical talent than Igor Stravinski. The score was unique in that Eisler employed polyphonic music sung by a trio of boys to introduce each scene. Like his music for Master Race, Eisler's compositions for Galileo were praised by the critics, although the play itself received a mixed reaction.

In November 1946, the Hearst newspapers began a serious campaign against Hanns Eisler. They associated him with his brother Gerhart, then under suspicion of being an "atomic spy." Although Hanns, like Brecht, had avoided any public political activity other than his anti-fascist speeches of the thirties, he was called before the House Committee on Un-American Activities on May 11, 1947, in connection with his brother's activities, and again September 24-26, on his
own behalf. These later appearances centered around his work as a leader in the International Workers' Music Movement and touched on his collaborative work with Brecht, particularly Die Maßnahme and Die Mutter. Although the texts of several of Brecht's songs might have been regarded as sympathetic to Communism, the prosecution did not take time to debate Eisler's contention that the particular works in question were being interpreted out of their dramatic context. The fact that Eisler admitted joining the Communist Party (although he insisted he took no part in Party activities and soon dropped out) proved that he had lied to immigration authorities in order to obtain admission to the U.S. He also allowed himself to be provoked by the chief investigator, Robert E. Stripling, into calling Stalin "one of the greatest historical personalities of our time," and after being accused of being the "Karl Marx of communism in the musical field," he replied, "I would be flattered."

Brecht learned from both Hanns and Gerhart Eisler's experiences, meeting with them to discuss his own upcoming appearance before the H.U.A.C. Hanns gave him special help by describing the questions about Brecht's works that the committee had asked him, and Brecht prepared his answers to these questions. He had
good reason to do so, because, unlike Eisler, Brecht had already made up his mind to leave the U.S. months earlier and wished to avoid anything which might unnecessarily delay his trip. Therefore, instead of appearing defiant before the Committee, like other defendants had done, he tried to appear cooperative, almost eager to help. While he was equally if not more conversant in English than Eisler, he requested the use of an interpreter, both to lessen any impression of his offering a threat to national security and to give himself more time to consider before answering the Committee's questions. When Brecht was asked, "Did Hanns Eisler ever ask you to join the Communist Party?" he replied: "No, he did not. I think they [Gerhart and Hanns] considered me just a writer who wanted to write and do as he saw fit, but not as a political figure." 

The Committee, disarmed by his performance, accepted his testimony at face value, although it was composed largely of half-truths and lies, and on October 31, 1947, the day following the hearing, Brecht and his family freely left the country on a plane to Paris.

On February 6, 1948, Eisler finally received his deportation order. His brother, Gerhart, who had never wanted to stay in the U.S., could not leave until he managed to escape on a Polish freighter. On March 26, after personal appeals by public figures such as
Charles Chaplin and Eleanor Roosevelt had failed to help, Hanns and his wife, Louise, left the country involuntarily for London. After staying there only a short time, Eisler moved back to his home city of Vienna, where he resided until 1950. During this time he took up the practice of reworking some of his earlier pieces in order to make them less "vulgar" and "primitive." Characteristically, when Brecht met with Eisler while the latter was spending a month in Berlin (December 1948), he says, "naturally I seek to seduce him into new vulgar excesses." By this Brecht meant jazz music, which Eisler had used only in his earliest works with Brecht, and which had negative connotations of the American entertainment industry for the composer but not for the playwright. Brecht was unsuccessful in his attempt.

In 1950 Eisler moved to Berlin to accept a professorship at the Deutsche Hochschule für Musik (German University for Music, now the Hanns Eisler Hochschule) and to take over a master class in composition for the Deutsche Akademie der Kunst (German Academy of Art). His first new work with Brecht was the music for a set of six children's songs and the music to his play Die Tage der Commune.

When Eisler began work on his opera, Johann Faustus, for which he planned to write both text and
music, Brecht helped him with the libretto, which transforms the plot of Goethe's Faust into a story about a man torn between seeking fame and riches by supporting the "junkers" and denying his class, or supporting his class (the proletariat) and risking anonymity. The libretto, released before the music was composed, was savagely attacked by the East German critics. Brecht defended Eisler in his "Thesen zur Faustus-Diskussion" ("Theses on the Faust Discussion"), but the libretto's critical failure put Eisler into such a severe state of depression that he was unable to write for a time.

In late October 1953, Brecht spent time with Eisler in Vienna, where the two made plans to write a play about the life of the worker, Hans Garbe, and the radical social upheaval in the D.D.R. They decided to write it in the style of Die Maßnahme or Mutter Courage und ihre Kinder (Mother Courage and her Children), with one whole act devoted to the workers' revolt on June 17, however, nothing came of their plans.

Eisler's next work with Brecht came in 1955 when he was asked to compose the music for the film version of Herr Puntilla und Sein Knecht Matti (Paul Dessau had composed the music for the earlier stage version). In 1956 he composed the music to the adaptation by Brecht, Peter Palitzech, and Manfred Wekwerth of Synge's The
Playboy of the Western World, and planned to complete the music for Simone Machard. But Brecht suddenly changed his mind and had Eisler work on the music to Schweyk instead. Eisler played his complete Schweyk score for Brecht just two months before the latter's death. Brecht, pleased with it, commented, "It's very interesting that you can be so amusing." 44

On August 8, 1956, Brecht discussed plans for Die Tage der Commune with Manfred Wekwerth, Benno Besson, and Eisler, who recalls that as he left the meeting Brecht accompanied him to the door and said, "Forgive me, I have not done enough for your great music." 45 These were Brecht's last words to Eisler before he died on August 14, 1956.

During the years immediately following Brecht's death, Eisler completed the music to several collaborations begun years earlier, and some completed works saw their first productions. In 1956 he completed Simone and in 1957 the cantata Die Teppichweber von Kujan Bulak. On November 22, 1958, their early work, the Lenin Requiem finally premiered in Berlin, with the premiere of the Deutsche Sinfonie following five months later.

On September 6, 1962 Eisler died of a heart attack and was buried at the Dorotheen Friedhof, near the graves of Brecht and Hegel. In 1955, the Deutsche
Akademie der Kunst had begun issuing the first of ten volumes of Eisler's *Lieder und Kantaten*, to which Brecht wrote the preface. He pays Eisler the highest tribute possible when he describes the songs:

The basic attitude is revolutionary in the highest sense. This music develops in listeners and players the mighty impulses and insights of an era where productivity of every kind is the source of all pleasure and morality. It engenders new tenderness and strength, endurance and flexibility, impatience and forethought, a profusion of claims and self-sacrifice. . . . By taking part in his work you give yourselves up to the motives and prospects of a new world in the forming.
NOTES: CHAPTER TWO


2. Notowicz 182.

3. Gerhart Eisler was an international agent for the Comintern and traveled to the United States several times in the 30's under assumed names in that capacity.

4. Notowicz 189. "Ich bin doch jeden Tag ein halber Jahr von neun Uhr vormittags bis ein Uhr mittags in seiner Wohnung, ich glaube, am Knie, gewesen, um die "Maßnahme" zu produzieren, wobei der Brecht gedichtet hat und isch jede Zeile kritisiert habe."


6. Völker 163.

7. Hanns Eisler, "Anmerkungen zur Maßnahme," (1930) Musik und Politik, ed. Günter Mayer (Munich: Rogner und Bernhard, 1973) 133. Da es in Deutschland eine halbe Million Arbeitssänger gibt, ist die Frage, was im Singenden vorgeht, mindestens so wichtig wie die Frage, was im Hörenden vorgeht.

9. Völker 162.

10. Völker 163.


17. Baxandall 75.


19. Völker 211.


22. Völker 245.

23. Völker 301.


eine halbe Stunde herüber oder -- und -- am Abend."


27. Völker 287.


29. Völker 287.

30. Bunge 170. "Es sei 'ein Jammer, daß man noch nicht einmal so in Musik gebildet wird, daß man wenigstens versteht, was man da nicht versteht.'"

31. Bunge [This may be from the other book of conversations ... Wir Reden von Ihnen]

32. Eisler, Hanns Eisler: A Rebel in Music 173.


34. Brecht, Arbeitsjournal, 2:745. Entry dated 20/7/45. "Eisler war mit nach NY gefahren, die musik zur Master Race zu schreiben und zu überwachen. in NY erwarter ihn ein telegramm, daß er urlaub bekommen hatte, fuhr er in etwas unziemlicher hast zurück; die musik (zur Master Race) schrieb er wartend auf die fahrg, sie war filmkitssch, und auf mein drängen schrieb er sie noch einmal. dann war sie glänzende theatermusik.


37. Bunge 181. "Er kam mit den Simone Szenen sehr oft zu mir, vorher, und disputierte einige kleine Dinge mit mir ..."

38. Ruth Berlau, "Für Hanns Eisler," in the Hanns Eisler Sonderheft, Sinn und Form 328. "Doch jetzt, da Eisler an der Musik für Simone arbeitet, vergißt Brecht
diesen geistigen Gestank und die Öde. Selten habe ich Brecht so froh gesehen wie über diese Musik."

39. A complete translation of Die Maßnahme was made and incorporated into the committee record. Although Nadar says that Eisler claimed full responsibility for writing both the music and text in order to protect Brecht, there is no evidence of this in the published record of the hearing.


41. Eisler, Hearings 25.


44. Bunge 74.

45. Berlau 239. "Entschuldige, ich habe nicht genug getan für deine große Musik."

46. Bertolt Brecht, preface, Hanns Eisler, LuK 2: (unnumbered page). "Die Gesamthaltung is revolutionär im höchsten Sinn. Diese Musik entwickelt bei Hörer und Ausübenden die mächtigen Impulse und Einblicke eines Zeitalters, in dem die Produktivität jeder Art die Quelle aller Vergnügen und Sittlichkeit ist. Sie erzeugt neue Zartheit und Kraft, Ausdauer und Wendigkeit, Ungeduld und Vorsicht, Anspruchsfülle und Selbsttaufopferung... In sein Werk eintretend übergebt Ihr Euch den Antrieben und Aussichten einer neuen Welt, die sich eben bildet."
CHAPTER III

THE PHILOSOPHICAL BASIS

In the author's preface to the second edition of his book *Capital*, Karl Marx notes his indebtedness to G.W.F. Hegel (1770-1831), the great German philosopher whose idealistic philosophy so influenced the writings and collaborative work of Brecht and Eisler:

I, therefore, openly avowed myself the pupil of that mighty thinker, and even here and there, in the chapter on the theory of value, coquetted with the modes of expression peculiar to him. The mystification which dialectic suffers in Hegel's hands by no means prevents him from being the first to present its general form of working in a comprehensive and conscious manner. With him it is standing on its head. It must be turned right side up again if you would discover the rational kernel within the mystical shell.¹

The "rational kernel" Marx extracted from Hegel's dialectic of matter is the idea that all living relationships are composed and are the direct result of antithetical forces and constantly in the process of evolution to higher forms. Marx chose to disregard the
religious foundation of Hegel's philosophy and concentrated on an application of the dialectic of matter to the history of world economics, arriving at the proposition "That in every historical epoch the prevailing mode of economic production and exchange, and the social organization necessarily following from it, form the basis upon which is built up . . . the political and intellectual history of that epoch. . . ." ² Marx concluded from this that the entire history of mankind since the end of primitive tribal society, wherein land was held in common ownership, was a history of class struggles between the exploiting and the exploited classes, represented in his era by the bourgeoisie and the proletariat. In the last part of his proposition he proposes that "the proletariat--cannot attain its emancipation . . . without at the same time, and once and for all, emancipating society at large from all exploitation, oppression, class distinctions and class struggles."³ Friedrich Engels, Marx's collaborator and friend, suggests that this proposition was destined to do for history what Darwin's theory had done for biology. It had an extraordinary influence upon artists and writers for whom it represented a scientific means of analyzing human behavior. It held forth the tantalizing idealistic viewpoint that society can reach perfection
through the application of conscious scientific principles. While critical minds of today are inclined to note the contradiction between Marx's idea of an emancipated society and Hegel's theory that all living things contain contradiction, it should be noted that Hegel also wrote of society reaching a state of perfection.

However, during the early twentieth century, the application of a philosophy which stood contemporary aesthetic theory on its head by relating all artistic and literary output to economic and social factors, making art a mere commodity so to speak, had an unquestionable allure, particularly for the avant garde. Economic history colored the interpretation of all previous art forms. As a musician committed to Marxism, Hanns Eisler's historical perspective regarding the different styles of music written during different time periods has significance. Music has a wealth of connotations added to it by virtue of the economic and social order existing at the time of its creation. Eisler often copies particular styles and forms as an aid to characterization or commentary, but their significance is often lost on those unfamiliar with Eisler's Marxist analysis of the evolution of music. A summary of this analysis is conducive to an appreciation of the Brecht/Eisler collaborations.
Eisler begins his historical survey of music during the era of feudalism when he believes music still fulfilled a social function. At that time, he says, music existed in the following forms: music at the courts as a privilege of the ruling upper classes, music in the church as a means of instruction and education for the ruled class, and music at work and in daily life in the form of work songs, love songs, and other various types of folk music. These were not rigidly divided, and at certain points in the development of society, the various types borrowed from each other (i.e. church music made adaptations from folk songs and court music used construction methods common to church music). Eisler holds that the social function of music for the small privileged upper class was pleasure and entertainment, but for the oppressed classes, it was disciplinary, with pleasure only serving a secondary purpose. At the heart of this oppression he put the Church Fathers who maintained the status quo by teaching that music was justified only when compatible with Christian doctrines as an enhancement of the church services. Art as an end in itself was strictly condemned. Music was to facilitate the learning of psalms, strengthen the emotional effect of the words and evoke and intensify a state of repentence in the congregation. Melodious singing and
ornamentation were forbidden in order that the singer
"not arouse the impression of music-making, but rather
that of sighing." Eisler attributed to Hieronymus and
Saint Augustine the idea that no matter how bad
anybody's voice, if his deeds are good, then before God
he is an agreeable singer; words are more important
than vocal quality. Musical ability was not determined
by talent and practice but by following a number of
Christian tenets. Because of these ideas, Eisler said
that the composers of the feudal age took a practical
attitude toward their craft which can be summed up by
the remark of the contemporary theoretician Johannes
Cottonius, "The artist should always have in mind the
characteristics of the public whom he wishes to
affect." Eisler approved of Cottonius' utilitarian
attitude, although he did not approve of the social
function of church music during the feudal period:

Music in the church is not directed towards
the individual or his individual fate, but
has the task of making all participants adopt
a certain religious bearing. . . . Pleasure
in music in this case is a subordinate
ingredient. This form of music making
corresponded to the class interests of the
lords of the manors, the feudal lords. In
practice it makes feudalism possible and
stabilizes it again and again. Arising from this social function a certain method of constructing tones arose which we will simply call musical technique.°

The technique of composing during the Middle Ages was polyphonic with few if any contrasts, either in the tempo or in the formal arrangement. There was a lack of variation or development in the musical subject other than the addition and subtraction of voices called for by the canon form (taking the same static musical idea and singing or playing it at different levels and at different times). The instrumentation, key, and volume levels tended to be uniform throughout. Eisler notes, "We can see from this how a certain social situation leads to a certain musical technique which, in turn, when applied in practice makes this particular social situation possible."°

The next great period of musical history, according to Eisler, came about when the bourgeoisie revolted against serfdom in favor of individual rights. Marx stated: "The historical prerequisite for the coming into being of capital is first the accumulation of a certain sum of money in the hands of individual persons when, on the whole, there is a relatively high standard of commodity production, and secondly, the existence of a 'free worker' in a twofold sense; free
of all restrictions or limitations in the sale of his labor power, and free of landed property and of the means of production altogether."\textsuperscript{10} The Industrial Revolution brought about fundamental changes in economic relationships. With these changes Eisler saw a complete change in the social function of music from music designed during the feudal era to evoke and intensify in the congregation a state of repentence, to music allowing in the nineteenth century a harmonious development of the individual personality. Music therefore became more pleasure oriented, evident in the great development of homophonic music throughout the latter period.\textsuperscript{11} Just as Marx regarded the rise of the bourgeoisie as a necessary step in the evolution toward a communistic society, Eisler saw the music during the early part of this period as a progressive reflection of the revolutionary individual. "The greatest heights of bourgeois music," he says, "were reached in Beethoven's symphonies in which pleasure was refunctioned to become a kind of philosophical world outlook."\textsuperscript{12} However, he points out: "While at revolutionary periods, revolutionary bourgeois music reflects the great revolutionary individual in his actual struggle against feudalism, by the middle of the nineteenth century it also reflects the disappointed,
property-preserving philistine." He believes that by 1890, what had once been a progressive music movement degenerates into the "flat Naturalism" of Richard Strauss, or the sentimental "Weltanschauungsmusik" (world fair music) of Gustav Mahler.

Eisler relates the social function of pleasure to the corresponding compositional technique of homophony which he says is built first and foremost on the principle of contrast. Contrast is provided through harmonic means, in varied instrumentation, and in the use of a wide range of dynamics. The listener is not forced (as Brecht and Eisler intended with their works) to take a predetermined attitude, but an attempt is made to excite him and to create associations for him. Of this type of emotional manipulation Hegel says: "If pain, joy, longing, and so on are supposed to be resounding in the melody, the really concrete soul in serious reality only has those moods within a true content, under particular circumstances... When a song arouses in us the feeling of mourning, of lament about some loss, it is to be asked at once 'what is lost!'" Or as Brecht describes the concert music of his day, "We see entire rows of human beings transported into a peculiar doped state, wholly passive, sunk without trace, seemingly in the grip of a severe poisoning attack. Their tense, congealed gaze shows
that these people are the helpless and involuntary victims of the unchecked lurchings of their emotions."  

According to Eisler, as pleasure-oriented music grew in importance, vocal music, which tends to be more content oriented, became less important. "History," he says, "also tells us that music was not always predominantly instrumental. In the fifteenth and sixteenth centuries instrumental music played a role subordinate to vocal. Instrumental music, and the concert as an organized form of music life, are not essential forms but historical. They arose and were formed in a definite social organization, in capitalistic society, and so they come to a crisis when capitalistic society does." Hegel believed that music was the art form best fitted for the expression of the object-free inner life, but that in his own day, it had lost its ability to express feelings because it had retreated into its own medium, producing music only for connoisseurs. He believed that what the common man likes most in music is "the intelligible expression of feelings and ideas, something tangible, a topic, and therefore he turns in preference to music as an accompaniment." Of course Hegel was a philosopher, and his interest in content ran somewhat against the prevailing trend of his day, which was marked by a
preoccupation with romantic emotionalism. But it touched a responsive chord in Eisler and Brecht who were interested in writing music for the common man.

Hegel's ideas on content and the use of music as an accompaniment are also related to his belief that art is in the process of evolution to higher forms of conscious activity and will eventually pass away altogether once society reaches perfection, being replaced by philosophy. Although Eisler took the last of these ideas by Hegel with a grain of salt, he nevertheless was in full agreement that music was in the process of evolution to a higher, more philosophical form.

Marx applied Hegel's evolutionary theories, particularly his famous "dialectic of matter" to his own interpretation of the historical relationships between economics and society and determined that the proletariat was the most progressive class and destined to lead mankind into the new age of Socialism. In a similar manner Eisler's survey of music history argues that during feudalism, music's function was to serve the needs of the nobility; during the second half of the eighteenth century and all of the nineteenth, the needs of the middle classes; and during the twentieth century, music would serve the lower classes, the proletariat.
Eisler saw the music of his own time in a state of crisis corresponding to the crisis in capitalism which Marx had predicted. This crisis of music also had its roots (like the financial crisis) in the industrial revolution of the nineteenth century. He believed it brought about a division of both material and spiritual labor which destroyed the spontaneous music culture of the laborers, and at the same time created a need for an alternate culture, which was provided by music specialists. Eisler divides these specialists into two groups: the first-rate composers who are primarily supported by private patrons and removed from the world of practical concerns, free to compose music of a highly subjective nature, and the second-rate composers who are forced to make a living selling their music to the uncultured working class.18 As a result, the music of these latter composers became a mere commodity, lacking any real cultural value.20 Eisler describes most music of his day as the natural product of a capitalistic society, and he attributes to it power as a great social weapon, capable of either diverting the masses from class struggle through its narcotic effects or of enlightening and activating the audience.21 Brecht notes that Eisler's music "avoids narcotic effects, chiefly by linking the solution of musical problems to the clear and intelligible underlining of
the political and philosophical meaning of each poem." For Brecht and Eisler the political evolution from a capitalistic society to a socialistic society which they believed they were witnessing, demanded a corresponding evolution in the arts to more philosophic forms.

Of course Brecht and Eisler were not alone in this regard. John Willett points out Brecht's relationship to the movement known as *Neue Sachlichkeit* (New Objectivity), which he terms "the sober, functional aesthetic associated with the Bauhaus, with painters like Grosz, Schlichter and Beckmann, with Hindemith's early music, with reportage and documentary and (in typography) with the abolition of upper-case letters." Many of the composers and writers who premiered the socially-oriented music at the Donaueschingen and Baden-Baden festivals were interested in the philosophic and didactic potentials of music. During the '30s Brecht and Eisler became central figures in the socially involved avant garde movement and participants in what has come to be known as *Die Expressionismusdebatte* (The Expressionism Debate), concerning the proper artistic forms and content of the new Socialist Realism throughout the countries of Eastern Europe.

The official artistic doctrine of Socialist
Realism was first postulated at the Soviet Writers' Congress in Moscow in 1934. Its principal support and definition grew out of the propagandistic slogans of Andrei Zhdanov and the theoretical writings of the Hungarian scholar Georg Lukács. Unfortunately, in spite of his claims to being a disciple of Hegel, Lukács' ideas concerning realism were narrow, showing a clear partiality for Ibsen, Chekhov and Shaw, the Stanislavsky method of acting, and the nineteenth century bourgeois novel. He was an Aristotelian in that he believed that the masses should be transformed by an emotional catharsis into an aptitude for morality. This made him an obvious enemy of Brecht's theatre with its principles of alienation.

In 1937/38, Das Wort, a magazine edited by Brecht, Willi Bredel, and Lion Feuchtwanger inaugurated a debate on realism and expressionism which involved Lukács and his followers on one hand and the socially involved avant garde movement on the other. Lukács attacked the pro-Expressionist views of Ernst Bloch, denouncing the principle of montage (a practice common to all of the Brecht/Eisler collaborations). Ironically, Lukács praised Brecht for his use of a more realistic tone in the scene "Der Spitzel" ("The Informer") from Furcht und Elend des Dritten Reiches. While the scene is realistic the play it is taken from
is a large montage, and Lukács chose to judge the scene out of its dramatic context. Eisler wrote two essays in association with Ernst Bloch, "Avantgarde-Kunst und Volksfront" ("Avant-garde Art and [the] Popular Front") and "Die Kunst zu Erben" ("The Heritage of Art") which criticize Lukács' rigid classification of what was and was not permissible in art. Eisler quotes Hegel in this regard: "At certain stages of artistic consciousness and representation, the abandonment and distortion of the natural structure, not unintentional and senseless technical exercise and awkwardness, but rather intentional variation which has its origin in the content and is required.\(^{24}\) Eisler considered Hegel's prediction as justification for many kinds of artistic departures from reality including his and Brecht's: "In the case of Hegel, whose view of art still had to be classical, this was a genial prediction of the values of another time; for us, who for sixty and seventy years already have been in possession of the new painting of a Van Gogh, the new musical style of a Tristan, Hegelian appraisal has become a foregone conclusion."\(^{25}\)

Brecht is referring to Lukács' article when he wrote his reply "Volkstümlichkeit und Realismus" ("Popularity and Realism"), which strangely was not published until after his death:
We must not abstract the one and only realism from certain given works, but shall make a lively use of all means, old and new, tried and untried, deriving from art and deriving from other sources, in order to put living reality in the hands of living people in such a way that it can be mastered. We shall take care not to ascribe realism to a particular historical form of novel belonging to a particular period, Balzac’s or Tolstoy’s for instance, so as to set up purely formal and literary criteria of realism. . . . Our conception of realism needs to be broad and political, free from aesthetic restrictions and independent of convention.28

In response to Lukács’ charge that the new art forms were corrupt, Eisler wrote, "Formalism will not be overcome by academicism but only by means of the new subject matter which is in urgent need of a form suited to it and determined by the content."27 True to the principles of Hegel, Eisler noted, "The musical material is not static at any time in history, but is part of an unruptured historical process."28 In other words, music is subject to the same dialectical forces that shape the rest of society and is constantly changing to meet new needs. He pointed out that while
the artistic methods of yesterday may have had a
certain effect upon the audience of that time period,
they can also become worn out and outdated so that they
have totally different effects on an audience than
those originally intended.\textsuperscript{28}

Georg Lukács saw in Eisler's remarks an attitude
alien, haughty, and negative to the glorious literary
past of the German people.\textsuperscript{30} He also accused Eisler of
the "plucking to pieces" of the classics in order to
reassemble them as he saw fit.\textsuperscript{31} Eisler defended
himself from this stinging attack in his "Antwort an
Lukács," pointing out that the new art forms he
advocated were not his creation alone but the simple
practice of the anti-fascists in Germany.\textsuperscript{32} By this he
meant the agit-prop troupes and revolutionary choruses.

Brecht also came to Eisler's defense in his
article "Kleine Berichtigung" ("Small Correction," also
unpublished at the time), in which he accuses Lukács of
"wiping the floor with my friend Eisler," and suggests
that they unconditionally leave off their attacks
because they could only serve to cause confusion among
the millions of people of all races already familiar
with Eisler's works. Brecht argues that instead of
attempting to resurrect a Homer when contrasting the
German immigration to that of the seven Greek cities,
it would be much better to have seven Eislers.\textsuperscript{33}
Nevertheless, Lukács' views became the officially accepted ones throughout the Soviet-bloc countries and the theoretical justification for the final condemnation of all of the various progressive tendencies in literature. Brecht and Eisler were put into the position of being on the outside, and it was not until their return from exile over a decade later that their aesthetic theory, which had much more in common with Marxism than that of Lukács, became an influence within the Soviet Union.
NOTES: CHAPTER THREE


5. Eisler, "Erbauer" 143.


7. Eisler, "Erbauer" 144. "Der Künstler soll beim Komponieren stets die Eigenart des Publikums, auf das er wirken will, vor Augen haben."


10. Eisler, "Erbauer" 146. "Historische Voraussetzung für die Entstehung des Kapitals ist erstens die Akkumulation einer bestimmten Geldsumme in den Händen einzelner Personen bei verhältnismäßig hohem Entwicklungsniveau der Warenproduktion überhaupt, und zweitens das Vorhandensein eines im doppelten Sinne 'freien' Arbeiters; frei von allen Behinderungen oder Einschränkungen bei Verkauf der Arbeitskraft, und frei
von Grund und Boden sowie von Produktionsmitteln überhaupt."


15. Bertolt Brecht, "On the Use of Music in An Epic Theatre" Brecht on Theatre 89.


22. Bertolt Brecht, "On the Use of Music in an Epic Theatre" Brecht on Theatre 89.

23. John Willett, notes in Brecht on Theatre 17.

25. Eisler, "Avantgard-Kunst und Volksfront" 399. "Bei Hegel, dessen Kunstauffassung noch eine klassizistische sein mußte, war das ein genialer Durchblick auf die Wertungen einer anderen Zeit; für uns, die wir seit sechzig, siebzig Jahren schon die neue Malerei eines van Gogh, den neuen Stil einer Tristan-Musik besitzen, ist die Hegelsche Wertung eine Selbstverständlichkeit geworden."


29. Eisler, "Die Kunst zu Erben" 408.

31. Lukács, "Antwort an Lukács" 433. "Eisler schlägt also vor, die Klassiker zu einem antifaschistischen Büchmann zu zerpflücken . . . und dann die geeigneten Stücke zusammenzumontieren."


CHAPTER IV
MUSICAL THEORY IN THE BRECHT/EISLER COLLABORATIONS

Bertolt Brecht's Musical Background

Before Brecht began his major collaborative work with Eisler, he had already formed some definite opinions and personal preferences concerning music which influenced the output of all three of his major musical collaborators. It must be pointed out that Brecht had a limited musical background, receiving no formal training other than that received in public school. There is no evidence that his parents exerted any particular influence in this area. Left to himself, he developed a taste for the more popular musical forms, including the crude and commonplace ballads which he heard sung at the yearly fairs in Augsburg by the traveling Ränkelsänger.

These Ränkelsänger usually performed songs, accompanied only by a hand organ, standing on a wooden bench that served as a primitive stage behind which hanged picture sheets fastened on an upright rod or to the side of a wagon. As the singer performed, he or she would point the audience's attention to the sections of the picture sheet depicting the action of the song. The singer's object was to persuade the audience to buy pamphlets containing the story of the
ballad in both prose and verse. Sammy McLean in his book, *The Bänkelsang and the Work of Bertolt Brecht* notes some of the characteristics of the *Bänkelsänger* performance:

These ballad singers did not "act out" their stories, they did not play a particular role or a given character. Rather, they played themselves, they sang and narrated their tales, addressed their audience directly, called out to the people to gather around their stage, moralized, commented on their stories: rather than being a part of their material, they stood above it--they were "omniscient authors," as it were. The practice of drawing attention by means of a pointer to a picture sheet which illustrates a tale being reported in prose and verse creates a certain distance between audience and subject matter, the picture sheet constituting . . . an interposition and objectification.¹

The use of picture sheets with the title of the ballad (printed across the top) serving as a constant visual reminder to the spectators of the subject matter was a practice incorporated by Brecht in his "epic theatre." Also, the detached nature of the performance mirrors
the "epic" manner of delivery that Brecht advocated.

While the Räkelsang may have influenced the "Moritat von Mackie Messer" (the "Ballad of Mack the Knife") and similar songs, Brecht also notes a debt to a more artistic form of ballad. In his Arbeitsjournel he writes, "but I have now and then returned [to past forms] and even borrowed copies from the old masters, Villon and Kipling."²

Perhaps the greatest influence on Brecht's early use of music in his plays came from the cabaret poet/dramatist Frank Wedekind (1864-1918), whose art was both popular and socially significant. Wedekind at times drew his material from news items, as he did for his poem, "Der Lehrer von Meszzodur," a murder story concerning a jealous husband who, after murdering his wife and three children, commits suicide. Brecht based several early poems and plays on current news events. Wedekind's deep concern with the sexual and social problems caused by conventional morality was shared by Brecht and Eisler who satirize the anti-abortion law in Germany in their "Ballad of Paragraph 218." As a performer, Wedekind read from his plays and sang his ballads for which he also composed the music. Accompanied only by guitar, he performed at various cabarets and private gatherings that Brecht and his friends attended. Brecht describes one of these
performances: "A few weeks ago at the Bonbonniere he [Wedekind] sang his songs to guitar accompaniment in a brittle voice, slightly monotonous and quite untrained. No singer ever gave me such a shock, such a thrill. It was the man's intense aliveness, the energy which allowed him to defy sniggering ridicule and proclaim his brazen hymn to humanity, that also gave him this personal magic."³ Brecht studied his every gesture and mannerism of delivery and copied this unique style when he performed his own works. These mannerisms included a "disdainful, affected set of his lips, the surfeited, cynical expression,"⁴ and performing, when not accompanying himself on the guitar, with "his hands in his trouser pockets."⁵ This description is similar to Eisler's advice for the proper method of performing a song of protest: "This song is best sung with a cigarette in the corner of the mouth, hands in the trouser pockets, indolent, somewhat bent attitude, slightly growling, so that it does not sound too nice and no one is moved."⁶ Sergei Tretyakov describes a performance by Hanns Eisler and Ernst Busch: "The singer Busch. Again coatless. Hands in pockets. An air of independence. That's how young German workers like to stand and look laughingly at the gentleman in a top hat . . . "⁷ Brecht's adoption of such a vulgar and primitive style of production appears to be a
deliberate attempt to "thumb his nose" at conventional musical practice. Nadar points out that Brecht often used his guitar as a percussion instrument, creating discordant rather than melodic effects. As Eisler points out, however, Brecht, a self-taught musician, performed his own songs using only the three fundamental chords I, IV, and V (tonic, sub-dominant, and dominant); his means of creating discordant effects was limited to methods of performance and not that of composition. Witnesses of the Eisler-Busch performances in the early 30's recall Eisler's occasional use of Brecht's practice of playing the piano with his fists.

Another popular influence on Brecht was jazz music, which he regarded as a progressive form identified with the big cities. He says: "Jazz signified a broad flow of popular musical elements into modern music, whatever our commercialized world may have made of it since. Its connection with the freeing of the Negroes is well known." Eisler reveals that Brecht also enjoyed many kinds of folk music including Chinese, Turkish, Algerian and Spanish.

The list of musical types and composers which Brecht did not like is also revealing in that it indicates the qualities he wanted to avoid in his works. Above all, he detested "absolute music" (music
created for its own sake). He writes, "for me this music is somewhat circular, it doesn't move forward, the logic only serves itself." This, of course, took in the music of many of the Romantic composers. Actually, Brecht had little use for most of what could be called "high brow" music. He hated the string section in general and the violin in particular. It was only through Eisler's efforts that Brecht developed something of an appreciation for the works of Bach and Mozart, but Eisler failed completely when it came to Beethoven: "For thirty years I tried to prove to him that Beethoven was a great master. He often admitted as much to me; but after doing so he was ill-tempered and looked at me distrustfully. 'His music always reminds one of paintings of battles,' he said. By this Brecht meant that Beethoven had fought Napoleon's battles once again on music paper. And since he did not admire the originals--Brecht had not much sympathy for battles--he did not like the imitations either."

As noted earlier, Brecht did not initially appreciate Schoenberg's music, which he considered a mere extension of the Romantic practice of composing absolute music. In an essay in 1938, "Hanns Eisler: Beitrag zum Thema Volkstümlichkeit" ("Hanns Eisler: Contribution to the Theme of Popularity"), Brecht goes so far as to contrast Eisler and Schoenberg. Eisler he
saw as a politically committed artist who wrote music for the masses, to be performed in "assembly houses, sports stadiums, and in large theatres," while Schoenberg was pictured as a self-absorbed musician working in a private room and composing music of such a complex nature that only a handful of people could truly understand or appreciate it. While it is unlikely that Brecht would have made such a strongly worded criticism of Schoenberg had he known him at the time, the view indicates Brecht's dislike for the apolitical artist in an ivory tower.

Hanns Eisler's Musical Background

As is often the case of composers, Hanns Eisler came from a musical family. His father played and sang at the piano works by Mozart, Hugo Wolff, Schubert, and Beethoven as well as operatic pieces and several different kinds of folk songs. His grandmother was an accomplished pianist who composed music as a hobby. Eisler's first composition, written at the age of seven, was a simple piano piece written in honor of her birthday. His public school education in Vienna included a greater degree of musical instruction than that provided by most European cities of that time, but Eisler's family was not well off financially and there was no money for private lessons. By the time he was
ten, they could no longer afford to rent their piano. Before the first World War his musical education consisted of what he taught himself through studying a general music textbook written by Hermann Wolff. After the war, Eisler began his serious studies with Dr. Karl Weigl at the Neues Wiener Konservatorium (New Vienna Conservatory), studying counterpoint and piano. After deciding this instruction was too superficial, he applied for Arnold Schoenberg's master class in composition where he was accepted as a scholarship student. Although Eisler had been greatly impressed by Schoenberg's Chamber Symphony which he had heard during the war, he had no intention of slavishly adopting Schoenberg's peculiar style of composition. Eisler was pleased with Schoenberg's instructional techniques as he points out: "He was a strict teacher. Schoenberg wouldn't allow his students to compose anything 'modern,' counterpoint and compositional exercises had to be set in a classical style. Bach, Beethoven, Mozart, Schubert, Brahms were the great models whose handicraft one had to learn." Eisler's biographer Heinz Brockhaus notes that the areas in which Eisler was most influenced by Schoenberg were those of discipline and strict economy in compositional works. Eisler always acknowledged his great debt to Schoenberg, and although he did not generally employ
his master's twelve-tone technique of atonal composition as his own principal style of writing, he greatly appreciated its historical significance and its unique quality of characterization.17

When it came to politics, Eisler and Schoenberg were in strong disagreement, with Schoenberg supporting the S.P.D. and Eisler, the Communist Party. But as Eisler notes in Schoenberg's defense, "we, who do not share but reject his political opinions, can admire him as an artist. As Marx put it: 'No matter what he thinks about his own situation, or what his views are—the important thing is to study his actual work, that which he has concretely done.' Young composers, and above all young proletarian composers, must not listen to or copy him uncritically, they must have the strength to differentiate the content of his work from the method."18

Eisler regarded Schoenberg's method as the logical historical culmination of bourgeois musical trends. The form was revolutionary, but what Eisler hoped to achieve for himself was a revolutionary form and content which the common man could understand and appreciate. While he felt free to borrow from a wide array of musical styles for their dramatic effects, he also attempted to create a distinctive style of music for the proletariat both in novel composition and
The Musical Theory

In studying the musical theory of the Brecht/Eisler collaborations, it is important to note that Brecht used a number of different terms to describe similar principles, and although he popularized such terms as episches Theater (epic theatre), Gestus (gest), and Verfremdung (alienation), he did not originate them. Furthermore, Brecht's theoretical writings were often composed to explain his choice of techniques employed in previous productions of his stage works, choices which Willett suggests "had originally been made on half-conscious aesthetic grounds." As Brecht was exposed to new ideas, particularly those encountered during his Marxist training, he found aesthetic justification for practices he had developed intuitively. Terminology that originated with Hegel and Marx began to appear in his writings, in some cases as substitutions for terms Brecht now deemed inappropriate.

As early as 1929, Brecht began to substitute the term "dialectical" in place of "epic" in describing his theatre concepts, and he continued to use the terms interchangeably until finally dropping "epic theatre" altogether. "Epic theatre" he says, "became too
formal a term for the kind of theatre aimed at [for it] does not of itself imply that mutability of society from which [my later works] derive their main element of pleasure." This desire for showing the "mutability of society," expressed shortly after Brecht began his Marxist studies, appeared first in his "Notes to the opera Aufstieg und Fall der Stadt Mahagonny" (1930), his first full statement of ideas about the epic theatre in which he describes man as "a process" whose "social being determines thought . . . alterable and able to alter." These ideas represent Brecht's desire to show the method of dialectical materialism in action.

Within the same essay, Brecht calls for a strict separation Trennung of the dramatic elements of words, music and setting. While this separation certainly reflects a desire to avoid the artistic muddle of the Gesamtkunstwerk (the integrated work of art popularized by Wagner) in which all of the artistic elements are fused together, Brecht has a more fundamental reason for Trennung. Hegel states that "everything is inherently contradictory" and "it is only in so far as something has contradiction within it that it moves." This statement, which Lenin calls the "core of Hegelianism," represents also the core of Brecht and Eisler's aesthetic theory. In "Kleines Organon für das
Theater" ("[A] Short Organum for the Theatre," 1948), Brecht describes dialectical materialism: "In order to unearth society's laws of motion this method treats social situations as processes, and traces out all their inconsistencies. It regards nothing as existing except in so far as it changes, in other words is in disharmony with itself. This also goes for those human feelings, opinions and attitudes through which at any time the form of men's life together finds its expression." 25 In the appendix to this work Brecht quotes Lenin: "It is impossible to recognize the various happenings in the world in their independence of movement, their spontaneity of development, their vitality of being, without recognizing them as a unity of opposites." 26 The problem with the Gesamtkunstwerk was not only its redundancy, but also its inability to represent a dialectical reality.

The term gestisch (gestic) also makes its first appearance in Brecht's writing in his "Notes to Aufstieg," where it is related to attitudes and positionings that reinforce and reveal a character's relationship to other people. 27 Brecht used the adjective gestisch and its noun form Gestus in many of his theoretical works throughout his life, refining and broadening his definition until a precise definition has become obscure. Willett defines Gestus as "both
gist and gesture; an attitude or a single aspect of an attitude, expressible in words or actions.”

Brecht explains in his article “Über gestische Musik,” written during the mid-thirties, that the “‘Gest’ is not supposed to mean gesticulation; it is not a matter of explanatory or emphatic movements of the hands, but of overall attitudes. A language is gestic when it is grounded in a gest and conveys particular attitudes adopted by the speaker towards other men.”

Fascinated by the sound of everyday speech under all kinds of conditions, Brecht incorporated rhymeless verse with irregular rhythms into his poetry in the belief that by doing so he could create a more gestic language. During the time Kurt Weill collaborated with Brecht, he shared Brecht’s interest in the concept of Gestus and notes that music can help assure the proper production of the Gestus by the performer by fixing rhythms, accent, and pitch so that the text can be read in only one way. In this manner it can force "the action into a particular attitude that excludes all doubt and misunderstanding about the incident in question." 

Eisler tries to clarify the whole issue of gestic music, saying, "By that Brecht meant simply that music produces at the same time the attitude of the singer and of the listener.”

It was more a matter of
assuring an exact communication of attitude. As a politically committed playwright, Brecht was naturally interested in the economy of means necessary to get his ideas across. He was impressed by the success of the musical numbers to several of his early works, some of which had become well known outside of the context of the plays. Music appeared to have a more universal ability to communicate precise attitudes. Brecht's thinking in this regard is reflected in his essay "On the Use of Music in an Epic Theatre" (1935): "It is perfectly true that the theatre would benefit greatly if musicians were able to produce music which would have a more or less exactly foreseeable effect on the spectator. It would take a load off of the actors' shoulders." 32

Just as Brecht found everyday language to be more gestic, he found popular music forms such as cabaret songs, workers' songs, folk music, and jazz to be gestic because they often had social connotations and their subject matter often dealt with fundamental social relationships. 33 Because social connotations can vary from culture to culture and from group to group, particularly in regard to music, it becomes difficult to talk about specific musical techniques being gestic except in relation to a specific audience. This partly explains Brecht's insistence upon using the banal and
commonplace gests as much as possible.

Although the concept of *Gestus* has a wide application, Brecht was primarily interested in the socially significant gest, not the illustrative or expressive gest. He defines the social gest as "the gest relevant to society, the gest that allows conclusions to be drawn about the social circumstances. . . . It is only the social gest--criticism, craftiness, irony, propaganda, etc.--that breathes humanity into it." The presentation of a social gest requires the presentation of more than one viewpoint as Brecht illustrates in his article "On Gestic Music:

The pomp of the Fascists, taken at its face value, has a hollow gest, the gest of mere pomp, a featureless phenomenon: men strutting instead of walking, a certain stiffness, a lot of colour, self-conscious sticking out of chests, etc. All this could be the gest of some popular festivity, quite harmless, purely factual and therefore to be accepted. Only when the strutting takes place over corpses do we get the social gest of Fascism. This means that the artist has to adopt a definite attitude toward the fact of pomp; he cannot let it just speak only for itself, simply expressing it as the fact dictates."
Because the social gest presents multiple attitudes which in turn define social relationships, no real difference exists between the presentation of the social gest and what Brecht termed his Verfremdungseffekt (alienation effect). He says, "The object of the A-effect is to alienate the social gest underlying every incident." He might have been clearer by saying that Verfremdung is the essential principle of the social gest. The English term "alienation" is a poor equivalent since it implies the erection rather than the dismantling of barriers to communication. Just as "dialectical theatre" was substituted for "epic theatre," Willett indicates Brecht used the term Entfremdung and later Verfremdung to mean exactly the same thing as Episierung (epic).

Entfremdung, a term used by both Hegel and Marx, appears to have entered Brecht's vocabulary in 1935 after his first visit to Moscow. Willett suggests that Brecht may have gotten the term from Victor Shklovsky, a Russian formalist critic. But Brecht may have already been exposed to the term during his early years of Marxist training in Germany. Brecht read virtually all of Marx's writings during that time and Hanns Eisler had introduced Brecht to Hegel's Aesthetics, which made such a great impression that Brecht "reread Marx again through the glasses of
Hegel. With such a strong foundation in the dialectic of matter and its relationship to economic and social history, it is no wonder that Brecht embraced a technique that "allows the theatre to make use in its representations of the new social scientific method known as dialectical materialism." 

Verfremdung fits in with Brecht's demand for a critical audience response in that the "familiar is made strange" by providing multiple opposing viewpoints. Brecht's call for a Trennung of the dramatic elements of text, action, music, and setting was intended to keep them independent of one another, thereby allowing them to interact in a dialectical process ultimately effecting a new social perspective on the part of the audience. In practical terms this was accomplished in a variety of ways. The character or mood of the music was often put into an ironic juxtaposition with either the dramatic action, the text, the settings, or the performer. An early example of music contrasted with the dramatic action occurs in Brecht's play Trommeln in der Nacht (Drums in the Night, 1922) in which he has Gounod's hymn "Ave Maria," playing on a phonograph while the character Kragler talks to his fiancee, who tries to explain how she has succumbed to the passions of another man. In Composing for the Films, Eisler discusses antithetical uses of
music such as the use of stirring or activating music to accompany a passive, seemingly tranquil scene, and passive music to accompany a serious and/or active scene—techniques he used in theatre music as well as in film music.

Many scholars, including Eric Bentley and Sergei Tretyakov, have noted the use of contrast between the music and text of Brecht's songs. However, as Nadar points out, although there may be a contrasting relationship between the text and music (which creates a Verfremdungseffekt) it is incorrect to generalize that the music and text are diametrically opposed to one another. Brecht and Eisler did not advocate contrast for contrast's sake, but because they believed in the dialectical nature of society requiring new art forms which could better represent complex social and political issues.

In order for music to be used effectively Eisler said that it had to overcome its natural tendency to be "the abstract art par excellence." By that he meant that music has a natural ability to express unity and solidarity, particularly in the structured forms of most popular music. Music had been used many times in the past in marches and patriotic songs as a tool for nationalism and imperialism, and Eisler believed that the inherently "narcotic" nature of music could also be
employed in a critical manner by contrasting it with the mood of the text or scene. Music could be used to suggest an idea or purpose held in common where none formerly appeared, or it could be exaggerated and presented out of its usual context as social parody. An example of the latter occurs in Brecht and Eisler’s "Ballad of Paragraph 218," in which a working woman begs a physician, who stands strictly by the law, to perform an abortion. The chorus of the song contains the doctor’s rejection and is set to dance music of a carefree nature:

You will an excellent mother make
For our industry’s sake
That’s what your womb is for.
But then you should be—hep—
Must watch your step.
Enough—the law’s the law.
Bear—and fool around no more.44

A third kind of contrast, that between music and setting, occurs when Brecht employs effects such as the use of colored lighting, the introduction of signs bearing song titles, and the use of projections, among other techniques, to set the songs apart from the rest of the dramatic action.

The fourth kind of contrast, that between the performer and the music, relates to Brecht’s theory of
acting in which the actor was to avoid identification with the character he is portraying: "He reproduces their remarks as authentically as he can; he puts forward their way of behaving to the best of his abilities and knowledge of men; but he never tries to persuade himself (and thereby others) that this amounts to a complete transformation." Instead the actor/singer should adopt an attitude toward the text and music which would enhance its political value; Brecht suggests that a good way to determine this is for the singer to experiment with different gests, particularly the common, vulgar, or banal.

In summary, the Verfremdungseffekt was achieved by the juxtaposition of different gests or attitudes expressed by the different dramatic elements including text, action, music, setting, and the performer, with the intention of leading the audience to new critical insights about the many-sided relationships which make up our society and determine our existence. "Epic theatre," "dialectical theatre," "Trennung of the elements," Gestus and Verfremdung are all interrelated terms devoted to the same central purpose, as Völker notes: "The dominant idea of his [Brecht's] literary work was to show the method of dialectical materialism in action and to present the world as susceptible to change."
In their comments concerning the three major categories of their collaborative work—song forms, didactic pieces, and film music, Brecht and Eisler each give specific suggestions.

Song Forms

Eisler's essay "Gesellschaftliche Umfunktionierung der Musik" ("Social Functions of Music") written in 1935 (see Appendix A), contrasts the basic functions of the new socially significant musical forms and the traditional musical forms that they were to replace. He characterizes the traditional arts song form as "subjective-emotional," which is "performed by a specialist in the concert hall to passive listeners." And he contrasts the art song to the new mass songs and songs of struggle that are "sung by the masses themselves on the streets, in workshops or at meetings," for the purpose of "activating." These were the songs to be used in mass demonstrations where thousands of workers might be singing together. The confusion inherent at such events provides the rationale for Eisler's statement: "The primary demand of the class struggle on the new music is a complete and easy intelligibility and an energetic and precise delivery." For the mass song he advocated unison singing and a narrow pitch range that allowed for the
generally untrained voices of the singers. Marching rhythms were frequently used because of their "activating" nature, with important words or syllables receiving emphasis. These songs often employed a soloist with a unison choral response, similar to that used in negro spirituals and by military marching songs.

Closely related to mass songs are choral songs, which Eisler says exist when a "workers choir undertakes the teaching of mass songs and fighting songs to the audience." These he contrasts with the traditional choral songs used "as a mechanical transposition of the expression of an individual into a collective body." Eisler did not limit workers' choruses to the teaching of simple mass songs. They were also involved with performing polyphonic choral pieces of a more complex nature.

Ballads, the only other song form Eisler mentions in this essay, traditionally have a "sentimental or heroic content. Mostly dealing with heroes." But the ballad form he proposes would contain "social criticism often interspersed with ironic quotations of conventional music," a form Eisler often used throughout his collaborations with Brecht. The irony Eisler mentions depends upon whatever connotations the audience draws from the quoted material. In addition
to contrasting the character or mood of the music with that of the text, (a characteristic practice of all of Brecht's musical collaborators), Eisler sets some of Brecht's lyrics to familiar music, creating ironic word associations for an audience acquainted with another set of lyrics.

It is important to know the different connotations Eisler attached to different historical styles of music, because they are not always the same as those held by Brecht and his other musical collaborators. For example, Eisler, unlike Weill, looked upon jazz as having the "function of pure pleasure . . . a pure stimulant." Its use in his work could be justified only as a means to satirize the capitalistic system, which he believed was responsible for bringing it into being. A song type with more positive connotations was that of folk music, particularly the revolutionary folk songs of the Peasant Wars, which he sometimes employed as models for his mass songs and ballads.

Didactic Pieces

In his essay, "The Crisis in Music," Eisler contrasts the oratorio (which presents "religious material from the old or new testament, or material from classical narrative works,") with didactic pieces (which "make use of ballads, instrumental interludes
and polyphonic choral pieces, also of independent theatrical productions." \(^5\) The function of polyphonic choral pieces was to "make possible the learning and presentation of theoretical sayings," and to "create models for didactic pieces." \(^5\) The function of the Lehrstücke, Eisler explains, is to present "a political seminar of a special kind to answer questions of the strategy and tactics of the Party. Choir members are supposed to discuss political questions in their rehearsals, and it will happen in an interesting and penetrating form. The Lehrstück is not used in concert. It is only a means of indoctrinal work with students of Marxist schools and proletariat collectives." \(^5\)

During their years of exile (except for a few notable exceptions), Brecht and Eisler were not in a position to work with students of Marxist schools or proletariat collectives. Very few workers' organizations had the ability to mount an effective production involving both acting and singing. Brecht and Eisler, therefore, turned to the writing of didactic cantatas, which have the same basic form and function as the Lehrstücke, differing only in the absence of the "independent theatrical production." Eisler also revised their play Die Mutter (a Lehrstück intended for public performance) into a cantata form
which facilitated its performance by many choral groups.

In his notes to Die Maßnahme, (Appendix B) Eisler lists several rehearsal and performance techniques that should be applied for the Lehrstücke, which indicate an almost fanatical obsession with creating a new style of performing that would "get the message across." Karl Rankl, the choral director for Die Maßnahme, insisted that "the prerequisite for this is the most exaggerated syllabication, the most precise distribution of the vowels and consonants, exaggerated stress on what in ordinary speech are the stressed syllables," and "the sharpest opposition (without transitions) of dynamic contrasts." Brecht and Eisler obviously were striving for a deliberately rough and primitive style of delivery in contrast to the conventional "beautiful singing" style of that time. It was meant to characterize the proletarian worker whom they saw as an untutored but progressive force. In view of the workers' economic condition, "beautiful music," a narcotic, was to be avoided at all costs.

Film Music

In 1942, while Eisler was at work on his book Composing for the Films (co-authored with Theodor W. Adorno), he asked Brecht to write an essay on the
dramatic function of film music, apparently as an aid for his own work. Brecht's piece, "Über Filmmusik" ("About Film Music," 1942), reveals a close relationship between his theories on film music and music in the epic theatre, which he said might serve as a model for certain film uses. Similarities between this essay and Eisler's book indicate a complete agreement between the two men on the function of film music. For this reason, parts of Eisler's book may be regarded as an extension of Brecht's theories on the use of music in film, with additional application to the epic theatre. As Brecht notes, "This theatre was more than a little indebted to film. It made use of epic, gestic, and montage elements that appeared in film." 80

Eisler's *Composing for the Films* discusses the prejudices and bad habits of traditional film music. Examples of this include the *Leitmotif*, the demand for melody and euphony, and the desire for unobtrusive music. Related to the use of unobtrusive music is that of visual justification in which a director tries to justify the use of music in a non-musical setting by having an actor turn on a radio or accompany himself on a piano for a time, only to be relieved by an orchestra. Eisler also attacks musical illustration such as the use of flute passages to imitate chirping
birds or string tremolos accompanying a signal-like horn motif whenever mountain peaks are pictured. Other practices hampering music's critical effectiveness include the insistence of the director on historical or geographical accuracy in music, the use of stock music, musical clichés, and what Eisler refers to as "standardized interpretation," in which the orchestra avoids extremes or sudden changes in volume levels to avoid calling attention to itself.61

As in the epic theatre, Brecht and Eisler based their own personal use of music in the films on the division of the elements: "Action, music and picture were united but also separated,"62 with each element equal and independent, serving a common goal. Brecht gives a good example of a typical bad habit of modern film music when he describes a scene in which a pair of young lovers row out on a lake and the young man tips over the boat and lets the girl drown. The composer, he says, "can anticipate the feelings of the audience, aim at tension, illustrate the darkness of the deed and so forth."63 Instead, he recommends an alternative approach in which the composer would "express the serenity of the seascape in his music, the indifference of nature, the commonness of the proceedings, insofar as it is a mere outing. If he chooses this alternative, allowing the murder to appear all the more
frightening and unnatural, he allots the music a far more independent task."  

Brecht and Eisler were opposed to the common practice in both theatre and film music of trying to create emotion or dramatic effect when the dramatic situation did not warrant such expression. Too often, Brecht notes, traditional film music "attempts by itself to express the storm of feelings, which the events in the film should produce (and perhaps do not produce)." Eisler suggests that when music is more emotionally weighted than the action it accompanies it is most effective in scenes depicting the absurd, for instance, the Walt Disney character Pluto galloping over the ice to the "Ride of the Walkyries," in an animated cartoon. The contrast best suits parody and satire.

Eisler's insistence on a division of the elements in film music relates both to his association with Brecht and to his Hegelian perspective. Like Hegel, he found music to be the art "furthest removed from the world of practical things." In a chapter titled "Function and Dramaturgy," Eisler notes that "since music is antithetical to the definiteness of material things, it is also in opposition to the unambiguous distinctness of the concept." There is, he said, an "insurmountable heterogeneity between the media of
pictures, words, and music in the films," which should not be looked on as "a regrettable deficiency but as potentially a legitimate means of expression." Instead of illustrating or reinforcing each other they should be more properly unified as a montage, with the proper relationship between picture and the music one of "question and answer, affirmation and negation, appearance and essence." As in his epic theatre productions, Brecht praises the singers in a movie musical because they "clearly interrupted the action, arranged themselves to sing, and executed their song in a way not completely corresponding to the situation." Brecht advocated using film music that would play against the action, which Eisler terms the "antithetic" usage of music. However, Eisler cautions, "structural unity must be preserved even when the music is used as a contrast; the articulation of the musical accompaniment will usually correspond to the articulation of the motion picture sequence, even when musical and pictorial expressions are diametrically opposed." It is evident from their revolutionary rhetoric that Brecht and Eisler were dedicated to changing society through their art. They both insisted that art should be judged by its usefulness to society rather than by its so-called "beauty." They looked upon their
approach to the arts as "scientific" in that they employed and tried to depict a society influenced by dialectical forces. They both shared the optimism that by appealing to man's critical reasoning, society can be improved. However, they recognized barriers to their goal, particularly in the "narcotic" effects of popular art forms that prevented people from seeing and reacting to the injustice of their social condition. They sought to overcome this problem with the creation of a confrontational art, applying principles of irony, contrast and exaggeration to the music, text, setting, dramatic action, and manner of delivery. In short, they attempted to employ dialectical means to portray realistically the dialectical forces shaping society.
NOTES: CHAPTER FOUR


5. Brecht, "Wedekind" 3.


13. Notowicz 221.


Kompositionsaufgaben mußten im klassischen Stil gehalten sein. Bach, Beethoven, Mozart, Schubert, Brahms waren die großen Vorbilder, an denen man das Handwerk zu lernen hatte."


17. In an interview titled "Eisler, Maker of Red Songs" which appeared in New Masses (1935), Eisler said, "Schoenberg’s music does not sound beautiful because it mirrors the capitalist world as it is without embellishment and because out of his work the face of capitalism stares directly at us."


19. "Epic theatre" which is derived from Aristotle’s discussion of the epic poetry in his "Poetics," was used by Brecht to distinguish his type of theatre from that which Aristotle described. Lessing in his Hamburger Dramaturgie (1767-1781) and Weill in his article "Über den gestischen Charakter der Musik" (1929) preceded Brecht in their published use of the term Gestus. The concept of Verfremdung or Entfremdung can be traced to the writings of Hegel, Schopenhauer, and Marx. Note: although Gestus, Verfremdung and Trennung are all nouns and should properly be capitalized in German, Brecht commonly uses lower case letters for all his writing. Direct quotations of Brecht in German will reflect this practice.

20. Willett 186.


31. Bunge 26. "Damit meint Brecht einfach, daß Musik mitproduziert das Verhalten des Sängers und des Zuhörers." Eisler discusses the term "gestische Musik" and attributes its discovery to Brecht, "'Das Gestische' ist ja eine der genialen Entdeckungen von Brecht. Er hat das genauso entdeckt, wie der Einstein zum Beispiel die berühmte Formel." However, Eisler gives the date 1924 as the year he first heard of this concept from Brecht--an unlikely date since there is no evidence of their association until 1927. Eisler was old when this interview was conducted, and it might contain certain errors in dating. Kowalke points out that Lessing differentiated between "Gestus" and "Geste" as early as 1767 and Vsevohold Meyerhold had used the term in association with his principle of biomechanics. Kowalke suggests that essays written by the two men "indicatse a mutual affinity between Weill and Brecht for the qualities of gestic music rather than the successive influence of Weill upon Brecht or vice versa."--Kowalke 496.

32. 90.


34. Brecht, "On the Use of Music" 86.


37. Brecht, "Short Description of a New Technique of Acting which Produces an Alienation Effect," (1940) *Brecht on Theatre* 139.

38. Willett 177.

39. Willett 177.

40. Bunge 95. "... daß er Marx wieder durch die Brille Hegels las."

42. Eric Bentley, "The Stagecraft of Brecht," *In Search of Theatre* (New York: Alfred Knopf, 1953) 155. Bentley writes: "Orthodox theatrical music duplicates the text. It is stormy in stormy scenes, quiet in quiet scenes. It adds A to A. In a Brecht play, the music is supposed to add B to A. Thus A is alienated and the texture of the work is enriched." In Sergei Tretyakov's previously mentioned article he writes, "Eisler's music is not illustrative. Quite the reverse, it is often opposed to its text producing a sarcastic effect."

43. Nadar 88.

44. Tretyakov 115.

45. Brecht, "Short Description" 137.


47. Völker 160.


52. Eisler, "Gesellschaftliche . . ." 373.


58. Tretyakov 117.


61. Eisler, Composing 18.


63. Brecht, "Über Filmmusik" 496. "kann in seiner Begleitmusik die Gefühle des Zuschauers antizipieren, auf Spannung hinarbeiten, die Finsterkeit der Tat ausmalen und so weiter."

64. Brecht, "Über Filmmusik" 496. "die Heiterkeit der Seelandschaft in seiner Musik ausdrücken, die Indifferenz der Natur, die Alltäglichkeit des Vorgangs, soweit er ein bloßer Ausflug ist. Wählt er diese Möglichkeit, so den Mord um so schrecklicher und unnatürlich erscheinen lassend, teilt er der Musik eine weit selbständigere Aufgabe zu."

65. Brecht, "Über Filmmusik" 489. "versucht von sich aus den Sturm der Gefühle auszudrücken, den die Filmvorgänge erzeugen sollen (und vielleicht nicht erzeugen)."

66. Eisler, Composing 17.


68. Eisler, Composing 21.

69. Eisler, Composing 74.

70. Eisler, Composing 70.

71. Brecht, "Über Filmmusik" 491. "Sie unterbrachen . . . deutlich die Handlung, stellten sich auf zum Singen und trugen in einer Weise ihren Song vor, die der Situation nicht vollständig entsprach."

72. Eisler, Composing 69.

73. Eisler, Composing 70.
CHAPTER V
STAGE WORKS

The present chapter examines the published music to all of the stage collaborations of Brecht and Eisler in chronological order. Each work is introduced by a brief synopsis of the action followed by an analysis of each musical piece, placing it within its dramatic context and determining its function through a study of specific musical elements and their relationship to the text and action. Attention is also paid to characteristics peculiar to Eisler's style of writing.

Die Maßnahme (1930)

Die Maßnahme (The Measures Taken), a Lehrstück, tells the story of four communist agitators who go to China and attempt to unite the workers there. They are assisted by a guide, who is the secretary at the last Party Headquarters from the frontier, identified only as the young comrade. He allows himself to be guided by his emotions instead of the "wisdom handed down through the Communist Classics,"¹ and he endangers the mission to the point that he must be killed by the agitators and burned beyond recognition in a lime pit to prevent the complete collapse of the revolution. As in Brecht's earlier Lehrstück, Der Jasager, the protagonist agrees to be put to death. The action of

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the play has the form of a hearing where the four agitators justify their actions before a "control chorus" which represents the Communist Party. As the agitators recount their story, they take on different roles, acting out segments of the action and alternating the role of the young comrade between them. In the end their actions are approved by the control chorus.

It is apparent from their notes that from the beginning Brecht and Eisler intended Die Maßnahme to be a departure from Brecht's previous works. It was meant to be a purer manifestation of Brecht's theoretical ideas with a much stronger political focus and fewer of the "culinary" elements which Brecht notes still persisted in some of the music to his collaborations with Weill. Ernst Busch said Die Maßnahme was "no theatre piece, but an oratorio, a podium piece."2 It was a Lehrstück intended not only for the instruction of the performer, but for the instruction of an audience as well. Because of the political turmoil surrounding the Communist Party at that time, the thematic material, praising the Party and the Party's subversive techniques for conducting revolution, suggested the need for new musical materials to be used for purposes of positive characterization. Weill had been quite successful at employing music for "the
stripping bare of the middle-class corpus of ideas," as Brecht described Weill's musical attempts to relate the emotional life of the bourgeois with that of the criminal world in *Die Dreigroschenoper* (The Threepenny Opera, 1928). But the music for *Die Maßnahme* was not intended primarily for social satire and parody (which often employ certain styles of music with clear connotations). Eisler had a strong commitment, as evidenced by his writings, to the development of new forms and new styles of music to reflect the ideas of a new-coming age in which the proletariat would take charge. His choice of musical techniques in *Die Maßnahme* reflect these aims.

At the beginning of the play the control chorus congratulates the four agitators for their success in bringing the revolution to China, but are interrupted by the four who announce the death of the young comrade. The control chorus then orders them to clarify the event and demonstrate how it happened before the verdict is rendered. Musically the piece begins with a brass and percussion introduction which builds to a dramatic climax and stops suddenly. The controlling choir follows in the precise marching style of many of Eisler's mass songs of struggle, written in a minor key. The second major part of the Prelude employs short variations of thematic material from the
first part. It is noteworthy that when the control chorus asks the question "Who killed him?" the agitators answer in unaccompanied spoken unison, "We killed him. We shot him and threw him into a lime pit." Most of the prelude is accompanied by a steady stream of quarter notes by the timpani adding a quality of seriousness to the scene. Although the orchestra is playing at piano immediately prior to the lines "... hear our verdict," the lines are delivered at fortissimo without warning. Eisler's frequent use of sudden dynamic changes from soft to loud or loud to soft led Herbert Rosenberg in his critique of the production for Musik und Gesellschaft (Music and Society) to complain: "Continually repeated fortissimo-effects eventually become dull." The Prelude is set primarily in the Phrygian mode.

Brecht and Eisler in their notes indicate the attitude or gest of the controlling choir is rational and business-like, whereas the gest of the music is one of praise, and when the two are combined, they create a heroic gest. This process of combining gests is precisely the same procedure Brecht discussed when describing the formation of the socially significant gest.

Part I, entitled "The Teaching of the Classics," shows the first meeting of the agitators and the young
comrade and gives a statement of the problem: disorder and hunger exist, but the revolution has not yet come. The agitators make it clear in the beginning recitative that the help they have to offer is not material as the young comrade wishes, but rather the communist classics, "the ABC of communism." Brecht and Eisler note that the music of this recitative is designed to determine the tempo of the diction instead of the speakers governing their own tempo. The authors imply a desire to restrict the actor's freedom of interpretation, stating that the recitative has a disciplining function.

The text of the recitative is mostly in the form of questions and answers:

The young comrade: "Have you brought along locomotives?"
The three agitators: "No."
The young comrade: "Have you tractors with you?"
The three agitators: "No."
The young comrade: "Our peasants even pull their own wooden plows. And then we have nothing to sow upon our fields. Have you brought along seed?"
The three agitators: "No."
The young comrade: "Are you at least bringing ammunition and machine guns?"
The three agitators: "No."
The young comrade: "The two of us have to defend the Revolution here. Surely you have a letter to us from the Central Committee which tells us what to do?"
The three agitators: "No."
The young comrade: "So you want to help us yourselves?"
The three agitators: "No."\textsuperscript{12}

Although this passage and others are called "recitative," they are not sung. The questions of the young comrade are spoken dialogue; Manfred Grabs indicates that they are more interrupted than accompanied by the orchestra playing Phrygian and Aeolian cadences coming in quick, powerful chord blows\textsuperscript{13} which fade away with a tom-tom beat immediately after the agitators negative reply. The music would appear to set an attitude of emotional urgency duplicating the urgency of the dialogue. Instead of an antithetical use of music, here music is used in a complementary fashion to create expectation. However the fading tom-tom after the negative reply provides a quick contrast that reflects the deflated hopes of the young comrade. In this manner Brecht and Eisler create a sense of suspense and anticipation for the agitator's revelation of purpose, their bringing of the communist
classics to help with the revolution.

The final passage of the recitative "Marching onward, spreading the teaching of the Communist Classics: the World Revolution" is underscored by a crescendo roll on a snare drum leading into the song "Lob der UdSSR," ("Praise of the USSR"). The text for this piece is far from a typical song of praise in that it describes the plight of the oppressed revolutionaries who in spite of cold and hunger are still "untiringly discussing the fate of the world."14

The first part of the song, describing the miseries of the revolutionaries is sung a cappella with a sometimes dissonant polyphonic harmony between the voice parts, which are divided with the sopranos and tenors singing the melody line and the alto and bass doubled on the harmony. The dissonance and disunity of the vocal lines reflect the condition of the revolutionaries. During the second part of the piece the men's chorus is accompanied by an accented marching figure in the orchestra while they sing in a unified three-part harmony the defiant lines: "When the door is collapsed, we can be seen from farther afield/ We whom frost will not kill nor hunger . . . ."15 Although unified in rhythm between vocal parts, Eisler alternates a 3/2 and 2/2 time pattern, disturbing the overall rhythmic flow and suggesting struggle. The
third part unifies the full men and women's chorus both harmonically and rhythmically on the lines "untiringly discussing the fate of the world." The music represents three stages of the revolutionary struggle in condensed form, becoming progressively more unified.

In Part II, entitled "The Cover-up," the director of the party headquarters asks the agitators if they are prepared to mask their identities. Brecht and Eisler note that the music for the director's song deliberately strives for an emotional effect when it treats subversion as something heroic. Although they were in effect manipulating the audience's emotions, they did not want it to appear as if the agitators were being caught up and responding in a state of passion. Therefore, the answer they give the director is given consciously outside of the music's construction.

A short declamation follows, presented by a speaking choir accompanied by only a snare drum. In a note on this piece Eisler states, "The tempo of the chorus is about 152 metronome beats with particular stress, however, upon distinct pronunciation." It is remarkable that attention is given to precise indications of tempo in a piece that is essentially non-musical.

"Lob der illegalen Arbeit" ("Praise of Illegal Work"), a rather complex song of praise, honors the
class struggle as it manifests itself through "the persistent and secretive knotting of the great net of the Party before the rifles of the employers." At the end of the song the four agitators point out that their purpose is to spread propaganda and educate the workers in the underlying causes of their misery, but not to alleviate that misery (except through revolution).

The music for the first twelve measures of this piece ironically contrasts with the words describing the beauty of pleading the cause of class struggle; every note is loud and accented. The music for measures 13 through 21, on the other hand, changes from the 4/4 homophony of the first part to a flowing contrapuntal harmony in 6/4 time on the words "Hard and useful is the daily toil," another example of contrasted words and music. Measure 22 begins a powerful responsorial section in which all four choral parts sing out at fortissimo and fff the words Reden (to talk), Siegen (to conquer), and Sterben (to die), each followed by a qualifying statement from the bass section that clarifies what action should be taken (example 1). This responsorial technique is characteristic of many of the agit-prop choral pieces performed by agit-prop troupes such as those with which Eisler was associated. After this provocative section,
there is an abrupt change of dynamics to piano at measure 28 where instead of a response technique, an imitation technique is employed in which the sopranos and altos sing the melody line in parallel thirds, followed a measure later by the tenors and basses singing the same parts an octave lower in a kind of round on the words "Who would not do much for fame?/ But who does it for silence?"21 After this soft and somewhat hurried transitional section, at measure 34 the music takes up a march tempo with the mixed chorus joining in at fff in very simple two part harmony with the words "But the needy eater invites honor to the table;/ out of the humble and tumbling down hut emerges inescapably greatness,;/ and fame asks in vain for the doers of the great deed."22 Immediately after this march the timpani take up a repeated figure (example 2) which, along with a contrapuntal orchestra piece, accompanies a speaking chorus on the final lines: "Step forth for a moment, [you] unknown [with your] masked faces and receive our thanks!"23 When the chorus finishes their lines, the orchestra drops out, and only the timpani continues while the agitators define their activities.

After a brief spoken dialogue at the beginning of section three entitled "The Stone," relating the plight of the rice coolies who pull the rice barges up-stream
to the city, the first agitator takes over the role of the first coolie and acts as soloist for the "Gesang der Reiskahnschlepper" (Song of the Rice Coolies). This song is also responsorial between the first coolie and the male chorus and serves the function of unifying the coolies' movements indicated by the chorus, "Pull faster, the mouths are waiting to be fed./ Pull evenly, do not push the man next to you!" 24

The formal organization of the piece is strophic, with its tonality predominately in the Phrygian mode. The music, descriptive of the pulling action of the coolies, has triplets followed by quarter notes representing a jerky uneven progress, and the regular combination of whole and half notes, representing a sustained even pulling of the barge. The tempo of the first coolie is always slower and his rhythm less steady than that of the combined boatmen. The song builds in intensity; the tenors stop singing parallel octaves with the basses and take up a contrapuntal chant of "O-he!," while the basses divide into two groups with the first basses singing fortissimo at the top of their range (example 3). This produces a strained effect suggesting the labor of the rice coolies. The song has several characteristics of work folksongs such as the "Song of the Volga Boatmen," and it may be a subtle attempt to parody this style. It
might also represent an attempt by Eisler to point up the "narcotic" nature of music that can unify people in a common activity while at the same time blind them to the more important issue of eliminating social injustice. In any case the misery and despair of the men is reflected in the final lines of the song, shouted at fff (example 4).

Throughout this number, action and dialogue are employed in addition to the music. The first and second agitators mime the action of rice coolies, while the third agitator takes the role of the overseer with a whip. When the coolies slip and stumble, the young comrade (played by the fourth agitator) provides stones for the coolies' feet so they can get traction and pull more efficiently. For all his pains he is accused of being an agitator and pursued through the city.

Section three ends with the agitators consoling the young comrade for his mistake with a quotation from Lenin, suggesting that learning to correct mistakes quickly is more important and clever than trying to be perfect. The statement is first presented rhythmically by a speaking chorus accompanied by a snare drum and speaking ohne Ausdruck (without expression). It is then presented as a canon by the chorus starting with the sopranos and tenors followed three measures later by the altos and basses repeating
the same melody at the interval of a perfect fifth lower. The melody, in the Aeolian mode, is accompanied by the snare drum beating even eighth notes throughout, a rhythm similar to that of the speaking choral section that precedes it. While associations might be made between this short canon and the canons used for liturgical music in the Renaissance and Baroque periods, Eisler does not appear to be parodying the older form, but instead employing the canon for a didactic purpose identical with the purpose of the canon in liturgical music which taught scripture through repetition. Thus, Lenin's quotations became scripture for the modern man through this musical piece.

In the original version of Die Maßnahme, Brecht and Eisler included "Gesang der Baumwollspinner" ("Song of the Cotton Spinners") which portrays the hopeless plight of the textile workers; but they dropped the number in favor of "Streiklied" ("Strike Song") a protest song with a more positive viewpoint, one which offers a remedy for the problem. "Streiklied" appears near the beginning of Section Four which is entitled "Justice," and immediately following narration concerning a strike in the textile plants. Because only a part of the workers have gone on strike, the agitators assign the young comrade the duty of
distributing pamphlets at the factory gate. The first two agitators become workers, the third a policeman, and the fourth the young comrade. The text of the piece is a plea for solidarity.

"Streiklied" is written in a marching tempo and consists of two verses with refrain. The first verse is an energetic plea by a tenor soloist (the first textile worker) to strike and "Risk the penny which is a penny no more." On the second verse he is joined by a men's chorus singing in octave unison; the range of the song is narrow and easily sung.

Following "Streiklied" is one of the longer scenes in the play without music, in which the young comrade once again jeopardizes the mission by getting into a fight with a policeman before all of the workers in the factory are unified. After the young comrade is chased away, a discussion takes place between the controlling chorus singing a cappella and the agitators to determine what other course of action the young comrade might have taken.

Section Five, "What Actually is a Man?" begins with a statement of the problem by the four agitators. The four once again take on different roles and reenact an incident wherein the young comrade tries to take advantage of a quarrel between the businessmen and the British who rule the city by getting the wealthiest
businessman to arm the workers against the British. In a recitative (accompanied by a jazz ensemble of trombones, trumpets with wau-wau mutes, percussion and piano) the businessman sings and speaks in a free rhythm with the young comrade, advising him of the proper way to handle the coolies. Although labeled a recitative, the piece bears little resemblance to the recitative commonly associated with traditional opera and oratorios. In only a few places does one find the supporting chords associated with recitative. This and the following song, "Lied des Händlers" ("Song of the Traders"), are both conscious parodies of the capitalistic entertainment forms, especially jazz. Since Eisler looked upon jazz as a "narcotic," it seemed perfectly natural to associate this type of music with a businessman who in Brecht and Eisler's eyes was little more than a narcotics dealer. As Eisler notes: "The brutality, stupidity, sovereignty, and self-disdain of this type [the merchant] could not be created in any other musical form. There is hardly another kind of music which could so provocatively affect the young comrade."27

"Lied des Händlers" consists of the businessman singing about his methods for exploiting the people through his manipulation of supply and demand, and the young comrade asking questions in a rhythmic speaking
voice. The accompaniment powerfully utilizes a pounding eighth note rhythm by the piano, imparting a sense of menace to the businessman's lines. The accompaniment, marked con parodie, uses a piano and a muted trombone that plays chromatic slurs while the businessman is singing, giving a somewhat comical effect to what the businessman considers serious lines. Manfred Grabs in his critical study of Maßnahme makes a comparison between this effect and the beginning of "Afternoon of a Fawn" by Debussy, although it would seem more likely an imitation of a comical jazz effect similar to the trombone slurs in a dixieland jazz band.

At the end of each verse the young comrade asks in a speaking voice the questions, "What actually is rice?" (verse 1), "What actually is cotton?" (verse 2), and "What actually is a man?" (verse 3), to which the businessman answers in a somewhat quieter refrain, he does not know what any of these things are, he knows only their price. (This practice of alternating between speaking and singing within musical pieces is not unique in the Brecht/Eisler collaborations; Brecht uses the same device in Die Dreigroschenoper.) In a coda at the end of the last refrain, a mixed choir echoes the words and melody of the last refrain in harmony. They are accompanied only by the regular repeated rhythms of a snare drum, with the trumpet and
trombone sections playing the tonic and dominant note in repeated perfect fifths, creating a haunting effect. Nadar notes that the third verse is written an octave higher than the other two, producing "an intentionally strained effect in the singer's voice which, along with the chromatic 'blues-style' glides, reinforces the elements of parody as a means of negative characterization."²⁸

At the end of the song the young comrade refuses to eat with the businessman out of principle, and the agitators relate that as a result, the workers got no weapons. A discussion by the controlling chorus (singing a cappella "without expression") immediately follows: is it right to put honor above everything else? The agitators answer, "No."²⁹

"Andere die Welt" is a hymn-like song written in three-part form heavily influenced by the music of J.S. Bach.³⁰ The chorus begins singing the first section in unison at forte, and increases volume to fff at the challenging questions, "What would you be too good for?"³¹ The orchestra in the first section is used primarily for harmonic and rhythmic support, while in the second, it is used in imitation of the choral line. On the words, "Sink down in the slime, embrace the butcher, but change the world, it needs it,"³² Eisler has the choral part marked pianissimo. While Nadar
suggests that Eisler may have deliberately been trying to restrain the emotional response at this point of the song, he fails to note that in the original production of this work a speaker with a megaphone repeats the text sung by the chorus at pauses in the music, usually at the ends of phrases. It may be that Eisler merely wanted the speaker's voice to stand out more. In any case, the second part of the piece ends with the entire chorus singing fortissimo, "Who are you?"33

The final section features a speaking chorus accompanied by the trombones playing the original music of the first section. The text is factual exposition. The hymn-like character of the music as well as the instrumentation (trombones were originally designed for the performance of sacred music) give the text an added significance it does not possess on its own.

Section Six, "The Treason," begins with a scene in which the young comrade becomes dissatisfied with the slow progress the agitators have made in preparing for the revolution and decides to take matters into his own hands. After the agitators ask him not to separate from them, the mixed chorus sings "Lob der Partei" ("Praise of the Party"), which states that "the party has a thousand eyes" and "cannot be destroyed, for it fights with the methods of the classics."34

"Lob der Partei" utilizes a responsorial technique
between the first tenors and the chorus and between the sopranos and the chorus. The accompaniment is march-like as in all his songs of praise, with the typical ostinato pattern (recurring melodic pattern usually in the bass line) referred to by most East German music critics as the "Eisler basses" in his Kampflieder. He also makes use of unconventional harmony in the use of parallel fifths between sopranos and altos and between tenors and basses, and the use of modal and minor keys.

The young comrade, however, ignores this advice, tears up his mask and identifies himself as an agitator from Moscow. This thoughtless act results in the agitators being pursued out of the city. In the recitative that follows, the agitators and a speaking choir (accompanied by a timpani playing an uninterrupted roll of triplets) relate what happened, and, to the crescendo of the timpani, the choir demands "Eure Maßnahme?" ("Your measures taken?"). The agitators' reply is accompanied by a triplet roll on a snare drum. Thus the two types of percussion used for accompaniment not only create dramatic suspense (drum rolls are used conventionally for this purpose), they also characterize the speakers. When the controlling chorus speaks, they represent the voice of the entire Party and are accompanied by the deep commanding sound of the timpani. When the agitators speak, they are
agents of the Party and are accompanied by a snare drum, with all of its associative militaristic connotations.

After admitting before the control chorus that their decision was of necessity a hasty one, the three agitators begin a recitative in which they explain the reasons for their decision. This recitative, presented in a march tempo in 2/4 time, has the notation "trumpets--very short and shrill." At the close of this piece, the actor last playing the young comrade joins the others accompanied by a drum roll.

At this point the chorus presents "Wir sind der Abschaum der Welt" ("We are the Scum of the World"), a song which ironically states that "Those who help the desperate are the scum of the earth."38 This, of course, is only from the viewpoint of the exploiters.

"Wir sind der Abschaum," another choral piece in a strong march tempo (with heavily stressed "Eisler-bass" figures in the accompaniment) is another Kampflied with three distinct parts. During the second and third parts, when the entire chorus is singing harmony (as opposed to the unison singing of the men's chorus in the first part), Eisler confines the accompaniment to playing eighth note triplets during the sustained notes of the chorus (example 5). This technique of alternating vocal and orchestral parts helps insure
that both will be clearly heard and understood. The tonality begins in the Aeolian mode and ends in the Phrygian very abruptly on the words "We must not be found."\(^{37}\) (example 6). Because of its abrupt nature, the ending of the song lacks a clear sense of resolution.

At the beginning of section Eight ("The Burial"), the agitators relate their decision to shoot the young comrade and throw him in the quicklime pit. The control chorus, singing a cappella at pianissimo, ask "Was there no other way out?"\(^{38}\) to which the agitators reason "Since only force can change this killing world,"\(^{38}\) the ultimate price had to be paid. Whereupon the chorus assures them they were right, saying, "It is not you who passed judgment on him but reality."\(^{40}\) The agitators act out the scene in which the young comrade agrees to be shot followed by a choral finale. It is composed in a fairly conventional manner—restating material from the prelude and incorporatings parts of the different songs of struggle. In the final portion the choir speaks accompanied by only a drum and concludes with the words: "Only taught by reality can we change reality."\(^{41}\)

Die Maßnahme was designed to be a deliberate break with previous theatre practice. Several of the techniques employed appear to have been chosen
primarily for their ability to shock or provoke the audience in keeping with the authors' mood of artistic defiance after resisting early attempts at censorship. The use of sudden and extreme changes of volume, abrupt endings with no clear sense of resolution, as well as agit-prop techniques such as the use of a megaphone, responsorial singing about political issues, and speaking (or shouting) choruses are all examples of these provocative techniques.

Although the music is often ironically contrasted with the text, it is completely subordinated to the political purpose of the play. This in part explains the composer's choice to use an extremely simple orchestration and his accenting of important passages in the text by presenting them either unaccompanied, underlining them with percussion, or repeating them through variation techniques. Intelligibility is stressed to the point that virtually all of the recitative and several of the choral passages are spoken instead of sung. It also explains the authors' production notes stressing precise and clear pronunciation.

Eisler uses music as a means to characterize both individuals and groups throughout the play. Timpani appear to be used to endow the control chorus with the quality of serious authority. The agitators are given
a militant quality by the frequent use of the snare drum. Jazz is used to characterize the businessman in a negative way. Eisler's choice of minor and modal keys may stem from his desire to characterize the proletariat as a threatening and dynamic force with their own distinctive sound. His models may have been old German and Slavic folk music, much of which is written in minor and modal keys. Whether or not the audience readily attached positive connotations to these keys is debatable, but by using them, Eisler was able to avoid sounding trite and conventional.

While Eisler is economical with musical material, he seldom reintroduces it without varying it somewhat. Except for "Streiklied," which is a straightforward song with chorus, most of the songs in Die Maßnahme can be considered durchkomponiert (through-composed) because there is no repetition of musical material throughout the piece. Even though Eisler simplified his writing style for this Lehrstück, he was neither conventional nor redundant in his use of musical material.

**Die Mutter (1931)**

After Die Maßnahme, Brecht and Eisler collaborated on Die Mutter, a stage play based on the novel, *Mother* (1906), by Maxim Gorki. Brecht's version tells the
story of an uneducated peasant woman, Pelagea Vlassova, who lives alone with her son, Pavel, trying to feed and clothe them both on his meager earnings. When Pavel's involvement with an underground Socialist movement threatens to endanger him, she volunteers to distribute propaganda at a factory in his place. This experience opens her eyes to the injustices meted out to workers, and she becomes more involved, learning to read and taking an active part in demonstrations and subversive activities. Although she loses her son to a firing squad, she finds herself as a person in the "common cause." Ultimately, she emerges as a heroic figure; the hard work and common sense reasoning of an old woman can have a powerful influence toward correcting social injustices.

Heinz Alfred Brockhaus, Eisler's biographer, says that Eisler began composition on the music for Die Mutter in 1929. If true, this would indicate Eisler incorporated pre-existing music into one of Brecht's plays since Brecht did not begin work on his adaptation until 1931, with the premier at the Theatre am Schiffbauerdamm in Berlin the following year. The play was performed by several workers' groups in Germany prior to the Nazi takeover and received early productions in London and New York. The song "Der zerrissene Rock" ("The Torn Skirt") was written especially for the
New York production in 1936, and a second addition "Bericht vom 1. Mai" ("Report of May 1"), for the Berliner Ensemble production in 1950. The music became popular and widely performed during the authors' years in exile in a cantata version with all of the dramatic action converted to narration.

Although titled a Lehrstück, Die Mutter resembles Brecht's other plays with music more than it resembles Die Maßnahme. It is much less abstract. The story line is more conventional, the orchestration is fuller, and the actors do not use masks or alternate roles.

At the beginning of the play, the plight of Pelagea and Pavel is depicted as hopeless, for his salary has been so arbitrarily reduced that it will no longer buy the necessities of life. The text of the song, "Wie die Krähe" ("Like the Crow") notes this state of affairs, drawing a comparison between Pelagea and a mother crow in a winter snowstorm that is helpless to feed its young.

The piece begins with a spoken recitative accompanied only by a regular repeated timpani figure and repeated slurs by muted horns and trumpets all at pianissimo (example 7) setting a somber melancholy mood. The words to the recitative urge harder work and greater sacrifice, only to note ironically, "If you don't have the kopeks, you cannot make anything." In
contrast to the musical style of the recitative, the chorus of revolutionary workers sing the refrain accompanied by the full orchestra, except flutes, to an energetic march-tempo. The timpani is replaced by the more martial-sounding snare drum which maintains the same rhythmic pattern though at a faster tempo. This basic rhythm pattern is adopted by the vocal line so that each syllable of text is accented by a drum beat on most of the words to the refrain: "Nothing you do will be enough; / Your spot is desperate and getting worse. / Things can't go on this way, but what can you do.?" In addition to the more conventional instruments in the orchestra, Eisler employs a banjo strumming chords throughout the refrain. While the banjo is associated with black American folk music and jazz bands of that time, it is not generally associated with Russia. The introduction of music with different associations helped serve to universalize the situation.

During the second verse which also begins with spoken recitative, the text describes the helpless crow in the snowstorm. The accompaniment is the same as the first verse except for the addition of a clarinet trilling and playing repeated downward slurs. This device may be a conscious attempt to illustrate the condition of the mother, with the trilling of the
clarinet characterizing the fluttering wings of a bird, and the falling slurs suggesting the hopelessness of its predicament. In any case, it further contrasts the spoken verse from its sung refrain. In spite of the march tempo and regular rhythmic accompaniment, the refrain is written in a minor key and when coupled with the final question of the refrain, it gives little sense of resolution.

In scene 2, the revolutionary workers have come to Pavel's house in order to print leaflets. When they sense that Pelagea is disturbed by their presence, a worker named Masha reassures her by singing "Das Lied von der Suppe" ("Song of the Soup"). Unlike the first number where the action stops while the song is directly presented to the audience, this number is addressed to Pelagea. It provides the answer to the basic question arising out of "Wie die Krähe," when Masha advises the mother "If you don't have any soup," and "if you can't find work," you should "take the state and turn it over, bottoms up." 44

After a brief clarinet solo (more than any other instrument, the clarinet is used extensively for solos throughout Die Mutter) and Masha's initial question, the orchestra accompanies the song with a regular progression of eighth-note chords, which serve primarily to underline the rhythm of the text (example
8). The use of the banjo and the tom-tom help define the friendly gest of the music. The song form (two-part with three verses) employs a degree of variety in the way the individual verses are treated, particularly the initial lines to each verse which state the problem. However, the gest of the refrain remains consistent throughout; the text of the song advocates the overthrow of the state by the workers, and the music serves the function of making such a course of action appear sensible. The vocal line, therefore, avoids extremes in both pitch and dynamics.

"Der zerrissene Rock" ("The Torn Skirt") is sung by the workers in the Suklinov Works after a confrontation between the official workers' representative, Karpov, and some revolutionary workers. It is discovered that the factory management will not restore the pay cut from the workers' salaries, but rationalizes the cut by claiming the money would go for draining a swamp and preparing another factory site that would provide more jobs. In the text of the song, the workers address the compromises offered by the factory owners. Instead of accepting a patch to repair a torn skirt or a single piece of bread temporarily to satisfy their hunger, they demand a "whole skirt" and a "whole loaf," and ultimately, ownership of the means of production.
The musical form is strophic, with two solo verses and choral refrain followed by a large choral coda at the end. Almost all of the accompaniment consists of repeated sixteenth note figures in a score alternating between 5/4, 2/4, 4/4, 3/4, and 6/4 time in the verses, but maintaining a constant 4/4 time in the refrain. As in other agit-prop style songs, the solo verses are used to establish the problem and the choral refrain, a challenge or solution to the problem. In this case the refrain is a challenge with the coda providing the solution. An ostinato figure in the piano accompaniment dominates the militant mood of the piece, with a diminished C# ninth and F# minor ninth chord (example 9), producing a dissonant, rough sound. The refrain marked marcia features the chorus singing two-part harmony, alternating with the tenor section. Eisler employs his usual doublings of sopranos with tenors and altos with basses. Only in the coda, with the chorus making demands for control of the means of production, does the music become loud; the chorus, accompanied by the full orchestra, brings the song to a forceful conclusion.

The "Bericht vom 1. Mai" ("Report of May 1"), labeled a "melodrama with chorus," describes some of the events and feelings of the workers before and during the famous demonstration in Moscow in 1905 that
was forcibly broken up by the Czar's mounted police. As noted earlier, this "melodrama" was inserted twenty years after the play was first written. Although not to be confused with the romantic excesses which Brecht and Eisler so abhorred, this piece, nonetheless, deliberately provokes a more emotional response than the other music to Die Mutter. This may represent their catering to a broader public taste at a time before the Berliner Ensemble had become well established.

During the course of the action in the Report, the demonstrators are ordered to drop their flag and are fired upon by a column of policemen. Because the red flag is the symbol of their movement, the workers refuse to give it up, and they sing a song honoring the flag. A worker named Smilgin, carrying the flag, is shot down in cold blood; Pelagea Vlassova picks it up and takes his place.

The first section of this work begins with a twelve measure prelude, which helps set an atmosphere of suspense and discontent for the Report; an ostinato figure by the timpani, along with a regular chromatic slur by the string bass (example 10). Pavel and other workers take turns narrating the development of the demonstration, the participation of the mother, the intimidation by the Czar's police, and the continuation
of the march in spite of the orders from the police. The orchestral background music for this section is a well-known Russian Workers' song associated with the Revolution of 1905, called "Brothers to the Sun of Freedom," played by the flute, clarinet, and horn parts. As the Report continues and the tension builds, the song is taken over by the clarinet and trumpet parts. This musical background begins with Pavel's line, "Already there were many thousands of us," and halts abruptly when the worker Anton describes their first confrontation with the police. On the lines, "Attention! Halt and disperse, or we will shoot!" the orchestra plays two loud, dissonant chords expressing alarm (example 11). After a brief pause, the ostinato pattern and the instrumental version of "Brothers to the Sun of Freedom" continues as an accompaniment to the Report, suggesting an air of defiance. However, the narration at this point reveals that the police opened fire on the column of workers when those in front could not stand their ground because of people pushing from the back. The police are reported moving in on the crowd, when the orchestra once again stops and the mother has narration accompanied by only a bass drum roll defending those present. At the end of her statement, Eisler
introduces a short musical bridge; it appears later in fully developed form in the song, "Lob des Lernens," accompanying the words, "You must take over the leadership now," (example 12). This motif prompts the continuance of the demonstration and is used to underscore Pavel's later statement: "But what we wanted was for all the workers to see who we are and what we are for; which is for the workers." However, as the Report continues, no ostinato accompaniment from the percussion section appears, but rather a hesitant, awkward string bass accompaniment, (example 13) which becomes regular only after the narrators describe how the flag had taken on a symbolic importance that day; the mood of the text changes from one of fear and doubt to one of confidence.

The middle section of the Report provides a choral number praising the red flag, with melodic, harmonic, and rhythmic simplicity typical of Eisler's mass songs. Eisler's originality lies in the constantly shifting tonality of the accompaniment, making it difficult to determine a predominant key. He also avoids the simple tonic for his final chord, creating the sensation that the music remains incomplete because of a lack of tonal resolution (example 14).

At the end of the choral number a timpani roll, followed by a glissando, introduces the worker,
Smilgin, who tells of his long years of involvement with the revolutionary movement. The accompaniment, very light, has only the flute, clarinet, and string bass playing softly in the background. When the text returns once more to the confrontation between the workers and police, the rest of the orchestra joins in on long sustained notes until the police again demand that the flag be turned over. Immediately following this demand, the ostinato figure reappears in the timpani and string bass parts.

The short, last section of the Report begins with a description of the murder of Smilgin, and concludes with the mother's decision to take his place. Significantly, Eisler uses no special musical devices to accentuate the narrative that describes the death itself. Although his music helps set a mood for the confrontation, he in no way tries to illustrate emotions. There are no attempts at expression for expression's sake, no melodic flights representing inner turmoil.

"Lob des Kommunismus" ("Praise of Communism") is sung by the mother to other workers who are seated around her in the kitchen of the teacher, Vessovchikov. The placement of the song seems humorous in that it immediately follows a scene in which Vessovchikov has assured his brother that he would keep Pelagea away
from politics. The text of the song explains that far from being the many evil things that men call it, communism is really a very simple and sensible thing.

The music to "Lob des Kommunismus" is a mixture of both aria and recitative. The accompaniment consists almost entirely of quarter note chords and occasional sprightly pizzicato triplet figures in the flute part. Although repeated melodic motifs appear, there is no melody in the conventional sense. The largest part of the song is composed of very simply stated short melodic phrases, which start at F-natural and rise step-wise to A-flat and return again to F-natural (example 15). Brecht says of this scene: "In the short piece which counters the accusation that Communism leads to chaos, the friendly and explanatory gest of the music wins a hearing, as it were, for the voice of reason." 48

"Lob des Lernens" ("Praise of Learning") occurs in a scene in which the teacher, writing at a blackboard, attempts to teach Pelagea and her worker friends to read. He is reluctant, however, telling the workers that knowledge is useless and to be good is much more desirable. Pelagea and the others respond to this idea with "Praise of Learning." Knowledge can be used as a weapon in the class struggle and is necessary for everyone, regardless of age, in order to prepare for
the eventual takeover of power.

Brecht describes the relationship between text and music in this scene: "The piece 'In Praise of Learning,' which links the problem of learning with that of the working class's accession to power, is infected by the music with a heroic yet naturally cheerful gest." 50 Eisler's concern that the vocal line be understood is evident in a footnote to this piece, which states: "It is recommended that this song be performed by one or more women's or children's voices singing in unison, if a sufficiently good choir is not available." 51 "Praise of Learning" provides one of the few examples where Eisler allows the chorus to go beyond the typical two-part homophonic singing in a play in which the sopranos are usually doubled with tenors and altos doubled with the basses. It makes use of both choral polyphony and three and four-part harmony. Although such characteristics are common in other musical plays, and in the operas Brecht wrote with Weill and Dessau, they are extremely rare in Brecht and Eisler's because of Eisler's insistence on the clarity of the sung text, from which polyphony and the use of fuller harmonies tend to detract.

"Lob eines Revolutionärs" (Praise of a Revolutionary) is sung by the mother in a scene where she and Ivan Vessovchikov, another revolutionary, are
discussing her son Pavel. The text of the song offers an unemotional assessment of the important functions of a revolutionary, as seen in verses four, five and six:

"Wherever silence is there will he speak out/ And where oppression rules and Fate is all the talk/ There will he name names./ Where he sits down to table discontent sits down with him/ The food begins to stink and the room is seen to be cramped./ Wherever they hunt him, with him goes tumult,/ And when they expel him disquiet stays behind." 52 While it might seem unlikely that a mother, who has just confessed concern about her child, would sing such a song, it must be remembered that Brecht and Eisler were trying to portray a higher form of relationship made possible only by devotion to a common cause. It also represents an "alienation technique" in which an actor apparently steps out of character to prevent the audience from reacting emotionally to the dramatic situation.

The music to this piece is set in a "heroic gest," indicated by the repeated quarter note chords marked bewegte Viertel (powerful quarter notes) in all parts, except for the brass and woodwinds (example 16) and by the use of a revolutionary chorus accompanying the soloist. Both the melody line and the accompaniment borrow heavily from thematic material presented in earlier numbers. The predominant key is the Aeolian
mode (natural minor) in the key of C.52

While imprisoned, Pavel uses his mother to smuggle out vital information concerning leaders of the resistance. After saying goodbye, he sings a song appropriately entitled "Im Gefangnis zu singen" ("To Sing in Prison") predicting the eventual overthrow of those in power.

The song begins with the melody for the refrain played by the clarinets, followed by the first verse sung in the manner of a recitative, and in turn followed by a lyrical refrain. The second verse uses the same basic form, followed by a coda in march rhythm. The refrain's melody, much longer than that of the short motifs that have characterized most of Eisler's earlier songs in this score, echoes the melody of "Lob des Kommunismus" (example 17). The closing march, full of energy and power, features pairs of accented sixteenth notes in the accompaniment.

A sharp harmonic contrast emerges between the verses, the refrain, and the coda. The verses (which name the many advantages the authorities have over the workers) are intense and dissonant without a strong sense of tonality. The refrain, on the other hand, tells of the day when the oppressors will vanish, and with them the use of jails and laws to oppress the workers. The music for the refrain contains a soft and
lyrical melody, with a clear tonality. There is no sense of bitterness. However, in the coda (as Pavel continues to describe life without the oppressors) the music takes on the character of an energetic and powerful march (example 18); Pavel, singing forcefully in his upper register, ends the march with the words: "Then they can go on screaming, 'Stop!'" At this point the music again takes on the character of a recitative and concludes with the line: "Neither their money nor cannon will save them!" While the song itself may not sound conventional when compared to other theatre songs, Eisler shows that time and again he employs dissonance for negative characterization, lyrical tonality for positive characterization, and forceful marches in modal tonalities to identify the revolutionary proletariat.

After Pelagea succeeds in convincing the butcher and the helpers on the Smirnov estate to feed the strikers and throw out the strike breakers, they chant in unison a song of praise "Lob der Wlassowas" ("Praise for the Vlassovas"). The text praises the mother's countless small acts of agitation, her cleverness and tenacity and the contribution of all the other unknown Vlassovas the world over who are indispensable to the revolution.

The accompaniment for the spoken chorus in "Lob
der Wlassowas" consists of constantly moving patterns of sound arranged in parallel octaves which never establish a tonal center (example 19). The contrast between this accompaniment and the chanted text of the singers may be intended to characterize the mother's steadfastness in a world of change.

"Lob der dritten Sache" ("Praise of the Third Cause") is sung by the mother; her son, now out of prison and on the run from the authorities, had just briefly visited her before trying to flee the country. Their visit is interrupted by her need to man her post at a printing press, nor can she see him off at the train station because her presence might jeopardize his safety. The text of the song praises Pelagea and Pavel, who, unlike many mothers and sons, have not grown apart with time but have been united through a common cause.

In their notes to Die Mutter, Brecht and Eisler indicate this song should be performed without sentimentality; they wished to portray the mother-son relationship on a higher, more philosophical plane. In other words, they wished in practice to demonstrate the Marxist/Hegelian theory of man in the process of evolving to higher and more philosophical relationships. Again, Eisler uses a speaking voice instead of a singing voice for the solo. The fugue-like
accompaniment consists of flute, clarinet, and piano and is independent from the rhythms of the text. Except for the closing sentences, accompanied beat for beat by two tom-toms and the piano (example 20), the accompaniment is entirely polyphonic in the Phrygian mode.

"Grabrede für einen Genossen, der an die Wand gestellt wurde" ("Eulogy for a Comrade Who was Stood Against the Wall"), sung by a chorus of revolutionary workers, appears at the very beginning of Scene Eleven. The workers comfort Pelagea over the death of Pavel.

The musical form is A-B-A. In the first part the accompaniment serves primarily as rhythmic and harmonic support for the unison choral line, which has the character of a recitative. The text to this section states that although Pavel is dead, the wall he was shot in front of and the weapons that killed him were made by men like himself, and even the firing squad contained only ordinary men, none of whom are unteachable. At the end of the text to the first part is a four measure transition (like "Ändere die Welt" in Die Maßnahme) is in the style of the Baroque liturgical music of Bach. The music then changes in the second part into a fairly lively march with repeated rhythmic figures, particularly that of a half note followed by four eighth notes (example 21) in the orchestral
accompaniment. At a slower tempo, this repeated figure might suggest a funeral march, but with a metronome setting between 104 and 108, the rhythm takes on a militant air, reinforced by the addition of a snare drum. The text describes Pavel’s dawn march in chains past the empty factories, which to him appeared filled with the mighty force of the common cause. The third part of the song returns to the music of the first part, as the text describes how Pavel fixed his gaze like the fixed stone wall, and those who executed him could not understand. Eisler employs various motifs from other songs in Die Mutter to accompany certain passages in this number. The most prominent are those in "Lob des Kommunismus" and "Im Gefängnis zu singen," which resemble those at the close of all three parts of this song (example 22). In this practice he is no different from other theatre composers including Wagner. These motifs seem particularly appropriate for expressing the heroic gest because of their association with the earlier pieces.

"Steh auf!" ("Get Up!"), a stirring march-like piece written in the agit-prop style, alternates solo and choral response. Sung by the revolutionary chorus while the mother is in her sick bed, it represents a summons of such importance that even the mortally ill are aroused to action.
An extreme dynamic contrast appears in various parts of this song, particularly between the unison choral passages containing the words, "Get up; the party is in danger!" written at fortissimo, and the solo vocal lines following them, marked piano. The overall tonality is B-flat minor.

The final chorus "Lob der Dialektik" ("Praise of the Dialectic") appears to be a solo recitation by the mother in the version published in Brecht's Gesammelte Werke; however, in Eisler's Lieder und Kantaten (which may have drawn from one of the various later productions of the play) it is a choral number. Although the piece takes place at a street demonstration, it is not written as a melodrama but as another responsorial piece between a mixed chorus singing in octave unison and a baritone and mezzo-soprano soloist. The text challenges the working class never to say "Never!" when it comes to the eventual overthrow of the ruling class. It lays the blame for the ruling oppression on the back of the working class and predicts, "The victims of today will be victors of tomorrow/ and Never is changed into Today."58

The music offers another example of a march-like song set in a heroic gest. As in "Steh auf!," the soloists sing at piano while the unison chorus responds at fortissimo. Brecht notes: "the final chorus 'In
Praise of Dialectics', which might easily give the effect of a purely emotional song of triumph, has been kept in the realm of the rational by the music."

Although he uses sharp dynamic contrasts, a technique often employed by Romantic composers, Eisler's use of minor and modal tonalities and his avoidance of an overly expressive melody line tend to restrain the emotional response of a piece that is placed in a very strong and emotional dramatic context.

Just as the outward form of Die Mutter is more conventional than Die Maßnahme, so too is the music. Eisler makes greater use of strophic patterns of organization (which make use of repeated verses within songs) instead of only the "through-composed" patterns which dominated the earlier work. Although Eisler berates the clichéd use of musical leitmotifs in his writings on film music, he was not opposed to employing the device in a more subtle way. He recognized that if audiences were to draw political connotations from musical material, they had to have a basis for their associations. For the same reason he employed musical styles with strong connotations. It is a great mistake to assume that because Eisler and Brecht abhorred the use of Wagner's music to promote the National Socialist Party (Nazi Party), that Eisler was not highly influenced by Wagner's music. In addition to the use
of musical motifs, Eisler appears to use one specific instrument, the clarinet, to characterize the mother, and he uses the banjo with its friendly, black folk music connotations to accompany many of the workers' songs.

The oppression and struggle of the workers is characterized with musical dissonance and irregular rhythms, while the emerging revolutionary proletariat is characterized with musical consonance and regular march rhythms. This can be related to Eisler's agit-prop background in which he often employs a pattern of contrasting weak or irregular tempos in the first part of the song with regular march-like tempos in the second part. Typically, the first part states a problem while the second part supplies the answer, or, in some cases, merely a strong reaction to the problem with the question left unanswered. Both Die Maßnahme and Die Mutter employ this technique as well as the use of drum beats to reinforce syllabic treatment, spoken recitative, spoken choruses, and a chorus of revolutionary workers singing either in unison or simple harmonies.

Brecht wrote that "Far more deliberately than in any other play of the epic theatre, the music in Die Mutter . . . designed to induce in the spectator the critical approach . . . can by no means be called
simple [but] is relatively complicated, and I cannot think of any that is more serious. In a remarkable manner it makes possible a certain simplification of the toughest political problems, whose solution is a life and death matter for the working class." While the music does employ short motifs and musical themes, Eisler avoids making melodies that can stand on their own without an accompaniment. While the melodies and harmonies may be relatively simple, the modal harmonic treatments are far from conventional. Because he was writing music which characterized the revolutionary proletariat, he was faced with the problem of trying to avoid musical clichés, while at the same time, of making his music popular with a relatively unsophisticated audience. That he did so is evidenced by the numerous productions of this play in Germany prior to the Nazi takeover. When the play was produced again after the war, Eisler added a short "melodrama" to the work, not devoid of emotional appeals, and probably designed to help the play appeal to a larger audience. Brecht and Eisler realized that without Volkstümlichkeit (popularity) a work had no practical function.

Die Rundköpfe und die Spitzköpfe (1934)

Die Rundköpfe und die Spitzköpfe (The Roundheads
and the Peakheads) is subtitled Reich und Reich gesellt sich gern (Reich and Rich Make Good Company).

According to Klaus Völker it is "the only great play by Brecht that has still not found a response commensurate with its importance." Although the play satirizes the racial ideology of the Third Reich and the role of the big capitalists in putting Hitler in power, it does so only indirectly. It should be interpreted as a stage parable with the theme of its subtitle and not as a piece of dated theatrical propaganda. Unfortunately, four of the fourteen songs written for this production have not been published and will be mentioned only in terms of text and dramatic function.

The play takes place in the imaginary country of Yahoo where the Regent is faced with the imminent collapse of the state because a surplus of corn has forced down prices. The tenant farmers have organized a "Sickle League" (a thinly disguised parallel to the Communist Party) to protect themselves from the landlords, and the rich landlords will loan the state money only if the state will crush the Sickle League. Since the Regent realizes that such a purge could lead to his own expulsion, he solves his problem by temporarily turning over the reins of power to Angelo Iberin, a middle-class racial prophet who makes distinctions on the basis of the shape of a man's head.
Two races live in Yahoo, the roundheads and the peakheads, with the former being preferred by Iberin. Iberin institutes a program of racial harassment against the peakheads with the help of "Huas," people assigned to knock the hats off of others in order to expose their heads. By diverting attention from the real economic problems to supposed racial ones, Iberin succeeds in destroying the Sickle League.

The major subplot of this play deals with a peakhead landowner named Emanuele de Guzman, his sister, Isabella, who wishes to enter a convent, Callas, a tenant farmer of de Guzman's, and Nanna, Callas' daughter and a prostitute. As in the play Measure for Measure by Shakespeare, on which this play is loosely based, de Guzman is a man who has been unjustly imprisoned and sentenced to death. Isabella, given the chance to free him if she will give up her chastity to Angelo, has Nanna take her place in disguise. Callas, who steals de Guzman's horses and ends up having them stolen from him by the Church, has no parallel in Shakespeare's story. In the end, the social change Callas thought would come with his landlord's arrest does not happen, and he agrees to take de Guzman's place in prison in exchange for two years' free rent. This scheme falls through, however, and it appears de Guzman must hang along with two
hundred captured members of the Sickle League. As in Measure for Measure, with its bittersweet ending in which the man is saved from death but his sister must leave the convent to marry the returning Duke, in Brecht's play de Guzman is also saved by the last minute return of the Regent. The irony of Brecht's play is that in an otherwise happy ending, the members of the Sickle League are still condemned to die.

The musical organization of Die Rundköpfe und die Spitzköpfe is as follows:

1. "Choral Hymne des erwachenden Jahoo"
2. "Lied eines Freudenmädchens"
3. "Lied von der Tünche"
4. "Lied der Sichel"
5. "Ballade vom Knopfwurf"
6. "Kavatine der Isabella"
7. "Was man hat das hat man Lied"
8. "Chorlied von der nützlichen Missetat"
9. "Lied von der belebenden Wirkung des Geldes"
10. "Die Ballade vom Wasserrad"
11. "Lied der Kupplerin"
12. "Duett Isabella-Nanna"
13. "Lied eines Grossen"
14. "Das Vielleicht Lied"

The "Choral Hymne des erwachenden Jahoo" ("Choral Hymn of the Awakening Yahoo"), a short marching song performed offstage by a chorus of soldiers, praises Angelo Iberin, self-proclaimed savior of everyman, regardless of economic background.

"Lied eines Freudenmädchens" ("Song of a Prostitute") is sung when Nanna goes to de Guzman, a former lover, to ask him to excuse her father from
paying his rent. Her song describes her plight as a 
prostitute and reminds him that as her first lover, he 
introduced her to prostitution at the age of seventeen. 
The song form is strophic, containing three verses with 
a common refrain. Set in a blues tempo, the piece 
alternates between 4/4, 2/4, and 3/4 time during the 
verses and remains in 4/4 throughout the chorus. 
Eisler describes the piece as having a "street-song 
character." The verses and refrain stand in strong 
contrast, with the verses employing abrupt chromatic 
changes in the accompaniment (example 23) typical of 
blues music, while the refrain is solidly placed in A-
flat major and has a chorale-like character with the 
words: "God be thanked it's over quickly, both the love 
and the sorrow. Where are the tears of yesterday 
evening? Where is the snow of the past year?" The 
irony of such a combination of words and music is 
readily apparent.

"Lied von der Tünche" ("Song of the Whitewash") 
sung by the Iberin soldiers while they paint over 
cracks and gaps in the walls of houses on the set, is 
dissonant and rough, with a strong use of syncopation. 
The form, basically strophic, has two verses and a 
short coda at the end. Eisler's extensive use of 
diminished and altered chords makes it difficult to 
determine tonality. The men's chorus utilizes the
upper portion of their range, which (along with the use of dissonance and rough rhythmic figures) creates a strident and unflattering quality (example 24) ideally suited to characterize the soldiers of the new order who use whitewash to "prevent the public spotting how everything is crumbling in their sight."85

"Lied der Sichel" ("Song of the Sickle"), sung by the tenant farmers who have joined together in the Sickle League to resist economic oppression, offers a call to arms and a plea for unity. It appears at three different and appropriate points in the play.

The "Ballade vom Knopfwurf" ("The Ballad of Tossing the Button") provides a kind of musical joke in which Madame Cornamontis, who runs the brothel where Nanna is employed, chides the tenant farmers for believing that a social and economic turnabout is imminent just because their landlord (de Guzman) has been arrested. Her song tells the story of three different men who came to her for advice; the first, a crooked man who wants to know if her prettiest girl loves him; the second, a stupid man, who wants to know if his brother is cheating him; and the third, a poor man, who wants to know if he should go to war with a rich man who has destroyed his home. In each case she rips a button from their coat, tosses it, and gives her advice on the basis of whether or not the holes are
showing. The point of the song is that you may just as well bet on not seeing the holes in a button as to expect a change in human nature for the better. In any case, she concludes, whatever you get, you are going to have to pay for it, whether it be love, fair treatment, or justice.

Eisler employs much musical variety in presenting the mock-serious attitude of the singer. At the beginning he uses a skipping rhythm and a light breezy melody, employing several intervalic jumps of thirds and fourths. When Cornamontis describes pulling off the button in preparation for her advice, the accompaniment suggests a mood of suspense through the use of an ascending succession of triplets (example 25) leading to a quasi recitativo style of presentation on the advice itself, with a slow retard. The music picks up tempo and makes use of numerous dissonant altered chords as the men voice their objection to her manner of determining the truth. The refrain to the first verse, features large, awkward intervalic leaps and the use of syncopation in the accompaniment with a very high staccato treble line composed entirely of sixteenth notes (example 26). The musical effect is that of mocking, on the words: "And I say: Luck has decided against you. Be informed and spare yourself the pain! Love will not be given as a gift to you here
below. If you need love you must pay for it." The second refrain has the same mocking character but with a less torrid accompaniment. This simplification of the accompaniment is necessary since the music indicates the singer uses a whispered voice. The last refrain, louder than the others, brings home the social message, "Whatever you take up friend here below, wrong or right, you will pay." "Kavatine der Isabella" ("Cavatina of Isabella") furnishes a short solo for Isabella de Guzman when she enters the convent of San Barabas renouncing all the "fleshly lusts and sensual delights." As in all cavatinas, the musical form is "through-composed," and the musical style reinforces the serious mood of the text which has the character of a confessional reading. Contrary to his usual practice, Eisler deliberately uses music for a conventional heightening of the mood of the text in order also to heighten the contrast between Isabella's spiritual sentiments and the following scene in which the Mother Superior haggles with Isabella's lawyer over the price for her admittance. Lest the audience view Isabella as a saint, Brecht makes her petulant when it appears she cannot afford to become a nun. When Eisler does not contrast the music with its text, it typically is contrasted with the dramatic situation.
The "Was man hat das hat man Lied" ("What One Has One Has Song") is presented by the tenant farmer Callas who has just stolen two horses from the condemned de Guzman, claiming them as the price for de Guzman's seduction of his daughter. The text of the piece advances the philosophy that no one is going to improve your lot so everyone should help himself.

The "Chorlied von der nützlichen Missetat" ("Choral Song of the Useful Misdeed") follows discussion of the "Was man hat" song and describes how everything under Iberin is turned upside down, with the landlord now serving the tenant instead of the other way around. The chorus is composed of Huas.

The changes in power in Yahoo bring new wealth to some, prompting a judge who is smoking a fat cigar and wearing new robes in his newly refurbished courtroom to sing the "Lied von der belebenden Wirkung des Geldes" ("Song of the Life-giving Power of Money"). As the title suggests, the judge praises the virtues of wealth.

The song is written in an A-B-C form. Part A, written in 4/4 time with a tempo of allegretto, serves as an instrumental introduction to the verses, featuring a bouncy melody line in the upper part, with several large melodic jumps characterizing a light and carefree attitude. Part B marks the beginning of the
vocal line, and contrasts markedly with Part A, using a slower andante tempo in 3/4 time and a smooth melodic line with no intervals greater than a major third for the words: "Money is much despised on this planet, though where 'tis absent it is cold." The use of a circus-like accompaniment, a waltz tempo with a low and sustained first beat followed by two identical chords on the second and third beats of the measure, belies the text which initially laments money's poor image. Part C returns to 4/4 time and allegretto tempo on the words: "Yes, the world now looks as different as can be./ Hearts beat faster, and loads are lighter/ Boards are better spread and garments brighter./ And man is quite a different sort of man." The character of C, that of an easy-going cabaret tune, achieves exactly the type of effect Brecht was referring to when he said that music, by spurning none of the stock narcotic attractions, could become "an active collaborator in the stripping bare of the middle-class corpus of ideas." The music here exaggerates the character of society to the point that it compels a critical response.

"Die Ballade vom Wasserrad" ("The Ballad of the Waterwheel") is sung by Nanna, who has just heard the news that de Guzman is to be hanged the following day. She has become disillusioned with the so-called
"improvements" that the new government under the leadership of Iberin has brought about to help the working class. The song of three verses with a refrain, calls for the verse portion to be sung "not legato--distinctly articulated." Written andante con moto in 2/2 time, its accompaniment is composed mostly of half notes and longer (example 27). In contrast, the refrain musically represents the action of a waterwheel with a continuous flowing movement of eighth notes in a 3/2 rhythm by the accompaniment (example 28). Irony lies in the declamatory text, which compares the ruling class to the waterwheel, forever turned by the water, that is, the working class. The point is made that different parts of the wheel are on top at different times, but the water is always below. On the last verse of the song, Eisler makes a slight change in the accompaniment of the refrain and clusters the entire four notes of the C minor ninth chord on each eighth note beat (example 29), changing from a light illustration of the turning water wheel to a more dissonant and pounding prediction of the future on the words: "Then the wheel is pushed no further, and the uppermost is underneath, when the water finally with easy strength serves its own purpose." 72 The waterwheel is thus musically put into a new perspective. Instead of the light and lively sound of
the first two refrains which are ironically juxtaposed with the words, Eisler insures that the audience gets the point by introducing dissonance at the moment Brecht figuratively describes the takeover of the proletariat. Eisler is no longer illustrating, he is again characterizing the struggle of the emerging proletariat.

"Lied der Kupplerin" ("Song of the Procuress") is the advice of Madame Cornamontis to Isabella who asks how to behave when she sells herself in order to save her brother's life. In this short piece, Eisler begins with a circus-like accompaniment (example 30) and employs a musical quotation from Wagner's opera Tristan und Isolde often called the "love-motif" (example 31). He appears to be parodying the notion of romantic love as is indicated in the words to the final verse: "Good maiden never love a man who pays nothing . . . the rule is money makes [one] sensuous, which we with practical experience teach." In a letter to Brecht, probably written in October of 1936, Eisler says that this number's "effect lies in the fact that the music is terribly vulgar and nasty. it must be sung by a fat blousy old hag with remains of titian beauty. it is easy to sing musically but difficult to put over. very free in tempo. . . . i'd also like to mention that in the song I am enclosing, the main motive from Tristan
und Isolde by Richard Wagner has been used as accompaniment, for the masters should always be honored." Eisler enjoyed using musical quotations for purposes of parody, but it is apparent that the audience would have to be sufficiently cultured to appreciate the musical joke.

The "Duett Isabella--Nanna" emerges from Isabella's decision to switch clothes with Nanna and let her take her place. The song instructs the tenant's daughter in the virtues of temperance, obedience and poverty, so that Nanna can better impersonate Isabella. The song's serious tone is indicated by the tempo andante religioso con moto, and the use of a simple chromatic accompaniment of chords on quarter note beats, with the frequent use of retards and fermati. Isabella begins the first verse, lamenting the loss of her childhood. At the verse's end the accompaniment becomes animated, as Madame Cornamontis weeps and insults Nanna (example 32) saying, "That's refinement for you, you farm hussy!" The music is an example of over-statement.

Deliberately designed to be emotional, it jarringly contrasts with the true character of Isabella. A spoiled rich girl who has never been forced to make any sort of moral compromise, she is attempting to escape the problems of the world by hiding in a convent. To
insure that the audience catches the irony, Brecht and Eisler have Nanna repeat each verse after Isabella sings it, but the notes indicate that she does so "insolently" and in a "quicker tempo" than the corresponding lines of Isabella. She also indulges in sarcastic asides (example 33), making fun of Isabella. Eisler uses parallel octaves in the bass line to give Nanna's repeated verse an even grander sound than the original. For the repetition of the second verse, which deals with the virtue of obedience, Eisler uses a faster tempo and a sixteenth note staccato accompaniment with humorous ornamental figures to lighten the mood and contrast with the somber mood of the original accompaniment. For the repetition of the third verse, on the virtue of poverty, Eisler has Nanna sing more rapidly and in a "superficial" manner; he also simplifies the accompaniment (from the contrapuntal one accompanying Isabella's third verse) to half note chords and the steady beat of a small drum. In such a way, by using the same melodic line but with different harmonic and rhythmic treatment, Eisler parodies Isabella's pompous ivory tower mentality.

In the "Lied eines Grossen" ("Song of a Great Man") de Guzman, in a cell for the condemned, tells his lawyers that he was always destined for greatness. The song has a four-part responsorial form in three
stanzas, with de Guzman taking parts A and C and the lawyers, B and D. Although de Guzman is being prepared for execution, he takes time to boast of his rise to greatness. A light and somewhat comical mood prevails, especially when the lawyers begin the third verse, alternately shouting and singing the lines: "Our client will presently be hung due to the shape of his head." (example 34) The lawyers then express sympathy for de Guzman and are seemingly resigned to let him die until they realize that allowing a landlord to be killed (regardless of race) might cause all tenant farmers to try to overthrow their landlords. The lawyers become serious, and there is a musical pause which de Guzman breaks with the question, "Yes, what's to be done about this hanging?" (example 35) On this line the lawyers hum with closed mouths a falling vocal glissando and reach the decision that a substitute victim must be found. The falling intonation is comical, especially when coming from figures of authority, and it suggests that not even laws are absolute if they no longer benefit those in power.

As previously mentioned, de Guzman is saved at the last minute by the return of the Regent who sets everything aright by abolishing discrimination on the basis of race and restoring the old discrimination on the basis of economic status. After the men of the
Sickle League are brought to the gallows, they sing again the "Sichellied," accompanied by drums which beat louder and louder until they drown out every other sound. As the Regent and Iberin bring things to a "happy" conclusion with talk of a "non-anemic" peace, (one that will suppress dissenters like the Sickle League), the barrel of a large cannon is lowered over the table where the Landlords are sitting and smoking. They sing "Das Vielleicht Lied" ("The Perhaps Song"). Far from being a song of praise for their deliverance, the foreboding music deals with the Landlords' delusions concerning inevitable social change: "Perhaps all men will praise and not defy. . . . Perhaps the rain will fall from earth to sky." The tonality of the song shifts back and forth, primarily between two chords: A-flat with a ninth added, and a diminished D major. The accompaniment is plodding and the song ends without any sense of musical resolution (example 36).

The play ends with the executioner removing a board leaning against a wall, revealing a large red sickle painted underneath. Upon seeing this, the prisoners sing the "Sichellied" again quietly under their caps.

Music plays a significant though less prominent role in Die Rundköpfe und die Spitzköpfe than in Die
Maßnahme or Die Mutter. Although the class struggle is still an important theme, there are fewer songs dedicated to praising the revolutionary proletariat and more devoted to a parody of those in power. As such the piece employs a wider range of musical styles, from cabaret, to circus, to liturgical, and even direct musical quotation. More of the familiar major/minor tonalities are utilized as well as the modal tonalities which are Eisler's trademark.

The irony is generally stronger than in the earlier works, perhaps because this play is meant to be more humorous, and the irony often arises out of a contrast between the music and the dramatic situation. As a result, fewer of the songs from this play could be taken out of their dramatic context and used as marching songs or Kampflieder by the workers.

It is unfortunate this work has not received a professional staging before an audience which could fully appreciate it. The book and music are delightful, and the problem of racial bigotry remains relevant. The piece is still worthy of performance.

Furcht und Elend des dritten Reiches (1945)

Although Brecht had completed most of the twenty-four scenes to this work as early as 1938, it was not until 1945 when the play was being readied for
production in New York that Eisler wrote the incidental music. That production, entitled *The Private Life of the Master Race*, utilized seventeen of the script's scenes depicting life in Nazi Germany. The scenes are in three groups with a choral number introducing each group and one serving as the conclusion. The music also includes several small passages of instrumental accompaniment and one song.

Each of the four major numbers features a men's chorus of twelve to sixteen white faced soldiers sitting on a Panzer truck with guns between their knees, accompanied by an orchestra of a muted trumpet and trombone, snare drum, banjo or guitar, string bass, and piano, with triangle and gong used for special effects. The choruses are all built upon thematic material from the "Horse Wessel Lied," a well-known drinking song and a popular Nazi march tune of that time.

The music to the first part begins with an orchestral introduction in which a snare drum begins a basic rhythmic pattern which is played by the members of the orchestra as they are introduced one by one in succession. The piece builds in volume and intensity into a powerful march by the time the men's chorus bellows out at fortissimo their opening words: "And when the Führer had created order/ At home in Germany
with iron hand,/ Forthwith he sent us out to carry his New Order/ With faith and force to every other land."^79 (example 37a) In Brecht's notes to this play, he describes the march as "barbaric." While the music has the character of a joyful German drinking song, its combination with the words (describing blood and slaughter) make it appear barbaric. The manner of delivery could also affect the character of the music. Eisler has the tenors singing octave unison with the basses in a very high tessitura (vocal range), which would likely have a strident sound, especially at fortissimo. Because the "Horst Wessel Lied" was a widely recognized tune of the time, and because it was originally written in a major key, Eisler presents it simply in C major without ornamentation in order to insure its recognizability and thereby its effectiveness as social satire. Also, Eisler uses muted trumpet and trombone throughout, which change the quality of the sound from bright and brassy (with possible heroic connotations) to a distant and less resonant sound.

The music introducing the second section of the play employs variations of the musical material, as the soldiers further describe their subjugation of the peoples of Europe, and their own manipulation by arms manufacturers, bankers, and aristocratic landowners.
The music to the third part, wherein the soldiers describe the third winter of the war, and the halting of their world conquest, consists of a steady muted drum roll, repeated rhythmic figures by the muted trumpet, and the change to C minor instead of C major, creating a mood of suspense and uncertainty (an effective but conventional use of music).

The music to the conclusion, which shows the armoured truck stalled on the Eastern Steppes of Russia after the soldiers have been defeated and are retreating home, is again in C major but written at pianissimo (at an andante tempo) with a very light accompaniment (example 37b). Because it is the original unaltered melody associated with their world conquest, this final section becomes an ironic and ghostly echo of their former glory: "Enslaved ourselves, we tried to enslave the others./ By force subdued, we grew by force too bold./ Death beckons from the left and from the right. O brothers--/ The road back home is long, and it is cold!"80

The small passages of instrumental music figure solely as an accompaniment for the armored car (Panzerwagen), which is heard and/or seen between each individual scene of the play. These "Modelle für den Panazerwagen" consist of variations of snatches of the "Horst Wessel Lied."
The only other use of music in the play appears in Scene Four, which takes place in a German concentration camp for political prisoners in 1934. When the scene opens, the prisoners are mixing cement for a bunker and arguing about politics. In order to silence their political talk, a guard orders them to sing, and they sing the "Moorsoldatenlied" ("Moor Soldier's Song"), an actual song Eisler discovered that actually had been created by prisoners in those camps. The prisoners use the song in the scene to conceal their illegal conversation from the authorities, singing it every time a guard comes near. Unfortunately, they are caught, but because no one will identify the guilty party, they are all punished. The song, which has no inherent revolutionary content, thus becomes revolutionary in context, representing the spirit of resistance.

When Brecht wrote Furcht und Blend des dritten Reiches he was in exile and had adopted a more realistic writing style, temporarily abandoning many of his epic theatre experiments in order to make his plays more commercial and provide himself a livelihood. Unlike most of his other plays in which music mainly serves to retard and comment upon the action, music for this work plays a smaller (though important) role with a different function. The "Horst Wessel Lied" (with
changes in text) sung by the soldiers in the armored car becomes a symbol of the rise and fall of Nazi Germany. It provides a focal point tying the scenes together. Irony is inherent when such a well-known song with its connotations of manly spirit, well-being, and brotherhood is used to glorify butchery and the subjugation of others. Without those connotations there would be little to distinguish the music from conventional music of that period used to convey the different moods of the singers. Even the "Moorsoldatenlied," though revolutionary in context, serves a naturalistic function. Furcht und Elend represents a time in Brecht and Eisler's collaboration when they deemed it more practical to confine their revolutionary ideas to a content that was primarily anti-Fascist and a form more conventional than that of their previous works.

Leben des Galilei (1947)

Brecht's Leben des Galilei (Galileo in the American version) underwent more revisions than any other Brechtian play and exists today in three different versions: the first, performed in Zurich in 1943, the American (translated by Charles Laughton), in Hollywood and New York in 1947, and the 1956 Berlin production. Music plays a negligible role in the first
version, limited to a hurdy gurdy accompanying the street singer. Hanns Eisler wrote the music to the American version (and later adapted and added to the score for the Berlin version), creating musical introductions for each of the fourteen scenes and including new music for the street singer. Eisler's *Lieder und Kantaten* contains all of the music to the Berlin version in its German translation. Fortunately, the music is essentially the same as in the American version with a few minor differences that will be noted. In most cases, where a different musical piece was substituted, both versions were published. For purposes of discussion, the Charles Laughton translation will be used except where there is a completely different text.

In the introduction to Scene One the text reads: "In the year sixteen hundred and nine/ Science's light began to shine./ At Padua City, in a modest house,/ Galileo Galilei set out to prove/ The sun is still, the earth is on the move."\(^{31}\) The character of the light music to this piece is indicated by the extreme intervalic leaps in the imitative polyphonic accompaniment (example 38), the frequent use of grace notes, bright staccato trills, and the beginning of the alto vocal line, which incorporates the first two measures of the tune "Twinkle, Twinkle Little Star."
While the repetition and use of a pentatonic scale for the vocal line, a harpsichord, a trio of soprano, mezzo-soprano, and alto boy singers suggest Medieval and Renaissance liturgical music (example 39), the accompaniment is much too wild and expressive for this connotation. It is much more modern and secular in character. Since Scene One deals with Galileo's accidental discovery of the telescope, an event which was to bring about a challenge to established faith, it is entirely appropriate that Eisler employ a dialectical combination of sacred and secular musical styles to introduce this scene.

In Scene Two, Galileo falsely presents the telescope as his own invention in order to get additional financial support from the Republic of Venice, beginning with: "No one's virtue is complete:/ Great Galileo liked to eat./ You will not resent, we hope,/ The truth about his telescope."82

For the piece, a boy alto sings another pentatonic melody line, with a sprightly accompaniment from the small ensemble. The musical character of the accompaniment is similar to that of Scene One and well suited to accompany Galileo's clever deceit, but again, the vocal line seems out of place with such an accompaniment, promoting a Verfremdungseffekt. At the end of the scene, Ludovico, a student of Galileo's
slyly pokes fun at the way in which the telescope was invented, and the music provides punctuation to the humor and a transition to the following scene with lively runs by the flute and clarinet (example 40). Without a pentatonic vocal line, this instrumental section appears entirely conventional.

Scene Three, which depicts Galileo making his most important astronomical discovery based on his observations of the moons of Jupiter, commences with the words: "January ten, sixteen ten:/ Galileo Galilei abolishes heaven."83

The music to this piece is in the style of a church chorale, written in three-part vocal harmony, with polyphonic accompaniment by the flute and clarinet. The tempo, andante molto, slower than the allegretto of the first two pieces, fosters a serious tone. The vocal portion ends on the sub-dominant chord, as does the final chord of the instrumental accompaniment. While a final cadence from sub-dominant to tonic would be entirely appropriate for church music of the Renaissance, the absence of the tonic creates a feeling of non-resolution and a foreboding mood. Here the serious liturgical character of the music, while providing a conventional foreshadowing of mood, nonetheless, stands in an ironic relationship to a text discussing the abolition of heaven.
At the beginning of Scene Four, Galileo has just moved to Florence, ruled in name by Prince Cosimo de' Medici, a boy of nine, who is ruled in turn by the Church. Although he assumes that flattery of the Prince and common sense will provide a hearing for his discoveries, Galileo finds that he faces an impenetrable wall of scientific prejudice hidden behind a cloak of Latin phrases. Eisler wrote the music for two different introductions to this scene, neither of which was used for the American version which does not employ music at the beginning of this scene. The music that apparently was intended for the American version but cut before production, accompanies the Latin phrase, "Quaedam miracula universi, intoxicatio." In the Laughton version, these are the opening words of the philosopher in Scene Four, with the exception of the word "intoxicatio." The music for this humorous twist of the philosopher's words employs an imitative technique between the soprano and mezzo soprano on a tune remarkably similar to the Latin hymn, "Adesti Fidelis" ("Oh Come All Ye Faithful") (example 41). Because Galileo is presented as a man of reason confronting men of faith, this may represent a subtle attempt at humor on Eisler's part. The Latin text must have proven incomprehensible for the American audience, however.
The introduction to Scene Four in the Berlin version states: "The old says: What I've always done I'll always do./ The new says: If you're useless you must go."\(^85\) The music for this introduction features an alto solo that incorporates some blues characteristics and an awkward leap of a diminished fifth in the melody line on the word "go" (example 42). Although this piece may have been more comprehensible than the Latin text of the American version, it seems out of character with the other musical numbers in the play.

Scene Five begins in a hall of the Collegium Romanum where Galileo awaits Christopher Clavius, Chief Astronomer to the Papal College in Rome, and his decision concerning Galileo's findings. The mood of the text of the introduction is optimistic: "Things take indeed a wondrous turn/ When learned men do stoop to learn./ Clavius, we are pleased to say,/ Upheld Galileo Galilei."\(^86\) The melody and musical accompaniment to this piece are similar to those of the introduction to Scene Two.

Scene Six takes place at a masked party at Cardinal Bellarmin's house in Rome where Galileo is advised by his host to abandon his teachings. The scene is introduced by the text: "When Galileo was in Rome/ A Cardinal asked him to his home./ He wined and
dined him as his guest/ And only made one small request."87

The music is imitative between the soprano and mezzo-soprano parts, with the flute and clarinet used primarily to double the soprano and mezzo-soprano lines respectively, and the harpsichord used as an ostinato chordal accompaniment. Except for a few abrupt changes in key, the piece has the character of a Bach choral fugue, an appropriate style for poking fun at the Church.

Scene Seven is introduced with the words: "Galileo, feeling grim,/ A young monk came to visit him./ The monk was born of common folk./ It was of science that they spoke."88 In the scene the little monk Fulganzio tries to convince Galileo of his responsibility to the poor people as well as to science. The music to the scene consists of an ostinato pattern composed of eighth notes in parallel lines played in three different octaves by the harpsichord (example 43) accompanying the boys' unison vocal line. The soprano voice has a short solo in the middle of this piece, during which the harpsichord breaks from its strict accompaniment on the words, "The monk was born of common folk," thus setting this phrase apart from the others. The ostinato pattern of accompaniment is then resumed for the rest of the
number. Eisler tends to use march-like ostinato patterns, particularly in the bass line (Eisler basses) to characterize the progressive working class in his mass songs and songs of struggle. While this may not have been Eisler's specific intent for this piece, a three octave parallel ostinato pattern does create a sensation of progressive movement and may be considered an appropriate introduction for a scene with a working class priest.

Scene Eight begins with the passage: "Eight long years with tongue in cheek/ Of what he knew he did not speak./ Then temptation grew too great/ And Galileo challenged fate." Although Galileo has followed the letter of the law in obeying the Church's order to be silent, he has been far from inactive in his quest for knowledge. Now with the Pope near death, he willfully disobeys the orders and ignores the warnings of Ludovico, a wealthy landowner. The music to this is characterized by an aimless rambling, first in the clarinet line, and later by the flute. The use of syncopation and hemiola by the harpsichord creates an irregular chordal rhythm which enhances the directionless quality of the music.

Apparently dissatisfied with this music, Brecht and Eisler created a totally new introduction for this scene in the Berlin version: "The truth at stake/ The
tongue in the back,/ He screamed for eight years./ That was too long for him./ Truth goes its way."  

While the text for the introduction is of a more serious tone, there is a lively, somewhat frantic musical accompaniment featuring repeated leaps of a perfect fifth from A to E, (modified by a grace note on the fourth) in the treble and bass clefs of the harpsichord part as well as seven sixteenth-note figures by the flute (example 44):  

Instead of creating the uneasy mood of the music for Scene Eight used for the American production, the music for the corresponding scene in Berlin is more urgent. This may relate to Brecht's changing perception of the character of Galileo. Prior to the explosion of the atomic bomb at Hiroshima, Brecht treated Galileo's subversive actions as cunning and admirable. After the explosion, Brecht began revising his views and started discrediting the "liberal" view that truth or knowledge is an end in itself. The Berlin version stresses the social responsibility of scientists even more than the American version, and that may explain why Brecht and Eisler chose to change the text and music for this scene.  

Scene Nine contains the most important use of music in the entire play. Although the American version begins with the verses, "On April Fool's Day,
thirty two,/ Of science there was much ado. People had learned from Galilei:/ They used his teaching in their way,"\(^{31}\) no published music exists for these verses. The entire scene becomes one great musical number in which a ballad singer and his wife perform for and direct a crowd, who are there to watch a carnival procession. Their purpose, like the Bänkelsänger of Brecht's youth, is ostensibly to persuade the audience to buy pamphlets concerning Galileo's heretical teachings. After an animated introduction, the ballad singer slowly sings: "When the Almighty made the universe/ He made the earth and then he made the sun./ Then round the earth he bade the sun to turn--/ That's in the Bible, Genesis, Chapter One.\(^ {32} \)

The melody line is played in parallel octaves by the harpsichord, with numerous ornamental figures by the flute and clarinet as accompaniment. On the singer's next line, "And from that time all beings here below/ Were in obedient circles meant to go,"\(^ {33} \) the accompaniment becomes one long sustained chord, giving the melody line the character of a recitativo. As the ballad singer goes on to describe the various circles of authority (i.e. the cardinals go around the pope, the bishops around the cardinals and so forth), he employs a repeated triplet figure by the clarinet, along with low octave leaps in a bass ostinato figure
for the harpsichord (example 45). The music here has the practical function of underscoring the spinning around of a conspicuous reveller called "Spinner," who parodies the movements of the bishops and cardinals.

This section ends with a falling glissando by the clarinet, leading into another segment of recitative: "That, my friends is the great order, ordo ordinum, as the theologians call it, regula aeternis, the rule of rules. And then, my friends, what happened then?" Ending this segment is a measure with three descending accented diminished thirds by the harpsichord, leading to a more rapid paced section beginning, "Up stood the learned Galileo/ (Chucked the Bible, pulled out his telescope, and took a look at the universe)/ And told the sun: Stand still!/ From this time on, the wheels/ Shall turn the other way." On the word "still," the accompaniment (written in 9/8 time) utilized doublets and quadruplets to play against the meter, creating a disjointed sensation appropriate to the impression of a world out of step (example 46).

The refrain of the song that follows describes the dangers of heresy spreading. The musical accompaniment features a back-and-forth movement in the bass of the harpsichord, and the comical musical effect of flutter tonguing by the flute and clarinet; it suggests an irreverence similar to that of giving a vocal
"raspberry." Through the use of abrupt changes and contrasts in rhythm and tonality and large intervalic leaps in the accompaniment the music to the refrain is likely the thing Brecht was talking about when he described this piece as "triumphant and threatening music which showed what a revolutionary twist the lower orders had given to the scholar's astronomical theories." The text describes a world in which the workers revolt, because "independent spirit spreads like foul diseases."

Along with the music, dance and pantomime reflect a society in chaos. After the ballad singer's wife sings a bawdy verse, a homophonic chorale by the two and their child advises everyone to take Galileo's advice and "do just as he pleases." As the song ends the music becomes wild and threatening. It accompanies the coming carnival procession, which carries a gigantic figure of Galileo, who holds in one hand a large open Bible with the pages crossed out.

Throughout this entire scene, music is used in a conventional way to underscore and reinforce the chaos described by the text. While the music may be considered "gestic," clearly setting forth the attitude of the lower classes, the juxtaposition of this chaotic scene with the preceding scene (in which seemingly innocent scientific inquiry is taking place)
accomplishes a Verfremdungseffekt. Thus music can be used to illustrate the text if within a larger context it serves to enhance the critical perspective of the audience.

Scene Ten takes place in Florence, in the ante-chamber of the Medicean prince, to whom Galileo has gone in vain hopes of escaping the Holy Inquisition in Rome. The introduction states: "The depths are hot, the heights are chill,/ The streets are loud, the court is still." The music for this section, marked largo, is of a somber character, employing numerous suspensions. It is again used to set the mood, foreshadowing the coming censorship of Galileo.

Scene Eleven moves to a chamber in the Vatican; Pope Urban reluctantly allows the Holy Inquisitor to force Galileo to renounce his scientific findings. The only words to the introduction of this scene, "The Pope," has music of a bright and lively character, which develops to a climax on a fff A minor chord by the three boy's voices and the accompaniment on the two words. Instead of ending at this point, however, the music changes tonality by continuing on to a D-flat major chord (example 47). The frequent changes of tonality, the use of dissonances and numerous ornamental trills and flourishes have the effect of confusing the audience as to its function. It is
hardly the sort of stately music associated with a pontiff.

Scene Twelve returns to the garden of the Florentine Ambassador at Rome; Galileo's assistants nervously await news of the outcome of his trial. The text for the scene's introduction follows: "June twenty second, sixteen thirty three,/ A momentous date for you and me./ Of all the days that was the one/ An age of reason could have begun."

Although not indicated by the text, the music suggests the tense passage of time by two parallel descending lines of staccato eighth notes in the harpsichord part, and the unison vocal line, which repeats the ends of the second and fourth verses two times in succession (example 48), not unlike a broken record. The music appears to characterize the feelings of those waiting.

Scene Thirteen, perhaps the most important scene in Galileo for Brecht, has Galileo attempt to convince his former pupil, Andrea (after he has smuggled his completed Discorsi to him) that mere knowledge is not enough; one must use it to ease human suffering. The choral introduction is simple: "Sixteen hundred and thirty three to sixteen hundred and forty two./ Galileo Galilei remains a prisoner of the Inquisition until his death."
The music, like that of Scene Three, uses the same melodic treatment of the name "Galileo Galilei" (example 49); both introductions employ liturgical sounding vocal lines, and both end in pentatonic runs by the flute part.

Scene Fourteen begins with the choral introduction: "The great book o' er the border went/ And, good folk, that was the end./ But we hope you'll keep in mind/ You and I were left behind." In this final scene, Andrea, about to cross over the border to scientific freedom, encounters boys making fun of an old woman whom they think is a witch. Andrea holds a boy up to the window so that he can see for himself that she is a harmless old lady, but in spite of this visual proof, the boys resume calling the woman a witch. This triumph of superstition over reason is introduced by the same style of pentatonic music used in Scenes One and Two; thus, the music completes a full cycle. The dialectical struggle between reason and faith continues in spite of what has gone on before.

Like Furcht und Elend, Brecht wrote the first version of Galileo without close contact with Eisler, which may have influenced the lesser degree to which music was incorporated within the plays. However, Eisler had a much larger role in the revision process for Galileo (during which time he lived close to Brecht
in Santa Monica), which may explain why music plays a more prominent role in the American version than in the production of The Private Life of the Master Race. Brecht's continuing need to score a commercial success may also help explain the changes in musical function and style. Except for one scene which is entirely musical, music only appears as an introduction to scenes. Of course Brecht and Eisler's having music within the scenes was not unconventional in itself, but the way it was made to interrupt and comment on the action was quite different from conventional practice at that time. By limiting music primarily to introductions, they were able to retain some of the epic theatre's capacity to distance the audience and subtly to suggest dialectical relationships without blatantly interrupting the action.

Eisler still employs some of his favorite techniques such as quotation from well-recognized music, unresolved endings to songs, and the ironic juxtaposition of various musical styles. The predominant juxtaposition is that of the "sacred" (represented by the trio of boys' voices singing in liturgical music styles from the Renaissance and Baroque), with the "profane" (represented by the instrumental accompaniment employing syncopation, sudden shifts in tonality, and various techniques
associated with modern music). This juxtaposition creates a \textit{Verfremdungseffekt}, establishing a socially significant gest for subversive scientific work. Dogmatic religious authority is contrasted with and undermined by the so-called "scientific enlightenment."

Since the revolutionary proletariat does not dominate this play, Eisler's customary use of "threatening" music, limited to Scene Nine, is much more raucous and less disciplined (no regular march tempos) than the music of past collaborations. On only a few occasions within the play does the music appear to be used for a conventional purpose of setting the mood for or providing a transition to an upcoming scene; and it is not always clear that they are designed to enhance the audience's critical judgement. Eisler's involvement with the movie industry at this time may have played a part in his choice of incidental music, but Eisler did not rule out conventional uses of music in his writings. He merely indicated that antithetical uses were generally more powerful and effective.

\textit{Die Tage der Commune} (1950)

\textit{Die Tage der Commune} (\textit{The Days of the Commune}) is based upon an actual historical event. Between January and May 1871, after France's national leaders
negotiated a peace settlement with Bismarck, head of the invading Prussian army, the people of Paris rebelled against their leaders and formed a commune. The play centers around the Cabet family from the time immediately prior to the setting up of the commune until its destruction. Although Brecht presents this early attempt at Socialism in a favorable light, the play was not well received in East Germany (where it premiered in 1950). Its failure stems from its depiction of the working classes who were coming to Socialism without the aid of the Communist Party, and from its apparent demand for the destruction of the type of order which the Party found necessary to impose in East Germany at that time.

The music to Die Tage der Commune consists of five songs, three composed especially for the play and two taken from Eisler's mass songs of struggle written in 1934. The music characterizes the proletariat primarily in a positive manner, while commenting on the action.

The first song "Resolution," one of Eisler's songs from the 1930's, is sung by Genevieve, a young girl who works for the Cabets, immediately after the establishment of the commune in the City Hall by the central committee of the National Guard. The simple, straightforward, march-like song, accompanied by an
accordion, is written in C-sharp minor. The unemotional, business-like attitude of the piece is suggested by the words "In consideration," which begin each verse, but the subject of the verses, suppression, is indicated by the first verse and refrain:

In consideration, our weakness is responsible for your laws meant to subjugate us. The laws will not be heeded in the future for in consideration, we will no longer be servants./ In consideration, that you even threaten us with rifles and cannons--we have decided no more will we fear death than a terrible life.103

Although a song of protest, the piece avoids emotional extremes in the music.

Genevieve also sings the second song "Margot ging auf den Markt heute früh" ("Margot Went to the Market This Morning"), accompanied by an accordion, a piccolo, and a small drum. She performs for the benefit of her friends at the Café on the Montmartre immediately after Madame Cabet, the owner of the inn, notes that upon changing the color of their tablecloths to red, the usually surly bakers gladly forced gifts of bread on them. This song, a very simple melodrama, tells the story of a girl who, when she goes to the market or to see the landlady, has only to beat her drum to make
them lower their prices. The music remains in E minor throughout, except when the singer mimics the demands of the butcher and the landlady; here Eisler employs an augmented F 9 chord (example 50), followed by a very loud pounding of the drum and the pianissimo question, "Really?" with the subsequent lowering of the price and the bemused reaction "a-hm!" This song makes a humorous comment on human behavior, suggesting that a person's behavior may be changed, but first one must get his attention.

Genevieve's friend Babette, who is also the girlfriend of Madame Cabet's son, Jean, sings the third song after Madame inquires why Babette and Jean have been absent so long from the gathering. Babette, who has been enjoying Jean's embraces, dodges the question by singing "Père Josèphe," a song about a poor man who decided to live it up and eat well whatever the cost. The music, happy and light and in a major key, has the character of a simple folk song, accompanied by an accordion. Irony lies in the contrast between the music and the words in that the text clearly implies that Père Josèphe is to be executed after one last meal. In this way the song forms a parallel with the dramatic action, for the euphoria surrounding the creation of the new outlaw government is short-lived. The song becomes a grim foreshadowing of the future.
The fourth song is Eisler's famous "Sklave, wer wird dich befreien," ("Slave, Who Will Free You") also known as "Keiner oder Alle" ("Nothing or Everything"), one of the two workers' choruses that Eisler and Brecht were commissioned to write in London in 1934. When the Commune faces the threat of internal dissention the delegates of the various precincts call upon Delescluze to speak. After a stirring speech in which he claims that the Commune of Paris has undertaken more for human dignity than all of the other regimes in eight hundred years,"104 everyone sings the song in unison. Like many of the early songs he composed for the workers' movement, Eisler employs a regular pounding quarter-note accompaniment in the bass. Although the melody is relatively simple, Eisler gives the song its own unique character by employing the Aeolian mode in F, and unusual chord progressions, employing both the III and the V9 chords. Eisler's purpose was to make a song that was simple for the masses to sing, but which would not be mistaken for bourgeois pop music or Fascist militaristic music. The song aimed to unify the masses in the class struggle, and it was already recognized by millions of workers the world over before being incorporated into this play.105

The last song in Die Tage der Commune, "Ostern ist Ball sur Seine" ("Easter is [a] Ball on the Seine") is
sung by Genevieve at the beginning of Scene Twelve for two children who are helping fill sandbags on Easter day for a barricade at *Place Pigalle*. In the background can be heard the roar of mortars. The simple and light melody, set in a waltz tempo, is accompanied by an accordion. The text describes fresh painted blue skiffs on the water and children hunting for eggs in the woods. Although set in a minor key, the music and text are complementary, and because the text talks of next year, the overall mood is hopeful. However, the song stands in stark contrast to the hopeless dramatic situation.

Brecht wrote *Die Tage der Commune* for an audience who after undergoing years of war were ill prepared to appreciate many of the subtleties of his epic theatre. This extended to the music as well; the incorporation of well-known workers' songs and the use of simple folk-like melodies accompanied by an accordion represent his and Eisler's desire to appeal to the common man of post-war Germany. Eisler's music is more noteworthy for what it does not contain rather than what is included. Unlike the bulk of his compositions, the music for *Die Tage* does not make use of complex tonalities, rhythmic patterns, or organization. It represents a small proportion of the overall play. Unlike most of the music to the plays produced in
America, music is incorporated into the dramatic scenes. Its simplicity is reminiscent of the music to Brecht's plays of the early 20's, set to simple tunes or borrowed from pre-existing music.

_Schweyk im zweiten Weltkrieg_ (1956)

The last stage work on which Brecht and Eisler collaborated, completed before Brecht's death, _Schweyk im zweiten Weltkrieg_ (Schweyk in the Second World War), is one of the most important from a musical standpoint. It incorporates more methods of musical expression than any other theatre piece of Brecht's. Based upon Jaroslav Hasek's novel _The Good Soldier Schweyk_ (1923), it likewise presents an unheroic, comical little man who, though constantly up to his neck in trouble, avoids disaster by following orders "too well." Brecht first worked with this material when he collaborated on Erwin Piscator's 1927 production of _Die Abenteuer des braven Soldaten Schweyk_ (The Adventures of the Brave Soldier Schweyk). Not until 1943, however, when Ernst Josef Aufricht approached Kurt Weill and then Brecht about a musical adaptation of the novel, did Brecht actually begin work on adapting the epic novel for stage. Brecht welcomed this opportunity to have his work performed on Broadway, but after a relatively short period, it became apparent that the two could not
work together on this project. Weill thought that the text had too few circumstances for music, and he feared that Broadway might not be ready for a play containing heavy irony and distorted human forms (for the Nazi leadership). Brecht, in turn, resented Weill's demand that his wife, Lotte Lenya, play the leading role of Frau Kopecka, the publican.

After Weill dropped out of the project, Brecht asked Eisler to compose the music, but since there was no actual production date to aim for, Eisler only completed settings for three of the numbers, "Und was bekam des Soldaten Weib," "Kälbermarsch" and "Das deutsche Miserere," (the last two are poems of Brecht that Eisler had set to music before Brecht incorporated them into the play). Eisler resumed work in 1955 and completed the score in June of 1956. In a conversation with Andre Gisselbrecht, Eisler termed the music to Schweyk "the most important music to all the theatre works of Brecht."106

The principal action of Brecht's play centers around Schweyk's attempts to keep his friend Baloun and himself out of trouble and out of the German army, which is forcing many native Czechs to enlist. Since Baloun has an unnatural passion for food, and since enlisting appears to be the only way to guarantee a regular diet, especially meat, Sschweyk's principal
occupation is to procure meat for Baloun. Schweyk kidnaps a pet dog, which he hopes to return for a reward, but ends up butchering it for meat when the authorities try to find the dog. The meat is discovered and Schweyk is accused of buying meat on the black market, forced into the army, and sent to join the battle at Stalingrad.

The action of the play is interrupted by interludes "In the Higher Regions;" these surrealist scenes have a larger-than-life-size Hitler asking his advisors, Göring, Himmler, von Bock, and Goebbels, if he can count on the support of the common little man of Europe. Schweyk comes to represent the little man of Europe.

The play opens with a scene entitled "Prelude in the Higher Regions," which presents Hitler and his advisors standing round a globe. Except Goebbels, who is played by a small man or midget, all are costumed to look larger than life size, creating the impression of a carnival freak show. All of the music accompanying this section is written in a Wagnerian operatic style, because, Eisler says: "Wagner was the favorite composer of the Nazis." The result he calls "deformed Opera," music of "sentimentality and garbage--the remains of a most false and offensive romanticism." The actor playing Hitler not only sings Wagnerian arias
in a pompous manner, but he also sings them badly. Eisler accomplishes these effects by placing all of the melody lines in a high tessitura to produce a strained effect from the voice. He then accompanies them with a heavy multilayered Wagnerian orchestra creating what Nadar describes as a "menacing, foreboding sound" in the low strings with numerous percussive effects to create a negative characterization. Eisler says this music "makes possible the representation of the German barbarism without parody, caricature, without the popular cabaret humor." Several of Eisler's earlier attempts at negative characterization make use of caricature and cabaret humor by employing popular musical styles to picture greedy capitalists. The irony here is not as obvious as in earlier attempts. Eisler wanted to show "Criminals . . . as criminals," not as clowns (a characterization suggested by the costuming).

When Hitler states at the beginning that the only problem with conquering the entire world is one of "tanks, stukas, and good nerves," Eisler has Hitler make an unusual melody leap of a ninth on "good nerves," which he then resolves by a chromatic slur to an octave, possibly suggesting Hitler's over-reaching nature (example 51). When Hitler touches the globe, a bloody spot appears and spreads as the others shout
"Heil." Eisler accompanies this action with loud dissonant tone clusters (example 52). Later, when Hitler asks the question, "Where does the humble Little Man in Europe stand?", Himmler's reply is accompanied by a cello playing the opening motif to Tristan und Isolde (example 53), the same motif employed in Die Rundköpfe und die Spitzköpfe's "Lied der Kupplerin;" it would have had clear associative powers with some of Brecht's and Eisler's audience, who would also have recognized the original.

The next use of music in the play comes in Scene One: after a drunken S.S. officer entices Baloun to join the German Army with tales of food and souvenirs from foreign countries, Frau Kopecka, proprietress of the Flagon tavern and inn, tries to dissuade him by singing "Und was bekam des Soldaten Weib" ("And What Came to the Soldier's Wife"), enumerating the souvenirs that a soldier sends his wife from the different occupied countries.

Unlike the music to accompany Hitler and his advisors, Eisler makes the music for this piece (and for all pieces by the Czech people) simple and direct; they are tunes, he says, "you can remember and therefore whistle." During World War I, Eisler spent a good deal of time in Czechoslovakia serving with Czech troops and became well acquainted with their
folk music. "Und was bekam . . ." he made to represent "the small comfort of the oppressed who dream of a change in the times." It is accompanied by the automated electric piano in a lively two/four dance rhythm in a major key. Only in the last verse does the music slow down, taking on a minor tonality on the words: "And what did she get that soldier's wife/ From the land of Russia?/ From Russia she got a widow's weeds/ That's all she needs, a widow's weeds/ That's what she got from Russia." Eisler also sets the last verse apart by using simple repeated chords for the accompaniment. By such contrast he points up the ironical message. Fortunately, by the time Kopecka reaches the last verse the drunken S.S. man has fallen asleep. All of the music used to accompany the songs sung in the tavern is provided by an automated electric piano that requires a coin to operate. This represents a novel device for separating the music from the rest of the action in the play and helps distance the audience by showing music, like food or drink, as a commodity.

The longest use of purely instrumental music (140 measures) in any of the Brecht/Eisler stage collaborations occurs in an intermezzo entitled "Schweyk's Rückkehr von der Gestapo" ("Schweyk's Return by the Gestapo"). It accompanies the section of text
"Zwischenspiel in den Niederer Regionen" ("Interlude in the Lower Regions") and underscores a long speech of Schweyk's to the S.S. officer Müller. It is characterized by a constant stream of staccato eighth notes by the bassoons, cellos, and string basses along with a light accompaniment by the woodwinds, horns and violins (example 54). It is remarkable in that it appears to be a completely conventional use of music reinforcing the comedy of Schweyk's speech. The only other example of speech accompanied by music in the Brecht/Eisler collaborations occurs in the spoken text of songs where the rhythm is strictly controlled. The intermezzi for Schweyk were not composed until after Brecht's death, shortly before the premier. Because of their previous avoidance of musical underscoring, one wonders if Brecht would have approved Eisler's use of music in this particular case.

Music next occurs in Scene Three; Kopecka sings "Das Lied vom kleinen Wind" ("The Song of the Gentle Breeze"). It is intended as a song of advice to moderate the passion of Baloun, who waits impatiently for meat which Prochazka, a butcher's son, has promised to steal for him. The text of the song advises a lover to love gently for the plums of autumn love the gentle breeze and only need a soft touch to lie contented on the ground.
The music, in two-part song form, has two simple recitative-like verses, followed by a more lyrical refrain. The obvious sexual allegory of the text parallels the problem of Baloun's passion for food, although putting it in a somewhat different light.

At the end of Scene Three, after Prochazka has arrived without the meat, Baloun angrily cries "Out!" immediately after Schweyk greets the gestapo agent, Brettschneider. When Brettschneider inquires what Baloun means, Schweyk covers for him by explaining that "Out" is a word from a chorus to a song about food they were trying to remember. At Schweyk's urging Baloun sings the "Lied von der Zubereitung des schwarzen Rettichs" ("Song of How to Fix a Black Radish"). On the surface, the text of the song gives advice on how to prepare a black radish. However, as Schweyk points out, black radishes are native to Czechoslovakia, and the content reveals that Baloun is singing about the Czech people; and the song presents a veiled criticism of the Nazi occupation. To prepare a black radish, according to Baloun, one first uproots it, then washes its dirty skin, cuts it into little slices, and puts salt in: "And rub it in the wound, no matter how he frets. Salt him down till he sweats. Put salt in." The style is that of a folk song, but the final words (quoted above) are shouted by Baloun and accompanied by
strongly accented chords in the piano.

After Scene Three a brief "Interlude in the Higher Regions" presents Hitler and Reich Marshal Göring in front of a tank model, discussing the ever expanding war. Again, all of the dialogue is sung in a Wagnerian style. Eisler uses a particular four note motif (a *Leitmotif*) in each of the scenes in the higher regions to accompany the mention of the "little man." While Eisler employs repeated musical themes in his own works it is never associated with specific words. Such an association becomes more comical each time it is employed, similar to a repeated gag in comic plays.

Schweyk and Baloun kidnap the dog of a high Czech official during Scene Four, by distracting the dog's keeper, Anna, and her friend, Kati, encouraging them to sing the old moritât style ballad, "Heinrich schlief bei seiner Neuvermählten" ("Henry Slept Beside his Newly Wedded"). While they sing, Schweyk lures the dog away with a sausage. The rather silly song has no other dramatic function than that of distracting the girls.

Scene Six contains a folk song and dance called the "Beseda," which Frau Kopecka initiates by putting money into the electric piano. While Baloun leads the singing and dancing of this native piece, all of the other Czechs join in on the second verse while Frau
Kopecka goes to her back room and tunes in Radio Moscow. The noise and deliberate clumsiness of the dancers drives the S.S. men (who are also in the tavern) away and hides the sound of the outlawed radio broadcast. The text and music to this number create a light-hearted polka designed for entertainment but employed in a revolutionary manner.

After the S.S. men have left, Baloun requests that Anna, who has been discharged by her employer, sing "Tauser Tor und Türen" ("Countless Gates and Hallways") but the song has no particular dramatic importance, and Anna sings only one short verse telling of a painter who died young. It serves to depict Baloun in a self-pitying mood.

At the end of Scene Six, S.S. platoon leader Bullinger arrests Schweyk and clubs Frau Kopecka when he discovers the meat Schweyk has brought to Baloun. After Schweyk has been led away to face a possible execution, Kopecka sings "Das Lied von der Moldau," (The Song of the Moldau") in order to cheer up Baloun, who blames himself for their misfortunes. As in the "Beseda" the electric piano is used, but for this particular number a light goes on inside the machine, showing a transparency with the moon over the flowing Moldau river. According to Eisler, the song not only introduces a ray of hope into the gloom and despair of
this scene but "is the leitmotif of the whole play, the
(sung) lesson of a living dialectic . . . ." The song
"allows one to look ahead to the remedy and solution
(for in real history there was the battle of Stalingrad
with which the play ends)."

The music whose first six notes are taken from the
symphony Die Moldau by Smetana, is lyrical and flowing
with the conclusion of each verse leading into the
beginning of the next in a seemingly endless pattern.
The text indicates the inevitability of change, for
those in power cannot stay there. The only thing that
remains constant: "The night has twelve hours and is
followed by day." After Scene Six comes another "Interlude in the
Higher Regions," beginning with Hitler and General von
Bock facing a map of the Soviet Union, accompanied by
military music. The sung dialogue, again in Wagnerian
style, shows the general's concern with a winter spent
in Russia and his need for replacements.

The need for replacements is put into human terms
in Scene Seven when we see Schweyk in prison with other
Czechs, who, unlike him, are trying to avoid
conscription by feigning ailments. Schweyk enters into
a discussion of Bolshevism, singing "Bei der Kanone
dort" ("By the Cannon There"), a piece about a
cannoneer in an old war who has both of his hands blown
off, but who continues to load his gun anyway. In this manner he makes a comparison between the cannoneer and the present day Russians who fight because they have to fight. Musically the song is a brisk march based on an old Czech soldier's song from the war of 1866. While Schweyk appears to insist that the Czechs should join the Germans, his illogical reasoning and songs have the reverse effect by showing how specious are the arguments for the German's side. This strategy backfires on him when he sings the "Kälbermarsch" ("March of the Calves"), a parody of the "Horst Wessel March," which a military band outside of the prison has begun to play. Schweyk sings the first part of "Kälbermarsch" to the accompaniment of drums, which mark time between verses of the march to the words: "After the drummer come calves in great masses./ The skin for the drumhead comes from their asses." 118 The Refrain is sung to the tune of the march; the other prisoners join in on the second and third choruses: "The butcher calls with eyelids tightly closed./ The calves march forth with firm and steady tread./ And those who at the yard have shed their blood before them,/ March forth with them in spirit straight ahead." 118 However, at the end of the last chorus, a German army doctor opens the door and declares all acceptable for military duty on the basis of their
happy singing and without the formality of a medical examination. The song not only entertains but furnishes a positive characterization of the Czech spirit of resistance, in stark contrast to the Nazi occupiers.

Throughout Scene Eight, while the good soldier Schweyk marches around in circles on the steppes of Russia, supposedly seeking to join his company near Stalingrad, he sings at three different times single unaccompanied verses of a marching song "Als wir nach Jaromersch zogen" ("As We Push to Jaromersch"). The music serves to indicate a passage of time between incidents on stage, as well as to characterize Schweyk as a hopeless optimist in the face of overwhelming adversity. After the third verse, Schweyk falls asleep in the snow, dreaming of the Flagon Tavern; it appears in a golden light, displaying Frau Kopecka in a wedding dress, Prochazka in his Sunday suit, and Baloun with a full plate in front of him. In honor of Baloun, Kopecka sings "Lied von Kelch" ("Song of the Flagon"), which tells a a time when prosperity will return and advertises the Flagon as the best place to stay "for only eighty hellers." \(^{120}\)

In contrast to the flowing melody and lively nature of most of the music, the song ends on a minor VI chord (C minor) in the key of E minor—a deceptive
cadence with a lowered third. The final words are spoken instead of sung. The final chord is placed in the lower part of the bass register, unlike previous chords, and is played fff in contrast to the mezzo forte dynamic level of the song (example 55). This sudden use of contrast by Eisler usually occurs when he wishes to emphasize a critical idea. Nadar sees no real point in this strong use of contrast, maintaining that the song merely states "that everyone has a right to the amenities in life, and one day everyone will have them." Another interpretation might be that even though all men will be welcome at the inn, the fact remains that you must have money to receive life's amenities. The utopia that Frau Kopecka (whose name sounds like kopek) pictures is only a utopia in the eyes of a capitalist. The key words Eisler stresses, those quoted above, end each refrain: "for only eighty hellers."

At the end of the dream sequence, Baloun and Anna worry about Schweyk freezing to death—a thought which appears to shake Schweyk, now buried under a blanket of snow, out of his sleep. As he pulls himself up, a large armored car appears out of the snow carrying German soldiers with "chalky white or bluish faces beneath steel helmets." In a scene reminiscent of the soldiers returning from Russia in their armored car
in *Furcht und Elend des dritten Reiches*, the soldiers sing "Das deutsche Miserere," a unison song in a minor key written in the style of Eisler's songs of struggle. At the end of this piece, which ends each of its four verses with the words "God have mercy on us and lead us again back home," Eisler employs a raised third making the final chord major instead of minor. Nadar points out, "Such a resolution, not uncommon in religious compositions as far back as the seventeenth century, evokes the hope that must follow despair." In any case the use of this "Picardy Third" does give the music religious connotations.

In the "Epilogue" to the play, Schweyk and Hitler meet face to face in the snow somewhere on the frozen landscape outside of Stalingrad. Although Hitler does not sing, he speaks entirely in rhymed verse, to which Schweyk cleverly replies in rhyme. They discuss the hopeless situation and Schweyk sings his closing song which sums up Hitler's plight to a circus-like tune in a three/four waltz rhythm to which Hitler's movements toward escape in all directions become a wild and grotesque dance.

*Schweyk im zweiten Weltkrieg* ends immediately after the dance, and the chorus of all players take off their masks and step forward to the edge of the stage to sing a reprise of "Das Lied von der Moldau." This
is the first time Eisler uses a reprise of a song to close a play. Because the battle of Stalingrad is not over at the time this song is sung in the play, it serves as a song of optimism in inevitable change and foreshadows the German defeat.

_Schweyk_ has similarities with many of Brecht and Eisler's earlier works. Like _Die Rundköpfe und die Spitzköpfe_ it is a comedy employing contrasting musical styles to represent contrasting political and social viewpoints. It makes use of minor and modal tonalities, but like several of their later works, also employs major keys as well. Musical quotation, the use of pre-existing music (particularly folk music), and the writing of a new set of humorous lyrics for a well-known song were all devices used in prior collaborations. _Schweyk_ is less didactic than the early works, and continues the trend toward more conventional applications of music, devoid of irony, used primarily to establish mood. It is debatable that this last collaborative work to be completed while Brecht was still alive is musically the most important. Their first collaboration, _Die Maßnahme_, represents a more radical departure from conventional musical theatre practice. But the injection of more humor, the musical variety, and the absence of a predominant revolutionary proletariat with their ever-present march tempos, make it one of the most musically entertaining.
Gesichten der Simone Machard (1956)

Gesichten der Simone Machard (Visions of Simone Machard) was written as a collaboration between Brecht and German novelist Lion Feuchtwanger between October 1942 and February 1943 in Santa Monica, California. Based partly on Feuchtwanger's experiences during his exile in France, it deals with the reactions of the French populace to the Nazi invasion, including the disillusionment caused by the collaboration between politicians and businessmen and the Nazis. Although Eisler began composing the music during the time Brecht and Feuchtwanger were working together, with no immediate prospect of getting the play produced, he delayed finishing the musical composition until 1956, when the play was produced by the Berliner Ensemble.

The story of the play concerns an idealistic eleven-year-old girl who works at the hostelry Au Relais, ostensibly holding down her brother André's job for him while he is at the front fighting Germans. When the German advance reaches her small town of Saint-Martin, she takes upon herself the responsibility of destroying the hotel's hidden supply of gasoline so that it does not fall into enemy hands. She receives guidance during several dream sequences in which she imagines herself Joan of Arc and is advised by an angel, who looks like her brother. Unfortunately, her
real-life act of heroism comes after the Germans have occupied the town, and she is rewarded by being sent to an asylum for the criminally insane.

The music to the play is used (with one exception) to accompany the three different addresses of the angel during the visions. The exception is a song Simone sings during her first vision shortly after the angel's first address. The first dream, which takes place two days before the German's arrival, begins with the appearance of the angel on the roof of the garage. The music characterizes the dream-like nature of the vision by employing an introduction consisting of a trumpet call, a *glissando* and trill by the flute leading into a tone cluster played by the clarinet, trumpet, guitar, harpsichord, and most importantly, the vibraphone (example 56). All three of the angel's appearances are introduced in a similar manner. The music begins in A minor on the angel's initial summons, a soft melodic number that becomes increasingly heroic as the piece progresses with large back and forth intervalic leaps of perfect fifths, sixths, and octaves. Eisler also employs deceptive cadences at the end of the first two verses, thereby avoiding the expected musical resolutions. When the angel gives Simone (whom he addresses as Joan) an imaginary drum to awaken and unify the people of France, Eisler modulates to the
relative major key of C. This short transitional passage has no drum accompaniment, but the section immediately following, in which Simone sounds her imaginary drum, has an insistent snare drum accompaniment reinforced by all the other instruments, with occasional trumpet flourishes (example 57). This march-like music by the orchestra accompanies words describing the unifying of the different working professions against the enemy, as the music repeats its original theme in A minor: "Tell the sailors of the Seine that our sons need their skiffs to be loaned./ And that bread and wine they'll need from the farmers of Gironde./ The smithies of Saint-Denis shall build her iron tanks/ The carpenters of Lyon destroy bridges before enemy ranks." 126

The music at the end of the dream sequence emerges between spoken dialogue by Simone and the angel. As in the beginning of the sequence, Eisler uses special musical effects, including flutter-tonguing for the flute and clarinet parts and the use of two new instruments, the xylophone and the flageolet (a small flute-like instrument). When she asks him, "Are you my brother André? How are you?" 127 the angel disappears without a word accompanied by the same music used for its appearance.

After the angel disappears, Georges, another hotel
employee, who is also a wounded soldier, brings Simone a helmet and sword (during all of the dream sequences, people known to Simone act as historical characters from her book on Joan of Arc). Thus armed, she marches off to join an imaginary King at Orleans, but actually marches in a small circle singing a nonsensical song:

"As I went off to Saint-Nazaire I went without my trousers./ Soon a great commotion rose: Where, pray, are your trousers?/ Said I to them: At Saint-Nazaire the heavens are too blue/ And the oats are all too high and the heavens are too blue."

The dramatic function of this marching song and the march that immediately follows is to give Simone a chance to be a child. Brecht, Feuchtwanger, and Eisler disagreed as to whether or not Simone should be fully cognizant of the significance of her actions. Eisler sided with Feuchtwanger in believing she should be, and in Feuchtwanger's novel, Simone, written shortly after the play was completed, the heroine is made fifteen years old and fully aware of her actions. Brecht insisted, however, that "The main thing in regard to a production of Simone is that the leading role must under no circumstances be played by a young actress (nor by an actress who looks like a child), but only by an eleven-year-old girl." The fact that this tended to emphasize the pathetic rather than the political
content of the play indicates a quality in Brecht’s more mature works that he tried to avoid in his earlier works. Simone’s song, simple and child-like, is characterized by repeated chordal figures in the harpsichord and a regular tom-tom rhythm throughout. The use of a tom-tom appropriately suggests a child’s march, but when the song ends, Eisler adds additional percussion instruments, including the xylophone, snare and bass drums, and he gives the trumpets a much more dominant role in creating a high spirited march as she fantasizes herself Joan of Arc. It is unfortunate that there is not a detailed description of the actions accompanying the music, since its length would suggest a conventional choreographed dance number. As in the case of the intermezzi for Schweyk im zweiten Weltkrieg, this represents a departure from typical musical practice in the Brecht/Eisler collaborations. At the end, Eisler provides a surprising ending, bringing us back to the world of reality with an abrupt change of key and dynamics and the use of a pizzicato line in the string bass section (example 58). Again, it appears that Eisler's writing style may have been affected by his years as a Hollywood film composer.

The second dream sequence takes place the following night after Simone has been publicly praised and then privately dismissed from her job for aiding
the refugees by giving them food from the hotel's supplies. During the first part of this vision as Joan of Arc, she meets the dignitaries of France who praise her and dub her a Grande Dame with her own sword. But they do not return her sword, and while she pleads for it, the dignitaries disappear, leaving her unarmed and crying for André, her angel.

Eisler employs the same musical introduction for the angel's second appearance as he does for the first. The following address, however, is quite different, with an increased use of parallelisms, seventh and ninth chords giving the accompaniment an impressionistic flavor more generally associated with dream scenes (example 59). The vocal line has no regular melody, but (like the accompaniment) is through-composed. During the sections of short dialogue between the angel and Simone and the song that follows, Eisler uses the gong, vibraphone, muted trumpet, xylophone, and snare drum played with brushes, as well as special musical techniques (glissando and fluttertonguing) to create a dream atmosphere. But the atmosphere becomes more threatening and dissonant than the first dream through the use of altered tones and changing tonalities, and it ends with the recorded sound effect of tanks accompanying the music on the angel's final lines "Go forth and destroy."
The third song of the angel begins exactly like the others and takes place immediately before Simone is led away to an asylum called the Gray House. The song, cheerful and heroic sounding, is written in the key of D major. The words and music are meant to encourage Simone: "Daughter of France, be not afraid," and she starts to go off calmly like a martyr to her fate. But as soon as the angel disappears the music modulates without warning to D minor, the full stage lights come back up, and Simone breaks down in despair only to be dragged away screaming at the end of the music.

Unlike the music to their other stage collaborations, the music to Simone Machard is primarily used for conventional dramatic purposes including musical illustration and mood reinforcement. Eisler's use of previously mentioned special techniques and exotic instruments during the angel's scenes can be considered trite musical clichés. No doubt Eisler thought of them as such when he was composing the music. There is, however, a dramatic purpose to these apparent deviations from Brecht and Eisler's usual music practice. As in Die Gute Mensch von Sechzuan (The Good Person of Sechzuan), in which the gods try to direct and change human behavior, but take no responsibility for the outcome, the angel in this play commands Simone to do heroic acts of resistance, but leaves her to her
fate once the deed is done. Whether the angel represents the spiritual world or the spirit of nationalism, Brecht and Eisler were trying to show that humans with earthly problems cannot sit back and wait for outside help. At the end the audience clearly sees that although the music is cheerful and heroic, it does not change the situation of a terrified eleven year old girl who has no one to help her out of her predicament. The audience is left unsettled, and hopefully, ready to reassess their own social responsibility.

It is significant that in the last two collaborative stage works of Brecht and Eisler, dream sequences were employed incorporating music and movement. In this regard they were not too different from developments in Broadway musicals such as Oklahoma by Rodgers and Hammerstein, which used music and dance in a dream sequence to develop character and advance the plotline.
NOTES: CHAPTER FIVE

1. Brecht, GW 2: 635.


4. The orchestration for Maßnahme is exclusively composed of brass and percussion instruments including two horns, three trumpets, two trombones, four timpani, bass drum, snare drum, tenor drum, cymbals, and tomtom.


8. Herbert Rosenberg as quoted in Die Maßnahme: Kritische Ausgabe 370. "Stets wiederholte Fortissimoeffekte müssen sich schließlich abstumpfen!"


18. Bertolt Brecht, *Die Maßnahme*, the complete text is entered into evidence in the official report of the "Hearings Regarding Hanns Eisler" before the HCUA.


27. Brecht GW 17: 1033.


30. Jürgen Mainka in his article "Musikalische Betroffenheit. Zum Begriff des Gestischen," *Beiträge zur Musikwissenschaft* 15.1 (1973) 75, sees the music to this piece as an example of portraying an objective attitude in a Hegelian sense through the contradiction of the outer reality of appearance and the ideal meaning.


34. Brecht, GW 2: 657.

35. Brecht, GW 2: 659.


37. Brecht, GW 2: 661.

38. Brecht, GW 2: 661.

40. Brecht, GW 2: 661.
41. Brecht, GW 2: 661.
42. Brecht, GW 2: 663.
43. Brecht, Die Mutter, GW 2: 826.
44. Brecht, GW 2: 830.
45. Brecht, GW 2: 847.
47. Brecht, GW 2: 857.
49. Brecht, "On the Use of Music in an Epic Theatre" 86.
50. Brecht, "On the Use of Music in an Epic Theatre" 86.
51. Eisler, LuK 7: 58. "Es ist zu empfehlen, dieses Lied von einer oder mehreren Frauen--oder Kinderstimmen einstimmig singen zu lassen, wenn ein genügend guter Chor nicht zur Verfügung steht."
52. Brecht, GW 2: 859.
53. Eisler preferred writing in minor keys, particularly when characterizing the progressive proletariat because he considered the sound "more threatening."
54. Brecht, GW 2: 866.
59. Brecht, "On the Use of Music in an Epic Theatre" 86.
60. The orchestral score of Wagner's Tristan und Isolde was discovered at Eisler's death bed. It was
apparently the last thing he viewed before he died.

61. Brecht, "On the Use of Music in an Epic Theatre" 86.
63. Hanns Eisler, A Rebel in Music 126. This quotation is taken from a letter Eisler wrote from London to Brecht in Denmark, probably in October 1936.
64. Brecht, Die Rundköpfe und die Spitzköpfe, GW 3: 931.
68. Brecht, GW 3: 963.
70. Brecht, GW 3: 981.
71. Brecht, "On the Use of Music in an Epic Theatre" 86.
72. Brecht, GW 3: 1008.
74. Eisler, A Rebel in Music 126.
75. Brecht, GW 3: 1015.
77. Brecht, GW 3: 1022.
78. Brecht, GW 3: 1040.
96. Brecht, "A Short Organum for the Theatre," *Brecht on Theatre* 203.
100. Brecht, *Galileo* 111.

105. The author recalls a conversation with producer Oscar Lewenstein, who was actively involved in the Socialist theatre movement in England during the 1930's and 1940's, and upon hearing Eisler's name associated with my study, Mr. Lewenstein sang the refrain to this
song from memory.


108. Eisler, "Schweyk" 294. "Was diese Leute singen, ist also deformierte Oper. ... Sentimentalität und Unrat, das sind die Reste der falschesten und widerlichsten Romantik."


110. Eisler, program notes 300.

111. Eisler, "Schweyk" 295. "Die Musik ist einfach und unmittelbar, man kann sie behalten und sofort nachpfeifen."

112. Eisler, program notes 300. "der dünne Trost der Unterdrückten, die vom Wechsel der Zeiten träumen."


116. Eisler, "Schweyk" 296. "Dieses Lied ist das Leitmotiv des ganzen Stückes, die 'gesungene' Lehre von der lebendigen Dialektik ... Es ist ein Lied, das den Ausweg, die Lösung durchblicken läßt (denn in der wirklichen Geschichte war ja die Schlacht von Stalingrad, vor der das Stück endet ... ."


121. Nadar 270.
124. Nadar 274.
125. Although the use of the particular instrumentation for these pieces might suggest that the music is similar to that used in other dream-scenes in movies and plays of that time, Walter Rösler in his article "Angewandte Musik" ("Practical Music") in Theater der Zeit 23.13 (1968) 22, indicates that Eisler's musical attitude is not indistinct-dreamlike but rather volkstümlich-real and reinforces the significance of the dream.
129. Bertolt Brecht in a letter to Lion Feuchtwanger dated May 3, 1956, as quoted in the preface to The Visions of Simone Machard 10.
130. Brecht, The Visions of Simone Machard 80.
CHAPTER VI
NON-THEATRE COLLABORATIONS

The non-theatre collaborative works of Brecht and Eisler fall into five major groups—Kampflieder (Songs of Struggle); large vocal works including cantatas, the Deutsche Sinfonie, and the Lenin Requiem; film music; satiric art songs; and the libretto for an opera. Except for the Kampflieder and some of the art songs, these works are virtually unknown today. Some of the works have never been translated into English prior to this study, and are not included in Brecht's Gesammelte Werke. They exist in print solely in Hanns Eisler's Lieder und Kantaten which only two libraries in the U.S. possess. Because of their literary value to theatre historians, the translated texts to these works have been included even where the music does not warrant a detailed analysis. They reveal the deep concern and frustration Brecht and Eisler felt during the years of exile, while the music employs a tremendous range of musical styles.

Songs of Struggle

In Chapter II, three of Brecht and Eisler's Kampflieder, "Solidaritätslied" (1930), "Sklave, wer wird dich befreien?" (1935), and "Das Einheitsfrontlied" (1935), were identified as among the most popular...
songs of the International Workers' Music Movement.

Eisler has described their purpose:

To clarify the activization for struggle and political education. This means that all music forms and techniques must be developed to fulfill the primary aim, that is the class struggle. In practice that will not result in what the bourgeoisie calls "style." A bourgeois composer that [writes with] has "style" will solve all his musical tasks in a similar way, so that in bourgeois aesthetics they talk about an "artistic personality." In the Workers' Music Movement we do not strive to achieve a "style" but toward new methods of musical technique that will make it possible to utilize music in the class struggle better and more intensively.¹

When Eisler wrote about "new methods of musical technique," he was setting a formidable hurdle for himself. The nineteenth and early twentieth centuries had seen much musical experimentation and development. By the 1930's it was difficult to think of anything that had not been tried in music other than in the area of atonality where Schoenberg and his followers were exploring. However, Eisler set the limitation that his music must be useful and aid in the class struggle. It
had to appeal to and be performed by the working class.

The qualities apparent at first glance in the three works to be considered are not unique. The musical form is strophic with a number of different verses each followed by a repeated chorus. "Solidaritätslied" has a slight variation of this form in that it begins with the chorus and has a special final chorus at the end, but it is still essentially the same. The vocal range is unexceptional. None of the pieces exceeds an octave and a fourth. Although Eisler's writings specifically call for a narrow vocal range in the Kampflieder because of the untrained voices of many of the singers, an octave and a fourth would not be considered particularly narrow. However, since the highest note does not go above E-flat, the top of the range would be within the reach of most amateur singers. While Brecht was particularly fond of writing irregular verses that do not rhyme, the Kampflieder verses rhyme and are for the most part regular. Again, their function precludes complicated treatments. The melody lines are all very singable without many large or uncommon intervalic leaps.

One of the major characteristics distinguishing Eisler's Kampflieder are their deviation from the usual major/minor system of tonal structure. As Jürgen Elsner notes in his article "Zur Melodischen Gestaltung
der Kampflieder Hanns Eislers" ("On the Melodic Structure of the Songs of Struggle of Hanns Eisler"), "On the one side, the Kampflieder are usually modally organized, in which numerous Aeolian and Phrygian arrangements occur most often; they have their own typical tetrachord construction and characteristic clauses that are constantly reproduced. On the other side, the tonality of the Kampflieder is characterized through several harmonic elements that bring about a disturbance of the old modal church keys arrangements."^2 It is not practical within the limits of this study to discuss the various ways in which Eisler employs modal characteristics (particularly that of the Phrygian mode) within his Kampflieder. However, the nature of the effect of these modes on the listener needs to be taken into account.

Eisler notes in his book *Composing for the Films* the ability of the early modal church music to reflect an absorption of individuality. His rationale for using the old modes may have been that they are inherently better for indicating a unity of political purpose just as the old modes were used to indicate religious unity. However, as Elsner points out, there are harmonic elements (not to mention rhythmic elements) that make the Kampflieder very unlike the old church music. Upon listening to the songs, one is
immediately struck by their "threatening" quality. Their lack of familiar tonic-dominant relationships decreases the sense of clearly defined resolutions. Eisler uses this quality to characterize a class of people that is angry and on the verge of revolution. A good example of this lack of musical resolution occurs in "Solidaritätslied" in which the last line asks the question "whose tomorrow is tomorrow, whose world is the world?" The predominant tonality of the song is difficult to determine since it shifts between D minor, A Aeolian (natural minor), and C Phrygian, but the ending is clearly a dominant V chord in D minor (example 60). Both the question of the lyric and the final dominant chord demand resolution, but none is given, thereby compelling the listener to supply his own conclusion. Eisler's use of unconventional endings for his songs is also one of his trademarks and inspired Fritz Hennenberg's article "Zur Dialektik des Schließens in Liedern von Hanns Eisler" ("On the Dialectic in the Closings of Songs by Hanns Eisler"). Although finishing on the dominant chord is an exception rather than the rule in Eisler's work, it is not at all uncommon for Eisler to close with a chord other than the traditional tonic triad. Because of his frequent use of the Aeolian and Phrygian modes, neither of which employ a raised seventh, the melody lines in
Eisler's songs can also leave the feeling of being unresolved. A parallel for this in human speech would be the ending of a sentence on a rising intonation, as in some questions. In most ordinary speech a falling intonation is required at the end of a sentence or phrase in order to establish a sense of resolution.

Eisler's use of rhythm for the Kampflieder is distinctive in that although the tempi for all three songs is a regular marching tempo designed for use in street demonstrations, Eisler, employs a mixture of two-four and four-four time signatures for rhythmic variety in "Solidaritätslied" and "Sklave." He also employs certain jazz elements in all three, particularly the continuous succession of quarter or eighth notes (Eisler basses) in the bass line which are often doubled an octave lower. In "Solidaritätslied" the jazz elements are most obvious, as the bass line fulfills both a melodic and rhythmic function and is accompanied by his use of repeated eighth and sixteenth note chords in the treble line (example 61). "Sklave" and "Das Einheitsfrontlied" were composed five years after "Solidaritätslied" when Eisler had ceased employing such blatant uses of jazz. His bass lines for the later two songs are not nearly so melodic and there is no use of the repeated eighth and sixteenth notes chords. In all of Eisler's Kampflieder he makes
a limited use of syncopation, but in all cases, the vocal line is rhythmically reinforced by the accompaniment.

Eisler's originality in the Kampflieder does not lie in his breaking new ground. In spite of his comments concerning an avoidance of "style" there are certain characteristics common to all of the three songs which tempt one to discuss Eisler's "style" of composing Kampflieder. Above all, Eisler's works were meant to be "useful" by virtue of being "popular." His usage of modal tonalities is always mixed with that of the more conventional major-minor system. If he had stayed strictly with the same modal tonalities throughout, the results would have been foreign sounding, difficult for the average man to sing, and basically unpopular. While the Kampflieder do not represent a new evolutionary trend in music, they do represent a synthesis of techniques which made them novel and useful in their day.

Large Vocal Works

Deutsche Sinfonie

The main body of the Deutsche Sinfonie was composed over a period of five years during the early years of exile for Brecht and Eisler. Originally conceived as a cantata when the two men met together in
Denmark in 1934, Eisler began preliminary composition on the piece during his 1935 concert tour of the U.S. He broadened his conception of the work and began serious composition while supporting himself with film work in Europe, but did not complete the piece until 1939 after he had returned to the U.S. An additional final movement "Seht unsere Söhne," was composed by Eisler in 1958/59 shortly before the premier performance in April 1959 at the Staatsoper (State Opera) in Berlin. The final arrangement of the work combines solos, mixed choir, orchestra and also incorporates projected photos from Brecht's book *Kriegsfibel* (War Primer), a book showing photo-graphs, headlines and news-clippings from newspapers during the war years.

Unfortunately, some critics thought that both the substance and the style used were not wholly appropriate, seeing in them a negative viewpoint. Eisler's biographer Heinz Brockhaus explains this negative reaction saying, "The Deutsche Sinfonie is only understandable in the perspective of the complete development of the ideological position and also the artistic efforts of Hanns Eisler during the years of exile. It is characteristic of the mental attitude of the artist concerning the 'German question,' it is a legitimate product of this period." At the time of
its writing, what was perceived by the political left as the betrayal of the German people by the Weimar Republic and the subsequent transfer of power to the National Socialists and the rise of Fascism were fresh on the minds of Brecht and Eisler. They picture Germany in the Deutsche Sinfonie as a place of concentration camps for political prisoners, with the vast majority of people unquestioningly following their leaders like sheep. The only heroism portrayed is that of the underground activity by agitators. As previously mentioned, the subject matter of the "German question" was perhaps too painful for a people recovering from a war. However, there were also complaints concerning the twelve-tone style of composition Eisler employs for this work.

On the surface, it appears ironic that Brecht's name would be associated with a work of music composed in the style of Schoenberg, considering the dramatist's disparaging remarks concerning that musician. While it seems unlikely that Eisler and Brecht collaborated closely on this work after Brecht completed the text, it must be remembered that Brecht and Eisler drew different connotations concerning twelve-tone music. Brecht thought of it as the product of a detached artist writing music in an ivory tower for an elite few. Eisler looked upon it as a great artistic
development which had a special ability to characterize contemporary bourgeoisie society as chaotic and fragmented. For him to use such music to depict the situation in Germany during the war years made perfect historical sense. Eisler realized the great expressive potential of twelve-tone music regardless of its supposed connotations, and Brecht's early distaste for the style did not stand in the way of his setting Brecht's texts to such music. The formal arrangement of the work is as follows:

1. Prelude "Oh Germany, Pale Mother"
2. Passacaglia "To the Fighters in the Concentration Camps"
3. Etude for Orchestra Number 1
4. Remembrance (Potsdam)
5. Sonnenburg
6. Etude for Orchestra Number 2
7. Burial of the Agitator in a Zinc Coffin
8. Peasants' Cantata (text by Eisler)
9. Workers' Cantata "The Song of a Class Enemy"
10. Allegro for Orchestra
11. Epilogue "See Our Sons"

Because Hanns Eisler's Lieder und Kantaten does not include the purely instrumental pieces or the epilogue Eisler added in 1956-57, only the seven original vocal
sections will be discussed. The texts to four of these pieces have been published with Brecht's poetry and are readily available in English translation. The other three, "Sonnenburg," "Peasants' Cantata," and "Workers' Cantata" are not available except in German in the aforementioned work. Therefore, my translations will be provided for these pieces.

The Prelude which is built around the short text: "Oh Germany, pale mother, how are you stained with the blood of your best sons," and begins with a five measure twelve-tone row played by the violas. The entire string section then picks up this original row as the violas establish a second tone row. These two tone rows appear consistently throughout the symphonic work in retrograde, mirror, transposed, and in augmented form (example 62). Eisler displays an extreme economy of musical materials characteristic of all his works. Another common characteristic of the Brecht/Eisler collaborations appears in the notation sehr einfach, ohne Sentimentalität (very simple, without sentimentality) at the first appearance of the vocal line. Eisler presents this line in a simple straightforward manner with a clear-cut rhythm and simple harmonies between the sopranos and altos and between the tenors and basses. Only after the text has been clearly established does Eisler allow the choir
the expressive freedom of a rather involved contrapuntal treatment of the text. However, he insures clarity by always having various groups of instruments providing unison accompaniments for each of the four vocal parts. The voices are never treated as independent instruments.

Another characteristic of the music to the Brecht/Eisler collaborations is in the use of abrupt changes in intensity. While the level of intensity is at piano throughout most of the contrapuntal development, it abruptly changes to fortissimo for all voices at measure sixty-five, and maintains this high level of intensity as it builds toward a climax at measure eighty-one where the trumpet section blasts out at fff the first measures to the "International," a universally recognized workers' song of the time (example 63). Although Brecht and Eisler sometimes employed musical quotation in their early works, it was most often used as a parodying device. Here the musical quotation serves to suggest the presence of a heroic proletarian force. After this dramatic entrance, however, there is another abrupt change in intensity back to pianissimo at measure eighty-seven only to crescendo to ffff at measure one hundred.

The Passacaglia consists of a musical number entitled "An die Kämpfer in den Konzentrationslagern"
"To the Fighters in the Concentration Camps" which praises the members of the resistance as the "true leaders of Germany."

As in the Prelude, there are two new tone rows introduced in the Passacaglia. The first is introduced with a clarinet solo followed by its retrograde imitation (example 64). The second is introduced at measure six by the flute section (example 65). A good example of Eisler's economy of musical materials occurs in measures fourteen through nineteen which begins with a retrograde imitation of the second tone row on the alto's line "Give up these abuses," followed by the horn line which is a complete inversion of the first tone row and is in turn followed by the alto section singing the second tone row on the words "Beaten down but not disproven." The violins and violas take up the original and the inverted form of the first tone row to accompany the alto line (example 66). While there are many examples throughout the entire symphony which could be used to show Eisler's musical economy, this one will serve to show the strong influence Schoenberg had over Eisler's mature style of writing. For all his work composing "understandable" and "practical" music for the masses, Eisler was still a disciple of Schoenberg.

Again, as in the Prelude, the Passacaglia also
employs sudden drastic changes in dynamics. Measures forty-six through fifty-three are a classic example of these changes, have a sudden change on the word Elend (misery) from piano to fff on a drum roll followed by a cymbal crash. Another abrupt change from ffff to piano appears on the chorus's next entrance at measure fifty-three (example 67).

Remembrance (Potsdam)

The text, included in collections of Brecht's poetry and entitled "At Potsdam 'Under the Oak Trees'," tells the story of a funeral procession in Potsdam for a comrade who fell in the war before Verdun. His only reward for dying for the Fatherland is a coffin with a special inscription "Jedem Krieger sein Heim!" ("to each warrior his home!"); furthermore, the procession is brutally disrupted by police.

The distinctive musical characteristic of this piece is the repeated rhythmic figures in the percussion line (example 68). While the rhythm of the percussion suggests a funeral procession, the combination of the text and the twelve-tone melodic line create a grotesque parody of a funeral procession. The abrupt ending, is another device often employed by Eisler for its ironic effect (example 69).
"In Sonnenburg"

Text: There stands in Sonnenburg a German camp, inhabitants and guards are both thin. Those who go hungry outside watch over those within so that they cannot rise up and escape from hunger. They also display weapons, rods and pistols, with which they go out into the night to fetch hungry men. They see the Führer, then they stand like walls and stretch their arms high and show their hands so that he can see they are pursuing their brothers day and night, but their bloody hands are still empty. If they were cleverer, they would immediately rip out the chains of the poor man and fetch the fat man. Then the camp in Sonnenburg would have a purpose, then it would have a real purpose if the rich were to polish the poor men's boots. 7

Of particular musical interest in this piece is the musical accompaniment to the line "If they were clever . . . ," in which the string section introduces for the first time in the symphony a march-like accompaniment very similar to the "Eisler-basses" used in his Kampflieder (example 70). Again, it is the mixture of the familiar rhythm pattern with the
unfamiliar twelve-tone musical line which gives the music its unique character. Just as in the Kampflieder the rhythm has a disciplining and unifying function, serving clearly to set the solution apart from the problem.

"Begräbnis des Hetzers im Zinksarg"
("Burial of the Agitator in a Zinc Coffin")

The text of this piece honors in an ironic manner the mutilated remains of an agitator who fought for better living and working conditions. It is presented from the viewpoint of an oppressor who feels that the murder and secret burial are completely in order.

The music employs bass and alto soloists and chorus. When the soloists are singing there is relatively little movement in the accompaniment to avoid detracting from the vocal lines. However, for the choral parts, Eisler employs a good deal of movement by the musical accompaniment or by the chorus itself on dramatic phrases such as "For he was an agitator" and "Bury him!" In general the dissonance of the music serves negatively to characterize the Fascist viewpoint of the speaker. This is made clear when the chorus recounts the things for which the agitator stood; the vocal parts are united in unison to a regular march tempo with no large intervalic leaps in either the vocal line or the accompaniment (example
Even though the attitude of the speaker might be contemptuous of these qualities, the music keeps them within the realm of the rational. After this section the music once more takes on an angry loud dissonance as the chorus threatens all agitators with a similar fate. However, the music does not end with the chorus but continues first as a strident march which slows down and diminishes in volume until it is only a ghostly echo of itself ending with a deep gong sound.

"Bauernkantate" ("Peasants' Cantata")

1st section: "Bad Harvest"

If God doesn't worry about the rain, what does he worry about, what does he worry about? If he has the power to be concerned about the rain and yet allows a hurricane to ruin the poor people, what kind of God is he? Is there no justice of which he must be afraid? Is it then possible that he is accountable to no one? If God doesn't worry about the rain, what does he worry about, what does he worry about?

2nd section: "Security"

During his whole life a poor man like that strives to find a little security. But he never finds security. A poor man builds himself a house--a summer heat wave or a flood comes and he is without shelter. So he never finds security. A
poor man like that always lives in fear. If he has a house, an earthquake comes. If he is healthy, a sickness comes. If he has a piece of land, he must sell it. One never gets out from under fear. If God is not concerned about the poor, who is he concerned about? What kind of god is that?

3rd section: "Dialogue" (Melodrama)

2nd voice: If they at least would put the arrested party on trial--

1st voice: All these trials are being postponed continually.

2nd voice: The government does not want it known that these are people who are resisting the war.

1st voice: How goes it with the war?

2nd voice: Yesterday they bombed a hospital again.

1st voice: Who?

2nd voice: Those who wanted to introduce culture.

1st voice: When does the rainy season begin again?

2nd voice: In May.

1st voice: Not until May?

2nd voice: The generals say that they want to uphold culture.

1st voice: What kind of culture?

2nd voice: That of the generals.
4th section: "Little Song of the Peasant"

Peasant, arise, take your course, don't let it discourage you, you must die in any case. Peasant arise, take your course, no one can help you, you must rise up yourself. Peasant arise, take your course, peasant stand up!

An interesting technique Eisler employs for the first two sections is the alternation between soloist and chorus—a technique commonly employed in his early agit-prop works. One of the most interesting and unique parts of the symphony, however, occurs in section three which features choral speaking (Sprechstimme) accompanied by humming from the alto and soprano sections (example 72). There are two different speaking voices as indicated by the text. The first is labeled Sprechstimme (hoch) [speaking voice (high)] and the second is labeled Sprechstimme (tief) [speaking voice (deep)]. At the bottom of the score special directions are written for these parts, reminiscent of those written for Die Maßnahme: "The two speakers can if necessary (possibly) be selected out of the choir. They must speak without expression. The director must yield to the speakers somewhat in tempo. Flowing but not rushed speaking must be the goal (beat for beat within the measure)."

Although agit-prop works sometimes employed an
alternation between spoken and sung lines, another model for this composition lies in the works of Arnold Schoenberg who employed Sprechstimme in several of his "atonal" works beginning with Pierrot Lunaire, 1912, and also his unfinished opera Moses und Aaron, for which he also wrote the libretto (just as Eisler wrote the libretto for his unfinished opera Johann Faustus).

Although Eisler was the author of the text for "Bauernkantate," (the only portion of the symphony's libretto that he composed), he employs a classic piece of Brechtian irony within the libretto when he has the voices discuss the atrocities of the war and in the next line the weather, to the same sustained accompaniment from the orchestra with no essential musical changes. It serves to create the impression that the atrocities of war are as commonplace as discussions of the weather (example 73), thereby creating a Verfremdungseffekt.

The last section "Peasant Arise" is a rousing march, and, except for its twelve-tone style of composition, similar to many of Eisler's earlier marches incorporating "Eisler bass" figures in the cello and string bass parts.

"Das Lied vom Klassenfeind"

("The Song of the Class Enemy")

Text: When I was small I went to school, and I learned
what was mine and yours; but as soon as everything had been learned, it didn't seem like everything to me. And I had no breakfast to eat, but the others had some; and so I learned anyway about the nature of the class enemy. And I learned how and why a fissure runs through the earth. And it will remain between us because the rain from above falls below. And they told me: if I would be good, then I would be the same as they. However, I thought to myself: if I am their sheep then I will never become a butcher. And some of us that I saw went along with them and the same things happened to them that have happened to you and me, and they marveled at it. But I was not surprised, and I caught on early: the rain just doesn't run upward. Then I heard the drums beat and everyone spoke of it: now we must conduct a war and win our place in the sun. And hoarse voices promised us the blue of heaven, and above us consuming big wigs screaming: take up the slack, take up the slack. And we believed it was just a few hours, then we would have this and that. However the rain ran again downward, and we ate well for four years. And when the war was over, then we made a republic. And one man should be equal to the others [no matter if] whether he
is thin or fat. And those who were faint from hunger were more full of hope than ever before. But those who were full from eating were as full of hope as they. And I thought, that can't be right, and I was full of gloomy thoughts: it is not right if the rain should fall upward. They gave us scraps of paper on which to vote. We gave up the weapons. They gave us a promise. We gave our arms. And we heard: those who understand will help us now. We should go to work. And they were supposed to do the rest. Then I allowed myself to be moved and kept still, as was demanded, and thought: it is beautiful that the rain wants to fall upwards. And soon thereafter I heard it said that all would be set right; if we would but bear the smaller evil, then we would be spared the greater [evil]. And we accepted the priest's pronouncements which were nothing but lies. And we accepted the Junker Papen, for otherwise it would be Schleicher's turn. And the priest supported the Junker, and the Junker the general, and the rain ran downward, and it ran overpoweringly. One day I saw them marching under a new standard and some of our people said: there are no more class enemies. Then I saw on their spikes food, I was already familiar with that, and
I heard voices roar in the tone of the old field marshalls. They drilled diligently in shooting and spoke loudly of the enemy and pointed wildly to the border, and they meant us. Then we and they are enemies in a war that only one can win because they feed on us and die, if we are no longer their coolies. And that is why you may not wonder when they throw themselves on us as the rain throws itself down on the ground. And whoever of us is hungry, he fell in a battle. And whoever of us has died has been murdered. They bring with their soldiers, to whom hunger is not suited. They trampled on the jaw that had asked for bread. The ones to whom they promised bread, they pursue. And whom they carry in the tin coffins, those have spoken the truth. We are the class enemies, drummer! You drumming does not conceal that. General, manufacturer and Junker are our enemy, that is you. The whitewashers may try to paint over this division, but it will not come together. One stays and the other must yield, either we or you. The word cannot be found that can ever unite us both: the rain falls downward. And the class enemy is the enemy.\textsuperscript{10}

The music to "Lied vom Klassenfeind" bears many of the characteristics that have been noted in earlier
parts of the symphony--extremes in dynamics, sudden changes in dynamics and tempi, the "Eisler-basses," alternation between soloists and chorus, an almost invariable pairing of the soprano with the tenor vocal line and the alto with the bass vocal line in the chorus, and a musical accompaniment that either reinforces the rhythm of the vocal line or at least avoids rhythmic patterns or orchestrations detracting from the vocal line. The length of the work and the variety of meter are similar to the "Bericht vom 1. Mai" from Die Mutter. Both are remembrances of things past and both have recurring musical themes. In the case of "Lied vom Klassenfeind" the recurring musical theme accompanies the lines describing the falling rain, but it is varied somewhat each time it appears. When the text describes the beauty of rain falling upwards, Eisler employs a flowing and contrapuntal harmony in the chorus instead of the more straightforward homophonic treatments when the text describes the rain falling downward (example 74). Within this piece, Eisler shows the enormous range of expression permitted within the twelve-tone system, but although he employs strong contrasts to enhance the critical ideas of the text, it is doubtful, judging from the critical reactions, that the audience understood or appreciated his efforts.
The Deutsche Sinfonie does not represent a close collaboration between Brecht and Eisler, but it reveals, nevertheless, interesting insights into the collaborative relationship. Once Brecht turned over the text for this piece to Eisler, there is no indication in his Arbeitsjournal that Brecht and Eisler had any meaningful conversations or correspondance concerning the work. While it is possible that the work was a topic of discussion during the time of their European film work together during exile, the bulk of the music was written while the two men were living apart. Brecht was apparently in no hurry to have the work finished. But unlike the music to most of Brecht and Eisler's stage collaborations (which was mostly composed immediately prior to actual production), the Deutsche Sinfonie was completed (except for one number which Eisler added) years prior to its premiere. There may have been a strong possibility for an earlier production as indicated by Eisler's work on the project on weekends between his work on the movie Dans les Rues in 1933. It reveals a desire on Eisler's part to compose music of a more complicated nature than much of that he composed for the Workers' Music Movement. However, his blending of twelve-tone music with a socially-significant text along with certain devices borrowed from the agit-prop movement make the Deutsche
Sinfonie a unique product of its time.

**Gegen den Krieg**

*Gegen den Krieg* (*Against the War*) written while Eisler was in exile in 1936 to a text by Brecht, is one of Eisler's most interesting cantatas in that it employs only a mixed choir singing *a capella* twenty-four variations to a basic theme all in the twelve-tone style of composition. It may have been intended as purely an academic exercise since Eisler's principal contact with singing groups at this time was with those associated with the Workers' Music Movement, hardly the organizations to premiere an atonal work. For the musical settings Eisler stuck very rigidly to Schoenberg's rules of composition within the twelve-tone system, displaying remarkable variety and economy in his employment of form and variation. Most of the texts to this work are included in Brecht's poems entitled "Deutsche Kriegsfibel" ["German War Primer"].

**Lenin** (a requiem)

*Lenin* was composed during the summer of 1937 along with nine chamber cantatas while Eisler was visiting Brecht in Denmark. It is formally arranged as a nine-part cantata consisting of sections for alto and baritone soloists, mixed choir and large orchestra.
Brecht and Eisler appear to have attempted through this work to display a kind of mourning that is on a higher plane. While not devoid of emotion, the work is devoted to considerations, opinions, and conclusions about the life of Lenin as a representative of the proletarian revolution.

Nr.1 Introduction and Recitative

Text: "When Lenin had died, it is told that a soldier at the wake said to his comrades: 'I did not want to believe it, I did not want to believe it! I went in where he is lying and said to him: 'Ilich, Ilich, the exploiters are coming.' He did not stir.'"11

The musical style is declamatory. While it is marked Grave and most of the orchestral parts move stepwise with occasional small intervalic leaps, the music is twelve-tone. Eisler stays fairly strictly within the rules of this style of composition. He retains a single tone row throughout the vocal lines, presenting it in a straight-forward manner by the alto soloist who completes her vocal line with a retrograde imitation of the row (example 75). The baritone soloist completes the last part of the alto's retrograde imitation and immediately begins the tone row again, this time, however, with a slight modulation at measure twenty-three. The only exception from the strict rules of twelve-tone composition Eisler allows
himself is the occasional repetition of a two-note interval before moving on (example 76). Because of its lack of a tonal center, the music serves well to characterize the incomprehensibility of the situation. There is no sense of resolution or a pulling in any particular direction at the end of this piece.

Nr. 2 Larghetto

Text: "Now I know that he is dead." 12

The music to Nr. 2 is basically a contrapuntal development of material in Nr. 1 employing both inverted and augmented forms of the vocal tone row.

Nr. 3 Aria with Chorus

Text: "If a good man wants to go away, by what means can one stop him? Tell him why he is needed, that will keep him, that will keep him. If a good man wants to depart, by what means can one stop him? Tell him why he is needed, that will keep him. What could stop Lenin?" 13

This is a responsorial piece alternating between the alto soloist and the mixed choir. As usual, Eisler pairs the sopranos with the tenors and the altos with the basses. The basic tone row is merely a retrograde reworking of the tone row in Nr. 2.

Nr. 4

Text: "The soldier thought: If he hears that the exploiters are coming, though he may be sick, he would
then rise up anyway. Perhaps he will come on crutches. Perhaps he will let himself be carried, but he will rise and struggle against the exploiters. The soldier knew of course that Lenin had struggled against exploitation his whole life long."

The music to the first of this piece is marked überleitend, indicating it is played as a continuation of the last piece through the two-measure alto introduction up to the baritone solo line which is accompanied solely by the string section playing repeated eighth note "Eisler-bass" figures in a marching rhythm (example 77). There is a large build in intensity to fff at measure 112 on the words "against the exploiter," and a sudden drop back to pianissimo at measure 123 for the final sentence.

Although Eisler's use of tonality may have been intended to place the piece on a higher, more critical plain, it is evident through his use of dynamics that a dramatic (and ultimately emotional) effect is being sought.

Nr.5 Recitative, Nr.6 Choral Piece

Text: "And when the soldier had helped to storm the winter palace, he wanted to go home because in the fields the winter sowing had begun. Then Lenin said to him: 'Stay here! There are still exploiters, and as long as exploitation exists, it must be fought against.
As long as you exist, you must fight."¹⁵ "The weak don't struggle, the stronger struggle perhaps for an hour, the still stronger struggle for many years. The strongest struggle their whole lives. They are indispensable."¹⁶

Although the tonality differs, the combination of numbers 5 and 6 are remarkably similar in form and content to "Lob eines Revolutionärs," from Die Mutter. Both begin with a female vocalist singing in a declamatory style, and both employ choruses with the soprano and tenor lines doubled and combined contrapuntally with the alto and bass lines which are also doubled. Neither Brecht nor Eisler were opposed to reworking earlier materials and ideas into their later works.

Nr. 7 Praise of the Fighters

Text: Many are too many, when they are gone, it is better. But when he is gone, he is missed. He organizes his fight around wage levels, water for tea and power in the state. He asks of property: where do you come from? He asks of opinions: to whom are you useful? Wherever silence is, there will he speak out and where oppression rules and Fate is all the talk there will he name names. When he sits down to table discontent sits down with him, the food begins to spoil, and the room is seen to be cramped. Wherever
they hunt him, with him goes tumult, and when they expel him disquiet stays behind.17

While Nrs. 5 and 6 are related to "Lob eines Revolutionärs," Nr. 7 is a direct copy of that song with only minor changes of notes, orchestration, and words. It seems incredible that Eisler would abandon his twelve-tone style of composition and insert this piece which stands in glaring contrast to the style of all the other pieces around it.

Nr. 8

Text: "At the time that Lenin died and was missed, there was a victory won, but the land lay wasted. The masses had broken camp, but the way lay in darkness. When Lenin died, the soldiers sat on the curbstones and cried and the workers ran away from the machines and shook their fists. When Lenin died, it was as if the tree said to the leaves, 'I go.'"18

This piece is a requiem in a more widely accepted sense of the word. The music relies heavily on thematic material borrowed from Nrs. 2 and 5. An interesting characteristic of this piece is Eisler's use of tremolo figures by the entire string section to accompany the alto soloist suggesting a sense of uneasiness or foreboding. On the second sentence, "The masses were . . ." there is an abrupt change of character beginning with a snare drum roll and a very
loud contrapuntal choral section. The rest of the text is sung by the alto soloist with a tremolo accompaniment by the string section playing at piano, followed by a series of four accented chords played by the orchestra at fff; the final four measures consist of staccato quarter notes played by the cello and bass lines once again at piano (example 78). Eisler may have been trying to express a feeling of anger at Lenin's death, followed by acceptance.

 Nr. 9

Text: "Since then, thirteen years have gone by. One sixth of the world is freed from exploitation. To the cry: the exploiters are coming, the masses rise up again and again, ready to do battle. Lenin is enshrined in the great hearts of the working class. He was our teacher. He has fought beside us. And is now enshrined in the great heart of the working class."

This piece is the epilogue of the Requiem employing both soloists and chorus. The music is marked fließend (flowing) and employs a three-two time signature. It is both hymn-like and optimistic in tone. Thematically it employs materials from several earlier pieces, particularly the tone row of Nr. 2.

It would be incorrect to say that Eisler's music avoids all emotional effects. The music conveys a wide range of moods and emotions. Twelve-tone music can be
extremely emotional. The most that can be said is that Eisler avoids using many of the stock devices for manipulating the emotions. Certain of the characteristics to his writing, particularly that of sudden changes in dynamics, could arguably be termed "shock techniques" which are potentially irritating, especially considering the frequency with which Eisler uses them. One wonders if Brecht and Eisler had a specific reason for writing a requiem thirteen years after Lenin's death. Considering its full orchestration and its twelve-tone style of composition, it was not as likely to be performed by one of the many workers' music groups with which Eisler was associated as were his Kampflieder. It may have been merely an intellectual exercise like the many games of chess Brecht and Eisler played together during their years of exile. If that was the case, however, why would Eisler insert a previously written and incongruous piece of music in his Requiem instead of composing an entirely new piece? Like the Deutsche Sinfonie, Lenin remains a curious and almost unknown product of its age.

"Die Gott-sei-bei-uns-Kantate" (Kinderkantate)
("The God-is-with-us-Cantata")

"Die Gott-sei-bei-uns-Kantate" is one of the nine chamber cantatas Eisler composed during the previously
mentioned visit with Brecht in Denmark at which time
the composer also wrote *Lenin*. Written, for children
to sing, it is nonetheless set in a modified twelve-
tone style of composition. Except for the cantata
version of *Die Mutter*, all of Brecht's cantatas by
Eisler are atonal.

Choir: Mr. Baker, Mr. Baker, the bread is badly
baked.
Solo: How could it be badly baked when I used such
lovely flour and I took such pains with the
baking. And if it is truly badly baked,
Solo and Choir: then that is what God-is-with-us
has done, that is what God-is-with-us has done,
Solo: he badly baked the bread.
Choir: Did he bake the bread badly, badly? Mr.
Tailor, Mr. Tailor, the coat is badly cut, the
clothing is badly cut.
Solo: The coat cannot be badly cut, I threaded
the needle myself and paid careful attention to
the scissors, and should it truly be badly cut,
Solo and Choir: then that is what God-is-with-us
has done, that is what God-is-with-us has done.
Solo: He badly cut the coat.
Choir: Did he badly cut the coat? Mr. Mason, Mr.
Mason, the wall is cracked.
Solo: The wall cannot be cracked, I myself set
stone on stone and paid careful attention to the mortar, and should it truly be cracked, then that is what God-is-with-us has done.

Choir: Then that is what God-is-with-us has done.
Solo: He made the wall cracked.

Choir: Did he make the wall cracked? Mr. Chancellor, Mr. Chancellor, the people are hungry, the people are hungry.
Solo: The people cannot be hungry, I took for myself neither meat nor wine and speak, and speak, and speak for them day and night. And should they truly be hungry, then that is what God-is-with-us has done, that is what God-is-with-us has done, he has made you hungry, he has made you hungry, made you hungry.

Solo (grave): Dear people, dear people, the Chancellor is hanging.
Choir: The Chancellor cannot be hanged, he locked himself in and was guarded by a thousand men. And should he truly be hanged, then that is what God-is-with-us has done, that is what God-is-with-us has done, he hanged the Chancellor, he hanged the Chancellor, hanged, hanged, hanged.20

Eisler modified his twelve-tone technique to make it simpler for children to sing. It is apparent from the difficulty of the music that the choir is composed
of children while the soloist would most likely be a trained adult singer. When the choir (which takes on the part of the protagonist) sings, their portion of the tone row is simple with numerous repeated notes and it receives either a unison accompaniment from the piano or a simple accompaniment in which the tone row and rhythm are duplicated within the chordal structure. The soloist (who takes on the roles of the various incompetent figures) sings a much more difficult and dissonant portion of the tone row with a more complex accompaniment (example 79). The increased use of dissonance serves the purpose of negative characterization.

Other devices which serve to aid characterization are the use of an energetic rhythm pattern in twelve/eight meter (similar to that made by a sewing machine) when discussing the tailor (example 80), a jarringly dissonant fortissimo accompaniment describing the cracked wall (example 81), and an overly expressive melismatic melody line by the Chancellor when he speaks of the people's hunger (example 82).

In addition to being another example of a socially significant text by Brecht set to atonal music, the music to "Die Gott-sei-bei-uns-Kantate" serves well to point up the humor in the text. Eisler's music is less complex and he is much more flexible with the rules of
twelve-tone composition in terms of repetition of notes and short phrases within the tone row. As a result, this piece is more easily understood and appreciated by an unsophisticated audience.

**Die Teppichweber von Kujan-Bulak**

*Die Teppichweber von Kujan-Bulak* was originally written as a poem by Brecht in 1927. It was not until 1957, for the fortieth anniversary of the U.S.S.R., that Eisler made this work into a cantata for solo soprano and orchestra.

The poem tells the story of the carpet weavers of the village of Kujan-Bulak in Turkestan and how they chose a memorial fitting the memory of Lenin. Although at first they decided to pool their meagre resources to buy a plaster bust, they decided instead to buy oil to pour over a mosquito breeding area in the swamp which was the source of a local pestilence. They thus honored Lenin by showing that they had understood his teachings.

The work is formally divided into seven short pieces divided only by fermati. Because the term "cantata" does not imply a strict formal arrangement, it is an appropriate description. The entire work is united by musical materials presented during the first two pieces.
Nr. 1, the introduction, tells of the many ways people the world over chose to honor Lenin with busts, pictures, the printing of his speeches, and through demonstrations; and the people of the small village of Kujan-Bulak in Turkestan also chose to honor him. The music for the first fourteen measures is basically an "organ-point" (an unchanging note or note combination sustained throughout the melody line) by the orchestra with the only changes being those of timbre (when the orchestration changes) and dynamic accent (example 83). Because of the structuring of this sustained chord (E,E,G,B,F#) with two non-harmonic tones (B,F#), the tonic or dominant function of the chord is obscured since it contains elements of both. The treatment of the vocal line is reminiscent of Gregorian chant both in the syllabic treatment of the text and the intervallic relationships (example 84).

Measure fifteen begins a second section of Nr. 1 which through the movement in the accompaniment stands in sharp contrast to the static character of the first thirteen measures. It is unified to the earlier section by the horn part taking up what appears to be a long sustained (organ point) dominant seventh chord in A-flat major. However, the timpani line is composed of what appears to be a dominant seventh chord in A major so that the juxtaposition of these two chords obscures
any definite sense of tonality (example 85). Since the
ostinato figure in the timpani line accompanies the
text referring to Kujan-Bulak, there is a subtle
musical foreshadowing of the contrast in the village's
manner of honoring Lenin from that of the rest of the
world.

Although Eisler seldom employs ornamental figures,
one interesting example occurs on the word "Turkestan"
where he employs a Turkish melismatic melody pattern
(example 86) for the vocal line. This may represent an
attempt at a musical representation of place or it
might be a piece of subtle humor.

The second piece, Nr. 2, contains a clear example
of Brecht's Verfremdungstechnik applied to music.
While the text describes the sickness among the carpet
weavers caused by the plague of mosquitos, the music is
set in a clear A-flat major tonality with "Eisler-
basses" and a marching rhythm (example 87). Paul
Dessau, Brecht's third major musical collaborator,
refers to this piece: "Eisler does not fall back on the
mania of subjugating the music to the text through
tone-painting--the most primitive of musical procedures
for a text. He gives evidence through the combination
of this music contradicting the statement of the text,
that the conditions described are not bound by natural
law, but rather is alterable and must be altered."21
The second part of Nr. 2 begins at measure forty-nine with the introduction of the last piece of new thematic material in the entire work (example 88). This material appears several times throughout the entire cantata, and always in conjunction with textual references to the honoring of Lenin. It thus becomes a musical symbol or Leitmotif of honor.

As in Eisler's twelve-tone compositions there is an extreme economy of musical materials, a direct influence of the Schoenberg school of composition. Except for two measures in Nr. 6 and a longer passage in Nr. 7 where he paraphrases musical material from his music for the play Galileo, the entire music for this cantata grows out of the materials presented in Nrs. 1 and 2. In these particular cases there does not appear to be any clear reason for his adapting previously written material instead of writing new. It is evident from this later work that while after Brecht's death Eisler still made use of the Verfremdungstechnik, his overall style was becoming more atonal but without the formal structure of the twelve-tone system of composition.

Film Music

Brecht and Eisler collaborated on three film works, Kuhle Wampe (1931), Hangmen Also Die (1941), and
Herr Puntila und sein Knecht Matti (1955). The first film represents the closest collaboration, since Brecht and Eisler had a great degree of artistic control. Brecht had much less control over the second film, but his influence on the music is felt, nonetheless. The last film was made after Brecht and Dessau had produced an original stage version and does not represent a close collaboration. Unfortunately, much of the music to these films has not been published. Nevertheless, it is possible through the published descriptions of the music these and other films composed by Eisler to reach some conclusions concerning Brecht's influence on the use of film music.

During 1930, a year before their work together on Kuhle Wampe but during their most active period of collaboration, Eisler relates he used Brecht's technique of Verfremdung in the pacifist picture Niemandsland (No Man's Land) by Victor Trivas, although Brecht was not directly connected with the piece. In the film, set in pre-World War I Germany, a carpenter receives his mobilization orders, locks up his tools and prepares to go to the barracks accompanied by his wife and children. Other groups are pictured going through similar activities. According to Eisler, "The atmosphere is melancholy, the pace is limp, unrhythmic. Music suggesting a military march is introduced quite
softly. As it grows louder, the pace of the men becomes quicker, more rhythmic, more collectively unified. The women and children, too, assume a military bearing, and even the soldiers' mustaches begin to bristle. There follows a triumphant crescendo. Intoxicated by the music, the mobilized men, ready to kill and be killed, march into the barracks. Then, fade-out."²²

In this particular case, music does not merely illustrate the mood of the scene, but it provides the impetus for the transformation of harmless individuals into a barbaric horde. While this sudden change alone would have been enough to get the idea across to a more critical observer, Eisler took pains to insure that the heroic nature of the music would not have too intoxicating an effect on the naive spectator by employing "overshrill instrumentation and harmonization with a tonality that constantly threatens to go wild."²³ In this way it alienates itself from the action, unveiling itself as a harmful "narcotic."

In one of the scenes from Kuhle Wampe, Eisler also employs heroic music, but for a different purpose and in a different way. The pictures shows a filthy slum district of drab, dilapidated row houses in the industrial Berlin suburb of Kuhle Wampe. Once again the atmosphere of the picture is passive and
depressing. However, Eisler notes: "The accompanying music is brisk, sharp, a polyphonic prelude of a marcato character; and its strict form and stern tone, contrasted with the loose structure of the scenes, acts as a shock deliberately aimed at arousing resistance rather than sentimental sympathy." In this case the music does not provide the impetus for action but only an ironic contrast.

Early in the movie, workers are pictured frantically racing on their bicycles in what turns out to be a futile attempt to find employment. Nadar, referring to this piece in his notes, says that "It is possible to interpret the music as merely underlining." While the musical accompaniment is rapid and frantic like the actions of the bicyclists, heightening the sense of urgency, it may be purposely exaggerated for the same reason as the music in Niemandsland. Eberhardt Klemm calls the music to this piece "warlike," with "the spectator receiving the certainty: there is a way out." Eisler did not advocate that all film music should be antithetical to the picture, but he did believe that if music were to be used in a complementary fashion, it should aid the spectator's critical observation.

One of the most popular songs of the Workers' Music Movement, the "Solidaritätslied" first appears as
an instrumental motif during a scene showing preparation for a sports festival. The song itself accompanies the appearance of a group of marching young Socialist athletes going to the festival where the song is repeated, this time as part of the festival when the agitprop troupe Das Rote Sprachrohr (The Red Megaphone), which Eisler had served as composer and accompanist, leads a group of over four thousand athletes in the song.

Eisler employs music to suggest community and solidarity in the film La Nouvelle Terre, (1933), a documentary by Joris Ivens showing the dredging of the Zuider Zee and its conversion into farm land. The picture shows a harvest and the later destruction of that harvest by the harvesters throwing the grain into the sea in an effort to prevent the collapse of the market. According to Eisler, "Those who drained the Zuider Zee are, viewed sociologically, identical with those who have to throw the food into the sea." 27 Later in the film these same workers are pictured at hunger demonstrations. Eisler attempted through his musical treatment to indicate how these experiences of the workers had led to a solidarity and understanding of their social condition. He describes one such scene:

Twenty workmen are shown slowly transporting
a huge steel conduit. They walk bent under their tremendous burden, their motions almost identical. The pressure and difficulty of their working conditions is transformed into solidarity by the music. To achieve this, the music could not confine itself to reproducing the 'mood' of the scene, a mood of gloom and great effort. This very mood had to be transcended. The score tried to make the incident meaningful by an austere and solemn theme. Although the rhythmical beat of the music synchronized with the work rhythm of the incident on the screen, the melody was rhythmically quite free and, strongly contrasting with the accompaniment, pointed beyond the constraint represented on the screen.  

This is but another example of music representing an idea not wholly contained in the picture, while at the same time not representing an opposing viewpoint. It is an over-simplification of Eisler's musical practice to say that it is merely the combination of thesis and antithesis. Not all contrasts are clearly black and white.

In 1944 Brecht wrote the original filmscript and Eisler composed the music for the film Hangmen also
Die. The movie is about the Czech resistance movement and a group of patriots who murder Reinhard Heydrich, a brutal Nazi leader known as "the Hangman." A short fourteen-second scene following the murder attempt shows Heydrich in a hospital bed with a broken spine. The center of attention for the spectator is the dripping blood from a transfusion he is receiving. Eisler avoided using tragic or heroic music which might have transformed Heydrich into a hero, saying: "The composer's task was to impart the true perspective of the scene to the spectator, and to bring out the significant point by brutal means. The dramatic solution was suggested associatively by the death of a rat." Eisler chose to take the dripping of the blood as a point of departure, synchronizing it with a pizzicato in the strings and a piano figure in a high register. The "death of a rat" is suggested by "brilliant, strident, almost elegant sequences in a very high register."

An example of the unifying power of film music occurs in the closing scene as the Gestapo Chief Daluege is reading an official report on the death of the alleged assassin of Heydrich, who in reality is a trusted Czech agent of the Gestapo. It is apparent from the report that the agent is not guilty but that he has been set up by the Czech underground. Daluege
signs the report and the picture goes to a long shot of the city of Prague. Eisler notes: "The episode is quiet and matter-of-fact, but musically it is accompanied by a chorus and orchestra, which contrast sharply with the scene, performing a marching song in an animated tempo that increases dynamically from pianissimo to fortissimo." The purpose of the long shot at the end is "to show the real hero of the picture, the Czech people." Eisler often employs martial music to imply unity. In this particular case it is the community of the invisible and illegal Czech underground.

From these few examples, it is apparent that there is no rigid system regarding the use of music in Brecht and Eisler's film collaborations. Certainly, Eisler employed "Brechtian techniques" in films other than his collaborative works with Brecht. In every case the musical solution appears to be determined by the specific dramatic needs of each scene, practices no different from what other filmmakers were doing. However, their avoidance of musical clichés and their emphasis upon reason and critical understanding on the audience's part, particularly relating to socially significant themes, sets them apart. In their work the elements of music, action, and dialogue are often independent, occasionally antithetical, but always
united in dramatic purpose.

"Die Hollywood Elegien" ("The Hollywood Elegies")

Brecht wrote six of the seven poems published in Eisler's *Liedern und Kantaten* as "Die Hollywood Elegien." Eisler did not include two of the six poems which Brecht later published under that same name, substituting two of Brecht's other poems entitled "The Swamp" and "Hollywood" as well as adding one of his own. Brecht wrote these poems at Eisler's suggestion shortly after the two were reunited in California in the Spring of 1940. According to Eisler they were inspired by Goethe's "Römische Elegien", which were a favorite of both men. The poems reflect Brecht's disenchantment with Hollywood and the commercialism which seduced writers and artists into betraying their art and prostituting their profession.

I

Under the green peppertrees.

The musicians play the whore, two by two

With the writers. Bach

Has a *Strich* [strumpet] quartet in his pocket.

Dante shakes his withered ass.33

Although this piece is primarily atonal, particularly in the upper treble and vocal line, when the lyrics feature the play on words ["Strichquartett"]
is substituted for "Streichquartett" (string quartet)], the musical accompaniment imitates Bach's string quartet music (example 89) only to return to a harshly dissonant music for the final four measures after the line "Dante shakes his withered ass," featuring large intervalic leaps of a minor ninth in the treble and tight tone clusters in the bass (example 90). The dissonance of the closing creates a sense of grotesque parody.

II

This city is named for the angels
And one meets them everywhere.
They reek of oil and wear golden pessaries
And with blue rings around their eyes
All morning they feed the writers in their
swimming pools [or swimming slough].34

In contrast to the first piece, this piece makes use of heavy romantic chromaticism (example 91) and has the musical direction Mit finsterem Schmalz vorzutragen (executed with sinister schmalz). An obvious comparison is intended between the artificiality of the musical style and the golden life style of the writers depicted in their swimming pools. Jürgen Mainka, in his article "Musikalische Betroffenheit Zum Begriff des Gestischen" ("Musical Perplexity to the Notion of Gestic"), notes that Eisler borrows and synthesizes
music from both Wagner's *Tristan* and *Parsifal* in this piece to create a lulling effect that "demonstrates the intellectual smokescreen" of the movie industry.35

III

Each morning, to earn my bread
I go to/ the market where lies are sold
Full of hope
I align myself among the sellers.36

Piece Three is of a reflective nature, atonal, but not adhering to the strict rules of twelve-tone composition. Eisler appears to be using the purely expressive potential of atonal music without resorting to obvious parody.

IV

In the hills gold is discovered
On the coast one finds oil.
Greater fortunes bring the dreams of happiness
That one here records on celluloid.37

This piece features large intervalic leaps, some as large as a major tenth, in the vocal line on the text which refers to the "great possibilities," (example 92). This device appears to characterize the erratic nature of Hollywood which feeds on "dreams of luck."

V

Above the four cities circle the fighter planes
Of the Defense Department at great heights
Possibly so that the stench of greed and misery
Shall not reach them.\textsuperscript{38}

The musical accompaniment to this piece appears to be deliberately mimicking the rising and circling motion of the airplanes the text is describing (example 93). It is an extreme example of comic illustration—one that blatantly calls attention to itself, thereby enhancing the critical response of the audience.

VI

I saw many friends and the friend I loved most among them
Helplessly sunk into the swamp.
I pass by daily.
And a drowning was not over
In a single morning.
This made it more terrible
And the memory of our long talks
About the swamp which already
Held so many powerless.
Now I watched him leaning back
Covered with leeches
In the shimmering softly moving slime
Upon the sinking face
The ghastly
Blissful smile.\textsuperscript{38}
While predominately tonal throughout, the music, passive and melancholy, stands in an ironic though subtle contrast with the text, which describes a good friend drowning in the swamp covered with leeches. This was the only one of the "Hollywood Elegien" which Brecht wrote in English and, according to Martin Esslin, the noted Brechtian scholar, the friend he was describing was Peter Lorre whom Brecht believed had sold his artistic integrity in the pursuit of fame and fortune in Hollywood. According to Eisler, these elegies were a favorite among Brecht and his circle of friends.

There is no strict adherence to any one style of writing in these pieces. All contain moments when the tonality is not clear, but there is not a single case of a complete 12-tone row to which he so slavishly adhered in his Gegen den Krieg cantata. Eisler is clearly exploring different avenues of expression in these works. One characteristic which continues to dominate his works written in exile is the avoidance of clear tonic-dominant relationships, particularly at the close of each vocal piece. He appears deliberately to be avoiding a clear sense of resolution, perhaps as a revolutionary statement that no resolution is possible in a capitalistic society.
Johann Faustus (1952)

There were two principal literary influences which appear to have inspired Eisler's creation of a new version of the Faust legend—Bertolt Brecht's *Galileo* and Thomas Mann's novel *Doktor Faustus*, both of which were completed in 1947. Völker notes that, "Like Brecht in *Galileo* [Eisler] wanted to present the dilemma of a scholar who, at the decisive moment, takes the coward's course and shirks the social mission which his origins, training and mental capabilities have equipped him to carry out." In *Galileo* as in all of his plays, Brecht was speaking out against a current social problem—the "conspiracy of silence" in which most German scholars and writers took part in the 1930's and throughout the Second World War. With the dropping of the bomb at Hiroshima, Brecht changed the focus of the play from a protest against intellectual repression to a demand that the scientists accept a sense of social responsibility for their actions. Although Brecht attempts to depict Galileo in a negative manner, Eric Bentley's argument must be conceded when he says: "On the one hand, Galileo is admired for his slyness and cunning, while on the other being condemned for his cowardice. The admiration is never entirely swallowed up in the disapproval." Galileo may condemn himself when he shouts out to
Andrea: "Welcome to my gutter, dear colleague in science and brother in treason: I sold out, you are a buyer. . . . Blessed be our bargaining, whitewashing, death-fearing community!"42 However, the audience, like the character Andrea, cannot accept the harshness of this verdict. Although Hanns Eisler admits to an enormous respect for this work, he also notes: "For me, Galileo is still too heroic."43

Thomas Mann in his novel Doktor Faustus created a type of anti-hero in which Eisler was interested. Of his protagonist (named Adrian Leverkühn in the novel) Mann says, "His indifference was so great, that he hardly ever perceived the truth . . . I would compare his loneliness to an abyss in which feelings that one offered to him vanished speechless and without a trace. . . . he was in the true sense of the words a man of 'aversion,' of turning away, of reserve, of distancing. . . ."44

On January 18, 1948, Eisler wrote Mann, praising his Dr. Faustus for its bold political formulations and "insight into the historical weaknesses of the German people that one only finds in the writings of Marx."45 By "historical weakness" Eisler meant the attempts for a so-called "unification of Germany" in the three previously mentioned great wars (Franco-Prussian, W.W.I and W.W.II) against the "enemy without," which in
reality were wars of conquest and expansion. To Eisler, Thomas Mann represented the last of the great bourgeois writers, and he was particularly delighted that Leverkühn is based in part upon the character of Arnold Schoenberg whom Eisler considered the last great bourgeois musician. For Eisler, Mann and Schoenberg marked both the culmination and a beginning of the end to "the great bourgeois era" of literature and the arts. As noted earlier, Eisler saw the atonal music pioneered by Schoenberg as the logical evolutionary step for music, and he was pleased that Mann made Leverkühn compose music in the style of Schoenberg, even going so far as to enlist the help of Theodore Adorno in writing the technical description to the twelve-tone music in "Dr. Faustus Weheklag" (Dr. Faust's Lamentation). According to Eisler, Mann wrote it as the revocation of the choral finale to Beethoven's Ninth Symphony, which states, "alle Menschen werden Brüder," ("all men will become brothers"). Leverkühn's pact with the devil centers around the arts and Eisler draws attention to the devil's assertion that "Great art . . . can only be produced through complete isolation, solitude, through complete heartlessness in this decaying society." 46

This sounds remarkably similar to Brecht's early description of Schoenberg in which he pictures the
composer as an artist working in a virtual ivory tower, composing music for an elite few.

Eisler identifies Leverkühn's path as that which the German people had been on until 1945. However, out of all of the gloom and darkness of artistic error and decay, Leverkühn has a dream that one day music will to some extent stand for the common man. Eisler takes this idea and states: "My Dr. Faustus should be an opera that is on intimate terms with the people, that attempts new forms with the popular elements of the folk plays, reintroduces the figure of Hanswurst, the common people, and out of the darkness of the prototype to some extent rectifies in our mind the general conditions of the 18th century."47

He openly claims that he is attempting to go in a new direction; "I can only do that," he says, "if I don't experiment, like my friend Brecht, or completely provoke and shock, as is also the case with Brecht, but rather I must offer a mature, rounded, valid work; it must be understood by the inexperienced ear and the most experienced, and the text must be understood by the inexperienced and the most educated."48 To a certain extent this represents a return to the ideals of Brecht's and Eisler's early collaborations of Die Maßnahme and Die Mutter which courted the working class as well as the intellectuals.
Brecht was not merely a passive observer during Eisler's work on this opera, however. A letter dated August 27, 1951 was sent by Eisler to Brecht thanking him for his contribution of a folksong quotation and other helpful suggestions, which Eisler incorporated in his libretto. In the summer of 1952, the two men spent an entire week together at Brecht's summer house in Buckow, and according to Kathe Rülicke, they spent the days in discussions concerning the opera and the evenings playing chess. Although the outward form of the opera may not greatly resemble Brecht's epic theatre, the piece reflects many Brechtian influences on subject matter and characterization. Völker reveals that "Brecht took great interest in the genesis of Eisler's Johann Faustus, because at the time he was preparing his production of the Urfaust." According to Ernst Fischer, Hanns Eisler's brother-in-law, the thing that attracted Eisler to the Faust theme was the simultaneousness of Martin Luther, Thomas Müntzer, the Protestant Reformation, the Peasant War and the time of Dr. Faust. He points out that although Marlowe incorporates a scene in his play (The Tragical History of Doctor Faustus) in which Faust slaps the pope, thereby exploiting the anti-papal sentiments of the Reformation, none of the poets treating the Faust legend take the Peasant War into
consideration.\textsuperscript{52}

For a non-Marxist, the peasant revolts of the 1520's are not the most important events within Luther's Protestant Reformation. For a Marxist student of history, the Peasant Wars represent the first important blow by the proletariat against the nobility. Thomas Müntzer, the leading German radical reformer during the Protestant Reformation, is viewed as a precursor in the struggle for a classless society. Müntzer looked upon all the earthly governments of his time as un-Christian, and he believed that the common people, as the instruments of God, would inevitably come into power. He believed that only the common people were able to realize the law of God within themselves and place the interests of the group above those of the individual in order to transform society. This idea dovetails nicely into the Marxist belief that the proletariat is the only class capable of transforming a decaying society. Müntzer came into conflict with Martin Luther, opposing Luther's doctrine of justification by faith alone and the supreme authority of the scriptures. In Mühlhausen he organized the working classes and led an abortive revolt in 1524-25 against the nobles over rising taxes, deflation and other grievances. At the battle of Frankenhausen on May 15, 1525, he was defeated and
executed shortly thereafter. Marxist historical writing treats Müntzer as a starting point in the revolutionary tradition that led, through the class struggles of the nineteenth and twentieth centuries, to socialism.

When Brecht wrote *Galileo* he took poetic license with the historical truth. Eric Bentley's excellent essay, "The Science Fiction of Bertolt Brecht," points out many of the discrepancies between truth and fiction and how they are related to dramatic and political intent. Like many of the greatest playwrights including Shakespeare and Shaw, Brecht's historical plays are about the issues of the playwright's own time. In his *Johann Faustus*, Eisler placed a legendary figure within a specific historical period and in a situation where he could advance or retard the growth of ideas of real historical figures. And, as in the case of Brecht's *Galileo* or his *Die Tage der Commune*, Eisler's piece represents a time period when the courage of just one or a handful of men might have eased human suffering and led to an earlier reordering of society.

Brecht describes the action of the opera in his "Thesis to the Faustus Discussion," saying:

> Faust, a peasant's son, has deserted to the side of the nobility during the Peasant War.
Faust's quest to develop his personality founders through this. It is not possible for him to completely accomplish this treason. His guilty conscience compels him at the last moment to execute his ambitious schemes in such a rebellious manner that his success with the nobility is denied. He has recognized the truth to his disadvantage. For him, the healing potion turns into poison. When the knackers of the peasants finally give him recognition he breaks down and comes to the insight that he announces in his confession.

The central conflict then is between the accepted order represented by the figure of Luther and the revolutionary order represented by Thomas Müntzer, who at the time of this play has already been executed. In scenes reminiscent of those from Brecht's *Die Mutter* in which the untutored Vlassova (the Mother) confronts accepted truths with common sense, Eisler contrasts the teachings of the Bible and the great philosophers with the common sense teachings of Müntzer. In a particularly effective scene, Eisler has Faust visit a character called The Invalid Karl, a former neighbor and friend who participated in the peasant revolt and was subsequently blinded and mutilated for staying true
to the cause. Faust gently criticizes Karl for his futile efforts, and when Karl presses Faust, a philosopher, for a better philosophy to adopt, Faust sings a song about Archimedes. Like many of the Brecht/Eisler songs, the text is ironically juxtaposed with the dramatic situation since Archimedes' fate was death. Karl perceives this and says, "And that is your philosophy, Hans?" (Hans is short for Johannes—Faust's first name.) "Go to the devil!"54 This same scorn for intellectuals on the part of the workers is displayed by the workers for the scholar Nicholai Ivonovich in Die Mutter who teaches that education is pointless for workers and only brings unhappiness. Since Brecht based this character on Eisler's father, Rudolph Eisler, a renowned philosopher and a Social Democrat, it is possible that Hanns based his Faust character partly on the same source.

Two of the conditions Mephistopheles exacts from Faust, before giving him special qualities and powers, are that Faust may not show love—particularly for his class, and he may not read books. He then leaves Germany hoping to leave behind forever the cripples, the ruins and the traitors. Mephistopheles magically whisks him off across the ocean to the land of Atlanta, a thinly disguised pseudonym for the United States—a combination of the old South and Hollywood, California.
Eisler's use of such a made-up land parallels Brecht's use of made-up locales such as the land of Yahoo in *Die Rundköpfe und die Spitzköpfe* or the distorted American settings in *Aufstieg und Fall der Stadt Mahagonny* and *Die heilige Johanna der Schlachthöfe* (*The Rise and Fall of the City of Mahagonny* and *St. Joan of the Stockyards*). As his (and Brecht's) experiences in California had taught him, Eisler shows that although the new land has desirable qualities, such as bright sunshine, wealth, and great physical beauty, an ugly price must be paid to maintain these appearances. In Atlanta, the beauty is maintained through the work of negro slaves who must periodically drain and maintain the disease-ridden, mosquito-infested swampland while all the time working in leg chains. It is interesting that Eisler chose to make Atlanta a swampland since Brecht in his "Hollywood Elegien" likens Hollywood to a swamp.

Faust's class consciousness is also spurred by a series of four magic illusions he performs for the people of Atlanta. With Mephistopheles' help he enacts biblical stories that the leading men of Atlanta have difficulty understanding: the story of David and Goliath, Joseph and the wife of Potipher, Nebuchadnezzar and the fiery furnace, and the story of Paradise. In the first three stories Eisler, like
Brecht, takes many liberties, but in each case the protagonist is pictured as a member of the proletariat. This makes a vivid impression particularly on the slaves in the on-stage audience who are chained together. They sing an accompaniment to the different illusions creating an image similar to that of the Rice Barge Coolies in Die Maßnahme. Regardless of whether the setting is Germany, or China, or Yahoo, or Atlanta, the well-to-do are pictured as supported by the work of the down-trodden proletariat in all the collaborative works of Brecht and Eisler. Faust attempts to please the free men of Atlanta by putting a twist in the story of the fiery furnace by having the Hebrew children burn to ash; as the free men laugh, the slaves in the audience sing out: "Stand up, Israel, lift yourself out of your disgrace,"55 whereupon they are whipped by their masters. At the request of a slave, Faust produces one final illusion—-that of Paradise in which men of all colors live in harmony and wild and domestic animals are at peace with one another. This image displeases the free men of Atlanta who plot to kill Faust.

Although Faust is supposed to be protected from all physical harm, he has broken his agreement by reading once again a book of Thomas Müntzer's writings. Mephistopheles interrogates him:
MEPHISTO: In your pocket one will find a book.

(He shows it.) Do you recognize it?

FAUST: No!

MEPHISTO (holding the book high): Thomas Müntzer's writings! Do you remember it?

FAUST: No!

MEPHISTO (reading): "Christ [was] not the son of God, but a man, a teacher of the people."

FAUST: Blasphemy! Therein lies death!

MEPHISTO: "Strive first of all for nourishment and clothing, then you will inherit the kingdom of God automatically."

FAUST: Base sentiments! Again it is death!

MEPHISTO: "All things should be held in common, the work as well as the goods. These should be distributed to each person on the basis of necessity and opportunity."

FAUST: Torture, wheel and gallows!

MEPHISTO: "Restraint of the usury of the great money changers."

FAUST: I am lost! 58

Although Müntzer did not hold the scriptures to be supreme authority, there is nothing in his writings to suggest that he did not believe in the divinity of Christ. Just as Brecht completely altered the personality and many of the relationships in Galileo's
life in order to make a stronger philosophical statement, so Eisler too altered the writings of an historical figure to make him fit better in the Marxist mold.

Faust flees to Germany and attempts to start anew at Wittenberg, the site of Martin Luther’s original protest (as well as the site of Faust’s education in the original legend), but every attempt to find meaning, purpose and peace-of-mind is foiled. He tries to gain influence over the nobility who were responsible for crushing the peasant revolt, but his plan backfires and the leader of a protesting group of proletarians is shot and killed by accident, not unlike the accidental shooting of Smilgin in Die Mutter. Although Faust finds worldly honors (Martin Luther personally bestows an honorary doctorate on him), like Brecht’s Galileo he is filled with self-loathing: "I don’t have enough spit to spit on myself--don’t know who could be more miserable."57 After singing a lengthy confession in which he recognizes his betrayal of his class, he rapidly deteriorates into a crazed figure who digs in the grave of his father in the hope that an old peasant’s superstition is true that whoever tears out the heart of an honest man and puts it in himself will not be damned. Unfortunately, his father has already turned to dust, and Faust dies damned.
The closing scene ends with the city beadle pushing the invalid Karl in front of him. Walking with them is Karl's grandchild who assists the old man and sings of a new day of peace, amity, and friendship while onlookers comment admiringly on Karl's unbowed spirit. Similar pictures are presented at the ends of Die Mutter and Mutter Courage und ihre Kinder in which the protagonists are beaten but unbowed.

In order to make his Johann Faustus appeal to the common man Eisler borrowed the figure of Hanswurst, who had been prominent in German popular theatre from the second half of the seventeenth century up to the time of Lessing. He serves both as a clown servant and as a social critic/parodist. Because he is a son of the working-class, he also stands for the audience as a positive example in contrast to Faust. An example of this occurs when Faust flees Atlanta with Mephistophelies to escape the wrath of the free men of Atlanta, and a minor demon, Auerhahn (Wood Grouse), is given the responsibility of getting Hanswurst safely back to Wittenberg. Auerhahn tries to profit from the situation and get Hanswurst to sell his soul by offering to rescue him from Atlanta and to render him twelve years of service. Hanswurst apparently sees through the trick and cleverly blackmails Auerhahn into making him a civil servant merely for the privilege of
taking him to Wittenberg:

AUERHAHN: Now come!

HANSWURST: No, I can't. Can I journey into uncertainty? Should I always tremble at the future? My [dear] deceased mother has always said: Hänschen, do nothing for nothing, be a good child! So I would like to become a civil servant, for I must be able to eat when I get old, if you please!\(^{58}\)

However, like the dustman Alfred Doolittle in Shaw's *Pygmalion*, Hanswurst's requested bribe is startling simply because it is so modest in comparison with what he could get and in comparison with the earthly pleasures for which Faust bargains. A simple member of the proletariat shows the wisdom of being more interested in job security than in great riches.

To a certain extent, Hanswurst resembles both the characters Schweyk and Baloun in Brecht's play *Schweyk im Zweiten Weltkrieg*. Obvious parallels are apparent between the scene in which Schweyk is interrogated by the S.S. captain about his political beliefs and the scene in which Hanswurst is questioned by Faust's chief servant Wagner about his religious beliefs:

WAGNER: Are you discreet?

HANSWURST: Enormously, almost mute.

WAGNER: Are you also pious?
HANSWURST: (nods his head)

WAGNER: Do you diligently attend church? (In German: "Gehst du fleißig in die Kirche?")

HANSWURST: Do I diligently eat cherries? (In German: "Eß ich fleißig Kirsche?")

WAGNER: I asked if you diligently attend church.

HANSWURST: One can see by looking at my face that I am a pious man.

WAGNER: When I see your face, I see a schnaps-nose instead of a prayer book.58

BULLINGER: . . . you made remarks endangering the security of the German Reich, referred to the Führer's defensive war as a war of conquest, criticized the rationing system, and so on and so on. What have you to say for yourself?

SCHWEYK: That's a good deal. You can have too much of a good thing.

BULLINGER: (with heavy irony) I'm glad you're aware of that.80

Like Baloun, Hanswurst is completely enslaved to the dictates of his stomach even so far as to risk his life because of his devotion to the cooking of Grete, a kitchen maid:

HANSWURST: Tell me quickly, what do you want in return?

AUERHAHN: Your soul.
HANSWURST: (opens wide his mouth in fear): My soul? (Grete brings in pastries. Hanswurst looks at them.) I have only a small, modest, greedy soul, but I cling to it, because otherwise my food would not taste good. And you know how partial I am to food.

AUERHAHN: I say only: "Mincemeat!"

HANSWURST (seats himself at the pastries): Here I sit, I can't do otherwise!\(^1\)

This final line is a parody of Martin Luther's famous statement: "Here I stand. I cannot do otherwise."

Although the Faust legend predates the character of Hanswurst by several centuries, Eisler follows in Brecht's footsteps by ignoring the dictates of historical accuracy in order to achieve his desired result. The character of Hans Wurst was inserted to insure Völkstumlichkeit—a popular quality which the serious material of the original does not have.

Critics were bothered by Eisler's Faustus because it stands in such sharp contrast to the more recent treatments of the Faust legend. Lessing treated the whole devil's pact as merely a dream, but Goethe was the one responsible for giving Faustus the possibility of redemption and a victory over hell, as did subsequent poetic treatments by such writers as Byron, Heine, Grabbe, and Lenau. Eisler's return to the
negative example of the original represents his desire to make a statement about contemporary problems. Just as the land of *Jahoo* (Yahoo) represented Germany during the early days of Hitler, and the character Galileo represented intellectuals such as Albert Einstein and George Oppenheimer who contributed each in his own way to the production of the atomic bomb, Faust's Germany after the Peasant Wars represents Germany after the Second World War when Eisler was writing; the Faust character represents many of Germany's intellectuals who had betrayed their humanistic philosophy and either supported Nazism, or, at best, made no meaningful resistance to its growth. Eisler's message is clear--these intellectuals are guilty of treason to their historical task--that of helping to bring an end to the ruling class, and the establishment of a true socialistic society.

Eisler published the libretto to this work before he had made significant progress on the musical composition. He anticipated a strong favorable response to what he regarded as a major literary accomplishment, but was met instead with an overwhelmingly negative response with critics who found the work "asocial" and "anti-national" and the character of Faustus a caricature of Goethe's Faust: "Lifeless, falsified, annihilating a wonderful figure
of the German heritage."62 This response is remarkably similar to the attacks on Eisler by Georg Lukács during the so-called "expressionism debate" of the late 1930's. The literary establishment of post-war Germany was just as narrow-minded and protective of the "classics" as that prior to Brecht's and Eisler's years of exile. Also, the wounds of war may have been too fresh for the strong dose of self-examination Eisler's opera demands.

Brecht came to the defense of his friend with his "Thesen zur Faustus-Diskussion." In it he claims that the work is neither asocial nor anti-national but a work in which one of the greatest figures in literature is treated in a new and altered spirit. Far from being an attempt to destroy the figure, Brecht points out that such a practice was common among the ancient Greek dramatists. Brecht draws comparisons between this new version and Goethe's to show that Eisler's Faustus is not a caricature: "Like Goethe's Faust he is a restless figure with brilliant gifts and wide-placed goals."63 Brecht points out, however, that unlike Goethe's character, Eisler's Faustus is a true tragic figure in the tradition of Shakespeare, and he justifies Eisler's portrayal of a villainous Faust:

Eisler reread the old folk tale and found in it another story than Goethe did and another
figure that appeared significant to him.

... So originated as I see it a dark twin of Faust, a sinister, great figure that can and should neither overshadow nor replace the lighter brother. Rather, the lighter brother is set off against the darker and becomes even lighter. To make something like that is not vandalism.84

To the charge that Eisler's Faust character lacked inner development, Brecht points out that to eliminate Faust for this reason would also eliminate every tragic figure from Oedipus to Wallenstein. He argues that the piece actually begins with a Faustus that has for a long time been wavering, and after he closes the devil's pact his personality does go through a process of development that leads to "the great admission, the terrible recognition, that for the traitor of the people there can be no true development. As in every strict tragedy, this recognition does not save him from the downfall: the traitor of the people is fetched by the devil."85

It is in this recognition of guilt that the characters of Brecht's Galileo and Eisler's Faustus most resemble each other. Both have lengthy confessions of their guilt, and both attempt positive actions to help mankind at the end: Galileo smuggles
out his "Discorsi" and Faustus gives money to peasants. Their failures stem from their lack of courage at a crucial moment in history which might have been altered by their actions. Brecht wrote: "In an historical moment, where the German bourgeoisie once again challenge the intellectuals to betray the common people, Eisler holds up a mirror to them: may everyone recognize himself in it or not!" Brecht saw Eisler's work as "a positive contribution to the great Faust-problem, of which the German literature has nothing to be ashamed." The debate over Johann Faustus, long and drawn out, resulted in Eisler's losing all desire to complete the musical composition. Only two short pieces were finished, "Faustus' Verzweiflung" ("Faust's Despair") and "Der Mensch" ("The Human Being"). Eisler's writings prior to his completion of the libretto seem to suggest the use of more popular musical styles than those employed in his cantatas, and while the completed pieces are not atonal, they are not adequate to point out the direction Eisler intended to take in composition.

Johann Faustus is important in a study of the collaborative works of Brecht and Eisler because it shows the men in reversed roles. Instead of Eisler making suggestions concerning the play script, Brecht
was placed in that position. Although Eisler shows concern for common themes and patterns some of his characters after Brecht originals, he does not slavishly adopt Brechtian techniques and forms. To a certain extent the failure of *Johann Faustus* is a repetition of the "expressionism debate," with Eisler serving again as the whipping boy. While the character of Faustus is not as fully developed as the critics would have liked, it must be remembered that *Johann Faustus* is an opera and it is difficult to judge the text divorced from its musical context. This is particularly true in Eisler’s works where the music often gives additional perspectives on the text. Brecht suggests that the opera could have been made stronger if the invalid Karl had been placed more strongly as an opponent of Faustus; then "the work could hardly be misunderstood as negative." While it may seem strange that Brecht would write so basic a criticism after the publication of the libretto, especially when he took an active part in its conception, it is nonetheless indicative of the mutual trust and respect that the two men had for one another that they felt free to criticize and disagree with each other, even in print, without jeopardizing their personal relationship.

2. Jürgen Elsner, "Zur Melodischen Gestaltung der Kampflieder Hanns Eislers," Sinn und Form (special issue on Hanns Eisler) 176. "Einerseits sind die Kampflieder gewöhnlich modal organisiert, wobei am häufigsten aeolische und phrygische Ordnungen auftreten; der für sie typische Tetrachordaufbau und die für sie charakteristischen Klauseln werden ständig reproduziert. Andererseits ist die Tonalität der Kampflieder durch eine harmonische Komponente gekennzeichnet, die die Störung der alten modalen, kirchentonartlichen Ordnungen verursacht."


4. Brockhaus 105. "Die Deutsche Sinfonie ist nur verständlich im Hinblick auf die Gesamtentwicklung der ideologischen Haltung und damit eben auch der künstlerischen Bestrebungen Hanns Eislers während der Jahre des Exils, sie ist charakteristisch für die Einstellung des Künstlers zur 'deutschen Frage,' sie ist ein gesetzmäßiges Produkt dieser Periode."

5. Twelve-tone music is named after the twelve half-step intervals in music which compose an octave. Because the rules of strict twelve-tone composition demand that all twelve pitches must be played before any can be repeated, any suggestion of tonality is usually accidental. Since there can be no tonic-dominant relationships, there is no sense of musical resolution in the traditional sense. Twelve-tone music has been used most effectively to create feelings of suspense, foreboding, and chaos (even though it is
actually highly structured).


8. Eisler, _LuK_ 3: 72-105. "Mißernte—Wenn Gott sich nicht um den Regen kümmert, um was kümmert er sich dann, um was kümmert er sich dann. Wenn er die Macht hat, sich um den Regen zu kümmern, und erlaubt einem Orkan, die Armen zu ruinieren, was ist das für ein Gott? Gibt es denn keine Gerechtigkeit die er fürchten muß? Ist es denn möglich, daß er niemand Rechenschaft schuldig ist. Wenn Gott sich nicht um den Regen kümmert, um was kümmert er sich dann, um was kümmert er sich dann?"

"Sicherheit—Während des ganzen Lebens sucht so ein armer Mann sich ein wenig in Sicherheit zu bringen. Aber er kommt nie in Sicherheit. Ein armer Mann baut sich ein Haus, kommt ein Hitzesommer oder eine Überschwemmung, und er ist ohne Dach. So ist er nie in Sicherheit. So ein armer Mann ist immer in Angst. Da hat man ein Haus, kommt ein Erdbeben. Da ist man gesund, kommt eine Krankheit. Man hat ein Stück Land, muß es verkaufen. Man kommt nie aus der Angst heraus. Wenn Gott sich nicht um die Armen kümmert, um wen kümmert er sich, was ist das für ein Gott?"


"Bauernliedchen--Bauer, steh auf, nimm deinen Lauf, laß es dich nicht verdrießen, du wirst doch sterben müssen. Bauer, steh auf, nimm deinen Lauf, niemand kann Hilfe dir geben, muß selber dich erheben. Bauer, steh auf, nimm deinen Lauf, Bauer, steh auf!"


ob der Baum zu den Blättern sagte: ich gehe."


Chor: Herr Bäkker, Herr Bäkker, das Brot ist verbakken.
Solo: Wie soll das Brot verbakken sein, ich gab so schönes Mehl hinein und gab auch sehr beim Bakken acht. Und soll es doch verbakken sein,
Solo und Chor: dann hat’s der Gott-sei-bei-uns gemacht,
dann hat’s der Gott-sei-bei-uns gemacht,
Solo: der hat das Brot verbakken.
Solo: Der Rock kann nicht verschnitten sein, ich fädelte selber die Nadel ein und gab gut auf die Schere acht, und sollt der doch verschnitten sein,
Solo u. Chor: dann hat’s der Gott-sei-bei-uns gemacht,
dann hat’s der Gott-sei-bei-uns gemacht.
Solo: Der hat den Rock verschnitten.
Chor: Hat der den Rock verschnitten, verschnitten? Herr Maurer, Herr Maurer, die Wand ist geborsten.
Solo: Die Wand kann nicht geborsten sein, ich setzte selber Stein auf Stein und gab gut auf den Mörtel acht, und sollt die doch geborsten sein, dann hat’s der Gott-sei-bei-uns gemacht.
Chor: Dann hat’s der Gott-sei-bei-uns gemacht.
Solo: Der hat die Wand geborsten.
Chor: Hat der die Wand geborsten, geborsten? Herr Kanzler, Herr Kanzler, die Leut sind verhungert, die Leut sind verhungert!
Solo (grave): Liebe Leut, liebe Leut, der Kanzler hängt.
Chor: Der Kanzler kann nicht gehängt sein, er hat sich doch geschlossen ein und war von tausend Mann bewacht. Und sollt er doch gehängt sein, dann hat’s der Gott-sei-bei-uns gemacht, dann hat’s der Gott-sei-bei-uns
gemacht, der hat den Kanzler gehängt, der hat den Kanzler gehängt, gehängt, gehängt, gehängt.


32. Eisler, *Composing* 25.


zumindest zeitweilig, den Bildern des Textes, das 'Einlullende' der 'unendlichen' Melodie demonstriert die geistige Vernebelung durch eine 'Träume auf Zelluloid' fabrizierende Industrie . . . ."


39. Brecht, in Eisler, LuK 2: 145-47. (This piece is already translated into English.)

40. Völker 342.

41. Eric Bentley, intro., Galileo 19.

42. Brecht, Galileo 122-23.

43. Bunge 255. "Denn mir ist jetzt der Galilei zu heroisch."

44. Thomas Mann, quoted by Ernst Fischer in "Hanns Eisler und die Literatur," Sinn und Form 266. "Seine Gleichgültigkeit war so groß, daß er kaum jemals gewahr wurde . . . Ich möchte seine Einsamkeit einem Abgrund vergleichen, in welchem Gefühle, die man ihm entgegenbrachte, lautlos und spurlos untergingen. . . . Er war im eigentlichen Sinn des Wortes ein Mensch der 'Abneigung,' des Ausweichens, der Züruckhaltung, der Distanzierung . . . ."

45. Hanns Eisler, letter to Thomas Mann, 18 January 1948, Sinn und Form 246. "... Einsicht in die geschichtlichen Schwächen der Deutschen, wie man sie nur noch bei Marx findet."

46. Hanns Eisler, "Notizen zu Dr. Faustus," Materialien zu einer Dialektik der Musik 205. "... Große Kunst . . . kann nur durch völlige Isolierung, Einsamkeit, durch völlige Herzlosigkeit in dieser verfallended
Gesellschaft . . . noch produziert werden."

47. Eisler, "Notizen zu Dr. Faustus" 209. "Mein Dr. Faustus soll eine Oper werden, die mit dem Volk auf Du und Du steht, die die volkstümlichen Elemente des Volksschauspiels neu zu formen versucht, die Figur des Hanswurst, das Volk, wieder einführt und aus der Dunkelheit der Vorlage die allgemeinen Verhältnisse des 16. Jahrhunderts in unserem Geiste gewissermaßen rektifiziert."


50. Völker 342.

51. Ernst Fischer, "Hanns Eisler und die Literatur," Sinn und Form 264. "die Gleichzeitigkeit von Luther, Müntzer und Dr. Faustus, von Reformation, Bauernkrieg und Teufelspakt . . ."

52. Fischer 264.

54. Hanns Eisler, Johann Faustus (Berlin: Aufbau-Verlag, 1952) 20. "Und das ist deine Philosophie, Hans? Geh zum Teufel!"

55. Eisler, Johann Faustus 52. "Steh auf, Israel! Erhebe dich aus deiner Schmach!"

56. Eisler, Johann Faustus 55.
Mephisto: In deiner Tasche wird man ein Buch finden.
(Fr siehst es.) Erkennst du es?
Faulst: Nein!
Mephisto (das Buch hochhaltend): Thomas Münzers Schriften! Erinnerst du dich?
Faulst: Nein!
Mephisto (lesend): "Christus nicht der Sohn Gottes, sondern Mensch, Lehrer des Volkes."
Faulst: Gotteslästerung! Darauf steht Tod!
Mephisto: "Trachtet am ersten nach Nahrung und Kleidung, dann wird euch das Reich Gottes von selbst zufallen."
Faulst: Niedrige Gesinnung! Wieder der Tod!
Mephisto: "Alle Dinge sollen gemeinsam sein, die Arbeit wie die Güter. Davon soll an jeden nach Notdurft und Gelegenheit ausgeteilt werden."
Faulst: Folter, Rad und Galgen!
Mephisto: "Beschränkung des Wuchers der großen Wechselhäuser."
Faulst: Ich bin verloren!

57. Eisler, Johann Faustus 77. "Hab nicht Speichel genug, mich zu bespein, weiß nicht, wer könnt elender sein."

58. Eisler, Johann Faustus 59.
Auerhahn: Nun aber komm!

59. Eisler, Johann Faustus 22.
Wagner: Bist du verschwiegen?
Hanswurst: Ungeheuerlich, fast stumm.
Wagner: Bist du auch fromm?
Hanswurst: (nicht mit dem Kopf).
Wagner: Gehst du fleißig in die Kirche?
Hanswurst: Eß ich fleißig Kirsche?
Wagner: Ich hab gefragt, ob du fleißig in die Kirche gehst.
Hanswurst: Das sieht man doch meinem Gesicht an, daß
ich ein frommer Mensch bin.


61. Eisler, *Johann Faustus* 58.
HANSWURST: Sag rasch, was du dafür haben willst.
AUERHAHN: Deine Seele.
AUERHAHN: Ich sag nur: "Hackfleisch!"
HANSWURST (setzt sich zum Gebackenen): Hier sitz ich, ich kann nicht anders! Sollns nur kommen.


66. Brecht, "Thesen . . ." 536. "In einem geschichtlichen Augenblick, wo die deutsche Bourgeoisie wieder einmal die Intelligenz zum Verrat am Volk auffordert, hält Eisler ihr einen Spiegel vor: Möge sich jeder in ihm erkennen oder nicht erkennen!"
67. Brecht, "Thesen . . ." 537. "einen positiven Beitrag zum großen Faust-Problem geliefert, dessen sich die deutsche Literatur nicht zu schämen braucht."

68. Brecht, "Thesen . . ." 534-35. "... könnte das Werk kaum mehr als negativ mißverstanden werden."
CONCLUSION

The collaborative works of Bertolt Brecht and Hanns Eisler represent conscious attempts to apply principles of dialectical-materialism to socially significant art forms. Although they had different musical backgrounds and tastes, both men were unified philosophically regarding the function of art in society. At first, particularly during their time together at the Karl Marx Arbeierschule, Eisler appears to have been a strong influence on Brecht's political and aesthetic education, introducing him to the German Workers' Music Movement and Hegel's Aesthetics. Marx's application of Hegel's principles, relating the historical development of society to economic conditions, also had a great influence on the collaborative works. Brecht and Eisler tended to regard art forms as products whose form as well as content was heavily influenced by the existing social and economic conditions. Art was to be measured by whether it was useful or not. Eisler felt compelled to analyze the history of music using Marx's technique, and he came to the conclusion that just as the world was facing an economic crisis it was also facing a crisis in the arts, particularly in music. There are direct parallels between his rhetoric and that which Brecht uses in describing the use of music in his epic
theatre. The extremely wide range of musical styles Eisler employs in the collaborations, from twelve-tone to folk ballad to Renaissance polyphony, can be better understood in the light of his historical analysis. These variations in style are particularly evident among the different forms of the Brecht-Eisler collaborations.

During the first years of their collaborations in Germany, their primary concern was with the education and political activization of the proletariat, a class which Marx believed would bring about the ultimate restructuring of society. They wrote *Kampflieder* (songs of struggle) which were sometimes incorporated within their *Lehrstücke* but could be used independently for purposes of street demonstrations and mass protests. While relatively easy to sing, these works were usually modally organized, often employing responsorial singing and rhythmic variety in the form of shifting time signatures, syncopation, and the use of the "Eisler-basses" as well as endings which convey no sense of musical resolution. Although the verses are occasionally ironic, the relationship between words and music is conventional for the most part. The mood of the music is by turns threatening and heroic, employing sudden changes in dynamics. Its purpose is to promote unification in the class struggle.
Other types of songs they wrote, such as satirical ballads or art songs, contain social criticism through the use of ironic quotations of conventional or well-recognized music, parody, sudden changes in key, gross exaggeration, and dissonance and distortion in the accompaniment. These pieces appeared both as independent works and as integral parts of the different stage works. Because their primary end was directed to social criticism, a tremendous amount of musical variety was incorporated in producing these songs.

Brecht's and Eisler's two early major stage works, *Die Maßnahme* and *Die Mutter*, although designed with public performance in mind, can be properly called Lehrstücke (didactic plays) according to Eisler's definition, in that both were used as a form of political teaching concerning the strategy and tactics of the Communist Party. The two men invited extensive constructive criticism from a wide range of intellectuals and Party officials and made revisions in their final versions on the basis of these criticisms. These two works represent the closest Brecht and Eisler came to a true "collective" creation of theatre art, and it is apparent from statements made shortly before his death that Brecht considered *Die Maßnahme* one of his greatest works, and he wished to create more works
in a similar manner.

Their one film of this time, *Kuhle Wampe*, is the only Communist film made in Germany prior to World War II, and the only one in which Brecht and Eisler had free rein to develop fully their artistic and political views. It is unfortunate that the two men were unable to work together on more films in that their respective theories lend themselves to a film medium. Their suggestions regarding film music marked a clear departure from conventional movie scoring during the thirties and forties.

Brecht emphasized music's ability to establish basic attitudes or "gests" because musical notation could set rhythmic and melodic patterns, tempi and volume which helped insure that the audience understood the author's dramatic intent. Kurt Weill's published statements concerning gestic music reveal the same concerns, and it appears that neither man should be given credit for originating the idea although both popularized its usage. After Brecht came under the influence of Karl Korsch, Hanns Eisler and other Marxist theorists, he broadened the concept of gests stating that the important gests are those which are socially significant, providing differing viewpoints which illuminate a social problem. This process was meant to enhance the critical ability of the audience.
The socially significant gest, then, is that created by the *verfremdungseffekt*, that is, a display of the dialectical forces shaping society. No wonder that in later years Brecht preferred the term "dialectical theatre" to "epic theatre," since it better described his techniques.

A dialectical technique is evident in all of the collaborative works of Brecht and Eisler. And although none of the plays after *Die Mutter* deals openly with the Communist Party (*Die Tage der Commune* concerns early attempts to set up a commune) they all contain political and/or social criticism highlighted by the contrast of music with the text, the setting, the dramatic action, or with the attitude of the performer. Eisler avoids many of the conventional practices of musical theatre, such as underscoring spoken dialogue leading into a song or the use of sentimental music except for the express purpose of satirizing sentimentality. However, Eisler was not opposed to all conventional music usage—only an uncritical application of musical techniques. As in the *Kampflieder*, Eisler usually characterizes the unified proletariat with music having a march tempo and written in a minor or modal key. Songs sung by individuals which represent the proletarian viewpoint frequently have a modal tonality and resemble older forms of folk
music. While the message is often ironic, the music is meant to be simple and good humored with all of the positive connotations Brecht and Eisler associated with folk music.

Unlike twentieth century popular music, they maintained that folk music was not created as a commodity to be bought and sold but represented a natural outgrowth of native culture related directly to the needs and concerns of workers. Some of their songs are patterned after the rhythmic folk songs which accompanied hard physical labor helping to unify the workers in a cooperative task, while others were patterned after the straight-forward ballads such as those sung by the Bänkelsänger, which told a story in a concise and vivid style, devoid of excessive musical ornamentation, providing social commentary on current issues.

Eisler employed a wide range of musical styles for purposes of satire as well, from jazz in Die Maßnahme to Wagnerian style opera in Schweyk im zweiten Weltkrieg. Much of the humor in the Brecht-Eisler collaborations comes from such uses of negative characterization. Although Eisler's music was intended to be an integral part of the eight stage collaborations, at present it is still not possible to obtain the music to any of the works through conventional
leasing practices, a condition which has in my opinion, prevented the works from attaining the recognition they deserve.

It is evident from the twelve-tone compositions Eisler wrote for certain of Brecht's texts during their years in exile that Eisler believed that twelve-tone music could be used for other purposes than that of suggesting the "hysteria and chaos" of capitalistic society. Although Brecht first dismissed such music for its "introverted nature," in later years he came to develop an appreciation for the form largely through Eisler's efforts. Eisler believed that atonal music represented more than a natural culmination in the evolution of music in a capitalistic system. It also included the new composition methods which could be employed productively by a newly developing socialistic society. He experimented with combining atonality with socially significant texts. Unfortunately, the major works of Brecht which Eisler set to atonal music were no longer regarded as relevant when they finally received public performance over two decades after their original conception. There is no evidence to suggest that Brecht attempted to influence the musical composition in these works, and given his early prejudice against this style, there is even the possibility that he was unaware of the kind of music
Eisler was employing. It was only after his meeting with Schoenberg and after hearing Eisler's composition for the Rockefeller Foundation ("Fourteen Ways of Describing Rain") that Brecht suggested to Eisler that they compose some new works together in the "new style."

Brecht appears to have had little influence on Eisler's musical composition other than in terms of discussions concerning character and dramatic intent. As Kowalke convincingly points out, Brecht made claims concerning his methods of working with composers that exaggerate his importance to the musical composition. Hanns Eisler's amusing article, "Bertolt Brecht und die Musik," reveals that Eisler took a condescending attitude toward some of Brecht's ideas and prejudices regarding music, and did his best to broaden Brecht's musical taste.

In spite of this, Eisler did look to Brecht for help when writing his book Composing for the Films and, later, for his libretto to his opera Johann Faustus. On the other hand, Eisler's discussions with Brecht surely influenced some of Brecht's plays written in exile. In any event, Eisler clearly admits that their collaborations allowed a healthy amount of dissent; neither one felt obliged always to follow the advice of the other.
An important question comes to mind: If Brecht and Eisler were close friends and Brecht had such an enormous respect for Eisler's musical talents, why did he employ Paul Dessau as composer for several of his best known plays? Eric Bentley in his book *The Brecht Memoir* provides part of the answer, painting the picture of Dessau as a "yes-man" who went so far as to crop his hair in the same style as Brecht, and, when the occasion arose, unquestioningly took musical dictation from Brecht, trying to incorporate Brecht's rhythmic patterns into his songs. In 1944 Dessau was included in discussions between Brecht and Eisler on the use of modern music in the epic theatre, and it can be assumed that the three were in general agreement, although Eisler did not always respect Dessau's work. Brecht apparently enjoyed the ease and convenience of working with Dessau on occasion.

Brecht and Eisler's theoretical writings during the early thirties indicate an optimism about developing popular new forms in music and theatre to aid in the class struggle. In later years, after Brecht's death, Eisler indicates that Brecht may have attached too much importance to music in their works. Given the lack of musical literacy on the part of the common man, music could not be expected to convey precise ideas except in a very broad sense. In order
for an audience to understand literary or musical allusions there must be a certain amount of common ground. One is reminded of Schoenberg's lectures which Brecht and Eisler attended, in which he spoke of the need of a purely musical language so one could understand precisely what the author intended. While Eisler's twelve-tone compositions to the texts of Brecht may have been an attempt to weld an evolving new art form to a socially significant text, they failed in the sense that they were not popular. While Eisler's other works featured some novel practices, they did not represent an evolutionary step forward, merely a critical application of existing musical techniques. In the final analysis the Brecht-Eisler collaborations are not defined by musical style or techniques but by their consistent attempt to enhance the audience's critical understanding of the play.
Appendix A

Excerpt "Gesellschaftliche Umfunktionierung der Musik" ("Social Functions of Music"), 1937.

<table>
<thead>
<tr>
<th>Past and Present Methods</th>
<th>New Methods</th>
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<tbody>
<tr>
<td>(characterized by a pre-</td>
<td>(characterized by a pre-</td>
</tr>
<tr>
<td>dominance of instrumental</td>
<td>dominance of vocal music)</td>
</tr>
<tr>
<td>music)</td>
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In small musical forms for one or more instruments:

1. sketches, character pieces, children's pieces as a reflection of the private mood of the composer possibly with formal innovations. Etudes as development and exhibition of technical fluency.

In the large musical forms:

2. Sonata, quartet, orchestra suite, symphony: as an expression of a world view or religious struggle, also as representation of pure forms. Self development of the musical material. Takes place in the concert hall.

In Film:

3. as illustration, mood painting

Song:

4. presented in the concert hall to a specialist passive listener. Subjective-

Mass Song, Song of Struggle

4. on the streets, in the work place, or at the assembly of the masses who perform it them-
Sentimental.
selves. Activating.

Ballad:

5. sentimental or heroic content mostly with heroic protagonists.
5. socially critical, often with ironic quotations of conventional music.

Choir Song:

6. as mechanical communication of the expression of an individual within society. (For example, of one hundred people singing: "I know not what it should mean, that I am so melancholy.")*
6. as an educational study of mass songs and songs of struggle by the workers' chorus and its public.

Polyphonic Choir piece:

7. see above
7. enables the acquisition and representation of theoretical propositions. Creates models for the Lehrstück.

Oratorio:

8. as the basis of religious material from the Bible or from classical narrative works. Large musical form occasionally, however, merely a combination of lyrical pieces.
8. In addition to polyphonic choir-pieces, ballads, instrumental connecting passages (bridges), it also employs independent theatrical representations.

Opera, Operetta:

9. summary of the same musical forms as in the oratorio, but damaged through the urgency of the dramatic operation.
9. social criticism, moral representation with destruction of the conventional opera effects.

Theatre Music:

10. atmospheric and promoting illusion without
10. independent element as musical commentary.
independence.

The Composer:

11. as personality.
   Style.

11. as specialist.
   Masters a wider variety of styles.

The Interpreter:

12. has the mere character of the supplier.

12. has the character of the consumer.

*Passage from the song "Die Lorelei"

In Musik und Politik 372-73.
Appendix B

"Einige Ratschläge zur Einstudierung der Maßnahme" ("Several Suggestions for the Performance of the Maßnahme), 1932.

1. Above all, one has to break with the nice delivery of a typical choral society. The sentimental whispering of the basses, one can even say the "schmalz" of the tenors is absolutely unsuitable for the Maßnahme.

2. The goal ought to be a strict, precise, rhythmical singing. The singer should attempt to sing without any expression, which means he should not put any passion into the music just like you would have in a love song, but should follow the notes exactly, cold, sharp and cutting.

3. Above all one should not strive for a sentimental presentation but rather a clear one.

4. The text has to be able to be understood by each and every listener at all times. The best way to do this is to have the choir learn how to speak the song and then learn to add rhythm and the music. That is particularly important for achieving a uniform articulation of the words.

5. The basic tempo of Die Maßnahme is a continuous marchlike one. Beware of dragging the tempo.

6. It is very important that the singers do not accept the text as a matter of course, but discuss the details in their rehearsals.

7. Each individual singer has to have a very clear understanding of the political content of the songs and be able to criticize.

8. The choir in Die Maßnahme is a lecturer for the masses which is presenting a particular political content.

In Musik und Politik, p. 168.
Appendix C

Musical Examples

Examples 1-6 are from Die Maßnahme in Eisler, Lieder und Kantaten vol. 2.

Ex. 1:
pp. 170-71.

Ex. 2:
p. 174.
Ex. 3:
 p. 23.

Ex. 4:
 p. 27.

Exs. 5, 6:
 p. 53.
Examples 7-22 are from *Die Mutter in Eisler, Lieder* und Kantaten vol. 7.

Ex. 7:
p. 1.

Ex. 8:
p. 9.
Ex. 12: p. 33.

Mutter: Ich war mitgetragen auf den See, der Arbeiten und eine Zeit, in der ich es am liebsten seiner, die sich lange lang gebrochen hatten.

Ex. 13: p. 34.

Wir standen im Leben noch nie - ich verehre, und wir glauben noch nicht am einen...
Ex. 17:
pp. 75.

Ex. 18:
pp. 79, 80.
Examples 23-36 are from Die Rundköpfe und die Spitzköpfe in Lieder und Kantaten, vols. 1, 2, & 4.

Ex. 23:

2: 52

Ex. 24:

2: 96
Die Ballade vom Wasserrad

Andante (ruhige) (Tempo III)
**41. Duett**
(Isabella-Judith)
(Bertolt Brecht)

**Ex. 32:**

2: 101.

Poco pesante

Andante religioso con moto (nie schlüppen)  
Isabella (solo bzw.)

Ad, ich wende mir stets, meine Kindheit möge nie enden, wünsche mir froh meinen Tagen und

molto rit. - a tempo  
(aufwärts breit)

immer, ist, was ich mich te. So läßt es für mich nur den einen gibt, dem ich mich

Isabella poco rit. a tempo  
anvertraut und dem mich liebt.

Frau Corramonini

Da siehst du, was Verzweiflung ist, die Pflastereifenz!
Ex. 33: 2: 102.

Eine rascher als die korrespondierende Stelle

Ad. ich wünsche mir mein, mein Kind, das möge sie so, den.

(Seh es heul zwei wert)

rit. (liebe gesungen)

Wünsche mir ich mein Tag und still mein Nächts.

(Kommt zu) Ad. gewöhnt zu leben in

Rein, lieber Kammer vor Männern und Ruhe, ich bin was ich auch einmal möchte. Und daß es

für mich sich nur leben gibt. dem ich mich anvertrau und der mich

sinonato

Ex. 34: 4: 109.

DIE ANWÄLTE

Dem Zuschauer hingegen gestern, gerufen (gesungen)

Unser Herr Klinke soll jetzt plötzlich aufgezählt

(gerufen) (gesungen)

werden! Wegen der Form seines Kopfes ist ihm das zu ge-sonnent
Examples 37a, 37b are from Furcht und Elend des dritten Reiches in Eisler, Lieder und Kantaten vol. 6.

Ex. 37a:

p. 87.
Ex. 37b: p. 98.
Examples 38-49 are from Galileo in Eisler, Lieder und Kantaten vol. 4.

Exs. 38, 39:
pp. 156-57.
Example 50 is from Die Tage der Commune in Eisler, Lieder und Kantaten vol. 6.

Ex. 50:

pp. 24, 25.
Examples 51–55 are from Schweyk im zweiten Weltkrieg in Eisler, Lieder und Kantaten vol. 8.

Ex. 51: Hitler

Ex. 52: p. 9.

Ex. 53: p. 15.
Ex. 54:

p. 26

Ex. 55:

p. 97
Examples 56-59 are from Die Gesichte der Simone Machard in Eisler, Lieder und Kantaten vol. 5.

Ex. 56:

Ex. 57:
Examples 60 and 61 are from "Solidaritätslied" in Eisler, Lieder und Kantaten vol. 2.
Examples 62-74 are from Deutsche Sinfonie in Eisler, Lieder und Kantaten vol. 3.

Ex. 62:
pp. 1, 2.

Ex. 63:
p. 11.

Ex. 64:
p. 13.
Examples 75-78 are from the requiem Lenin in Eisler, Lieder und Kantaten vol. 3.

Ex. 79:  
*p. 48.*

Ex. 80:  
*p. 49.*

"Bäcker, Herr Bäcker, das Brot ist ver-bak-ken. Wie soll das Brot ver-bak-ken sein, ich gab so schö-nen Mehl hin-tin, und gab auch sehr beim Bä-ken ab."

"Und soll es doch ver-bak-ken sein, dann hat der Gott-sei-bei uns ge-macht."
Examples 83-88 are from Die Teppichweber von Kujan-Bulak in Eisler, Lieder und Kantaten vol. 4.

Exs. 83, 84:

Andante con moto (nim schleppten)

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Ex. 81:
p. 51.

Ex. 82:
p. 53.
Ex. 85:

p. 126.

Ex. 86:

p. 127.

Ex. 87:

p. 128.
Examples 89-93 are from "Die Hollywood Elegien" in Eisler, Lieder und Kantaten vol. 2.
Appendix D

Chronology: Hanns Eisler (1898-1962)

1898 Born July 6, in Leipzig, Germany, the son of the Austrian philosopher Dr. Rudolph Eisler and his wife, Ida Maria Fischer. Older sister, Ruth, older brother, Gerhart.

1901 Family moves to Vienna, in the 3rd District, near the Kollonitzki church.

1904-08 Attends Volksschule and makes early attempts at composition.

1908-15 Attends K.u.K. Staatsgymnasium N. 2, and becomes first in his class. Participates in a debate club and receives his first exposure to the writings of Marx and Engels.

1909 Composes theatre music to Gerhart Hauptmann's Hanneles Himmelfahrt.

1914 Joins a group of students opposed to the war and helps create and distribute a pamphlet entitled "Gegen den Krieg." For this, he and Gerhart are labeled "politisch unzuverlässig" (politically untrustworthy) by the Kaiser's secret police.

1916 Drafted into the Austrian Army after completing Obersekunda (final exams), and assigned to a Hungarian-Czech regiment due to his political label (Eisler could not speak Hungarian).

1917 Composes an oratorio entitled "Gegen den Krieg" after a text by Li Tai pe.

1918 Wounded and sent to a military hospital in Vienna. After recovery he is sent to Pilsen where he remains until the end of the war.

1919 Studies composition with Karl Weigl at the Neues Wiener Konservatorium.

1919-23 Attends Arnold Schoenberg's master class in composition.

1919-24 Joins the newly formed "Karl Liebknecht" choral society where he serves as conductor.
and instructor. Soon takes up same activities with a second workers' choral society named "Stahlklang."

1921-24 Serves as instructor for the "Verein für volkstümliche Musikpflege" (Union for the Cultivation of a Popular Music) Publishes first writings concerning music for the proletariat.

1922 Composes Sonata for Piano, opus 1 (dedicated to Arnold Schoenberg) and Six Songs for Voice and Piano, opus 2 (dedicated to Dr. Anton Webern).

1924 Awarded the Art Prize of the City of Vienna. Moves to Berlin and begins a collaboration with Artur Schnabel.

1924-28 Serves as composer and teacher at the Kleinworth-Schwarenka Conservatory.

1926 Joins the Communist Party. Composes first works for workers' choruses: Three Male Voice Choruses, op. 10 to words by Heinrich Heine. Composes his Zeitungsausschnitte (Newspaper Clippings) which causes a minor scandal.

1927 Begins his creative work for the revolutionary working-class movement. Becomes music critic of Rote Fahne (Red Flag), and the Proletarische Feuilleton Korrespondenz. Joins the agit-prop group Das Rote Sprachrohr (The Red Megaphone) as pianist and composer. Writes his first film music to an experimental film by Walter Ruttman entitled Opus III.

1928 Teaches at the Karl Marx Arbeuterschule and makes acquaintance of Ernst Busch and Bertolt Brecht. Writes his first incidental music to Lion Feuchtwanger's play Kalkutta, 4. Mai, which includes his first composition of a text by Brecht; "Ballade vom Soldaten."

1928-30 Composes music for several plays at Piscator's theatre. Participates in several music festivals for which he composes film and incidental music and the radio cantata Tempo der Zeit (for the Baden Baden Festival).
1928-32 Composes numerous mass songs and workers' choruses.

1930 Collaborates with Brecht and Slatan Dudow on Die Maßnahme which, when rejected by the directors of the "Neue Musik" festival for political reasons, is presented instead in an amateur production. November: Takes first trip to the Soviet Union on behalf of the International Workers' Music Movement.


1934 March: Visits Brecht in Skovsbostrand, Denmark, and begins work on Die Rundköpfe und die Spitzköpfe and the Deutsche Sinfonie (with text by Brecht). Attends an international music congress in Prague. Publication of Lieder, Gedichte, Chöre (Songs, Poems, Choruses) by Brecht and Eisler. December: Composes "Einheitsfrontlied" ("United Front Song") and "Sklave, wer wird dich befreien?" ("Slave, Who will free you?") with texts by Brecht, at the suggestion of the International Revolutionary Theatre Association in Moscow. Travels to Paris to work on film Le grand Jeu.

1935 January: Travels to London to write music for

1936


1937

January: Travels to the Spanish front to compose songs and organize concerts for the International Brigades. Summer: Composes nine chamber cantatas and the Lenin Requiem (with text by Brecht) while visiting the playwright in Denmark. October-December: Visits Prague where he attends the premier of the chamber cantatas. December 7: Marries Louisa Anna Gosztani.

1937-38

Participates in "expressionism debate," in which the concept of "Socialist Realism" is discussed.

1938

January 21: Arrives in U.S.A. for third time, now with the intention of staying. Teaches

1939

April 12-September 11: Guest professor at the State Conservatory in Mexico.

1940

February 1, 1940-March 30, 1943. Works on "A Study of Music in Film Production," a project financed by the Rockefeller Foundation. Composes some of his best works, later adapted into concert works: the chamber music, "Fourteen Ways of Describing Rain," op. 70; the *Chamber Symphony*, op. 69; and the "Suite für Septett, No. 1, op. 92a. (Theories resulting from this project and Eisler's previous experience with film appear in his book *Composing for the Films*, 1947).

1941

Composes film music to *Forgotten Village* by John Steinbeck. Summer: Composes a collection of twenty pieces for female or children's choir in Woodbury, Conn., known as the "Woodbury Songs."

1942

March 20: Visits Brecht in Santa Monica. May: Moves to Santa Monica. Serves as guest lecturer at University of Southern California where Schoenberg has a position. Signs a contract with Warner Brothers Studios to compose film music.

1942-43

Composes Hollywood Songbook, 50 songs for voice and piano with texts by Brecht and others (includes "Die Hollywood-Elegien").

1943

Composes score for film *Hangmen Also Die*, with scenario by Brecht. Sets to music Brecht's "Gedichte im Exil" ("Poems in Exile"). Begins composition of music for Brecht's play *Schweyk im zweiten Weltkrieg*.

1944

Receives award from the Academy of Film Arts for the best music score of a dramatic or comedy picture for *Hangmen also Die*. November: Has discussions with Brecht and Dessau on the use of modern music in the epic theatre. Discusses a *Goliath* opera with Brecht. Composes film music to *None but the*
Lonely Heart by Clifford Odets.

1945
Composes music for Furcht und Elend des dritten Reiches for a New York production supervised by Brecht entitled The Private Life of the Master Race.

1946
Begins composing music for Die Gesichte der Simone Machard by Brecht. Composes music for Brecht's Galileo. November: The Hearst Press begins a campaign against Hanns Eisler whom they associate with his brother Gerhart, the reputed "atomic spy." Composes film music to Deadline at Dawn by Odets and Harold Clurman.

1947
Publishes Composing for the Films in collaboration with the noted musical sociologist Theodor Adorno. Composes film music to So Well Remembered by Edward Dmytryk and Woman on the Beach by Jean Renoir. May 11 and September 24-26: Appears before the House Committee on Un-American Activities. December 14: A concert is held as part of a solidarity campaign for Eisler. A petition from fourteen renowned artists and scientists including Charlie Chaplin, Thomas Mann, Aaron Copland, Albert Einstein, Jean Cocteau, and Henri Matisse to Attorney General Tom Clark, requests that a scheduled deportation hearing against Eisler be dropped.

1948

1949-59
Composes music for thirteen different films.

1949
January: Discusses with Brecht a plan to film "Tales of Hoffman." Gives lecture and concert tours in the Soviet Occupation Zone of Germany. Composes film music to Treffass by Geyer and Unser täglich Brot by Slatan
Dudow. Composes the national anthem of the German Democratic Republic with text by Johannes R. Becher.

1950
Moves to Berlin. Accepts a professorship at the Deutsche Hochschule für Musik (later renamed the Hanns Eisler Hochschule) in Berlin and takes over a Master Class for Composition at the Academy of Arts. Composes the Neue deutsche Volkslieder (texts by Becher) and six Kinderlieder (texts by Brecht). October 7: Awarded National Prize 1st Class of the D.D.R. Composes music for Brecht's play Die Tage der Commune. Composes film music to Der Rat der Götter by Friedrich Wolf and Kurt Maetzig.

1951
Composes music for Johann Nestroy's play Eulenspiegel.

1952
Plans to write text and music for an opera Johann Faustus. August: Brecht joins Eisler and helps with suggestions for the libretto.

1953
Composes music for Erwin Strittmatter's play Katzgraben (directed by Brecht at the Berliner Ensemble). May: The libretto of Johann Faustus is attacked by the press; Brecht defends the work in an article in Sinn und Form. October: Depressed after the failure of Faustus, Eisler is visited in Vienna by Brecht, who suggests collaboration on a play to be entitled Busching, about the East German Stakhanovite building worker, Hans Garbe, and the social upheaval in the D.D.R., to be written in the style of Die Maßnahme or Mutter Courage.

1953-54
Composes theatre music for Volpone (Jonson), Lysistrata (Aristophanes), and Hamlet (Shakespeare) in Vienna.

1954
Composes music for Becher's play Winterschlacht (directed by Brecht at the Berliner Ensemble).

1955

1956
Composes music to Brecht's adaptation of Synge's The Playboy of the Western World.
produced at the Berliner Ensemble. Completes music for Brecht’s plays *Die Gesichte der Simone Machard* and *Schweyk im Zweiten Weltkrieg*. August 17: Attends funeral of his friend Brecht. Composes music for Wischnewski’s play *Die erste Reiterarmee*.

1957
Composes the cantata *Die Teppichweber von Kujan-Bulak* to a text by Brecht. Composes music to Bjelozerkowskij’s play *Sturm*.

1958

1959
April 24: Premier of the *Deutsche Sinfonie* (Brecht).

1959-1961
Composes music for thirty-six poems by Kurt Tucholsky, at the suggestion of Ernst Busch.

1962
Composes the *Ernste Gesänge* (Serious Songs) after texts of classical and contemporary poets. September 6: Dies of a heart attack in Berlin.

1963
The Hanns Eisler Archives of the *Deutsche Akademie der Künste* is founded in Berlin.
Appendix E
Glossary of Musical Terms

Allegretto. Slower than allegro.

Allegro. Quick, lively.

Andante. A slow movement; quiet, peaceful tempo.

Coda. A passage added after the development of a composition has been completed to produce a more satisfactory close.

Con. With.

Durchkomponiert. Composed through. Applied to a song that has a separate setting for each stanza.

Fermata. A pause.

Forte. Loud.

Fortissimo. Very loud. In most cases this means as loud as possible.

fff. One degree louder than fortissimo.

ffff. One degree louder than fff.

Glissando. A rapid sliding up or down the musical scale.

Grave. Deep in pitch; slow; solemn.

Homophonic. Music in which one part (melody) is the most important factor, the remaining parts being entirely subsidiary, that is, simply accompaniment.

Leitmotif. Leading motive; a name given by Wagner to certain striking phrases used to indicate certain emotions, characters, or situations.

Marcia. A composition with strongly marked rhythm, designed to accompany the walking of a body of men.

Melismatic. Florid vocalization in which a number of notes are sung to one syllable.
Mirror imitation. The inverted reproduction of a musical line.

Moto. Motion.

Ostinato. A frequently repeated bass line with a constantly varied counterpoint, called also ground bass.

Organ Point. A succession of harmonies belonging to the key, written over a prolonged holding of the dominant or tonic or both; an organ point is generally at the bass.

Pentatonic Scale. One that omits the fourth and seventh steps.

Piano. Soft.

Pianissimo. Very soft.

Pizzicato. A direction to pluck the strings.

Polyphonic. Music written contrapuntally, as opposed to music written harmonically with a single melody.

Quasi. Resembling.

Recitativo. Declaratory singing, resembling chanting.

Religioso. In a devotional manner.

Retrograde imitation. The reversed reproduction of a musical line.

Staccato. Detached; cut off; separated.

Strophic. A rhythmic system in which two or more musical lines are repeated as a unit.

Syncopation. A shifting of the accent, caused by tying a weak beat to a strong beat.

Triad. A chord of three sounds; a common chord, consisting of root, major or minor third, and fifth.
WORKS CITED

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**PERIODICALS:**


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VITA

Philip Lee Craik was born February 28, 1952 in Corpus Christi, Texas. He grew up and attended public school in Abilene, Texas, graduating from Abilene High in 1970. He went on to attend Hardin Simmons University in Abilene where he majored in Music Theory and Composition and Theatre. After receiving his Bachelor of Music degree in 1975, he attended the Webber Douglas Academy of Dramatic Art in London for a year on a Rotary International Graduate Fellowship.

At the end of that time he married Jan Rosser and became a graduate student at Louisiana State University. Upon completing his M.A. degree in Theatre (1979) and his course work for the Ph.D. degree, he accepted a position as Instructor of Theatre at Cisco Junior College in Cisco, Texas in the fall of 1981.

For the past three years (1985-1988), he has served as Assistant Professor of Theatre at McMurry College in his hometown of Abilene, and is responsible for starting a summer dinner theatre program there. Philip and Jan have two children, Sarah and Warren.
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Date of Examination:

December 6, 1988