Understanding Viktor Ullmann Through His Liederbuch des Hafis

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A thesis submitted in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Music

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Abstract

The *Liederbuch des Hafis* is an enjoyable, complex, well-thought-out set of songs that feature a variety of musical styles, which are composed with a variety of compositional methods. The songs provide interesting and rewarding challenges to singer and pianist alike and are enjoyable to hear as an audience member. They are important because they are great examples of Viktor Ullmann’s skill as a song composer, and they also have great potential for concert programming as each song is distinct, and the set contrasts well with other repertoire. This is also an excellent set of songs for bass-baritones, who lack a large volume of repertoire written especially for their voice type.

The primary goals of this monograph are to set Ullmann’s life and music into a historical context, to discover the characteristics of Ullmann’s musical style as represented in his *Liederbuch des Hafis*, and to identify the challenges this music presents to performers.

This monograph traces Ullmann’s life, his connection to Schoenberg at the beginnings of the development of post-tonal music and his death in Auschwitz; explores his interest in and commitment to Rudolf Steiner’s Anthroposophy, and how the philosophy influenced his life and compositions; studies Ullmann’s musical style and the challenges his music presents to performers; examines Hafez and his influence on German Romantic poets; provides a musical and textual analysis of each song from the perspective of a performer; and offers suggestions to singers and pianists about performing each song.

The music analysis is from a post-tonal and, where applicable, functional theory perspective. These findings are then interpreted to offer practical suggestions and observations for performers. Further, the structures that Ullmann creates are complex. Poetic structures, like meter and the number of syllables, are translated into musical artifacts, like pitch and rhythm. These structures guide his skilled text-setting and provide unity to the songs as a set.

**Keywords:** Viktor Ullmann, Hafez, Hafis, Liederbuch des Hafis, Bethge, Schoenberg, Zemlinsky, Hammer-Purgstall, Anthroposophy, Rudolf Steiner, Terezín, Theresienstadt, Auschwitz, Jewish Composer, Songs for Bass, Songs for Bass-Baritone, Lieder.
Summary for Lay Audience

The *Liederbuch des Hafis* is an enjoyable, complex, well-thought-out set of songs that feature a variety of musical styles, which are composed with a variety of compositional methods. The songs provide interesting and rewarding challenges to singer and pianist alike, and they are as enjoyable to sing as they are to hear. They are important because they are compelling examples of Ullmann’s skill as a song composer. They also have great potential for concert programming as each song is distinct, and the set contrasts well with other recital repertoire. This is an excellent set of songs for bass-baritones, who lack a large volume of repertoire written especially for their voice type.
Acknowledgments

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My appreciation and thanks to my past and present colleagues in the DMA and MMus programs for your commiseration, encouragement, help, jokes, tea, and camaraderie. Working and going through our coursework, comps, performance milestones, and thesis work together have been a real balm, boon, and benefit. I wish you all well as you continue in your journeys.

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Preface

This is all John Hess’s fault.

I was sitting in his DMA Lieder class and we were talking about Jewish composers who were killed in Auschwitz and their songs. He was the first one to mention Ullmann’s *Liederbuch des Hafis* to me. Being half-Persian and estranged from that part of my heritage, I was curious about Hafez’s (Hafis in German) poetry and how his poems were set and appreciated by composers.

I was delighted to find both a rich heritage in Hafez’s poems, and a set of songs that were written for my bass-baritone voice. There isn’t as much music written for low, male voices as there is lavished upon my higher-voiced compatriots. Upon listening to and singing through them, I was delighted. Also, given that I had already discarded four other DMA thesis topics, it seemed a happy and timely opportunity as there was nothing yet written about these particular songs.

Thus, I present to you some thoughts about Viktor Ullmann’s *Liederbuch des Hafis*. 
Chapter 1

Introduction and Literature Review

What is Ullmann’s music like, and his Lieder in particular? What characterizes his musical style? What influenced his development as a composer? What is the Liederbuch des Hafis like to sing? What led Ullmann to choose the poems of Hafis and how did he come by them? What challenges do performers face when performing these Lieder? Why is exploring and performing Ullmann’s music, and his songs in particular, important? Why would Ullmann, a Czech Jew who grew up as a Catholic in Germany, choose the poetry of Hafez, a Persian Sufist? These questions guide this monograph.

Viktor Ullmann’s music is an expression of two worlds. It is an intermingling of the forms and traditions of tonal composition and the new musical developments of the late nineteenth and early twentieth century led by composers such as Schoenberg, Berg, and Webern. Ullmann was very well known to Schoenberg, having studied with him in his composition seminar in 1918. Further, “at Schoenberg’s suggestion, he was made a founder-member of the committee of the Verein für Musikalische Privataufführungen (Association for Private Musical Performances).”

Interestingly, even though he was intimately familiar with and supportive of the Association, its members, and their compositional methods, Ullmann chose instead to pursue his own post-tonal compositional style. Further, his commitment to Rudolf Steiner’s Anthroposophy increasingly influenced his work. Ullmann’s commitment to Anthroposophy and its ideals shaped the thematic choices of his compositions. These can be seen in the number of poems he set by

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anthroposophical poets like Albert Steffen\(^3\) and Frank Wedekind.\(^4\) Ullmann also set poets who were of interest to Steiner, like Ricarda Huch\(^5\) and Conrad Ferdinand Meyer.\(^6\)

While not directly anthroposophical, the poems of Ullmann’s *Liederbuch des Hafis* have themes that align with the philosophy. *Liederbuch des Hafis* is a set of four songs with poetry by the great Persian Sufist Hafez,\(^7\) translated into German by orientalist Joseph von Hammer-Purgstall, and then paraphrased by poet Hans Bethge. These songs differ from Ullmann’s other Lieder.

While he wrote two sets of songs for the baritone voice,\(^8\) *Liederbuch des Hafis* are the only songs he wrote specifically for the bass voice. Further, the musical style of each song is quite different. Ullmann uses both tonal and post-tonal idioms, as well as harmonies found in the cabaret music of his contemporary Kurt Weill.\(^9\) Finally, the portrayal of Hafez in these songs is more dramatic or character driven, akin to Ravel’s *Don Quichotte à Dulcinée*, than his other Lieder.

Ullmann’s Lieder are beginning to garner attention from performers and scholars alike, much like Ullmann’s operas *Der Sturtz der Antichrist* (*The Death of the Anti-Christ*) and *Der Kaiser von Atlantis* (*The Emperor of Atlantis*) have already done. The Schott publishing house published a critical edition of his Lieder in 2004, for example.\(^10\) Also, using the online Naxos Music Library\(^11\) and iTunes store as a frame of reference, Figure 1 below shows that there have been an increasing number of recordings of Ullmann’s vocal music released since the 2004 critical

\(^{3}\) The following have poems by Albert Steffen: “Schwer ist’s, das Schöne zu lassen” op. 8/2; *Sechs Lieder nach Gedichten von Albert Steffen* op. 17; “Um Mitternacht, im Schlafe schon...”; and *Lieder der Tröstung* and are by Steffan. Incidentally, the libretto of Ullmann’s opera *Der Sturtz der Antichrist* is also by Steffan.


\(^{5}\) Opus 26 *Fünf Lieder von Ricarda Huch*. Steiner discusses Huch in Rudolf Steiner, *The Fall of the Spirits of Darkness*, translated by Anna Meuss, (Hillside House, The Square, Forest Row: Rudolf Steiner Press, 1993), 68-71

\(^{6}\) Steiner refers to Meyer extensively in his lectures. Translations are widely published independently and online.

\(^{7}\) Hafis is the German transliteration of Hafez, which is the Persian pronunciation. His full name is Khajeh Shams od-Din Muhammad Hafez-e Shirazi. Haleh Pourafzal and Roger Montgomery, *Spiritual Wisdom of Hafiz: Teachings of the Philosopher of Love* (Rochester, Vermont: Inner Traditions, 1998).

\(^{8}\) *Drei Lieder* op. 37 and *Der Mensch und sein Tag* op. 47 are written for baritone.


\(^{11}\) It should be noted that the online Naxos Music Library includes labels other than Naxos itself, such as Deutsche Grammophon, Hänssler Classical, Sony Classical, etc.
edition was published, and Appendix 3 contains a list of selected recordings featuring *Liederbuch des Hafis*. Further, as will be discussed in the literature review below, there are dissertations and DMA monographs that study other of Ullmann songs, but to date there is no published work that examines the *Liederbuch des Hafis* in particular.

![Figure 1: Recordings since the 2004 critical edition was published](image)

1.1 Literature Review

The most important artifact in this research is the aforementioned critical edition of Ullmann’s vocal works published by Schott in 2004. This volume contains useful notes about editorial choices, a brief biography of Ullmann, notations in the score about the differences between original manuscripts where more than one exists, an index of works by opus number, and a useful bibliography. All of Ullmann’s surviving songs are included. Where only a fragment of a song remains, or a work is known only by opus number, an explanation is given as to what happened to the original when possible. With Schott’s critical edition, Ullmann’s Lieder are beginning to draw the attention of musicologists, and artist-scholars alike.

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German musicologist Ingo Schultz has established himself as an authority on Viktor Ullmann. He has written extensively about Ullmann’s life before and during his internment in Theresienstadt, his death in Auschwitz, the political situation in Germany at the turn of the century, and about Ullmann’s orchestral works and operas, *Der Kaiser von Atlantis* in particular. Schultz’s article “Viktor Ullmann” in *Grove Music Online* provides a brief biography and works list.\(^{14}\) Other relevant publications include: “...ich bin schon lange ein begeisterter Verehrer Ihres ‘Wozzeck’...”: *Viktor Ullmann und Alban Berg* (“...I have long been an avid admirer of your ‘Wozzeck’...”);\(^{15}\) “Verlorene Werke Viktor Ullmanns” (Lost Works By Viktor Ullmann);\(^{16}\) and “Zwei Prager Karrieren” (Two Prague Careers).\(^{17}\)

Perhaps most importantly, his 2008 publication *Viktor Ullmann: Leben und Werk* (Victor Ullmann: Life and Work)\(^{18}\) is especially useful. Organized biographically, Schultz’s book first sets Ullmann’s life in the sociopolitical context of the Habsburg Austro-Hungarian Empire and then traces his life and work through the lens of both European political developments and Ullmann’s own professional endeavours. Schultz includes: extensive endnotes; a chronological list of works by opus number; a list of works grouped by instrumentation; a list of institutions that hold autographs or primary sources pertaining to Ullmann’s life and work; a selected list of Ullmann’s publications and secondary sources that use his work; numerous pictures, illustrations, and photos of autographs; and an extensive index of names that figure in Ullmann’s life.

Rachel Bergman has also made an important contribution to the study of Ullmann’s music in her 2001 dissertation “The Musical Language of Viktor Ullmann.”\(^{19}\) The goal of her work is to


\(^{15}\text{Ingo Schultz, “...ich bin schon lange ein begeisterter Verehrer Ihres “Wozzeck”...”: Viktor Ullmann und Alban Berg,” in Musiktheorie 7 (1992), 113-128.}


\(^{18}\text{Ingo Schultz, Viktor Ullmann: Leben Und Werk, (Stuttgart: Metzler, 2008).}

\(^{19}\text{Rachel Elizabeth Bergman, “The Musical Language of Viktor Ullmann”(DMA Treatise, Yale University, 2001), 4. Bergman mentions in the footnote for this reference that “This quote comes from a 1938 note in which Ullmann listed the works he still considered worthwhile, followed by the above remarks.”}
“bring to light Ullmann’s unique musical style, while placing him in the broader historical context of early twentieth-century Europe.”

She asserts that most research about Ullmann’s music has not been analytical in nature. She, therefore, has analyzed his *Variations and Double Fugue on a Theme by Arnold Schoenberg* (1925), his earliest surviving work, and seven piano sonatas written between 1936 and 1944 in order to show the development of Ullmann’s compositional style. The focus of her research is to show how the influence of the Second Viennese School is a “source of continuity” in Ullmann’s music. She includes a very interesting quote by Ullmann reflecting on his own compositional style:

> It seems that I was always striving for a twelve-tone system on a tonal basis, similar to the merging of major and minor keys. What may be involved is the exploration of the limitless areas of tonal, functional harmony, or the bridging of the gap between romantic and “atonal” harmony. I am indebted to the Schoenberg school for strict, i.e., logical structures, and to the Hába school for a refinement of melodic sensitivity, the vision of new formal values and the liberation from the canons of Beethoven and Brahms. If I look at my works, I see in each of them a different style, and yet it seems to me that they form a unity.

This makes sense of the fact that *Liederbuch des Hafis* is as different as it seems from his other Lieder. The variability of Ullmann’s music is a key to understanding his musical style. As will be shown in Chapter 3, a variety of tools from both tonal and post-tonal idioms are needed to analyze his music.

Bergman’s dissertation is intentionally not overtly biographical in nature. Rather, it seeks to identify primary influences in his life. These include the Verein für Musikalische Privataufführungen and Schoenberg’s influence generally, the importance of Anthroposophy for Ullmann, the impact of World War Two, and Ullmann’s imprisonment in Theresienstadt. Her analysis first investigates Ullmann’s use of pitch centricity, then his use of structure and

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20 Ibid., 3.
21 Ibid., 4.
23 Pitch centricity, as defined by Miguel Roig-Francoli in his *Understanding Post-Tonal Music*, is “the organization of pitch structures around one or more pitch centers, although not necessarily through a system of pitch hierarchies around a tonic,” as in tonal tonic-dominant relationships. He goes on to explain that pitch centres are contextual in nature rather than systematic. Examples include “the use of pedals or ostinatos.” In the second song in the set, “Betrunk,” Ullmann creates centricity around a C through repetition. Miguel A. Roig-Francoli, *Understanding Post-Tonal Music*, (Boston: McGraw-Hill, 2008), 5.
interval cycles, using Dave Headlam’s approach to Berg’s music, and lastly his use of twelve-tone serialism. Bergman chooses not to study any of Ullmann’s vocal works, stating that they are deserving of their own independent study. However, her study provides an important perspective for understanding Ullmann’s compositional style.

There have been few monographs and theses written about Ullmann’s Lieder in the last twenty years or so, only five in the ProQuest database. These include: Wendy Ann Mullen’s “The Lieder of Viktor Ullmann: Sechs Geistliche Lieder”; Radha Upton’s “Between Heaven and Earth: Viktor Ullmann’s Steffen-Lieder Op.17”; Cynthia Smith’s “Hallo, hallo! Achtung! Achtung!...”: A Performer’s Guide to the Theresienstadt Compositions of Viktor Ullmann for the Mezzo-Soprano; Jennifer Ann Zabelsky’s “Viktor Ullmann’s Terezín Lieder: a Performance Guide to Songs for Soprano or High Voice”; and Adrienne Goglia’s “Confined, But Not Silenced: Vocal Music of Viktor Ullmann from the Theresienstadt Ghetto.” They all deal well with Ullmann’s biography individually, each thesis complementing the other. Each also offers insightful observations about his Lieder in terms of the challenges they present to singers. Goglia’s thesis is notably different in that it is not a performance guide, but rather exposes “the appeal of music that is often perceived as unusual and difficult to perform through analysis that emphasizes relatable aspects of the compositions.” None deal specifically with the Liederbuch des Hafis, however, a gap my research will fill.

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26 Ibid., 4.
32 Ibid., i.
1.2 Methodology of Analysis for *Liederbuch des Hafis*

The primary goals of the monograph are to discover the characteristics of Ullmann’s musical style as represented in his *Liederbuch des Hafis* and to identify the challenges this music presents to performers. This monograph first introduces Ullmann, Hafez, and Hans Bethge in a general way looking for commonalities and influencing factors. It then seeks to place Ullmann’s life and work in the musical and political context of the early twentieth century. Finally, it identifies poetic characteristics of each song, discusses how they might be found in the music, and seeks to identify how and if Ullmann actually incorporates them.

More specifically, the biographical exploration shows how Ullmann’s life experiences impacted his compositional style and his commitment to Anthroposophy in particular. A biographical timeline of Ullmann’s life can be found in Appendix 1. It is meant to accompany the discussion of Ullmann’s life in Chapter 2, which includes his early training and involvement with Schoenberg and the *Verein für Musikalische Privataufführungen*, his choice to study with Zemlinsky, his connection to Anthroposophy, and, of course, his internment at the Theresienstadt concentration camp.

A musical analysis follows and keeps in mind that the monograph is intended for performers. As such, the analysis prose highlights musical elements that are useful for performers. While standard functional harmonic analysis is used where appropriate, Ullmann’s use of post-tonal techniques requires some set theory analysis to help understand the music. *Understanding Post-Tonal Music* by Miguel Roig-Francoli\(^\text{33}\) and Joseph Straus’s *Introduction to Post-Tonal Theory*\(^\text{34}\) are useful for understanding Ullmann’s musical language. The prose is intentionally not overly technical in these sections. It seeks to balance the need for analysis with a desire to make the analysis useful and accessible. A chart analysis of each song is available in Appendix 2, however, and offers a more thorough overview of pitch-class sets and musical trends in each song.

This monograph is written primarily for performers, and the analyses follow that bias. It is my hope, however, that the biographical information about Ullmann, Hafez, and Bethge and the


musical analysis can be of use to musicologists and music theorists who will examine these Lieder further. The rationale for this choice is that I am neither a musicologist nor music theorist. Pretending to provide either an exhaustive historical or musical theory analysis would be out of place. The analysis provided here is sufficient, however, for informing the performance and interpretation of these songs, which is my primary goal. I also trust that that all these offerings will provide a starting point for music theorists and musicologists who are interested in Ullmann’s work.

As such, the musical analysis of each song concludes with a brief “Singer’s Analysis” section that recommends performance and interpretive ideas for singer and pianist alike. It is intentionally not overly didactic and assumes learning notes, rhythms, observing note values, and the like are a given. Neither are the comments overly pedagogical in regard to vocal technique, though technical comments are made. They recognize that there are a beautiful multitude of technical approaches to singing and interpretation. They are not written to convert the reader to the author’s way of singing. Rather, in considering some obvious technical challenges and broader interpretive ideas, this monograph seeks to inspire the creativity and curiosity of the reader to bring their own best version of these songs to the stage.

Performers who wish to augment the suggestions in this monograph might consider Carol Kimball’s Song: A Guide to Art Song Style and Literature.35 Her method for discovering stylistic elements of songs examines melody, harmony, rhythm, accompaniment,36 poems, and texts is helpful. Kimball also explores what she calls secondary factors of style, or elements that unify a song, such as poetic and musical forms, and the influences that shape a composer’s life. She further divides these broad categories into more specific ones.37 As a whole, her approach is useful for identifying textual specifics of song literature and helps to identify challenges inherent in performing them.

Pedagogical commentary about the vocal challenges inherent in these songs for the lower male voice depends on reliable vocal pedagogy and voice science sources such as Miller’s The

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36 In a later publication, Art Song: Linking Poetry and Music (Milwaukee: Hal Leonard, 2013), 114-121, Kimball very appropriately calls accompaniment “The Piano In Art Song.”
Structure of Singing,\textsuperscript{38} McCoy’s \textit{Your Voice: An Inside View},\textsuperscript{39} and McKinney’s \textit{The Diagnosis and Correction of Vocal Faults}.\textsuperscript{40} Further, as this set is written for bass, my twenty years of professional experience as a bass-baritone and voice teacher informs both the analysis as well as my final reflection on these songs from a performer’s perspective.

The last resource this monograph provides is an International Phonetic Alphabet (IPA) transcription of each song. Until singers are fluent in the languages they sing, it is necessary to translate foreign language texts and to create an IPA transcription of the words to aid in correct pronunciation. Singers’ use of IPA is ubiquitous, and its use is standard practice in post-secondary and conservatory training institutions. Therefore, for performers who may not be familiar with German, a translation and transcription of \textit{Liederbuch des Hafis} will be included as an appendix. These follow the same format and method used by translators like Nico Castel in his translations of opera libretti and song texts.\textsuperscript{41} The guidelines for IPA transcription generally follow those found in Montgomery’s \textit{German Diction Lyric Workbook, 5th ed.}\textsuperscript{42} The only addition to these rules is the use of a secondary stress mark\textsuperscript{43} in compound words as found in David Adams’ \textit{A Handbook of Diction for Singers: Italian, German, French}.\textsuperscript{44}

This monograph will show that Viktor Ullmann’s unique compositional style sets him apart. The sheer variety of his sophisticated and diverse musical style is challenging to analyze and perform. Bergman asserts that like Christopher Hailey’s description of Austrian composer Franz Schreker,\textsuperscript{45}

\begin{itemize}
\item \textsuperscript{38} Richard Miller, \textit{The Structure of Singing} (Boston: Cengage Learning, 1996).
\item \textsuperscript{39} Scott McCoy, \textit{Your Voice: An Inside View} (Delaware: Inside View Press, 2012).
\item \textsuperscript{40} James McKinney, \textit{The Diagnosis and Correction of Vocal Faults} (Nashville: Broadman Press, 1982).
\item \textsuperscript{41} For example, Nico Castel’s \textit{German miscellaneous opera libretti: with international phonetic alphabet transcriptions, word for word translations, a guide to the IPA and notes on the German transcriptions} (Geneseo, N.Y: Leyerle, 2005).
\item \textsuperscript{42} Cheri Montgomery, \textit{German Lyric Diction Workbook, 5th Ed.} (Nashville, TN: S.T.M. Publications, 2014).
\item \textsuperscript{43} For example, the compound word “Taumelschatten,” made up of Taumel and Schatten, is transcribed as follows [’tao məl ,ʃat tən] where the first syllable gets the main stress. The “,” beginning [ʃat tən] indicates that the first syllable of the second word in the group should also receive a stress albeit a lesser one.
\item \textsuperscript{44} David Adams, \textit{A Handbook of Diction for Singers: Italian, German, French} (New York: Oxford University Press, 2008).
\item \textsuperscript{45} Hailey, Christopher. \textit{Franz Schreker, 1878-1934 : A Cultural Biography} (Cambridge; New York: Cambridge University Press, 1993), 2. Hailey writes that “Figures such as Mahler, Busoni, and Scriabin have emerged from the shadows once cast by Schoenberg, Hindemith, and Stravinsky; their music, which did not fit into neat post-war stylistic categories or prove accessible to tidy analytic methodology, has of late attracted both popular and scholarly attention and attained cultural significance in its own right.”
\end{itemize}
Ullmann’s musical language, a fusion of elements as diverse as the experiences and influences in his life, combines tonal and atonal procedures in a manner that is both coherent and convincing, yet does not fit neatly into ‘post-war stylistic categories or prove accessible to tidy analytic methodology’.46 These qualities, among others, make Ullmann’s music significant and worthy of study. To date, the Liederbuch des Hafis has not been examined from a scholarly, analytical point of view. My research, therefore, complements the growing scholarship about his music generally, and his Lieder specifically. Further, there is not as much music written specifically for the bass or bass-baritone voice as compared to higher voice types. This research can help to bring Liederbuch des Hafis alongside Wolf’s Drei Gedichte von Michelangelo and Brahms Vier ernste Gesänge as repertoire options for low male voices.

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Chapter 2

Viktor Ullman, Hafez, and the German Poets Hafez Inspired

2.1 Viktor Ullmann’s Life

Viktor Ullmann was born in Teschen, Austria, now Český Těškín, Czech Republic, on January 1, 1898. His parents moved to Vienna while Viktor was still a baby. Like many others of Jewish descent living in Europe at this time, his father converted to Catholicism before Viktor’s birth to make career advancement and finding a place in European society more feasible. In Viktor’s father’s case, converting to Catholicism helped to advance his career as an officer in the Austrian army. Wanting to provide a more stable environment than the itinerant lifestyle of a military family, as well as a more cosmopolitan environment, Viktor’s mother moved the family to Vienna in 1909 where he attended Gymnasium, a school that prepares students for university education. He began studying piano with Eduard Steuermann in the same year and, then later, in 1914, music theory with Arnold Schoenberg’s student Josef Polnauer.47

Steuermann was a brilliant pianist who studied with Ferruccio Busoni, theory with Schoenberg, and composition with Engelbert Humperdinck, though seemingly briefly. He took part in the first performance of Schoenberg’s Pierrot lunaire in 1912 and played in the premières of most of Schoenberg’s later works, including those for the Society for Private Musical Performances.48 Polnauer, who also studied with Schoenberg from 1909-11, was Schoenberg’s assistant at his composition seminars from 1917-23, and served as board member and archivist in the Society. Uwe Harten asserts that Polnauer and Anton Webern worked together to develop a basic method of analysis for works of the Second Viennese School.49 Ullmann’s association with these men would ultimately lead him to be noticed by Schoenberg, with whom he would have a long association.

Ullmann graduated from Gymnasium in May 1916. This was an early graduation made possible by Kriegsabitur, a policy whereby students could request early examination and graduation in order to join the military in a time of war. Ullmann served for two years, first in the Vienna garrison and then at the Isonzo-Front until the end of the war in 1918. He earned the rank of lieutenant and was decorated for bravery for “intrepid, brave, exemplary work,” even though it seems that upon returning from the war Ullmann was utterly convinced about how senseless war was.\footnote{Jean-Jacques van Vlasselaer, “Music, Memory, the Holocaust: Viktor Ullmann,” 167-181, in Peter M. Daley, ed., \textit{Building History: the Shoah In Art, Memory, and Myth} (New York: P. Lang, 2001), 172.}

Also, Ingo Schultz points out that poetry and literature were very important to Ullmann and were an integral part of his life during the war:

[Ullmann] cultivated and enriched the wealth of the literary experience that he had already gained as a student during the military period [of his life]. The fact that he continued to read in the tight spare time and under the pressure of military training indicates less of the necessary compensation for everyday life, than of a pronounced need to reread already known books and discover new authors. It seems as if he didn’t feel well if he didn’t have at least one book “in progress”. The “war correspondence” contains many passages with surprisingly mature judgments on literary issues and their authors. As a connoisseur of a wide-ranging literary repertoire, Ullmann shows himself to be epic, lyrical, and dramatic of character through passages that are frequently cited from memory.\footnote{Schultz, Viktor Ullmann: Leben Und Werk, 45-46.}

Ullmann, it seems, was already dependent on art, literature in this case, not simply to cope in adversity, but to thrive. As we shall see, his reliance on art to flourish created a fertile ground for the seeds of Steiner’s Anthroposophy and its assertion that form created through art, and music in particular,\footnote{Marna Pease, \textit{Music in the Light of Anthroposophy}, (London: Anthroposophical Pub. Co., 1925), 9-10.} was transformative.

Returning to Vienna, he entered Vienna University as a law student, following his parents’ wishes, but was also accepted into Arnold Schoenberg’s composition seminar, which was much more to Ullmann’s liking. It was likewise the inaugural year of the \textit{Verein für Musikalische Privataufführungen} (Society for Private Musical Performances). He also resumed piano lessons with Steuermann and, at Schoenberg’s recommendation, was made a founding member of the executive committee for the society and was assigned the task of “organizer” along with
Polnauer. It is significant that musical assistants to the society included Webern, Berg, and Steuermann, men with whom Ullmann would be long associated and for whom, especially of Berg and Webern, he would have much admiration.

Further, Rachel Bergman points out that training with Schoenberg was very focused and immersive: “of the 55 students enrolled during the 1918-1919 academic year (27 women and 28 men), beginners and more advanced students were treated separately, so it is likely that Ullmann had a fairly personal experience. In the Seminar Ullmann studied harmony, counterpoint, form, orchestration and analysis.” She asserts, too, that Schoenberg’s charisma left an indelible mark on his students.

Adrianne Goglia points out that perhaps one of the ways Schoenberg influenced Ullmann was in setting the work of female poets. “Perhaps influenced by Schoenberg who also set librettos by two women, Ullmann could perhaps be perceived as a supporter of cultural feminism, as he used texts from female poets for three sets of Lieder (a total of fourteen songs).” Ullmann set the poems of Louise Labé, Riacarda Huch, and Elizabeth Barrett-Browning.

After studying with Schoenberg for only a year, he married fellow student Martha Koref in 1919, and moved to Prague to work with Zemlinsky in the Neues Deutsches Theater as choir director and repetiteur. From 1920 to 1927, Ullmann worked intensely with Alexander Zemlinsky who, according to Gwyneth Bravo, insisted he come to a firm understanding of both Czech and German repertoire.

These were formative times for Ullmann, and the period from 1920-30 is considered to be his first compositional period where Schoenberg and Berg were his main influences. He witnessed the Prague premiere of many of his contemporaries’ compositions, perhaps most notably Berg’s opera Wozzeck at the Czech National Theater in 1926. Because of this performance, Ullmann

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54 Ibid., 7.
admired and took an interest in Berg’s music for the rest his life. He continued to compose, perform, and conduct, being appointed as a conductor at the theatre in 1922.

Scholars agree that the most notable period of Ullmann’s career was from 1929 to 1931. Franz Langer’s performance of the second version of Ullmann’s Schoenberg–Variationen und Doppelfuge op. 3 for piano at the 1929 festival of the International Society for Contemporary Music in Geneva brought Ullmann’s work to international attention. This and other compositions were performed all over Europe. He was also appointed to the Zürich Schauspielhaus as a conductor and composer that same year. However, Bravo also asserts that this was a time of tremendous personal upheaval for Ullmann: “As part of facing his inner conflicts, Ullmann not only underwent psychoanalysis in Zürich but also continued his exploration of diverse esoteric paths of knowledge, including the I–Ching, the Freemasons, as well as the Anthroposophy of the Austrian philosopher and scientist Rudolf Steiner (1865–1925).”

Anthroposophy became a foundation for Ullmann through the remainder of his life. Steiner described Anthroposophy as the pursuit of the “wisdom of the whole human being” and an “awareness of one’s own humanity” along “a path leading from the spiritual in the individual to the spiritual in the cosmos.” Robert McDermott, a Steiner scholar, explains that “Anthroposophy combines anthropos, the ideal of the human being, and sophia, divine feminine wisdom. The word Anthroposophy refers to spiritual knowledge gained by the conscious integration of three disciplines: thinking, feeling, and willing. Anthroposophy includes esoteric research and spiritual practice.”

57 Ibid.
59 Bravo, “Ullmann,” OREL.
60 The Goetheanum, in Dornach, Switzerland, is the world centre of the anthroposophical movement. The first building was designed by Steiner and named after Goethe, whose poetic views on art and nature Steiner thought significant. While it burned down in 1922, a year after Steiner’s death, the second building retains the name of the first. https://meditation.goetheanum.org/en/die-initiative/Anthroposophy-and-meditation/ (accessed May 8, 2019).
disciplines of nurturing imagination, inspiration, and intuition in the pursuit of goodness, truth, and beauty. Cynthia Smith summarizes the philosophy as follows: “essentially, Anthroposophy is an occult philosophy in which the universe is revealed within mankind, and Steiner believed that the great question confronting mankind was that of evolving spirituality.”

Significant to Ullmann, Steiner had specific views on the connection of art – and music in particular – with Anthroposophic beliefs. Steiner identified with Arthur Schopenhauer who asserted that “music is on a higher level than the other Arts. The plastic Arts can only represent these secret intentions of Nature, whereas music is the direct expression of the Divine Nature.” Anthroposophy holds that artistic expressions are attempts to overcome matter through form, with matter here being anything physical or plastic, including artistic expressions such as painting, sculpture, photography. Form refers to the artistic intent of an intelligent, creative, spiritual and divine being, or, from an anthroposophical view, an expression of the highest evolution of human consciousness.

Music, then, being a non-physical, artistic, formal expression not bound to matter, is the closest expression of this Divine Nature, from an anthroposophical perspective. Presumably then, the pursuit of the arts, and music in particular, would have a kind of catalytic agency in nurturing or evolving human consciousness towards a kind of divinity exemplified by the qualities mentioned above. Or, as Steiner puts it, “the Arts are related to the whole complex evolution of man as a soul-spiritual being.” Given the mysticism and mixture of sacred and secular themes in Hafez’s poems, and Ullmann’s love for literature in general, it is plausible to see how Ullmann would be drawn to Hafez in the context of his interest in Steiner’s philosophy.

Ullmann would dedicate four years of his life, from 1929-33, to the pursuit and advancement of Anthroposophy. This culminated in abandoning his musical work altogether in 1931 to manage and eventually own an anthroposophical bookstore in Vienna called Novalis. This venture failed

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62 Pease, Music in the Light, 7. These are unrevised notes of Steiner’s lectures on music and the arts where Pease explains Steiner’s complex ideas.
64 Steiner in Pease, Music in the Light, 9-10.
65 Ibid., 11.
in 1933, and he fled to Prague to escape litigation filed against him due to debts he had accrued in buying and operating Novalis. Bravo refers to musicologist Ingo Schultz’s research showing that Ullmann left Germany due to the failure of Novalis as a business venture, and not because his Jewish identity had been discovered, or because of the advent of National Socialism.\footnote{Ingo Schultz, \textit{Viktor Ullmann: Leben und Werk}, (Stuttgart: Matzler, 2008), 137-8.}

Ullmann’s return to Prague was also his return to music and could be described as the beginning of his second compositional period. Schultz quotes Ullmann’s description of this second period as “exploring what remains to be discovered in the realms of tonally functional harmony or filling the gap between romantic and ‘atonal harmony’. \footnote{Ibid.} Schultz asserts that “dissonant harmony which nonetheless retains links to functional tonality and polyphonic writing”\footnote{Ibid.} characterizes the compositions of this period. Further, Rachel Bergman makes an interesting observation linking Anthroposophy and Ullmann’s interest in blending major and minor modes.

Perhaps we can go a step further and posit that the duality put forth by Anthroposophy is responsible, at least in part, for Ullmann’s concept of the disparate yet linked realms of tonality and atonality. For just as Anthroposophy stresses the reunification of what are essentially two sides of a single whole, Ullmann’s musical style reflects this idea in its synthesis of tonality and atonality. Moreover, it wasn’t until Ullmann’s exposure to Anthroposophy in the early 1930’s that his compositions began reflecting this duality; this is surely more than mere coincidence.\footnote{Bergman, “Musical Language,” 28.}

Ullmann worked in Prague from 1933-42 as a music teacher, lecturer, composer, conductor, and journalist, and Anthroposophy would influence him for the rest of his life. For example, aside from texts he set as \textit{Lieder}, perhaps the most notable composition of this period is his opera \textit{Der Sturz des Antichrist} (The Fall of the Anti-Christ) Op. 9, which was completed in 1935. The opera is based on a drama of the same name written by the anthroposophical writer Albert Steffen. Ullmann was awarded the prestigious \textit{Emil–Herztk–Gedächtnispreis} in 1936 for the opera “by a jury that included Alexander Zeimlinsky, Ernst Krenek, Egon Wellesz, Karl Rankl and Lothar Wallerstein, all of whom where leading figures in Prague’s cosmopolitan cultural life.”\footnote{Bravo, “Ullmann,” OREL.}

\footnotesize
\begin{itemize}
\item \footnote{Ingo Schultz, \textit{Viktor Ullmann: Leben und Werk}, (Stuttgart: Matzler, 2008), 137-8.}
\item \footnote{Ibid.}
\item \footnote{Ibid.}
\item \footnote{Ibid.}
\item \footnote{Bergman, “Musical Language,” 28.}
\item \footnote{Bravo, “Ullmann,” OREL.}
\end{itemize}
Events in his life moved quickly from 1942 onward. The rise of National Socialism in Germany and the establishment of the Protectorate of Bohemia and Moravia in 1938 brought Czechoslovakia under German control. The Nuremburg Laws, which were in effect inside Germany, were enforced in those regions of Czechoslovakia that were under the jurisdiction of the protectorate.

As a result, the authorities of the occupation introduced anti-Jewish legislation through the puppet government of the protectorate, which, among many other measures, eventually expelled Jews from public life and institutions. After the invasion and subsequent defeat of Poland on 1 September 1939, the administration made plans for massive transports of the Jewish population to take place out of the occupied territories. \(^{71}\)

Eventually, Ullmann was deported to Terezín, or the Theresienstadt concentration camp, in September 1942, where he composed in earnest.

According to Schultz, this third period of his compositional life (1942-1944) was devoted to meeting the needs of Theresienstadt. In particular, it was in the creation of *Gebrauchsmusik*, household music that was both satisfying and accessible to those being held at the camp, and *Freizeitgestaltung*, music for recreation. \(^{72}\) Due to his military service in the First World War he was afforded more freedom in the camp by the *Stutzstaffel*, or SS, and was put in charge of organizing musical activities and managing musicians. He also continued to perform, conduct, write music reviews, offer lectures, and was the director of the *Studio für neue Musik* through which he “championed the work of his fellow composers in the camp, including that of Pavel Haas, Hans Krása, Gideon Klein, and Siegmund Schul, in particular.” \(^{73}\)

Ullmann’s two years at Theresienstadt were arduous, to say the least. The SS allowed Jewish culture to flourish in the camp because they knew the Jews would be executed anyway, and they thought there was no harm in allowing the culture to grow. \(^{74}\) Further, it served their propaganda machine, for they offered up Theresienstadt as a model of what all German concentration camps were like. This, of course, was a blatant SS lie that most of the world accepted as it was propagated through recordings of the 1944 Red Cross farcical visit to the camp. \(^{75}\) Even so,
Ullmann’s creativity was not diminished. In an essay entitled “Goethe and Ghetto” written during the final months of his life, Ullmann explains that he engaged the horrific atmosphere of Theresienstadt with intentionality on what Bravo calls spiritual and aesthetic terms. He wrote,

Theresienstadt was and is for me a school of form. Earlier, when one did not feel the impact and burden of material life because comfort—this magic of civilization—suppressed it, it was easy to create beautiful forms. Yet, in Theresienstadt, where in daily life one has to overcome matter through form everything musical stands in direct contrast to the surroundings: here is a true school for masters.\(^{76}\)

Music, it seems, buoyed his spirit and focused his creativity and artistry. He wrote further that “by no means did we sit weeping by the rivers of Babylon; our endeavours in the arts were commensurate with our will to live.”\(^{77}\) The intentional creation of art, of form overcoming matter as explained above, was his way of overcoming the bleak reality of life in the concentration camp.

Among the last of his compositions is the opera Der Kaiser von Atlantis where the Kaiser is an allegorical representation of Hitler, who is not depicted kindly. At the end of the opera the Kaiser is claimed by death, an act portrayed as a relief to the general populace.\(^{78}\) Upon seeing the dress rehearsal of the opera, the SS ordered Ullmann and many of the other musicians involved in the opera to be transferred to Auschwitz, including Otto Zucker, Hans Krása, Rafael Schächter, Egon Ledeč, Bernard Kaff, and Karel Ančerl.\(^{79}\) They were executed two days later on October 18, 1944.

It is astonishing that any of Ullmann’s music survived either his deportation or his incarceration. Fortunately, before being deported to Theresienstadt, Ullmann gave many manuscripts, though not all, to his former student Alexander Waulin (1894-1976)\(^{80}\) who, in turn, donated them to the

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\(^{76}\) Bravo, “Ullmann,” OREL.


\(^{78}\) Ibid., 209.


Charles University in Prague in 1965, where they remain today. The Nazis destroyed what he did not or could not set aside. Cynthia Smith records that

Ullmann packed all of his documents and manuscripts for his deportation to Auschwitz, but decided at the last minute to entrust them to fellow prisoner [and camp librarian] Dr. Emil Utitz (1883-1956), former Professor of Philosophy and Aesthetics in Halle, Germany, and Prague University, with the orders that Utitz return them, or in the worst-case scenario, give them to his friend Dr. Hans Günther Adler (1910-1988) after the war.\footnote{Schott, \textit{Leben und Werk}, 232.} 

Professor Utitz did save Ullmann’s manuscripts from destruction and delivered them to Dr. Adler after the war. Apart from the songs with texts by Adler, these manuscripts are today in the Paul Sacher Foundation in Basel.\footnote{Smith, “Hallo, hallo,” 33.} Adler donated the remaining songs, which were set to his texts, to the Goetheanum a year before he died in 1987.\footnote{Axel Bauni and Christian Hoesch, editors in “Liederbuch des Hafis op. 30.” \textit{Sämtliche Lieder für Singstimme und Klavier}, ed., (London: Schott, 2004), 228.}

\section*{2.2 The \textit{Liederbuch des Hafis} and Hafez}

By way of providing context for the discussion of Hafez, Sufism, and the German poets inspired by Hafez, a brief introduction to the \textit{Liederbuch des Hafis} Op. 30 follows. This set of four songs was composed in 1940 with poetry inspired by the great Persian Sufist Hafez,\footnote{Livia Rothkirchen, \textit{The Jews of Bohemia and Moravia: Facing the Holocaust} (Lincoln: University of Nebraska, 2005), 385n43.} paraphrased into German by Hans Bethge. These songs are titled “Vorausbestimmung” (Predestination), “Betrunkener” (Drunk), “Unwiederstehliche” \textit{Schönheit} (Irresistible Beauty), and “Lob des Weines” (Praise of Wine). These songs are unique in that they are quite different from Ullmann’s other \textit{Lieder}. While Ullmann employs a variety of compositional tools from tonal and post-tonal idioms, he also uses harmonies similar to those found in the contemporary cabaret music of Kurt Weill.\footnote{Hafis is the German transliteration of Hafez, which is the Persian pronunciation. His full name is Khajeh Shams od-Din Muhammad Hafez-e Shirazi. Haleh Pourafzal and Roger Montgomery, \textit{Spiritual Wisdom of Haféz: Teachings of the Philosopher of Love} Haleh (Rochester, Vermont: Inner Traditions, 1998).} Also, while productions of Ullmann’s operas \textit{Der Sturtz der Antichrist} (The Death of the Anti-Christ) and \textit{Der Kaiser von Atlantis} (The Emperor of Atlantis) are frequently staged and

their music examined by musicologists and music theorists, his Lieder have gained more attention since the Schott publishing house published a critical edition of his Lieder in 2004. A detailed analysis, IPA transcription, translation, and discussion of the four songs appear in the chapters that follow.

Khwajeh Shams al-Din Muhammad Hafez-e Shirazi was a Persian poet who lived from 1327 to c. 1390. He was educated in what we might now call the liberal arts: the Arabic language, sciences, literature, and religion. While he is commonly known as either Hafis or Hafiz in German, the original Farsi name is Hafez. The name Hafez is actually an honourary title given to one who has memorized the entire Koran perfectly. While his name is actually Khwajeh, he took on the name of Hafez as a “nom de guerre.”

Hafez was a famous, sought after poet in many of the royal courts of ancient Persia and neighbouring kingdoms, much in the same way that famous musicians were sought-after guests of European courts. He lived his life, however, as a Sufi, or dervish, eschewing the fortune that his fame could have provided. He was a master of the Persian poetic form called the ghazal, which is primarily a love poem of any length, but usually between five and fifteen verses, and employing almost any meter.

It is important to understand a Sufist perspective on life and God to better understand Hafez’s poetry and also its appeal to German Romantic poets and composers. While an exhaustive explanation is outside the scope of this monograph, a Sufi’s religious goal could be summarized as the pursuit and experience of the love of Allah and for Allah. Starting as early as the mid-eleventh century, love for God “began to be expressed in beautiful metaphors often using human qualities and elements of nature for comparison.” Further, Sufist poets’ name for God was often “the Beloved,” which was, according to Elizabeth Blanton Momand, a name later Romantic

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90 Momand, “Finding the Connection,” 19-20. In describing the ghazal she explains that “the rhyme scheme of the first verse occurs on the second line of each of the subsequent verses. While the content of verses is different, there is a unifying thought for each verse…and the poet’s name generally appears in the last couplet.”
91 Ibid., 17.
poets would take only at face value rather than the implied deeper meaning.\textsuperscript{92} By Hafez’s time, earthly activities that induced euphoria, such as drunkenness, or the euphoric sight of and love for a “beloved,” beautiful young person of either gender began to be viewed as a metaphor for the euphoria of knowing Allah.\textsuperscript{93} Therefore, seeking and writing metaphorically about such states was considered a devotional way of experiencing God, as in the old Arabic saying: “‘the metaphor is the bridge toward reality’…Hence, worldly love is called ‘metaphorical love.’”\textsuperscript{94}

Gertrude Lowthian Bell, a nineteenth-century scholar, orientalist, and translator of Hafez’s poems, describes many of these metaphors in her \textit{Teachings of Hafez}:

> The tavern, for instance, is the place of instruction or worship, of which the tavern-keeper is the teacher or priest, and the wine the spirit of divine knowledge which is poured out for his disciples; the idol is God; beauty is the divine perfection; shining locks the expansion of his glory; down on the cheek denotes the cloud of spirits that encircles his throne; and a black mole is the point of indivisible unity. The catalogue might be continued to any extent; almost every word has a vague and somewhat shifting significance in the language of mysticism, which he who has a mind for such exercises may decipher if he choose.\textsuperscript{95}

Accordingly, Hafez’s poetry often focuses on love, drinking, passion, and religious devotion. These qualities, as well as the evocative imagery and language of the poems, drew German Romantic poets and composers to Hafez’s writing several hundred years later, though not for any Sufist ideal. According to Momand,

> throughout the centuries his poetry has been associated with mysticism, propheticism, and politics. It embodies many of the characteristics found in German Romanticism — love, death, beauty, glory, the yearning and complaining soul, and nature. The complex multi-colored imagery contained in his work lends itself well to nineteenth-century German Lieder. The highly patterned \textit{ghazal} form that Hafez is credited with perfecting

\textsuperscript{92} Ibid., 4.

Momand refers to the work of Gertrude Lowthian Bell here, a famous English interpreter and scholar of Hafez’s work. Bell asserts “Sufis found no difficulty in finding in the Koran texts in support of their teaching about the correlation of euphoria with the bliss of knowing Allah. She says that “when Mohammad exclaims, There are times when neither cherubim nor prophet are equal unto me!” the Sufis declare that he alludes to moments of ecstatic union with God.” Bell, \textit{Teachings}, 31. The poets sought to represent this ecstasy in their poems and, in some cases, by how they lived their lives. The dizzying spinning of Dervishes is an example of this commitment to seek religious ecstasy.


\textsuperscript{95} Bell, Teachings of Hafiz, 42.
served as a magnet for German poets.96

There is an ongoing debate as to whether or not Hafez had his tongue firmly in his cheek when both praising and admonishing morally questionable things like drunkenness and lust. As stated above, for a Sufi these topics were a metaphor for and expression of communion with Allah. For German Romantics, however, the ironic frolicking between deep, meaningful self-exploration and the familiar Anacreontic themes of love, wine, and women was exactly the aspect of his poetry they found appealing. Stephen Downes summarizes it this way: “The dualism or tension in Hafez’s poetry between Sufism and hedonism brought an equilibrium of realist and mystical insights. This is a tension that German Romantics identified with well.”97 A good example of such a poem is Hafez’s poem translated as either “Peacock” or “Magic Eyes.”

Until your hair falls through the fingers of the breeze
My yearning heart lies torn apart with grief.
Black as sorcery, your magic eyes
Render this existence an illusion.
The dusky mole encircled by your curls
Is like the ink-drop falling in the curve of the Jeem
And wafting tresses in the perfect garden of your face
Drop like a peacock falling into paradise.
My soul searches for the comfort of a glance,
Light as the dust arising from your path.
Unlike the dust, this earthly body stumble,
Falling at your threshold, falling fast.
Your shadow falls across my frame
Like the breath of Jesus over withered bones
And those who turn to the Ka’aba as their sanctuary.
Now with the knowledge of your lips, tumble at the tavern door
O precious love, the suffering of your absence and lost Hafez
Fell and fused together with the ancient past.99

98 Jeem, or ی, is the letter “C” in Farsi.
Unfortunately, this url and its comments have since been taken down. However, a new URL without comments is available here: https://www.youtube.com/watch?v=vvJiQ1qD3eoM, (accessed May 1, 2019).
2.3 The German Poets Hafez Inspired

Those primarily responsible for translating Hafez’s poems were orientalists like Joseph von Hammer-Purgstall (1774-1856), who translated into German the whole of Hafez’s poetic work, called the Divān.\textsuperscript{100} Hammer-Purgstall was an Austrian orientalist who studied Arabic, Persian, and Turkish while training to become a diplomatic envoy to the Ottoman Empire. Aside from working as a translator in Austrian Embassies across the Middle East from 1800 to 1807, he also had a love of middle eastern poetry and was a prolific translator of Middle Eastern poets’ work into German.\textsuperscript{101} Many poets relied on early translations like those of Hammer-Purgstall in creating their own works. Such poets include: Goethe (1749-1832) in his important Westöstlicher Divan; Rückert (1788-1866), who studied Arabic and Farsi with Hammer-Purgstall\textsuperscript{102} in his Östliche Rosen; Hans Bethge (1876-1946) in his Die Lieder und Gesänge des Hafis: Nachdichtungen; and Georg Friedrich Daumer (1800-1875). This was necessary, as the poets generally could not read Arabic or Farsi themselves. Often, they would use a single line or idea of an oriental poem and use it as inspiration for a poem of their own.\textsuperscript{103}

A possible example of this borrowing is the similarity between Bethge’s poem “Unwiederstehliche Schönheit” (Irresistible Beauty) set by Ullmann in the third song of his set, and a line from the poem “Peacock” or “Magic Eyes” mentioned above:

Translated lines 7-12 from Unwiederstehliche Schönheit

\begin{quote}
Your eye, that from black arts
Was created, recalls from the clouds
The eagle’s flight.
The gentle nightingale, who cannot
Rise to the cloudy heights,
Is entirely under your spell.
\end{quote}

\textsuperscript{103} Momand, “Finding the Connection,” 2.
Translated lines from Hafez’s *ghazal* “Magic Eyes” or “Peacock”

Black as sorcery, your magic eyes  
Render this existence an illusion.  
The dusky mole encircled by your curls  
Is like the ink-drop falling in the curve of the Jeem  
And wafting tresses in the perfect garden of your face  
Drop like a peacock falling into paradise.

While it is not possible to confirm that this is the exact poem Bethge used for the translation, it serves as a good example.

Ullmann used Bethge’s 1910 publication *Die Lieder und Gesänge des Hafis: Nachdichtungen* as a source for his four settings of Hafez’s poems, as did Szymanowski in his two-volume *Des Hafis Liebeslieder*.104 Bethge himself studied modern languages and philosophy and was an orientalist like Hammer, Rückert, and Goethe. His life-long exploration of oriental themes and poets began with the 1907 *Die chinesische Flöte*, a source for Mahler’s famous *Das Lied von der Erde*. Ten volumes of oriental poetry would follow.105

The difficulty in direct comparisons between Hafez’s poems, Hammer’s translations, and other poets’ transliterations lies in the inaccuracy of Hammer’s translations. Schimmel asserts that Hammer’s translations are perhaps marred by the fact that he found no mysticism whatsoever in Hafez’s work, which is contrary to their intended purpose, and also that many printing mistakes often changed the meanings of the original poems.106 Further, according to J.T.P. de Bruijn, “Hammer’s studies were nearly all concerned with literature and history, which he did not regard as distinct fields, because, in his view, the culture, morality, and religion of a nation were most faithfully mirrored in its poetry.”107 It is possible that Hammer’s view of the function of poetry diminished the singular spiritual importance of Hafez’s intentions. Even so, Hammer’s translation of Hafez’s complete work *Der Divan des Mohammed Schemsed-Din Hafis* was

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104 Op. 24 in 1913, and op. 26 in 1914.  
106 Schimmel, *Critics*, 266.  
107 J.T.P. de Bruijn, Hammer-Purgstall, *Encyclopaedia Iranica*. 

24
published in two volumes in Stuttgart in 1812 and 1813. It was the inspiration for Goethe’s 1819 *West-Östlicher Divan*.

Goethe’s towering importance and artistic influence is irrefutable. It follows that his interest in and writing about the poems of Hafez also had a significant impact on European artists of every stripe. Goethe’s *West-Östlicher Divan* is a poetic testament and response to Hafez’s *Divan*, which had a potent effect on him. After studying Hammer’s translation of Hafez’s *Divan*, Goethe’s diary entry of June 7, 1814 reads:

> Before, I had read some translation of this precious poet’s poetry in the journals and I had not grasped the matter; but at present, after reading the whole of his poems, I became touched by them in such a manner that I engaged to compose the poems in their response, because I could not endure against this magnificent phenomenon. These poems exuded a strong and vivid influence on me. Their German translations were in front of me and I must have prepared the means that I can personally have a share in them.

Hamideh Bahjat observes that Goethe was compelled to “create and employ his creative power” in response to Hafez’s *Divan*, which Goethe called “the book of books.”

Many composers set the Hafez-inspired poems of Goethe as well as the translations and transliterations of Hammer, Rückert, Bethge, and Daumer. These composers include: Robert Franz, Erich Jacques Wolff, Richard Strauss, Grandville Bantock, August Bungert, Johannes Brahms, George Henschel, Carl Maria von Weber, Karol Syzmanowski, Nikolay Rimsky-Korsakov, and, of course, Viktor Ullmann.

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108 Schimmel, *Critics*, 266.
110 Hamideh Bahjat, “Geothe’s Spiritual Travel,” 5.
112 A selected list of composers and their settings of Hafez’s poetry is available in Appendix VI.
Chapter 3

*Liederbuch des Hafis: Analysis and Performer’s Perspective*

3.1 Introduction

Ullmann’s *Liederbuch des Hafis* is a wonderful union of poetry and music. Bethge’s text ranges from being at once ironically comical to ecstatic and exultant, much like Hafez’s own writing. Ullmann’s music generally sounds quite tonal and is also very rhythmic, and the musical qualities of each song match the character of the text very well. There is also a proverbial “tip of the hat” to cabaret music and jazz harmony throughout, which is quite refreshing and enjoyable to sing.

More specifically, like much post-tonal music the songs have no key signature, though songs one, three, and four have a strong sense of being in E♭ major, while song two centres around pitch class {0} or C. It could be thought to be roughly in C minor, though as a post-tonal song it does not employ any functional harmony. The songs have piano introductions and endings of varying lengths with the exception of the last song, where the ending of song three sets up the one-note introduction to song four.

The analysis of each song is divided between an examination of the poem and music, and comments for singers wishing to perform the set. The textual analysis examines meter, rhythm and theme and considers how Ullmann might incorporate these into the music. The music analysis uses functional harmonic and/or set-theory analysis tools as appropriate for the given song. An exhaustive music analysis is not the goal of this document; however, a set-theory framework, i.e., pitch-class sets, prime forms, etc., seemed to be the best way to examine some of the songs. Their use is limited to where they help to explain the music best. A good source on the topic is Joseph Straus’s *Introduction to Post-Tonal Theory*.113

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Finally, each analysis ends with a section called “Singer’s Notes,” which is a discussion of some of the interpretive and/or technical challenges of each song. The discussion intentionally does not cover all the possible issues, as these will vary from singer to singer. It does seek to address what, in my view, are the most significant and common challenges. Further, while comments are specific to the western art music tradition, they do not seek to be didactic or overly technical, or to promote any style of teaching in particular.

Overall, one of the questions this monograph tries to address is the reason Ullmann chose to set Hafez’s poetry. Ullmann was drawn to Hafez’s work because Hafez’s poetry embodied two tensions common in much of Ullmann’s writing. The first is the tension between the realist and mystical ideologies loved by Romantics, as described by Downes in the previous chapter. This tension in Ullmann’s writing is generally shown in his choice of source material, not just in Bethge’s Romantic transliterations of Hafez’s Sufist poems, but also in the libretti of his operas. He chose anthroposophic writers Peter Kien for his Der Kaiser von Atlantis and, as mentioned above, Albert Steffen for Der Sturz des Antichrist. This tension between sacred and profane, the heavenly and the human, much explored in Anthroposophy\textsuperscript{114}, is explored throughout Liederbuch des Hafis as well. The whole set of songs, in fact, explores the Romantic tension between what is prescribed by religious instruction or societal norms, whether explicitly or implicitly, and what is actually experienced by individuals.

The second of these tensions is found in how Ullmann continues Alban Berg’s practice of bringing together tonal and post-tonal compositional techniques.\textsuperscript{115} This merging of techniques was Ullmann’s express desire, having been an admirer of Berg for some time. According to Bravo, “Ullmann was striving for a musical language that would, as he explained it in the letter to Reiner, serve as a twelve-tone system on a tonal basis [and be] similar to the merging of major and minor keys.”\textsuperscript{116} Ullmann’s exploration of these tensions is expressed beautifully in the wonderfully variable Liederbuch des Hafis.

\textsuperscript{114} Pease, Music in the Light, 7.
\textsuperscript{115} Berg’s Violin Concerto is one example.
\textsuperscript{116} Bravo, “Ullmann,” OREL.
3.2 “Vorausbestimmung” (Predestination)

Ullmann’s method of merging tonal and atonal techniques and also major and minor modes can be seen in “Vorausbestimmung.” To the ear, the progressions in this song are akin to jazz sonorities. Ullmann adds many sevenths and ninths to major, minor, and diminished triads to create this effect. He also employs whole-tone sonorities and tritone relationships to highlight dramatic elements in the narrative. An analysis of Bethge’s text and Ullmann’s music follows.

The form of Bethge’s poem can be represented as $ABCA'$.$^{117}$ The sung text is preceded by a two-bar introduction and followed by a five-bar conclusion. The verses are written in trochaic tetrameter, trochaic indicating a pair of syllables with the accent on the first foot.$^{118}$ For example, Al-les ist vor-aus-be-stimmt, where the bolded syllables indicate the accented foot, which coincides with the tonic accent of the German words.

As can be seen in Table 1 below, verses $A$ and $B$ have 20 syllables each and $C$ has 40, which, as we shall see, creates an interesting symmetry. The three lines of $A$ and $B$ each share the same number of syllables. $A$ and $B$ share a similar rhyme scheme: $a$-$b$-$c$ and $a$-$d$-$c$. While not identical, it is reminiscent of bar form, a device used by troubadours, trouvères, and Minnesingers. Historically, the three-part $AAB$ bar form was rigid in its structure. According to Horst Brunner,$^{119}$ it required an odd number of stanzas and had to be written after the model of “one of the Töne allowed by the Meistersinger guilds.” However, Brunner also mentions that there are variations plausible. Using an old structure for the old poet Hafez seems a poetic, nostalgic, and appropriate choice.

The thematic material of $A$ and $B$ centres on the idea that everything is predestined by Allah. Both $A$ and $B$ end with the same question: “Ach, was soll ich tun?”, or “Ah, what shall I do?” These similarities create a stable rhythmic and motivic foundation for both the text and music. Further, the return of $A$ ($A'$) and the question, “Ah, what shall I do?” is like a return to the beginning of a cyclical argument. Bethge seems to put the two opposite poles of Hafez’s struggle

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$^{117}$ See Appendix 2a for a translation and structural outline of the poem.
$^{118}$ Bethge uses Trochaic as opposed to Iambic, which is more common and has the accent on the second foot. Tetrameter indicates that there are four feet.
Table 1: Text Analysis of “Vorausbestimmung”

<table>
<thead>
<tr>
<th></th>
<th>Text</th>
<th>Syllables</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Alles ist vorausbestimmt</td>
<td>7</td>
<td>a</td>
</tr>
<tr>
<td></td>
<td><em>Everything is predestined</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Durch die große Güte Allahs,</td>
<td>8</td>
<td>b</td>
</tr>
<tr>
<td></td>
<td><em>Through Allah’s great goodness,</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ach, was soll ich tun?</td>
<td>5</td>
<td>c</td>
</tr>
<tr>
<td></td>
<td><em>Ah, what shall I do?</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>20</strong></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Ich bin längst vorausbestimmt</td>
<td>7</td>
<td>a</td>
</tr>
<tr>
<td></td>
<td><em>I have long been predestined</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Für den Wein und für die Schenke.</td>
<td>8</td>
<td>d</td>
</tr>
<tr>
<td></td>
<td><em>For wine and the tavern.</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ach, was soll ich tun?</td>
<td>5</td>
<td>c</td>
</tr>
<tr>
<td></td>
<td><em>Ah, what shall I do?</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>20</strong></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>Wie die Vögel ihre Büsche,</td>
<td>8</td>
<td>e</td>
</tr>
<tr>
<td></td>
<td><em>As the birds love their bushes,</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wie die Rehe ihre Wälder,</td>
<td>8</td>
<td>e¹²⁰</td>
</tr>
<tr>
<td></td>
<td><em>As the deer love their woods,</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lieben durch Vorausbestimmung,</td>
<td>8</td>
<td>f</td>
</tr>
<tr>
<td></td>
<td><em>through predestination,</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Also liebe ich alleine</td>
<td>8</td>
<td>g</td>
</tr>
<tr>
<td></td>
<td><em>So I love only</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wein und Schenke und die Schenkin – Wine and tavern and the hostess-</td>
<td>8</td>
<td>h</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>40</strong></td>
<td></td>
</tr>
<tr>
<td>A’</td>
<td>Alles ist vorausbestimmt</td>
<td>7</td>
<td>a</td>
</tr>
<tr>
<td></td>
<td>Durch die große Güte Allahs,</td>
<td>8</td>
<td>b</td>
</tr>
<tr>
<td></td>
<td>Ach, was soll ich tun?</td>
<td>5</td>
<td>c</td>
</tr>
<tr>
<td></td>
<td><em>(same as above)</em></td>
<td><strong>Total</strong></td>
<td><strong>20</strong></td>
</tr>
</tbody>
</table>

with which “Vorausbestimmung” would compare: *AA/BA* and *AA/BB/C*. It is uncertain whether or not this similarity is intentional on the part of Bethge, though it would certainly be on equal footing: that everything is predestined by Allah on one hand, and that Hafez seems to be

¹²⁰ I have indicated that Büsche [ˈbʊʃə] rhymes with Wälder [ˈvɛl dax] here because the -er ending, pronounced with a “vowel r,” at the end of Wälder has basically the same sound as the neutral schwa sound at the end of Büsche.
predestined for wine and the tavern on the other. These mutually exclusive realities create interesting dramatic and ideological tension even though the tone of verses $A$ and $B$ is similar.

The tone of $C$, on the other hand, is at once more passionate and less controlled. Bethge equates animals’ Allah-ordained love for their homes with Hafez’s own seemingly Allah-ordained love for wine, the tavern, and the hostess, perhaps exonerating Hafez in the process. The text of $C$ is delivered with abandon, an affect which Bethge creates in several ways. First, unlike $A$ and $B$, each line of $C$ has a different syllabic ending, not rhyming with anything else. While $A$ and $B$ are each made of two complete sentences, Hafez’s stops his discourse abruptly in $C$ at the word “hostess” and leaves the complete thought hanging as if not wanting to say too much. Finally, each line of $C$ has eight syllables, unlike those within $A$ and $B$, whose lengths vary. This creates a free-flowing, structured delivery of text. Together these characteristics distinguish verse $C$ and make Hafez’s words seem more important.

Bethge continues the cycle by joining $C$ to $A$’: “alles ist vorausbestimmt…” The beginning of $A$’ is not capitalized in the score, which leads to the main question of the song: “Ah, what shall I do?” The blending of $C$ into $A$’ is interesting because it both exemplifies Hafez’s struggle between the real and the mystical and, from a more technical point of view, corrupts the clean objectivity of $A$. This, of course, underlines the sting of Hafez’s question wonderfully, creating interesting interpretive choices for singers and pianists alike. These attributes as a whole also create balance between $AB$ and $CA$’ in terms of mood, meter, and length.

Given these observations, how would one expect Ullmann to set these textual characteristics to music? Generally, Ullmann’s music follows the rhythm of the text with no melismatic lines and with very few words held over more than one note. It is set to a declamatory, speech-like rhythm that imitates the natural delivery of the German language. Furthermore, the trochaic meter is not lost in the singing of the text. It also is very much in line with the way most composers of Lieder set texts. More specifically, however, one would expect the musical setting of $A$ and $B$ to be similar; $C$ and $A$’ should be contrasting yet linked to the first pair. Also, the question “Ach, was soll ich tun?” should somehow be marked musically. Perhaps one would also expect some
indication of the cyclical nature of Hafez’s questioning. In fact, Ullmann incorporates all these details perfectly in the music.\footnote{\textsuperscript{121} Please refer to Appendix 2a for a chart analysis of “Vorausbestimmung.”}

Generally, there is musical parity between \textit{A} and \textit{B}. While not being identical musically, by and large they share the same harmonic/tonal material and relationships. They are stable harmonically, insofar as Ullmann’s musical language can be called harmonic, and the \textit{Lied} centres around \textit{E}$^\flat$ for \textit{AB}, and \textit{B}$^\natural$ for \textit{CA}'. While there are many departures from a tonal harmonic language, there is generally a tonic-subdominant-tonic movement in the bass line, mm. 1-4 for example (shown in Figure 2 below in red). Ullmann also often delays the return to the tonal centre, \textit{E}$^\flat$, as in m. 11 (shown in Figure 2 below in blue). He anticipates the return to \textit{E}$^\flat$ with a descending chromatic theme in the voice in mm. 8-9 on the text “\textit{Ach, was soll ich tun.}” The descent stops when the voice drops a tritone to a \textit{B}$^\flat$ while the piano has an \textit{E}$^\flat$ in the bass. He then creates more musical tension by repeating similar material in mm. 9-10 an octave higher and stopping again on an \textit{E}$^\natural$. When the strong sense of \textit{E}$^\flat$ major finally arrives in m. 11 the bass is an octave lower than the \textit{E}$^\natural$ in the previous measure, blurring the clear descending line to \textit{E}$^\flat$.

Using the descending leaning quality of \textit{E}$^\natural$ in this way creates musical tension that matches the drama of the poem. It also reinforces the cyclical nature of Hafez’s argument, the tension of the question “\textit{ach, was soll ich tun}” brings the listener back to the \textit{E}$^\flat$ tonality found at the beginning of the piece. This pattern is echoed in verse \textit{B}. Also, Ullmann adds an element not explicit in the poem: comedy. Instead of setting Hafez’s words to serious contemplative music, Ullmann chooses to create a humorous, cabaret-music feel for \textit{A} and \textit{B}. He uses staccato quarter notes throughout that move from the left hand to the right, as in mm. 1-2. The left hand gives the impression of inebriated steps through the streets. Ullmann’s choice of using I-IV-I motion in the bass rather than a stronger tonic-dominant motion creates a sense of the music being incomplete or somehow imbalanced, which illustrates Hafez’s drunken state well.

Another example of intentional imbalance can be found in the musical setting of the first line of \textit{A} and \textit{B}. Each has only seven syllables, not the anticipated eight of more conventional phrases. They comprise two measures of a six-bar phrase. Accordingly, the soft quarter note chord played
Figure 2: “Vorausbestimmung” from *Liederbuch des Hafis*, mm. 1-12

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by the pianist on the last beat of m. 4 in Figure 2 above could be considered a final musical foot in the trochaic tetrameter scheme. This unsung accent – perhaps an inebriated musical hiccup – adds humour to the song. It illustrates Hafez’s predicament as he considers the conflict between Allah’s prohibition of alcohol and his own predisposition to drinking in excess. Through these means, perhaps Ullmann suggests that such questions shouldn’t be taken so seriously, a choice for performers to make.

The music of CA is very different from AB and it follows what one would expect from the textual analysis. While AB is objective and fairly straightforward, if not a little tipsy, CA follows the mood of the text and swoons from tonality to tonality. Ullmann begins moving from E♭, the tonal centre at the beginning, to B♮ in mm. 16-19 with a strong iteration of the dominant, F♯, in mm. 16 and 18 (shown in Figure 3 below in red). The large augmented-fifth shift from E♭ to B♮ effectively differentiates CA from AB tonally, as anticipated by the poem.

Ullmann brings the sense of abandon found in the text into the music by using cross-rhythms of triplets against duplets in mm 19-22 (see Figure 4 below). The effect is a spinning, unstable feeling between the vocal line and the piano, perhaps a musical representation of inebriation, or of spinning Dervishes. This is reinforced by WT1 whole-tone sonorities, with the exception of

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123 This also occurs in mm. 12 and 30.
the E♭, on beats one and two of m. 22, and WT0\textsuperscript{125} on beats three and four. The whole-tone scale is well known, of course, for evoking the mystical or other-worldly. He intensifies this affect by setting the cross-rhythms in only the second half of the measures within mm. 19-21 and in all of m. 22, creating a wonderful, intoxicating, rhythmic crescendo.

![Figure 4: “Vorausbestimmung” from Liederbuch des Hafis, mm. 19-22\textsuperscript{126}](image1)

![Figure 5: “Vorausbestimmung” from Liederbuch des Hafis, mm. 25-28\textsuperscript{127}](image2)

\textsuperscript{125} A common practice for describing whole-tone pitch sets, scales, and scale fragments is to use WT, meaning whole tone, followed by 0 or 1, where WT0 is a whole-tone set starting on {0}, or C, and WT1 starts on {1} or C♯. Roig-Francoli, Post Tonal Music, 40. Roig-Francoli describes whole-tone scales as a cycle of whole tones, or the 2/10 cycle, which “divides the octave into six equal segments.”

\textsuperscript{126} Ibid.

\textsuperscript{127} Ibid.
Measures 25 to 28 (see Figure 5 above) exhibit a gradual increase in tension as Ullmann builds to the climax in m. 29 (see Figure 6 below). First, the left hand of the piano rises first step-wise from G to A, then chromatically from A to E♭ in mm. 25 to 28 on the strong beats of each bar. The chords are filled out on the weak beats. The vocal line staggers up in an inexact sequence from E3 to C4, going up a third and down a second until arriving. This upward lurching of the melody, set to the words “I also love only wine, and tavern, and the hostess,” is an excellent example of how Ullmann paints the text and also pairs the musical function of increasing tension with the similar demands of the poetry.

The musical climax of the song in mm. 29-32 is set to the text “everything is predestined through Allah’s great goodness” (see Figure 6). The singer begins on E4, singing the highest pitches of the vocal line in the song. Being true to the cyclical nature of Hafez’s argument, however, the climax quickly falls apart without any resolution in mm. 31-32. The vocal line falls from D4 to F♯ over six beats, set for the first time without any rhythmic support. The last two notes, a tritone between C3 to F♯, emphasize Hafez’s inner conflict.

Figure 6: “Vorausbestimmung” from Liederbuch des Hafis, mm. 29-32

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128 Perhaps set conspicuously to the word “Allah’s.”
Ullmann creates further harmonic confusion by blending B♭ major and minor modes in mm. 31-32. Also, Hafez’s exclamation ends on beats three and four of m. 32, here accompanied by a whole-tone sonority C-D-E-F♯-B♭ (A#) in the piano (shown in red in Figure 6). This, of course, is no kind of harmonic resolution, but rather the opposite. It is akin to an unresolved harmonic no man’s land, which, of course, meets the dramatic needs of the poem perfectly. It is a musical picture of a spent Hafez catching his breath after having shouted out the bliss of his passions. It is also an excellent example of masterful compositional techniques that satisfy both poetic and musical needs of setting apart CA’ from AB.

The postlude of the song is similar to the opening in that it employs the same staccato quality throughout and returns to the opening tonality of E♭ major. Ullmann brings a variation of the “Ach was soll ich tun” melody to the right hand of the piano from mm. 37-42 (see Figure 7 below). At the same time, he sets “Ach, was soll ich tun” in the voice while indicating a long diminuendo, musically painting Hafez staggering off in the night with an alternating pattern in the right and left hand of the piano. The dynamics and texture become increasingly soft and light, indicated by the *sempre dim.* and *ppp* indication given by Ullmann in the last measures.

Figure 7: “Vorausbestimmung” from *Liederbuch des Hafis*, mm. 33-42\(^{130}\)

\(^{130}\)Ibid.
The most succinct, and perhaps best, indication of what Ullmann thinks about Hafez’s plight is in how he sets the last three measures. Most of the accompaniment up to now is set in a low registration, almost never going above the staff in the right hand. The last chord is an exposed, staccato E♭ major chord, adding the sixth and the ninth. It is a comedic ending by which Ullmann tells us that perhaps Hafez’s dichotomy is not so dire after all.

**Singer’s Notes**

This is a really fun song to perform. Ullmann’s humourous, light-hearted music lends itself so well to a portrayal of a perplexed and drunk Hafez. Therein, perhaps, is the performers’ first challenge: to find an appropriate balance between expressing the humour of the music and text, and portraying Hafez’s serious concern over his question of predestination. Of course, one possibility is to presume that Hafez isn’t being serious at all, and that, with a wink and a smile, the “Ach, was soll ich tun” is simply a way of implying that wine and women are what Hafez is destined for. This is a very Anacreontic theme\(^\text{131}\), and is quite possibly what Bethge and Ullmann had in mind.

The opposite decision, that of portraying a troubled Hafez wrestling with an existential moral crisis, is also possible. Creating this darker, perhaps more brooding Hafez would be more challenging given the light-hearted nature of the music. It could create an interesting dramatic juxtaposition, however. Performers would need to take dramatic advantage of the more chromatic sections of the *Lied*, and perhaps portray Hafez in mm. 29 to the ending (see Figure 6 above) in a frustrated light. This decision would also create a great deal of contrast between this song and the exultant last song, “Lob des Weines” (In Praise of Wine).

I believe, however, that portraying Hafez in this way, indeed in either way, is too monochromatic. There is much more interest for both singer and pianist in exploring the grey area between these two contrasting poles. Showing a genuinely perplexed, frustrated Hafez vacillating between two ends of his argument, his genuine passion for wine and the hostess, and his honest bewilderment is much more interesting for performers, and likely for audiences. The

\(^{131}\) See page 13 of chapter 2 for a description of German Anacreontic Romanticism.
feeling of the music perhaps best lends itself to this interpretation as well. After all, audiences can likely relate to competing passions in their own experience.

Perhaps the most significant technical challenge of this song is being careful to observe Ullmann’s many specific indications throughout the song, particularly the need to sing piano and pianissimo in a higher part of the voice, as in mm. 21 and 28. The challenge is not that these notes are too high to be sung softly; it is that they are suddenly very soft in the context of what might otherwise be loud singing, as seen in mm. 25-28 (see Figure 5 above). Supple and flexible control of the voice is necessary here. Practicing messa di voce exercises\textsuperscript{132} will help to develop the flexibility needed for such maneuvers.

3.3 “Betrunk“ (Drunk)

“Betrunk” is strikingly different from “Vorausbestimmung.” Where “Vorausbestimmung” is a cabaret-like frolic using mostly functional harmony, Ullmann uses post-tonal methods, such as pitch centricity,\textsuperscript{133} and quartal and whole-tone sonorities to achieve his compositional goals in “Betrunk.” Where the meter of “Vorausbestimmung” has a free, speech-like quality, “Betrunk” has a rigid, repetitive meter that evokes a manic quality in its delivery, whether spoken or sung. Musically, “Betrunk” moves between pitch classes C and E as tonal centres, C for sections A and A’, and E for the B section. The vocal range is an octave and a tritone from B♭3 to E5. Tritonal relationships also feature prominently throughout the song, both between the voice and piano and within the accompaniment itself.

The poem itself is set in accentual-syllabic verse, a form where the meter of verses is limited by the number of syllables or stresses or both. As shown in Table 2 below, each verse has seven syllables, and the stress of each verse generally lands on the penultimate syllable. There is no

\textsuperscript{132}Mess di voce is defined as “the singing or playing of a long note so that it begins quietly, swells to full volume, and then diminishes to the original quiet tone.” Ellen T. Harris, “Messa di voce,” Grove Music Online, (2001), accessed January 14, 2020, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018491.

\textsuperscript{133}Miguel A. Roig-Francoli defines pitch centricity as “the organization of pitches around one or more pitch centers [sic], although not necessarily including a system of pitch hierarchies around a tonic.” Miguel A. Roig-Francoli, Understanding Post-Tonal Music, (Boston: McGraw-Hill, 2008), 2.
fixed rhyme scheme or pattern in the poem beyond the first line of each verse ending in –en. Interestingly, the number of lines in each of the three verses increases by two; the poem has 5 – 7 – 9 lines respectively. This, in combination with the odd number of syllables, creates a staggering, awkward delivery of text that is appropriate to the imagery the title suggests. As in “Vorausbestimmung,” it is likely that Ullmann will incorporate these elements into the music.

The imagery of the moonlight, often representing madness in literature, is repeated several times in the poem. Perhaps for Bethge, and maybe Ullmann as well, the strange meter and imagery are appealing in that they create a snapshot of a bizarre moment of self-awareness: a drunk who is surprised by how weird his moonlit shadow looks as he lurches home from the tavern. Perhaps Bethge was setting a personal experience he thought his readers would find common or funny.

There is no direct relationship between Bethge’s poem and Hammer-Purgstall’s translations. There is no direct quote. Neither is there an obvious direct source of this poem in Hafez’s writings. It is plausible, however, that Bethge wrote this poem because references to drunkenness and taverns are plentiful in Hafez’s writing. As an interpretive note then, performers should not confuse Bethge’s representation of drunkenness or any implied meanings of “moonlight” or “shadows” with Hafez’s allegorical representation of drunkenness as the bliss of knowing and experiencing God.

There is one last structural point of interest in “Betrunken” that is not readily apparent in hearing the Lied, and that brings the music and poem together: numerical elements of the poem’s structure lend themselves to Ullmann’s extensive use of whole-tone sonorities throughout “Betrunken.” The numbers 3, 5, 7, and 9 play a significant role in Bethge’s poem. There are

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134 I have searched for translations of specific words and themes of Bethge’s Betrunken in several translations of Hafez’s work and have found no direct correlation to date. This likely because Bethge’s poems are transliterations of Hammer-Purgstall’s translations.

135 Whole-tone harmony does not function like ternary harmony with strong dominant-tonic relationships. There are only two possible groups of pitches: C-D-E-F♯-G♯-A♯ and C♯-D♯-E♯-F♯-G-A-B, or pitch classes {02468t} and {13579e}. The whole-tone scale is, of course, a series of pitches that are a whole tone, or major second, apart from each other. Mark Devoto, “Whole-Tone Scale | Music,” Encyclopedia Britannica, https://www.britannica.com/art/whole-tone-scale, accessed June 20, 2017.
Table 2: Text Analysis of “Betrunken”

<table>
<thead>
<tr>
<th>Text</th>
<th>Syllables</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Hafis, du bist betrunken  
*Hafis, you’re drunk*                                                   | 7         |       |
| Ich sehs an deinem Schatten,  
*I see it in your shadow,*                                             | 7         |       |
| An diesem Taumelschatten,  
*From this reeling shadow,*                                            | 7         |       |
| Der sich so toll gebärdet,  
*That behaves as crazily*                                              | 7         |       |
| Als käm er aus dem Tollhaus!  
*As if it came from a madhouse!*                                        | 7         |       |
| **B**                                                               |           |       |
| Ei, welch verrückter Schatten  
*Oh, what a crazy shadow*                                                | 7         |       |
| Im allzu hellen Mondschein!  
*In the all-too-bright moonlight!*                                       | 7         |       |
| Das fuchtelt und das biegt sich  
*It gesticulates and bends*                                              | 7         |       |
| Und stolpert hin und reckt sich  
*And stumbles along and stretches out*                                   | 7         |       |
| Aufwärts und nach den Seiten,  
*Upwards and sideways,*                                                   | 7         |       |
| Ei, welch grotesker Schatten,  
*Oh, what a grotesque shadow,*                                            | 7         |       |
| Welch indiskreter Mondschein!  
*What indiscreet moonlight!*                                              | 7         |       |
| **C**                                                               |           |       |
| Nie hab ichs glauben wollen,  
*I have never wanted to believe it,*                                     | 7         |       |
| Wenn scheltend mich Suleima  
*When Suleima, scolding me,*                                             | 7         |       |
| Beschwör, ich sei betrunken,  
*Complained that I was drunk.*                                            | 7         |       |
| Jetzt muß ichs wahrhaft glauben:  
*Now I really must believe it:*                                          | 7         |       |
| Ich bin ein würdeloser,  
*I am an undignified,*                                                     | 7         |       |
| Ein aller Anmut barer,  
*Entirely disgraceful,*                                                     | 7         |       |
| Ein ganz betrunken Trinker  
*Quite inebriated drinker*                                                 | 7         |       |
| Mit einem Taumelschatten  
*With a reeling shadow*                                                     | 7         |       |
| Im indiskreten Mondschein!  
*In the indiscreet moonlight!*                                             | 7         |       |
| **Total**                                                            | 35        |       |
| **Total**                                                            | 49        |       |
| **Total**                                                            | 63        |       |
three stanzas of five, seven, and nine lines each respectively. Each line is made up of seven syllables, and there are 21 lines in total (3x7=21) (see Table 2 above). The interesting symmetry between the poem and the music is that if the numbers 3, 5, 7, and 9 are translated into pitch classes \{3, 5, 7, 9\}, or D♯, E♯, G, and A, they spell out a segment of whole-tone scale WT1. While certainly an abstraction, it is very plausible that Ullmann saw this inherent whole-tone structure and incorporated it into his writing.

There are other interesting musical characteristics of “Betrunklen”. From the very first measure, Ullmann uses rhythmic motifs and repeated pitches/pitch centricity to provide structure and unity to the song. The main rhythmic, or “drunk,” motif, is a unifying theme through the Lied: E-eryE-eryQ (shown in red in Figure 8 below). It repeats regularly as a whole or in segments throughout the piece. The tritone relationship between the vocal line and the piano, and their shared B♭ is interesting, and it creates musical tension that sets the scene for Hafez’s state of mind. As with the poem, Ullmann underlines the importance of the number seven by setting the seven-note drunk motif three times, twice in the piano and once in the first voice entrance. This also mirrors the structure of the poem.

Further, Ullmann illustrates Hafez’s drunkenness in two ways: first, by placing a rest after the motif, creating a sense of the meter being 3 in the first three measures; and second, by setting the voice in canon with the piano, creating a rhythmic counterpoint. Ullmann sets the voice entry slightly out of phase with the natural ending of the seemingly five-beat motif. Interesting interplays of cross-rhythms such as this appear throughout the piece.

![Figure 8: “Betrunklen” from Liederbuch des Hafis, mm. 1-5](image)

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In terms of tonality, examining the pitch classes, pitch sets, and prime forms shows how Ullmann unifies “Betrunken.” Analyzing the piece this way is preferable as functional harmony does not explain Ullmann’s use of post-tonal methods. As such, Appendix 2b includes a chart analysis of the whole Lied giving the text, translation, pitch centres, movement in the bass, pitch sets, pitch cycle dominance, and the prime form of each set.

Ullmann creates centricity around pitch class C by setting the drunk motif on a C in the right hand of the piano and in the first entry of the vocal line, the single D♭ excepted. He later creates centricity around E in the B section using the same method. Further, while repeating the C to establish a tonal centre, Ullmann superimposes a G♭2 and a B♭2 in the bass, implying a G♭ major triad as a tonal counterpoint, or kind of polycentricity around these two tonal centres. Though the E♭ is absent, this combination implies a Cø7 tonality and creates a tritonal relationship between the bass, G♭, and the tonal centre, C. As a whole, Ullmann creates an unstable musical texture that matches the character of the text using this tritonal lurching between the bass and tonal centre. The fact that the bass does not sound on the strong beats of the bar also reinforces this tilting quality.

Another way Ullmann creates this tilting affect is in how he shifts between the dominance of either whole-tone scale from measure to measure. A good example occurs at the end of each verse (see Figure 9 below for an example of the end of verse 1). As though Hafez is suddenly struck by his situation, or has stumbled and fallen in his trek home, the increasing rhythmic tension created by compressing and repeating the “drunk” motif suddenly halts. As seen in Figure 9, the tetrachord on the downbeat of m. 15, E, G, B, D♯, in which three of the four pitches, G, B, and D♯, belongs to WT1 and introduces a rhythmic pause in the song. The piano and voice share the same pitch material but are rhythmically different. The next two measures

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137 It is common for composers using whole-tone harmony to add a note from another pitch class cycle or to alter the whole-tone scale to create more interesting harmonic qualities.

138 Roig-Francoli, Understanding Post Tonal Music, 28. Roig-Francoli defines polycentricity as the layering of two or more simultaneous tonal centres that don’t necessarily imply major-minor tonalities.

139 Appendix 2b also includes a chart analysis of “Betrunken” that shows the use of whole tone scales.

140 E, G, B, and D♯ is {347e} as a pitch-class set. Its prime form is [0148] and it is present throughout the Lied in various transpositions. [0148] has the sonority of a minor chord with a major seventh added to the top, or EmMaj7, a chord typical to jazz and similar to the cabaret styled music of the first song in the cycle. The major-seventh chord also becomes prominent in the last song, “Lob des Weines.”
includes all the pitches belonging to WT0, C, D, G♭, B♭, which nearly completes the aggregate\textsuperscript{141} with only E and A♭ missing.

Ullmann continues to oscillate between the dominance of WT0 and WT1 in each measure. Throughout the \textit{Lied}, one whole-tone collection or the other has dominance. The teetering between the two further emphasizes the tilting character of the poem and creates an interesting acoustical affect. It is also plausible that Ullmann uses this to represent the conflict between form and matter, good and evil. Measures 35-37, as seen in Figure 10 below, are just one example where the pitch sets oscillate between the two pitch cycles, at first every bar, and then every half bar.\textsuperscript{143} WT0 is in blue, and WT1 is shown in red.

\footnotesize
\textsuperscript{141} An aggregate refers to a set of all 12 pitches classes, or all 12 notes of a chromatic scale.
\textsuperscript{143} Also, of note is that the prime forms point to the whole tone scale WT0. \{0148\} / \{0148\} contains a subset of WT0, while \{1579\} / \{0248\} outlines WT0 except for 6 and t.
While Ullmann uses these techniques and tone colours through the rest of the song, there are two other items of note. First, Ullmann was interested in the blending of major and minor modes. The use of whole-tone harmony is a subtle way to facilitate this. However, he is sometimes a little more plainspoken, as in beats three and four of m. 25 (see Figure 11 below). In the first half of each beat he plainly spells out G#7 chords with major and minor thirds, C being equivalent to the needed B♭. This major/minor quality is often used in jazz and blues harmonies and is direct example of Ullmann blending major and minor modes. Second is the use of quartal harmony, or harmony built on fourths, whose very different sound helps to create the image of the shadow stumbling and righting itself. A good example of quartal harmony can be found in m. 26 in the last half of the bar where the tetrachord starting on G7 is built on a series of perfect fourths.

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145 Ibid., 98.
Ultimately, how does understanding some of the pitch-set material and the abstractions between the poem and music help us as singers to better perform the music? Broadly speaking, the breadth of Ullmann’s intentionality in how he composed “Betrunknen” is impressive. As such, when the vocal line is a part of one of these structural elements, such as establishing centricity around C in the “drunk” motif at the beginning of the song (see Figure 8 above), performers can work to highlight the centricity through careful phrasing of the line. Singing and playing the “drunk” motif so that it crescendos to the strongest syllable, “Hafis, du bist betrunknen,” is one example. Indeed, Ullmann indicates this in the piano part. Both performers work together to uniformly present the text, making the performance stronger. Besides, it is good to know that the repeated notes are not a lapse in creativity on Ullmann’s part, but are rather an intentional post-tonal compositional technique.

There are several challenges for singers here. Depending on the voice, singing in the lower middle voice around C3 may be uncomfortable if the voice is not strong in that tessitura. Keeping rhythmic integrity between the piano and the vocal part is important, as always. However, in this case a stable rhythm without rubato makes the poco rit. on the text “als kam er aus dem Tollhaus” (see Figure 9 above) much more impactful. The speed of the text could be problematic. Slow practice of the text will ensure meaning-filled diction. Ensuring that the text is not produced with a heavy registration will also allow flexibility of dynamic control through the steady rhythm. Also, working to sustain a legato of breath and sound, and maintaining free, easy respiration and phonation in what otherwise might be considered a choppy rhythm is important.

3.4 “Unwiedersteliche Schönheit” (Irresistible Beauty)

The poem consists of five verses of three lines each in a modified iambic tetrameter, or four feet made with a weak and strong beat in each foot. For example, “Durch dei-ne schön-en Lock-en wer-den,” where “durch” is set as an anacrusis. In fact, Bethge uses anacruses in almost every

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146 An anacrusis is “one or more syllables at the beginning of a line of poetry that are regarded as preliminary to and not a part of the metrical pattern.” Merriam-Webster Online Dictionary (n.d.), s.v. “anacrusis,” accessed September 10, 2019, https://www.merriam-webster.com/dictionary/anacrusis.
line of this poem, usually the first unstressed word or syllable. This creates a languid, irregular sense of rhythm and meter, quite unlike the fairly straightforward meter of “Vorausbestimmung,” for example. Each verse is a long, curling sentence, each line enjambed\(^{147}\) to the other. By obscuring the poetic cadence in this way Bethge fashions in the structure of the poem what the text itself describes: “Pagans and the deeply religious alike are dazzled by your lovely curls.”

Further, if one presupposes that the “pagan and deeply religious” represents iambic pentameter, a staid, structured poetic meter, their bedazzlement by the “lovely curls” can be seen in how Bethge employs irregular numbers of syllables in the setting of this poem. We see this blurring in verses one, two, and five: each line has 9 / 9 / 8 syllables respectively; each verse has 26 syllables. Verses three and four, however, have 8 / 9 / 8 syllables in each line, while each verse has 25 syllables (see Table 3 below). We also see it in the intentional absence of a rhyme scheme. Bethge depicts luscious, curling hair and its effect on the piously pagan or religious in the structure of the poem itself.

Ullmann incorporates these textual qualities into the music in several ways. First, there is an unusual tempo indication at the beginning of the song: “Andante amabile (quasi Slow-Fox),” perhaps translated as “an amiable walking tempo, like a slow foxtrot.” Given that this song was written in 1940, the foxtrot indication is both timely and charming.\(^{148}\) Ullmann’s music glides in a steady, slow, cut-time pace throughout, depicting long, foxtrot strides. This feeling, which he establishes in the four-bar piano introduction, is constant throughout the song. Brief interludes between each verse illustrate the mood of the text, accentuate the foxtrot feeling, and serve functionally to modulate to other key centres.

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Also, Jonathan O. Wipplinger explains that this early jazz arrived in Germany with American soldiers who were stationed there in 1919 after World War One. Jonathan O. Wipplinger, “Jazz Occupies Germany: Weimar Jazz Culture between the Rhine and Berlin,” in The Jazz Republic: Music, Race, and American Culture in Weimar Germany, 21-50 (Ann Arbor: University of Michigan Press, 2017), 24-25.
<table>
<thead>
<tr>
<th>Text</th>
<th>Syllables</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong>&lt;br&gt;Durch deine schönen Locken werden&lt;br&gt;By your lovely curls</td>
<td>9</td>
<td>A</td>
</tr>
<tr>
<td>Die Heiden und die Glaubensstarken&lt;br&gt;Are pagans and the deeply religious</td>
<td>9</td>
<td>A</td>
</tr>
<tr>
<td>In gleicher Weise sinnverwirrt.&lt;br&gt;Similarly dazzled.</td>
<td>8</td>
<td>B</td>
</tr>
<tr>
<td><strong>B</strong>&lt;br&gt;Die schwachen Seelen stürzen taumelnd&lt;br&gt;Weak souls collapse dizzily</td>
<td>9</td>
<td>C</td>
</tr>
<tr>
<td>In deiner Wangen holde Grübchen,&lt;br&gt;In your cheek’s charming dimples;</td>
<td>9</td>
<td>A</td>
</tr>
<tr>
<td>Die starken Seelen stürzen nach.&lt;br&gt;Strong souls rush after them.</td>
<td>8</td>
<td>D</td>
</tr>
<tr>
<td><strong>C</strong>&lt;br&gt;Dein Aug, das von der schwarzen Kunst&lt;br&gt;Your eye, that from black arts</td>
<td>8</td>
<td>E</td>
</tr>
<tr>
<td>Geschaffen ward, lenkt aus den Wolken&lt;br&gt;Was created, recalls from the clouds</td>
<td>9</td>
<td>A</td>
</tr>
<tr>
<td>Des Adlers Flug zu sich zurück.&lt;br&gt;The eagle’s flight back to itself: *</td>
<td>8</td>
<td>F</td>
</tr>
<tr>
<td><strong>D</strong>&lt;br&gt;Die zarte Nachtigall, die nicht&lt;br&gt;The gentle nightingale, who cannot</td>
<td>8</td>
<td>G</td>
</tr>
<tr>
<td>Aufsteigen kann in Wolkenfernen,&lt;br&gt;Rise to the cloudy heights,&lt;</td>
<td>9</td>
<td>A</td>
</tr>
<tr>
<td>Ist ganz und gar in deinem Bann.&lt;br&gt;Is entirely under your spell.</td>
<td>8</td>
<td>H</td>
</tr>
<tr>
<td><strong>E</strong>&lt;br&gt;Hafis vergaß um deinetwillen&lt;br&gt;Because of you, Hafiz has forgotten</td>
<td>9</td>
<td>A</td>
</tr>
<tr>
<td>Die Morgen- und die Nachtgebete,&lt;br&gt;His morning and evening prayer;</td>
<td>9</td>
<td>I</td>
</tr>
<tr>
<td>Klar ist sein Seelenuntergang!&lt;br&gt;The downfall of his soul is clear!</td>
<td>8</td>
<td>J</td>
</tr>
</tbody>
</table>

* Your eye, created by black arts, recalls back to itself the eagle’s flight.

Ullmann’s setting of the text also supports Bethge’s poetry. Long vocal lines help to convey the sense and meaning of the sensual, enjambed text. Ullmann generally sets the vocal line in the
lower part of the chest-modal register with most of the pitches set between A2 and F#3. There are further plunges to G2 and F2. This range of the voice is, of course, especially rich in basses and baritones. Ullmann’s setting seems apt given that the poem, as the title aptly suggests, describes the irresistible beauty of the hair, cheeks, and eyes of the subject of the poem, and how they tempt Hafez, and even nightingales, to distraction.

The rhythm of the text setting becomes increasingly syncopated. It begins with the initial rhythmic motif | ♩♩♩♩ in mm. 5 and 6, set to the text “durch deinen schönen Locken,” as shown in blue in Figure 12 below. This motif begins on beat two as a pickup to the stronger beat three. Ullmann then creates syncopation through diminutions of this motif throughout the rest of the song, as is seen in mm. 11 and 12, for example.

Figure 12: “Unwiederstehliche Schönheit” from Liederbuch des Hafis, mm. 1-5

Ullmann goes further by setting this motif in canon with the voice in the right hand of the piano several times. Measures 19 and 20 in Figure 13 below provide one example. This treatment of the motif further blurs the clear steady foxtrot rhythm in the left hand of the piano. Both the text

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setting and diminution reinforce Hafez’s state of mind. They also help Ullmann to manage, if not take advantage of, the anacruses inherent in the text itself.

Musically, “Unwiederstehliche Schönheit” is generally tonal. While looking at pitch-class sets is sometimes helpful in analyzing the song, considering the song through the lens of tonal harmony, or possibly jazz harmony, is more useful. While there is no key signature, the song begins and ends in E♭ major. While Table 4 below offers a basic tonal overview, a full chord-chart analysis of this Lied, as well as a translation and IPA transcription, can be found in Appendix 2c.

Figure 13: “Unwiederstehliche Schönheit” from Liederbuch des Hafis, mm. 19-20

Table 4: Broad Tonal Plan of “Unwiederstehliche Schönheit”

<table>
<thead>
<tr>
<th>Measure</th>
<th>1—</th>
<th>11—</th>
<th>18—</th>
<th>23—</th>
<th>31—</th>
<th>37—</th>
<th>43—</th>
<th>45—</th>
<th>75—</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key Centre</td>
<td>E♭</td>
<td>Fm</td>
<td>E♭ m</td>
<td>C♯ m</td>
<td>Bm</td>
<td>G</td>
<td>Em</td>
<td>E♭</td>
<td></td>
</tr>
</tbody>
</table>

There are several interesting musical characteristics in this song. In many phrases Ullmann often delays the appearance of the root of the chord and sets it in the vocal line when it does. He also sets the root higher than the bass of the piano, thereby creating an inversion of the chord, as shown in red in Figure 12 above. In this example the chord is a B♭Maj7/D♭ chord. It also serves functionally as a pivot chord, beginning a modulation from E♭ major to F minor: vⅦ in E♭ major, and ivⅦ in F minor. The combination of delaying the root, using an altered dominant as a pivot

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150 Ibid.
chord, and setting the delayed root in inversion in the voice line effectively creates harmonic tension, which is relieved by arriving in F minor in m. 13. This musical tension illustrates the affection described in the text: “By your lovely curls are pagans and the deeply religious similarly dazzled.” This effect is quite common in the song, whether there is a modulation or not. Singers should consider reinforcing such delayed roots (the B♭ in m. 11 of Figure 12 in this example) in some small way, especially when it is functionally important, or occurs on the tonic accent of a word, as in “Wei-se” and “See-len” in Figures 12 and 13 above. As always, the accurate tuning of the note is important as it will not immediately seem as though the note fits in to the chord because it anticipates the harmonies of the following measure.

Triplet sixteenth-note flourishes appear in m. 20, as can be seen in red in Figure 13 above.

Ullmann uses this figure throughout the song in the right hand of the piano. It evokes a Middle Eastern feeling, but perhaps also the flair and flourish of foxtrot dancers moving across the floor. Moreover, a dizzy, descending chromatic motif illustrates the text beginning in m. 19, “Weak souls collapse dizzily in your cheek’s charming dimples.”

Ullmann uses these musical techniques to build intensity in mm. 37-39 (see Figure 14 below). The chord in m. 37 is a D+6/A chord, which functions dominantly in G major. Ullmann destabilizes the sense of tonality as we move to m. 38. We see: entries in canon (shown in red); whole-tone motion in the bass (shown in green); almost all pitches are present, save C and E (shown in blue); and syncopations leading to a blur of pitches and sonorities.

Measures 38-39 are interesting not only because nearly all pitches are present, but also because Ullmann paints the nightingale’s plight using overlapping diminished sonorities (see Figure 15 below): A- (C) - E⁷/D♭ - G² in blue; C♭ - (E) - G - B⁹ in red; and F - G♯/A♭ - B/C⁹ in green. This pattern creates a lurching, back-and-forth quality between the three diminished sonorities. The effect creates a strong rhythmic feeling, increases tension, and leads the ear away from the tonal

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151 Ullmann often uses altered dominants or borrows chords from parallel minor or major keys in this song. This lends to the jazzy, foxtrot feel of the song.
152 Other examples occur in mm. 19, 21, 23, 27, 29, 31, 37, and 40.
153 I use the + symbol in this monograph to indicate an added chord element, rather than to indicate an augmented quality.
centre of G major. The surprising $D_7$ chord begins a series of modulations leading us back to E minor.

Figure 14: “Unwiederstehliche Schönheit” from Liederbuch des Hafis, mm. 37-40

Ullmann also uses this music to depict the struggle of the nightingale trying to rise higher in the sky. The text is translated as: “the gentle nightingale, who cannot rise to the cloudy heights.”

Figure 15: “Unwiederstehliche Schönheit” from Liederbuch des Hafis, mm. 38-39

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155 Ibid.
This text setting and word painting are especially effective as the tonic accents of the words are in counterpoint with the rhythmic setting and the strong beats of the music. The bird’s ascent ultimately fails on the D♯₉ chord at the end of m. 39 with the B♭ to A♯ in the voice and piano part. Following Ullmann’s indications in the piano, performers should highlight this effect.

The music that follows is a brief piano interlude that moves from G major to E minor. It then returns to Eᵇ major in m. 50 by way of a protracted pre-dominant section found in mm. 45-49. We see the return of the original motif in diminution, as seen in Figure 12 above, as well as the fluttering sixteenth-note triplet pattern, as seen in Figure 13 above. When the voice reenters in m. 50, we see the same harmonic and thematic material as the beginning.

The musical climax of the song, in m. 61, is a musical depiction of Hafez’s fall from grace, much like the nightingale’s inability to ascend to the heavens (see mm. 61-62 in Figure 16 below). The voice sustains a high D⁴, then falls a tenth to B♯ on the text “klar is sein Seelenuntergang” (clear is his soul’s downfall). To perform this musical high point best, the singer and pianist must synchronize the singer’s glissando down the minor tenth to the B♭ and the length of the pianist’s fermata on the bar line of m. 62. The effect must suspend the note and chord in such a way as to create anticipation of the C⁹/E⁹ to E♭⁹⁺⁶ (♭Vᴵ⁶⁺⁹ to I⁺⁶) cadence. The pause must not be too long. The singer must not over-sing the descending glissando and the pianist must not anticipate the first beat of measure 62.

A piano postlude follows that provides further interesting interpretive choices for the pianist and singer. Initially, there is a reprise of the thematic material from earlier in the song. Ullmann then increases tension through repeating C⁹ – B♭₁³ over an E♭ pedal in m. 67 (shown in red in Figure 16 below). What follows in mm. 68-73 are four, two-measure interjections. While Ullmann writes specific musical indications, the choice of what these measures “mean” or communicate is really up to the performers. Are they the nightingale and Hafez’s sighs as they consider their plight? Are they, rather, Ullmann’s comment on their situation?

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156 The reader may notice that there is no B♭ present in this chord. Rather, the B♭ is implied, much as it is in the first three beats of m. 11 (see Figure 12 above) where it is provided by the voice part. Another way to consider this is that Ullmann is using elements of an Aeolian scale built on C.
Figure 16: “Unwiederstehliche Schönheit” from *Liederbuch des Hafis*, mm. 58-75.
Whatever is decided, it is interesting to note the musical qualities that may influence this choice. There is an almost plaintive quality in the quarter-note to half-note motif in mm. 69, 71, and 73. The pianist must decide whether these are suspensions, passing tones approached by step from above, as in mm. 69 and 71, or if they are all *appoggiaturas*, approached from below, as in m. 73 (see blue arrow indications in Figure 16 above). The Schott critical edition places an accent over the quarter note in m. 73 rather than on the chord on the downbeat, which may indicate that the note is indeed an *appoggiatura*.

This differs from mm. 69 and 71, where the accent or *marcato*, respectively, seems to appear over the chord on the downbeat, and not specifically on the quarter notes. Perhaps this indicates that they should be treated as accented passing notes. It is uncertain whether this difference is Ullmann’s choice, an editorial choice, or a mistake. It seems to me, however, that emphasizing each quarter note as an *appoggiatura*, and voicing a lower, preceding half note to create clear voice leading would be more musically interesting. Whether the musical gesture is the plaintive sigh of the bird or poet, however, or some other choice, the decision is ultimately for both performers to make.

The singer’s interpretive choice here lies in what do to during the thirteen-measure postlude (see Figure 16 above). While he obviously cannot sing, or make sound during the postlude, standing uninvolved in front of the piano is equally inappropriate. Once the decision about how to interpret the postlude has been made, some small, non-distracting gesture or movement that reinforces the interpretive choice would be appropriate. This blocking should correspond to both Ullmann’s music and the chosen interpretation.\(^\text{158}\)

There are other interesting musical elements of this song. A chart analysis of the whole song can be found in Appendix 2c that shows Ullmann’s use of: strong tonic-dominant-tonic movement, including the use of applied dominants, to create musical momentum; the use of non-enharmonic pitches to create interesting, jazz-like sonorities; employing chords borrowed from parallel or relative keys; the frequent use of the major-seventh chord\(^\text{159}\); the use of Neapolitan and other

\(^{157}\) Ibid, 106.

\(^{158}\) Perhaps a sigh, or a shrug?

\(^{159}\) The use of the major-seventh chord, and its frequency, in this song is interesting as the same sonority figures very prominently in the following song, “Lob des Weines” (In Praise of Wine).
augmented sixth chords; the use of modes, particularly Lydian scales or scale fragments; and frequently adding sixths to otherwise root-position chords, as in the C added to the E♭ major chord m. 5 in Figure 12 above.

Singer’s Notes

Aside from those mentioned above, there are several challenges in this song to be mastered. As always, careful attention paid to Ullmann’s specific indications is important. The biggest challenge may well be for voices that find it difficult to sing lightly in the zona di passaggio. Ullmann often sets the most tender moments of this song in the most tender part of the range for some lower male voices, around a D4. This can be the secondo passaggio for basses, and just under it for bass-baritones and low baritones. Measure 40 in Figure 14, and mm. 58-61 in Figure 16 are examples.

Singing softly in this area of the voice requires: the cultivation of a firm, but not pressed glottal closure; a released, low larynx; a well-supported, steady flow of breath, not over-blown, but with sufficient energy to nurture the dolce tone that Ullmann indicates; gathered narrow vowels with ample height or head-voice resonance; and a distinct lack of rigidity in the tongue and jaw. One might call this head voice, not to be confused with falsetto, or the French term voix mixte.

As so much of the song sits in the lower to middle voice, it is important that the lower notes not be either over-sung or pressed. All the lower notes should be approached with both sufficient head-voice resonance, lift, or loft, as well as clarity and brightness of tone in order to create a balanced sound. While this may not be as pressing an issue initially, it should be considered for the lowest notes, especially for baritones.

While every lower voice will enjoy the low tessitura, the song should not be sung as though there were “something to prove.” Rather, the delivery of the text should hold a kind of rapt reverence, illustrating Hafez’s longing for the curls, cheek, and eyes. For Hafez, of course, the beauty of the curls, cheek, and eyes would have been metaphors for God’s beauty. Bethge, and likely Ullmann, however, would have set this text as a description of human beauty. There could be an interesting choice in emphasizing one over the other. Either way, the text need never be
rushed or hurried. Rather, there needs to be patient care in its delivery, especially in mm. 37-39 (see Figure 14 above).

3.5 “Lob des Weines” (Praise of Wine)

While Ullmann’s song titles follow Bethge’s poem titles for the first three songs of this set, he changes the title of this last one. Bethge named this poem simply “Schwung,” which means an energetic swing, with momentum, or as translated above, a mighty impulse. It is unclear why Ullmann chose to change the name, though “Lob des Weines” certainly matches the themes of the text closely.

“Lob des Weines” is an energetic, three-verse poem with an irregular meter, an inconsistent number of syllables per verse, and an irregular rhyme scheme (see Table 5 below). Bethge uses these qualities, anacruses, and enjambment to effectively create a Schwung-like, slightly-out-of-control feeling to the poem. For example, in reading verse A aloud, one notices that the tonic accents of the words do not follow a strict strong-foot / weak-foot pattern:

Gebt mein-en Bech-er! Seht, er ü-ber-strahlt
Die blas-se Lam-pe der Ver-nunft, so wie
Die Son-ne die Ge-stir-ne ü-ber-strahlt!

Rather, Bethge’s text setting creates energetic groups of words, and a swinging momentum, much like the title suggests, and the same quality characterizes verses two and three.

Ullmann uses these potentially challenging textual qualities to his advantage in the music. For example, he sets the vocal line in the higher, perhaps more heroic-sounding, part of the voice, from C♯3 to F4, while most of the song sits between F♯3 and D♯4. The vocal quality in this range lends itself well to the exultant feeling of the text. Also, from beginning to end, a recurring quick, ascending sixteenth-note motif set to the text “Gebt meinen Becher!” brings structure and unity to the song. As seen in red in Figure 17 below, this motif is set first in the voice, then in canon in the right and left hand of the piano. Ullmann repeats the motif in every measure of the song, on varying beats, in various voices, and sometimes sets the rhythm in retrograde. One cannot help but hear the exultant “Give me my goblet!” in every moment of the song.
Table 5: Text analysis of “Lob des Weines”

<table>
<thead>
<tr>
<th></th>
<th>Text</th>
<th>Syllables</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Gebt meinen Becher! Seht, er überstrahlt</td>
<td>10</td>
<td>a</td>
</tr>
<tr>
<td></td>
<td><em>Give me my goblet! See, it outshines</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Die blasse Lampe der Vernunft, so wie</td>
<td>10</td>
<td>b</td>
</tr>
<tr>
<td></td>
<td><em>The pale lamp of reason, just as</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Die Sonne die Gestirne überstrahlt!</td>
<td>10</td>
<td>a</td>
</tr>
<tr>
<td></td>
<td><em>The sun outshines the stars!</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Gebt meinen Becher! Sämtliche Gebete</td>
<td>11</td>
<td>c</td>
</tr>
<tr>
<td></td>
<td><em>Give me my goblet! I want to forget</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Meines Breviers will ich vergessen, alle</td>
<td>11</td>
<td>d</td>
</tr>
<tr>
<td></td>
<td><em>All the prayers in my breviary:</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Suren des Korans stürz ich in den Wein!</td>
<td>10</td>
<td>e</td>
</tr>
<tr>
<td></td>
<td><em>I will plunge all the Koran’s chapters in wine!</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>Gebt meinen Becher! Und Gesang erschalle</td>
<td>11</td>
<td>d</td>
</tr>
<tr>
<td></td>
<td><em>Give me my goblet! And let song ring out</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Und dringe zu den tanzenden Sphären auf</td>
<td>11</td>
<td>f</td>
</tr>
<tr>
<td></td>
<td><em>And force its way to the dancing spheres</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mit mächtigem Schwung! Ich bin der Herr der Welt!</td>
<td>11</td>
<td>g</td>
</tr>
<tr>
<td></td>
<td><em>With a mighty impulse. I am master of the world!</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Breviary: A liturgical book of daily prayers, readings and songs</em></td>
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</tbody>
</table>

Another unifying musical feature is the use of the major-seventh sonority in major and minor modes. That is to say, they are used outside of a tonally functional context, but rather are used as sonorities in and of themselves. Ullmann sets the motif to E♭ major-seventh chords in the first and last beat of the song, and they act as tonal bookends for the whole Lied. Further, in using the major-seventh sonority so blatantly, Ullmann points to his use of a mostly tertiary\textsuperscript{160} harmonic system throughout. As such, he frequently employs 9\textsuperscript{th}, 11\textsuperscript{th}, and 13\textsuperscript{th} sonorities with altered 5\textsuperscript{ths}, 7\textsuperscript{ths}, 9\textsuperscript{ths}, 11\textsuperscript{ths}, and 13\textsuperscript{ths}.\textsuperscript{161}


\textsuperscript{161} He also often uses whole-tone sonorities in either entire measures or on certain beats.
Appendix 2d includes an inventory of pitch-class sets and bass movement, and where applicable, chords and whole-tone sonorities. These are organized by measure and, where necessary, by beat. While a comprehensive pitch-class set analysis is beyond the scope of this monograph, a cursory look at the inventory confirms that the major-seventh sonority, (0158) in its prime form, and the minor chord with a major seventh sonority, or (0148) in its prime form, are very common.\footnote{Identifying the prime form of a pitch-class set is useful because it shows the common basis for multiple sonorities sharing the same interval content. For example, the prime form of both C\textsuperscript{Maj}\textsuperscript{7} [0,4,7,e] and G\textsuperscript{b}\textsuperscript{Maj}\textsuperscript{7} [1,5,6,t] is (0158).}

Measures 1 and 2 in Figure 17 show examples of these. These forms, (0158) and (0148), appear as four-note chords, but are also often part of larger pitch-class sets. For example, the last beat of m. 3 shows an A\textsuperscript{b} minor\textsuperscript{Maj}\textsuperscript{7}\textsuperscript{9} chord, A\textsuperscript{b}-C\textsuperscript{b}-E\textsuperscript{b}-G\textsuperscript{b}, or [3,7,8,t,e] as a pitch-class set, and (01348) in prime form. A thorough pitch-class set analysis would likely yield interesting results. Understanding these pitch-class sets and where the vocal line fits into them, though difficult aurally, can help singers to find frames of reference while singing this challenging song.

The music itself is vibrant and vigorous, and a driving, rhythmic quality imbues the verses and interludes. The Lied opens in the same key centre as “Unwiederstehliche Schönheit,” E\textsuperscript{b} major. This is helpful planning on Ullmann’s part as the lack of an introduction and the shifting tonal
centres could make finding the initial pitch a challenge. As can be seen in Figure 17 above, an E♭ sounds in the left hand of the piano only briefly before the voice enters on the same pitch. Coordinating the transition between songs will be of particular interest to performers.

Another challenge is that the music often shifts from one pitch centre to the next, often with contrapuntal, stepwise chromatic movement. Figure 18 below shows one of the best examples of this contrapuntal chromatic movement leading to the climax of the song. The lowest notes of the bass line descend chromatically step-wise a perfect fifth from B♭ to E♭ over six measures. In mm. 24-25, the remaining left-hand notes descend similarly and share triplet movement and some pitches with the right hand of the piano and voice part. The right hand plays the rhythm fragment of the “Gebt meinen Becher” theme in retrograde. The pitch centres of these one-beat fragments rise in counterpoint to the descending bass line. The whole effect evokes a dervish-like, spinning waltz.

Ullmann does this, no doubt, to paint the text in mm. 26-27: “mit mächtgem Schwung,” or “with a mighty impulse.”164 Indeed the contrary motion in mm. 24-25 creates a strong drive to a pedal F in the bass line in mm. 26-27. The F is part of the continuing descending bass line to the E♭ in m. 28. Interestingly, Ullmann uses a variation of familiar functionally harmonic tool here, a cadential V⅔, or B♭ major-seventh (B♭-D-F-A♭ in the right hand). The strong B♭ major-seventh chord helps us to anticipate the strong V-I-feeling cadence back E♭ major in m. 29. Of course, Ullmann does not provide so simple a resolution. Even though we do arrive at back in E♭ major, Ullmann delays and blurs the resolution in m. 28 using an ascending whole-tone scale in the voice, which is supported by descending whole-tone triads in the right hand of the piano. This, in turn, is underpinned by the “Gebt meinin Becher” theme and a pedal E♭ in the bass that anticipates the E♭.

The pitch inventory of m. 28 is C-C♯-D-E-F♯-G♭-A♭, or [0,1,2,4,6,8,t], which, aside from the C♯, outlines WT0. Ullmann also sets the text “Ich bin der Herr der Welt!” (I am Lord of the world!) to a slowing, ascending whole-tone scale fragment, seen in green in Figure 18 below. It is as

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164 We also see the “Gebt meinen Becher” motif return in its original rhythmic form with marcato markings in measure 26.
though this whole-tone sonority depicts ecstasy itself. Finally, there is an E♭ in the left hand of
the piano and a D♭ in the voice, each leaning towards a powerful E♭ resolution in m. 29

Figure 18: “Lob des Weines” from Liederbuch des Hafis, mm. 24-29\textsuperscript{165}

The musical independence of the vocal line from the piano part presents another collaboration
challenge for the performers. There is often a kind of musical dance between the two. In one
moment, they share pitch and rhythmic material, and then immediately diverge only to reunite a
few measures later. This quality of divergence and convergence permeates the entire song. As
can be seen in Figure 18, the vocal line’s rhythmic material is in counterpoint to the diverging,
quick triplet music in the piano in m. 24. While the pitches of the vocal melody are shared by the
piano, especially in the left hand, it is difficult to rely on the piano part for pitch security as it is

\textsuperscript{165} Ullmann, “Liederbuch des Hafis op. 30,” Sämtliche Lieder, 110.
quite dense. The left hand and voice part then converge briefly on the first beat of m. 26. While they share an F and rhythmic material, the pitch material is divergent.

Another high point in the song is found in mm. 20-22 (see Figure 19 below). A strong E2 in m. 19 precedes the singer’s starting note here. Another iteration of “Gebt meinen Becher,” it is also the first point of connection in this example. The motif leaps down in canon through the right and left hand of the piano. The momentum is then halted by a repeated A major sonority in the right hand. The voice then diverges, entering on an F♯3 and leaping to E4 to continue the song. The music continues in this way, each part diverging and seemingly going its own way, and then converging again to emphasize the text or a musical high point.

*Singer’s Notes*

“Lob des Weines” is a challenging song that requires skilled collaboration between singer and pianist. While seemingly obvious, it bears mentioning that in challenging music like this, both pianist and singer should note where moments of convergence occur and rehearse them. Arriving at those moments together builds a series of secure points of collaboration in what could otherwise feel like two musicians doing two completely different things. In Figure 19 below, for example, arriving together on the downbeat of m. 22 together has a powerful impact because the B in the bass sounds like the dominant of the E in the voice, while the piano part resumes the “Gebt meinen Becher” theme in the right hand. This change in texture is a point of convergence.

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Figure 19: “Lob des Weines” from *Liederbuch des Hafis*, mm. 20-22

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166 Ibid., 109.
While singers will likely learn their music quite apart from the accompaniment initially, working to build connections to the piano part should begin as soon as possible, especially in deciding how to perform the tricky “Gebt meinen Becher” motif. For example, should it be sung exactly the same each time, or would a little variation serve the song better? What will the variation be? How will that choice affect the momentum and tempo of the song, or the coordination between performers?

It is very clear how intentionally Ullmann integrates textual and musical ideas, and how he expresses them in the piano and vocal parts. A successful collaboration should highlight such important integrations, like those in the description of mm. 24-29 in Figure 18 above, and others that will no doubt be discovered in preparing the song.

One of the most important things to consider is the tessitura of this song. Depending on the voice type, it can seem quite high. As such, singing with sufficient energy while avoiding yelling is an important balance to find. Therefore, given the energy of the Lied, cultivating a legato of breath and diction as much as possible could help. In the zeal of singing with good diction, a noble pursuit to be sure, it can be easy to put excessive energy into words beginning with the plosive consonants /b/, /d/, /g/, /k/, or /t/.\(^\text{167}\) Even a glottal stop /ʔ/, required at the beginning of every German word starting with a vowel, can be considered a plosive.\(^\text{168}\)

The resulting irregular breath pressure of one or more over-enthusiastic consonants in a phrase can create instability in the legato line and should be avoided, especially in the passaggio. That does not mean that words should not be accented. The marcato indications on “Ich bin der Herr der Welt” in m. 28 (see Figure 18 above) suggest that they must be. They should, however, be accented in a way that does not disturb the stability of the larynx or the integrity of the sound.

At the same time, under-pronouncing the text when the tessitura is high is also problematic. This song’s tessitura is the highest of the four songs. Quick passages ascending to D#4, E4, F4, and F#4 where the high note is accented are common, which can cause the larynx to lift and the sound to become gripped, choked, or strident. Thankfully, Ullmann usually sets these high notes

\(^{167}\) The plosive consonant /p/ is excluded from the list here as there is no accented /p/ syllable in the song.

\(^{168}\) In fact, considering /ʔ/ as a consonant first, and not as simply a guttural sound, can really help to prevent both under-singing and over-singing words beginning with a glottal.
with words beginning with sibilant fricatives, like the unvoiced /s/ and /ʃ/, and the voiced /v/ and /z/, as well as the nasal bilabial /m/. These are a gift to the singer as they require a steady flow of breath to be pronounced correctly.

Sustaining the air flow that these consonants require when singing the vowels which follow will dissuade the larynx from locking. For example, emphasizing the /v/ of “Welt” in m. 29 (see Figure 18 above) can help the E♭ to be freer as the singer opens to the vowel /ɛ/. In this case, the subglottal pressure built while singing /v/ can help to prevent rigidity in the voice and sound, especially on an E♭, which is on or near the secondo passaggio for lower male singers. Glottal and plosive consonants can be used to the same effect in this range.

Conclusion

This challenging set places wide demands on the singer and pianist individually and as a team in terms of collaboration, technique, and characterization. The variety of compositional techniques, from tonal to post-tonal, and musical textures make this a rewarding and enjoyable set for performers and the audience alike. Experimenting with different interpretation is encouraged, as is listening to the way others have performed the set. There are six recordings to date of the Liederbuch des Hafis, with the earliest in 1995 and the most recent in 2018. These are available on the Naxos Music Library and iTunes. Each interpretation is quite different in its approach to the songs, as are the weight and colour of the voices singing.

For example, as mentioned above, the choice of tempo for “Betrunkem” is important because of the wordiness of the text, and also Ullmann’s tempo indication: allegro scherzando, \( \dot{=} \)138. Roman Trekel and Burkhard Kehring record this at exactly that tempo. The text is clear and the tempo seems fast enough for them both to create the tilting, manic feeling required without seeming over hurried. Others make different choices. Yaron Wildmuller and Axel Bauni go

169 Appendix 3a contains a list of recordings featuring Liederbuch des Hafis.

slightly under tempo at about 132 beats per minute. Åneas Humm and Judit Polgar go even slower at around 126 beats per minute. Petr Matuszek and Aleš Kaňka have great variation in the tempo, which is 160 beats per minute at its quickest. It is up to the performers to evaluate what seems most communicative and effective, and also what is closest to Ullmann’s indications. I personally prefer Roman Trekel and Burkhard Kehring’s recording.

Aside from these details, deciding between a Sufist or Romantic interpretation, or a mixture of both, make repeated performances viable and of continued interest for performers. While the poetry stands alone quite successfully when viewed from a German Romantic point of view, there is perhaps much more mystery and depth when one considers the set in the context of Hafez’s Sufist beliefs: the struggle between the real and the mystical.

Elizabeth Momand offers an evocative summary of this dichotomy and alludes to the brilliance of this set when referring to Schimmel’s 1975 book Sufi Literature. Momand asserts that “the poetry of this time, particularly that of Hafez, [has] an ‘opalizing’ quality. When examined in different ways, a rainbow of colors can be seen. It is then up to the reader to determine which interpretation he accepts.” It is this opalizing quality, which Bethge captures at least in part in his transliterations, that makes these songs so compelling, unique, and worth performing.

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171 Viktor Ullmann, “Betrunkcn,” CD#2, track #2, Ullmann: Lieder, performed by Yaron Windmuller (baritone) and Alex Bauni (piano), Orfeo C380952H, 1995.
173 Viktor Ullmann, “Betrunkcn,” track #2, Ullmann Songs, performed by Petr Matuszek (baritone) and Aleš Kaňka (piano), Supraphon SU3284-2, 1997.
Chapter 4

Discussion and Conclusion

The primary goals of this monograph have been to set Ullmann’s life and music into a historical context, to discover the characteristics of Ullmann’s musical style as represented in his *Liederbuch des Hafis*, and to identify the challenges this music presents to performers. There is much scholarship on Ullmann’s music, particularly his orchestral, chamber, and operatic works. Further, there have been monographs written about some of Ullmann’s *Lieder* specifically. These include Wendy Ann Mullen’s “The Lieder of Viktor Ullmann: Sechs Geistliche Lieder”\(^{175}\); Radha Upton’s “Between Heaven and Earth: Viktor Ullmann’s Steffen-Lieder Op.17”\(^{176}\); Cynthia Smith’s “Hallo, hallo! Achtung! Achtung!...: A performer’s guide to the Theresienstadt compositions of Viktor Ullmann for the mezzo-soprano”\(^{177}\); Jennifer Ann Zabelsky’s “Viktor Ullmann’s Terezín Lieder: a performance guide to songs for soprano or high voice”\(^{178}\); Adrienne Goglia’s “Confined, But Not Silenced: Vocal Music of Viktor Ullmann from the Theresienstadt Ghetto.”\(^{179}\)

Their helpful and valuable scholarship largely focuses on elements of pedagogic interest for teaching, learning, and performing the songs. They also provide historical context for Ullmann’s life and music. However, there has been no deeper music theory analysis of any of Ullmann’s songs.


As valuable as these sources are, this monograph provides a more thorough musical and textual analysis of each song from the perspective of a performer. The analysis is from a post-tonal and, where applicable, functional theory perspective. These findings are then interpreted to offer practical suggestions and observations for performers. Particularly, they show that the structures that Ullmann creates are complex. Poetic structures, like meter and the number of syllables, are translated into musical artifacts, such as pitch and rhythm. These structures guide his skilled text-setting and provide unity to the songs. The rhythmic motif in “Lob des Weines” is one example. These observations are explained in the text and the Singers Notes sections in the analyses of Chapter 3.

How, then, would one characterize Ullmann’s musical style and his Lieder? It is clear from Ullmann’s own assertions that he was comfortable expressing his compositional voice through a variety of methods. As we have seen, variety of musical style is really the hallmark of this set of songs, whether the jazzy cabaret music of “Vorausbestimmung,” the post-tonal characteristics of “Betrunk” and “Lob des Weines,” and the more-or-less tonal sonorities of “Unwiederstehliche Schönheit.” While Ullmann certainly uses these techniques in other sets, cycles, and instrumental works, Liederbuch des Hafis has the most intrinsic variety as a set of songs. Similar variety can be seen in his well-known Piano Sonata No. 7, especially in movement 5, the Variation and Fugues, for example.

Ullmann’s creative way of composing, the variety of styles, and beautiful integration of music, text, and drama make the Liederbuch des Hafis an enjoyable set to perform for both pianists and singers. Also, like other skilled song writers, the piano parts not only interface with the poem and vocal line, they have a voice or character of their own. The songs require significant technical skill on the part both performers. They also require the ability to characterize Hafez’s “state of being” in each setting, as these songs could very well be considered caricatures of Hafez (or indeed of ourselves).

Exactly why Ullmann chose the poems of Hafez, and how he came by them, is anyone’s guess. The poems of Liederbuch des Hafis are transliterations of Hafez’s ghazals at best. Likewise, finding direct translations of Bethge’s poems to Hafez’s is not possible as Bethge did not use Hafez’s poems (his transliterations are based on Hammer-Purstall’s work), and could not have
translated them if he did. There are synchronous themes, but not direct relationships between the poems Ullmann chose and Hafez’s ghazals, as discussed in Chapter 2.

However, one can trace the line of translation and transliteration from Hafez to Hammer-Purgstall, and from him to poets like Bethge and Goethe, and from them to composers such as Ullmann. A likely connection between Hafez and Ullmann is Goethe’s important Westöstlicher Divan, published in 1819. Perhaps Goethe’s Divan was Ullmann’s first exposure to Hafez. Given his love for literature and Goethe’s preeminence as a German poet, Ullmann would likely have read it, or at least have heard of it. It is unclear why Ullmann used Bethge’s 1910 publication Die Lieder und Gesänge des Hafis: Nachdichtungen as a source for his four settings of Hafez’s poems. Perhaps it is because the publication was more contemporary to Ullmann. One can only speculate as to why Ullmann, an Austro-Hungarian Czech Jew who grew up as a Catholic in Germany, chose the poetry of Hafez, a Persian Sufist.

In the broadest terms, the poems are wonderfully colourful and Ullmann may simply have liked them. More specifically, however, it is plausible that Ullmann found something appealing in the mysticism and openness of the Sufism in Bethge’s poems and the tenets of Anthroposophy. I suggest that Ullmann found the character of Hafez in these poems to be a dramatic, interesting character worth setting to music. In terms of the Liederbuch des Hafis, the emotional range of the poems provided a fitting framework for Ullmann’s flare for variety.

These thematic tensions likely played to his worldview as seen through the lens of Anthroposophy and also his own life, as discussed in Chapter 2. Ullmann actually lived Hafez’s narrative. By the time he published Liederbuch des Hafis in 1940 he had experienced great musical success, yet he came to Anthroposophy through personal crisis. Though he was musically successful, he abandoned music altogether in favour of owning a floundering anthroposophical bookstore. He returned to music after the store failed and continued to be successful in music. He witnessed the ominous rise of National Socialism in Germany and the start of World War Two. Ullmann lived questioning life and destiny, as expressed in “Vorausbestimmung.” He experienced mental health struggles and explored altered states of being and consciousness through Anthroposophy, as shown in “Betrunken.” He abandoned

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180 Please see Appendix 3b for selected musical settings of Hafez’s poetry.
everything for the promise of finding transformation, beauty and meaning, as in “Unwiederstehliche Schönheit.” He proclaimed personal victory over his circumstances, and would continue to do so, regardless of the draught that filled life’s cup, as in “Lob des Weines.”

*Liederbuch des Hafis* is as much a narrative and credo of Ullmann’s life, as it is a depiction of Hafez.

Musically, as demonstrated in the analyses in Chapter 3, each song has interesting qualities. Specifically, “Vorausbestimmung” is a humourous saunter through Hafez’s moral and existential conflict that though all things are predestined by Allah, he seems predestined for wine, the tavern, and the hostess. The implication, of course, is the moral conflict between Hafez’s predestiny and Islam’s directive to abstain from alcohol and womanizing. It is up to performers to decide how acute the conflict is, and to demonstrate their, Hafez’s or Ullmann’s, actual concern with the predicament in general. The song features jazzy sonorities, the blending of major and minor modes, extended seventh and ninth chords, whole-tone sonorities, and tritonal relationships.

“Betrunken” is an amusing, rhythmic song composed in a post-tonal idiom. Ullmann employs repeated notes to establish pitch centricity, the rhythmic motif \( \begin{array}{c} \text{Q} \\ \text{Q} \\ \text{Q} \\ \text{Q} \end{array} \) to provide unity, and quartal and shifting whole-tone sonorities for tone colour. All of these caricature Hafez’s manic, drunken state by segmenting the music into rhythmic moving sections and suspended moments almost stuck in time.

“Unwiederstehliche Schönheit” sees a return to a jazzy, foxtrot feeling in the most functionally tonal of the four songs. The long, legato vocal lines are set in a generally lower tessitura, which accentuates the sensual nature of the song. Ullmann brings unity in part through the rhythmic motif \( \begin{array}{c} \text{Q} \\ \text{Q} \\ \text{Q} \\ \text{Q} \end{array} \) and yet blurs that motif through diminution. The vocal line itself is lyric and sustained, and spans much of the singer’s range. It requires supple control of the voice for soft, high singing and warm low singing.

“Lob des Weines” finishes the set with energy and verve. Ullmann unifies the song through major-seventh sonorities throughout, which are present in most every measure, and contrapuntal chromatic movement of the bass, sonorities, and tone centres. The music itself is vibrant and vigorous, conveying a driving, rhythmic quality that saturates the verses and interludes.
On the whole, the variety of musical styles and colours, and the diverse technical and interpretive demands on the singer and pianist, as individual performers and as collaborators, make performing this set a very satisfying challenge. Ullmann provides many opportunities for collaborators to make interesting and rewarding interpretive choices; one gets the sense that Ullmann does not too readily superimpose his own narrative on these songs. He gives performers the freedom to choose, which is very satisfying.

Ullmann’s compositional style in these songs and other compositions seems to epitomize tensions: tensions between tonality and atonality, between the mythical and the real, and between various musical styles. As he himself states, “if I look at my works, I see in each of them a different style, and yet it seems to me that they form a unity.” Ultimately, the variety and character of these songs show Ullmann’s great creativity, and the complexity of the music reveals his intelligence and skill as a composer. The songs are a welcome addition to the bass-baritone repertoire, a list that is sadly underfilled.

There were many influences on Ullmann’s development as a composer, and his musical training was guided by some of the most important and influential musicians of the early twentieth century. Piano study with Eduard Steuermann, instruction from Schoenberg and involvement with the Society for Private Musical Performances, deeper study with Hába, and Zemlinksy, as well as his admiration for Berg and Webern were all important parts of Ullmann’s growth as a composer. He garnered international attention with Franz Langer’s performance of his Schoenberg–Variationen und Doppelfuge op. 3 for piano at the 1929 festival of the International Society for Contemporary Music in Geneva. He was also well-known as a pianist, conductor, and music critic.

His success was difficult for him, however, and his struggles with mental health were significant. These crises ultimately led him to Rudolf Steiner’s philosophy of Anthroposophy, the tenets of which would be an important foundation for him for the rest of his life, as discussed in Chapters 1 and 2. Steiner had particular views that emphasized the agency of the arts, and of music especially, on spiritual growth. He believed that the creation of art was an expression of

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182 Bravo, “Ullmann,” OREL.
higher consciousness, and that creation of art – of form – overcame the chaos of matter, or of the world. This no doubt appealed to Ullmann who chose anthroposophic themes and poets for much of his music.

The advent of National Socialism quickly disintegrated the fabric of Ullmann’s life. After several attempts to evade internment, Ullmann was imprisoned in Theresienstadt in 1942. Because of the camps flourishing Jewish artistic community, and the few extra privileges accorded to him due to his decorated military history, Ullmann’s life in the camp was perhaps the most musically productive, focused, and uninterrupted in his life. Music and Anthroposophy buoyed him. Nevertheless, he and a number of other musicians were sent to Auschwitz on October 16, 1944 and were executed two days later. Ullmann’s music, scores, and writing were preserved by his former student Alexander Waulin before Ullmann’s internment in Theresienstadt, and by Emil Utitz and Hans Alder after his death.

Ullmann’s tragic death alone does not merit further study of his music, however. The indomitable, interesting, complex, expressive, and revealing nature of his music does. As such, there are a number of questions or ideas that could and should be considered for future research. A deeper investigation into the relationship between the nature of texts he chooses and how he sets them would be valuable. A Farsi-speaking person could offer even greater insights by comparing Bethge’s or Hammer-Prugstall’s transliterations or adaptations to Hafez’s Divan. It would be interesting to trace the journey from Hafez to Bethge and Goethe more specifically. As Ullmann’s Lieder fit firmly into the German art song tradition by virtue of compositional style, integration of poetry and text, and communication through musical means, not to mention pedigree, a comparison of his Lieder to the broader German art song tradition would be valuable. A deeper and informed musical analysis of this music from a post-tonal framework would be fascinating, particularly in comparing this set, and other of Ullmann’s songs, to those of his contemporaries like Hába, Zemlinksy, Schoenberg, Berg, and Webern.

In conclusion, there are a number of things to know about Viktor Ullmann. His music was epitomized by a variety of style from piece to piece and form genre to genre. He pursued his own way of composing which aimed to blend major and minor modalities through diverse means. After fighting in World War I, he concluded that war was senseless despite being decorated for
bravery. He had a keen, almost desperate interest in literature, and was intent on setting the work of women poets. He was at the centre of new musical trends and composition at the beginning of the twentieth century. He became very committed to Rudolph Steiner’s philosophy Anthroposophy, the musical expression of which became his cornerstone.

One cannot help but wonder about the number and kind of compositions Ullmann would have written had he been allowed to live. His murder in Auschwitz cut short his potential as a composer who had not yet reached the zenith of his powers. Such can be said, of course, of all composers who died in Auschwitz and other similar circumstances. Ullmann himself writes that life in the Theresienstadt actually enabled him to live out and refine his anthroposophic philosophy by creating beauty through music, as discussed in Chapter 2.

Ullmann composed twenty-three works while in the camp, including “piano sonatas, a string quartet, choral music, song cycles, and an opera, in addition to arrangements of Hebrew and Yiddish songs,”¹⁸³ his first known attempt to compose in the language of his heritage. Of these works, the following are Lieder: Drei Lieder für Bariton op. 37; Der Mensch und sein Tag: 12 Bilder von H. G. Adler op. 47; Little Cakewalk; Drei Chinesische Lieder; Immer Inmitten...Solo-Cantate für Mezzo-Sopran nach Gedichten von Hans Günther Adler; Holderin Lieder; Březulinka (Drei Yiddische Lieder); Herbst; and Lieder der Tröstung für tiefe Stimme und Streichtrio. These amount to 29 Lieder in all.¹⁸⁴

Knowing what we do about the violence and war of the last half of the twentieth century, we should ask what kind of man he would have become, and how would he have lived out his commitment to create beauty? What effect would he have had on the world had he survived three more months until the liberation of Auschwitz? To me, his commitment to overcome the horror of Theresienstadt through the creation of structured beauty is inspiring and heroic. It would be difficult to imagine that his work and life in the violent remains of the twentieth century would have any less commitment to the beauty and transformative power of music.

¹⁸³ Smith, “Hallo, hallo!”, 29.


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Appendix 1 - Ullmann Biographical Timeline

<table>
<thead>
<tr>
<th>Context</th>
<th>1871</th>
<th>May 10 - End of the Franco-Prussian War. October 14 - Zemlinsky born in Vienna.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1874</td>
<td>September 13 - Arnold Schoenberg born in Vienna.</td>
</tr>
<tr>
<td></td>
<td>1888</td>
<td>June 4 – Josef Polnauer born in Vienna.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Formation</th>
<th>1898</th>
<th>January 1 - Born in Teschen, Austria, now Český Těšín, Czech Republic.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1909</td>
<td>Moved to Vienna</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Attended gymnasium and began studying piano with Eduard Steuermann.</td>
</tr>
<tr>
<td></td>
<td>1914</td>
<td>Received “theory tuition” from Josef Polnauer to study theory.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>July 28 – Beginning of WWI.</td>
</tr>
<tr>
<td></td>
<td>1915</td>
<td>Conducts his school orchestra in a concert of works by Mozart, Schubert, and Strauss.</td>
</tr>
<tr>
<td></td>
<td>1916</td>
<td>May - Graduated gymnasium early and joined the army</td>
</tr>
</tbody>
</table>

<p>| First Period – Influenced Primarily by Schoenberg and later Berg | 1918 | October 28 - Czechoslovakia founded.                                        |
|                                                               |      | November 11 – WWI ends.                                                      |
|                                                               |      | Entered Vienna University as a law student                                   |
|                                                               |      | Enrolled in Schoenberg’s composition seminar                                |
|                                                               | 1918-1919 | At Schoenberg’s suggestion, he was made a founder-member of the committee of the Verein für Musikalische Privataufführungen or the Society for Private Musical Performances. |
|                                                               | 1919 | Abandoned studying law and moved to Prague and joined the music staff of the Neues Deutsches Theater under Alexander Zemlinsky. Zemlinsky became musical director in 1911. Ullmann’s predecessors include Kleiber (1911-12), Webern (1917-18) and Szell (1919-20). |
|                                                               | 1920/21-27 | Appointed by Zemlinsky to be repetiteur and chorus master at the Neues Deutsches Theater in Prague. |
|                                                               | 1922 | Appointed conductor of the Neues Deutsches Theater in Prague.                |
|                                                               | 1923 | <em>Sieben Lieder</em> with piano.                                                  |
|                                                               | 1924 | <em>The Octet</em>                                                                   |</p>
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
</table>
| 1925 | Incidental music for Klabund’s *Kreidekreis*  
Symphonische Phantasie  
First version of his *Variationen und Doppelfuge über ein Klavierstück von Arnold Schoenberg*, based on Schoenberg’s op.19, no.4. His String Quartet no.1 had its first performance in 1927. |
| 1927 | Appointed Music Director at Aussig, now Ústí nad Labem and had great success as a conductor. |
| 1928 | Left Ústí for Prague. Was without a position for a year. |
| 1929 | Concerto for Orchestra performed in Prague.  
Second version of the *Schoenberg-Variationen*, performed by Franz Langer at the 1929 festival of the ISCM, in Geneva. This brought him international attention and would win him the Emil Hertzka Prize in 1934. |

### Transitionary Period

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
</table>
| 1929-1931 | Zürich Schauspielhaus as a conductor and composer of incidental music.  
Came under the influence of Rudolf Steiner’s Antroposophical movement. |
| 1930 | Concerto for Orchestra performed in Frankfurt. |
| 1930-1933 | Abandoned music career to work in Antroposophical (Steiner) bookshop in Stuttgart. |

### Second Period

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
</table>
| 1933 | January 30 - Hitler appointed Chancellor of Germany. Nazi’s have complete control of Germany by March.  
Returned to Prague after Nazis took power. Worked as a freelance musician, journalist and radio broadcaster. He was active in Leo Kestenberg’s Internationale Gesellschaft für Musikernaehung (International Society for Music Education) and in Prague’s music societies, both German and Czech. |
| 1935 | Wrote *Der Sturz der Antichrist* (*The Fall of the Antichrist*), a work based on a dramatic sketch by Albert Steffen and influenced heavily by Steiner’s philosophy. Would win him the Emil Hertzka prize in 1936. |
| 1935-1937 | Studied with Alois Hába, but didn’t adopt his quarter-tone technique. |
| 1938 | String Quartet no.2 given by the Prague Quartet at the 1938 ISCM festival in London.  
There were no public performances of works composed after 1938: *Slawische Rhapsodie*, the Piano Concerto, the opera *Der zerbrochene Krug* (*The Borken Jar*) |
| 1939 | March - German army enters Czechoslovakia. Bans Jewish music and the majority of manuscripts destroyed under “The Protectorate.”  
September 1 - WW2 begins |
<p>| 1940 | Ullmann self-publishes <em>Liederbuch des Hafis</em> in Prague. |</p>
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
</table>
| 1942 | March 15 - Zemlinsky dies in Larchmont, NY.  
In the summer of 1942, he was able to give a set of those of his works which he had published himself to a friend for safe keeping.  
September 8 - Arrested and sent to ‘model ghetto’ in Terezín (Teresienstadt). |
| 1942-1944 | Was active part of musical life, one of the leading figures in the music section of the so-called Freizeitgestaltung (recreation), the programme of organizing the inmates’ ‘leisure’.  
He had an important influence on musical life in the camp as director of the Studio für neue Musik, as a critic (wrote 26 reviews), composer and performer.  
Other prisoners – the singers Walter Windholz and Hedda Grab-Kernmayr, the pianist Edith Steiner-Kraus and the conductor Rafael Schächter – gave able performances of his music.  
The music for a dramatized version of ballads by Villon, the settings of poems by C.F. Meyer op.37, and the Piano Sonata no.6 received several performances before an appreciative audience.  
1943 - String Quartet no. 3  
1943 - Der Kaiser von Atlantis (1943)- the music calls upon an eclectic mixture of jazz, post-romanticism, sprechgesang, and pertinent quotations (Suk’s Asrael symphony, the German national anthem, the Lutheran hymn Ein feste Burg) is unfailingly captivating and well-suited to Kien’s clever, desperate text.  
1943-1944 - Three piano sonatas  
1944 – Die Weise von Liebe und Tod des Cornets Christoph Rilke (The Way of Love and Death of Cornet Christoph Rilke) for speaker and piano or orchestra.  
1944 – An overture to Don Quixote  
Ullmann’s Terezín manuscripts were preserved from destruction by Professor Emil Utitz who gave them to H.G. Adler after the war.  
1944 | October 16 - Transported to Auschwitz after the Nazi authorities at Theresienstadt witnessed the first and only rehearsal of The Emperor of Atlantis. Most of the participating artists were also taken.  
October 18 – Executed |
| 1945 | January 27 - Allies liberate Auschwitz  
September 2 - WW2 ends |
| 1975 | December 16 - Der Kaiser von Atlantis first performed in Amsterdam. |
| 1994 | Rike Melodrama  
Der Sturtz der Antichrist |
| 1996 | Der zerbrochene Krug |
Appendix 2 – Translation, IPA, Text and Chart Analyses

2a – “Vorausbestimmung”

**Vorausbestimmung**

Alles ist vorausbestimmt
durch die große Güte Allahs,  
ach, was soll ich tun?

Ich bin längst vorausbestimmt  
fü r den Wein und für die Schenke,  
ach, was soll ich tun?

Wie die Vögel ihre Büsche,  
wie die Rehe ihre Wälder  
lieben durch Vorausbestimmung,  
also liebe ich alleine  
wein und Schenke und die Schenkin -

alles ist vorausbestimmt  
durch die große Güte Allahs.  
Ach, was soll ich tun?

**Predestination**

Everything is predestined  
Through Allah’s great goodness.  
Ah, what shall I do?

I have long been predestined  
For wine and the tavern.  
Ah, what shall I do?

As the birds love their bushes,  
As the deer love their woods  
Through predestination,  
So I love only  
Wine and tavern and the hostess-

Everything is predestined  
Through Allah’s great goodness.  
Ah, what shall I do?

**IPA Transcription**

1.
‘ʔalˈlas ʔIst fɔr ‘ʔaosp bojImmt  
Alles ist vorausbestimmt  
Everything is predestined

Dʊɾç di: ‘gros sə ‘gy: tɔ  ‘ʔal ɬas  
Durch die große Güte Allahs,  
Through the great goodness Allah’s

ʔax vas ʔɔll ʔIç tun  
Ach, was soll ich tun?  
Ah, what shall I do?
2.
Ich bin längst vorausbestimmt
I have long been predestined

Für den Wein und für die Schenke.
For wine and for the tavern.

Ach, was soll ich tun?
Ah, what shall I do?

3.
Wie die Vögel ihre Büsche,
As the birds their bushes,

Wie die Rehe ihre Wälder
As the deer their woods

Lieben durch Vorausbestimmung,
love through predestination,

Also liebe ich alleine
So love I only

4. (as above)
Alles ist vorausbestimmt
Durch die große Güte Allahs,
Ach was zoll ich tun?
Chart Analysis

This chart provides a broad outline of the Lied using the text and measure numbers as a constant. It indicates structure, significant tonal centres, movement in the bass, and moments of interest in the score that are discussed in the paper.

<table>
<thead>
<tr>
<th>Section</th>
<th>Introduction</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text</td>
<td><strong>Alles ist vorausbestimmt durch die große Güte Allahs. Ach, was soll ich tun?</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>Chord Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–3</td>
<td><strong>E♭-A♭ repeated</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>E♭</strong></td>
</tr>
<tr>
<td>7</td>
<td><strong>D♭ C♭ B♭ D♯♭ G</strong></td>
</tr>
<tr>
<td>9</td>
<td><strong>D♭ 9</strong></td>
</tr>
<tr>
<td>11</td>
<td><strong>E♭ v9</strong></td>
</tr>
</tbody>
</table>

**Tonality**

| I | V | vii |

---

**B**

<table>
<thead>
<tr>
<th>Ich bin längst vorausbestimmt</th>
<th>für den Wein und für die Schenke.</th>
<th>Ach, was soll ich tun?</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>13</td>
<td>15</td>
</tr>
<tr>
<td><strong>E♭–A♭ repeated as mm.3-5—</strong></td>
<td><strong>E♭</strong></td>
<td></td>
</tr>
<tr>
<td><strong>D♭</strong></td>
<td><strong>E</strong></td>
<td><strong>A♭ 9</strong></td>
</tr>
</tbody>
</table>

**Tonality**

| I | shifting | B: V |

---

**C**

<table>
<thead>
<tr>
<th>Wie die Vögel ihre Büsche,</th>
<th>wie die Rehe ihre Wälder</th>
<th>lieben durch</th>
<th>Vorausbestimmung,</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>21</td>
<td>23</td>
<td>24</td>
</tr>
<tr>
<td><strong>D♭ 9</strong></td>
<td><strong>D</strong></td>
<td><strong>repeats m. 23</strong></td>
<td></td>
</tr>
<tr>
<td><strong>A</strong></td>
<td><strong>G#</strong></td>
<td><strong>second inversion chord builds tension</strong></td>
<td></td>
</tr>
</tbody>
</table>

*aggregate of pitches outline whole tone scale*

---

from mm.19-24 Ullmann uses 3 against 2 cross rhythms

| B: | C: | D: |
### C

<table>
<thead>
<tr>
<th>Also</th>
<th>liebe</th>
<th>ich</th>
<th>alleine</th>
<th>Wein und</th>
<th>Schenke</th>
<th>und die</th>
<th>Schenkin,</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

--- Repeating motif, ascending in sequence chromatically ---

\[
\begin{align*}
G & \rightarrow D^7 \rightarrow B^b \rightarrow Bm^7 \rightarrow D^7 \rightarrow G^b \rightarrow E^b_5 \rightarrow A^b,7
\end{align*}
\]

### A’

<table>
<thead>
<tr>
<th>Alles</th>
<th>ist</th>
<th>vor-aus-be-stimmt</th>
<th>durch die</th>
<th>große</th>
<th>Güte</th>
<th>Allahs</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>30</td>
<td>31</td>
<td>32</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

--- second inversion chord builds tension ---

--- Use of both major and minor modes ---

\[
\begin{align*}
C & \rightarrow A^b \rightarrow repeated \rightarrow C
\end{align*}
\]

\[
\begin{align*}
G & \rightarrow E^b \rightarrow A^b \rightarrow A^b_9 \rightarrow E^b_9 \rightarrow A^b_7 \rightarrow E^b_7 \rightarrow E^b_9
\end{align*}
\]

### A’

<table>
<thead>
<tr>
<th>Conclusion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ach, was soll ich tun?</td>
</tr>
<tr>
<td>33</td>
</tr>
</tbody>
</table>

--- repeats $E^b-A^b$ movement as introduction ---

\[
\begin{align*}
A^b & \rightarrow E^b_9 \rightarrow A^b \rightarrow A^b_9 \rightarrow E^b_9 \rightarrow A^b_7 \rightarrow E^b_7
\end{align*}
\]

--- reestablishing $E^b$ tonality ---

\[
\begin{align*}
E^b & \rightarrow B^b \rightarrow B^b
\end{align*}
\]
Appendix 2b – “Betrunk”

**Betrunk**

Hafis, du bist betrunken
Ich sehs an deinem Schatten,
An diesem Taumelschatten,
Der sich so toll gebärdet,
Als käm er aus dem Tollhaus!

Ei, welch verrückter Schatten
Im allzu hellen Mondschein!
Das fuchtelt und das biegt sich
Und stolpert hin und reckt sich
Aufwärts und nach den Seiten,
Ei, welch grotesker Schatten,
Welch indiskreter Mondschein!

Nie hab ichs glauben wollen,
Wenn scheltend mich Suleima
Beschwör, ich sei betrunken,
Jetzt muß ichs wahrlich glauben:
Ich bin ein würdeloser,
Ein all der Anmut barer,
Ein ganz betrunkner Trinker
Mit einem Taumelschatten
Im indiskreten Mondschein!

**Drunk**

Hafez, you are drunk.
I see it from your shadow,
From this reeling shadow
That behaves as crazily
As if it came from a madhouse!

Oh, what a crazy shadow
In the all too bright moonlight!
It gesticulates and bends
And stumbles along and stretches out
Upwards and sideways.
Oh, what a grotesque shadow,
What indiscreet moonlight!

I have never wanted to believe it
When Suleima, scolding me,
Complained that I was drunk.
Now I really must believe it:
I’m an undignified,
Entirely disgraceful,
Quite inebriated drinker
With a reeling shadow
In the indiscreet moonlight!
IPA Transcription

1.
‘ha fis  du:  bist  bɔ ‘trʊŋ kən
Hafis,  du  bist  betrunken
Hafez,  you  are  drunk

ʔIç  zeːs  ‘ʔan  ‘dae  nɑm  ‘ʃat  tən
Ich  sehs  an  deinem  Schatten,
I  see  it  from  your  shadow,

ʔan  ‘diː  zəm  ‘tao  məl  ,ʃat  tən
An  diesem  Taumelschatten,
From  this  frenzied  shadow,

deːz  ziç  zoː  toll  go  ‘bɛʁ  dat
Der  sich  so  toll  gebärdet,
Which  so  madly  gestures,

ʔals  kɛːm  ʔæː  ʔəos  deːm  ‘toll  haos
Als  käm  er  aus  dem  Tollhaus!
As  if  it  came  from  the  madhouse!

2.
ʔae  velç  fer  ‘rʊk  kʊʃ  ‘ʃat  tən
Ei,  welch  verrückter  Schatten
Ah,  what  a  crazy  shadow

ʔIm  ‘ʔall  tʃu  ‘hɛl  lən  ‘moːnt  fæn
Im  allzu  hellen  Mondschein!
In  this  all-too-bright  moonlight!

das  ‘fʊx  təlt  ʔoŋt  das  biːkt  siç
Das  fuchtelt  und  das  biegt  sich
It  flails  and  it  bends  itself

ʔoŋt  ‘ʃʊl  pətʃ  hın  ʔoŋt  rɛkkt  ziç
Und stolpert hin und reckt sich
And stumbles about and elongates itself

Aufwärts und nach den Seiten,
Upwards and to the sides,

Ei, welch grotesker Schatten,
Ah, what a grotesque shadow,

Welch indiskreter Mondschein!
What indiscreet moonlight!

Nie hab ichs glauben wollen,
Never had I it believed wanted,
(I never wanted to believe it,)

Wenn scheltend mich Suleima
When scolding me, Suleima

Beschwor, ich sei betrunken,
Swore that,* I was drunk, *(Adjured)

Jetzt muß ichs wahrlich glauben:
Now must I (it) truly believe it:

Ich bin ein würdeloser,
I am an undignified man,
Ein aller Anmut barer,
A man of all grace naked
(A man devoid of any grace whatsoever.)

Ein ganz betrunken Trinker
A totally drunk drunkard

Mit einem Taumelschatten
With a reeling shadow

Im indiskreten Mondschein!
In the discreet moonlight!

Chart Analysis

<table>
<thead>
<tr>
<th></th>
<th>Introduction</th>
<th>Verse 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text</strong></td>
<td>Hafis, du bist betrunken,</td>
<td>Hafis, you are drunk</td>
</tr>
<tr>
<td></td>
<td>Hafis, you are drunk</td>
<td></td>
</tr>
<tr>
<td><strong>Measure (Mm)</strong></td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td></td>
</tr>
<tr>
<td><strong>Notes (Nt)</strong></td>
<td>Rhythmic motif a ‘(drunk motif) ryErr\ry can be found throughout the piece. Drunk motif begins in vocal line in canon with piano in m. 4.</td>
<td></td>
</tr>
<tr>
<td><strong>Tonality (Ton.)</strong></td>
<td>C:</td>
<td></td>
</tr>
<tr>
<td><strong>Bass line (Bass)</strong></td>
<td>G\textsuperscript{b}-B\textsuperscript{b} (C D\textsuperscript{b} are melodic) alternates and repeats to m. 15—</td>
<td></td>
</tr>
<tr>
<td><strong>Pitch sets (PS)</strong></td>
<td>{016t} gives the impression of C\textsuperscript{97}</td>
<td>{0t} {169}</td>
</tr>
</tbody>
</table>
| **Interval Cycle Dominance**
  (ICd)                    | C\textsubscript{2}\text{0}                      | C\textsubscript{2}\text{0} \ C\textsubscript{2}\text{1} |
| **Prime Form (PF)**       | [0137]                                           | -- \[037\]                                  |
| **PF aggregate of bar (PFa)** | \{0169t\} = \{01347\}                          |                                              |
### Verse 1

<table>
<thead>
<tr>
<th>Text</th>
<th>Ich sehs an deinem Schatten, an diesem Taumelschatten</th>
<th>I see it from your shadow from this frenzied shadow</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>Nt</td>
<td>{1} added</td>
<td>{3} added</td>
</tr>
<tr>
<td>T</td>
<td>C:</td>
<td></td>
</tr>
<tr>
<td>BL</td>
<td>$G^b-B^b$ alternates to m. 15</td>
<td></td>
</tr>
<tr>
<td>PS</td>
<td>{06t}</td>
<td>{016t}</td>
</tr>
<tr>
<td>ICd</td>
<td>C$\text{I}_2$</td>
<td>balanced</td>
</tr>
<tr>
<td>PF</td>
<td>[026]</td>
<td>[0147]</td>
</tr>
<tr>
<td>PFa</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Verse 2

<table>
<thead>
<tr>
<th>Text</th>
<th>der sich so toll gebärdet als käm er aus dem Tollhaus! that so wildly gestures as if it came from the madhouse!</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>12</td>
</tr>
<tr>
<td>Nt</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>C:</td>
</tr>
<tr>
<td>BL</td>
<td>$G^b-B^b$ alternates to m. 15</td>
</tr>
<tr>
<td>PS</td>
<td>{01369t}</td>
</tr>
<tr>
<td>ICd</td>
<td>balanced</td>
</tr>
<tr>
<td>PF</td>
<td>[013569]</td>
</tr>
<tr>
<td>PFa</td>
<td></td>
</tr>
</tbody>
</table>

### Bridge

<table>
<thead>
<tr>
<th>Text</th>
<th>Ei, welch verrückter Schatten im allzu hellen Mondschein! Ah, what a crazy shadow in this all-to-bright moonlight!</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>18</td>
</tr>
<tr>
<td>Nt</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>E: ($G^b-E$)</td>
</tr>
<tr>
<td>BL</td>
<td>C-E for 2 bars</td>
</tr>
<tr>
<td>PS</td>
<td>{056t}</td>
</tr>
<tr>
<td>ICd</td>
<td>C$\text{I}_2$</td>
</tr>
<tr>
<td>PF</td>
<td>[0157] [0148] t-3</td>
</tr>
<tr>
<td>PFa</td>
<td></td>
</tr>
</tbody>
</table>
Verse 2

Text
Das fuchtelt und das
dies It flails and it
biegt sich und
bends itself and
und stolpert und
out and

M
23 24 25
The second hexachord in m.23 and its
trepetions outlines a quartal chord, the G
being 3 notes lower than the B in the cycle.

Nt
-Mixing of G♯ major and minor modes
-First {8}

T
D:__________________________E:__________________________

BL
D - G - E - G♯ -

PS
{269} {479e} {269} {479e} {347e} {347e} {0368e} (repeats)

ICd
C₂₀ C₂₁ C₂₀ C₂₁ C₂₁ C₂₀

PF
[037] [0247] [037] [0247] [0148] [01469]

Pfa

Verse 2

Text
reckt sich,
aufwärts und nach den
Seiten,
elongates itself
upwards and up the
sides,

M
26 27 28
Quartal First {5}
Increase of tension with increase in pitch of
melody from C♭ to C

Nt

T
E:__________________________F:__________________________

BL
E - G♯ C♭ G♭ G♭ (C♭ in
voice) F A (C-B in F A F
voice)

PS
{0368e} {347e} {35e} {1368} {168} {5} {9(e)} {0e} {5} {9} {5}

ICd
C₂₀ C₂₁ C₂₀ balanced balanced balanced C₂₁ balanced

PF
[01469] [0148] [0157] [0257] [0257] [026]

Pfa
[0137]

Verse 2

Text
ei, welch grotesker
ah what a grotesque
Schatten,
shadow,
Welch indiskreter
What indiscreet

M
29 30 33
-Same as mm 20-21
- Wt scale with the exception of
{5} & {8}
- Strong dominant-tonic movement to
re-establish C and build tension

Nt
-Same as m. 15

T
G:__________________________C:__________________________E: (Emmaj)

BL
G C - G (repeats to m.33) E

PS
{1578e} {02458t} {14578e}

ICd
[02368]

PF
C₂₁

Pfa
C₂₀ C₂₁ [0148]
### V2 Moonlight Theme

<table>
<thead>
<tr>
<th>Text</th>
<th>Bridge</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M</strong></td>
<td><strong>34</strong></td>
</tr>
<tr>
<td><strong>Nt</strong></td>
<td>Same as m. 16</td>
</tr>
<tr>
<td><strong>T</strong></td>
<td>C:</td>
</tr>
<tr>
<td><strong>BL</strong></td>
<td>C</td>
</tr>
<tr>
<td><strong>PS</strong></td>
<td>{0269t}</td>
</tr>
<tr>
<td><strong>IC</strong></td>
<td>C2₀</td>
</tr>
<tr>
<td><strong>PF</strong></td>
<td>[02458]</td>
</tr>
<tr>
<td><strong>PFa</strong></td>
<td></td>
</tr>
</tbody>
</table>

### V3

<table>
<thead>
<tr>
<th>Text</th>
<th>Nie hab ichs glauben</th>
<th>wollen,</th>
<th>wenn</th>
<th>scheltend mich Suleima scolding me, Suleima</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M</strong></td>
<td><strong>39</strong></td>
<td><strong>40</strong></td>
<td><strong>41</strong></td>
<td><strong>42</strong></td>
</tr>
<tr>
<td><strong>Nt</strong></td>
<td>C and D♭ in vocal line.</td>
<td>Return to harmonic material from beginning</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>T</strong></td>
<td>C:</td>
<td>G♭:</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BL</strong></td>
<td>-</td>
<td>G♭ - B♭</td>
<td>G♭</td>
<td>G♭ - B♭</td>
</tr>
<tr>
<td><strong>PS</strong></td>
<td>{01} in voice</td>
<td>{06t}</td>
<td>{06t}</td>
<td>{019}</td>
</tr>
<tr>
<td><strong>IC</strong></td>
<td>C₂₀</td>
<td>C₂₀</td>
<td>C₂₁</td>
<td>C₂₀</td>
</tr>
<tr>
<td><strong>PF</strong></td>
<td>[026]</td>
<td>[014]</td>
<td>[026]</td>
<td></td>
</tr>
<tr>
<td><strong>PFa</strong></td>
<td>[01347]</td>
<td>{0136t} = [02358]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### V3

<table>
<thead>
<tr>
<th>Text</th>
<th>beschwor, ich sei be-</th>
<th>trunken,</th>
<th>jetzt muß ichs wahrlich</th>
<th>glauben:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M</strong></td>
<td><strong>43</strong></td>
<td><strong>44</strong></td>
<td><strong>45</strong></td>
<td><strong>46</strong></td>
</tr>
<tr>
<td><strong>Nt</strong></td>
<td>Except for {9} penta-</td>
<td>chord outlines WT</td>
<td>scale</td>
<td></td>
</tr>
<tr>
<td><strong>T</strong></td>
<td>G♭:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BL</strong></td>
<td>G♭ B♭ alternating</td>
<td>G♭ B♭ alternating</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td><strong>PS</strong></td>
<td>{0269t}</td>
<td>{06t} with {24} in voice</td>
<td>{01} in voice</td>
<td>{0467t}</td>
</tr>
<tr>
<td><strong>IC</strong></td>
<td>C₂₀</td>
<td>C₂₀</td>
<td>balanced</td>
<td>C₂₀</td>
</tr>
<tr>
<td><strong>PF</strong></td>
<td>[02458]</td>
<td>[026]</td>
<td>[01]</td>
<td>[02368]</td>
</tr>
<tr>
<td><strong>PFa</strong></td>
<td>[02468]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>V3</td>
<td>Text</td>
<td>Ich bin ein würdevolles, loser, ein aller Anmut barer, man, a man of grace devoid,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>----</td>
<td>------</td>
<td>-----------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>47</td>
<td>48</td>
<td>49</td>
<td>50</td>
</tr>
<tr>
<td>Nt</td>
<td>Gb:</td>
<td>Same as 47-48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BL</td>
<td>Gb:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PS</td>
<td>{01368e} {0467t} {0467t} {01368e} {0467t} {0467t}</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IC</td>
<td>C2o</td>
<td>C2o</td>
<td>C2o</td>
<td>C2o</td>
</tr>
<tr>
<td>PF</td>
<td>[023579] [02368] [02368] [023579] [02368] [02368]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pfa</td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>V3</th>
<th>Text</th>
<th>ein ganz be- trunkner Trinker</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>51</td>
<td>52</td>
</tr>
<tr>
<td>Nt</td>
<td>WTs everywhere! Quartal outlined in bass horizontally</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>Shifting</td>
<td>Ebb:</td>
</tr>
<tr>
<td>BL</td>
<td>Gb:</td>
<td>G</td>
</tr>
<tr>
<td>PS</td>
<td>{1369e} {0467t} E {457e} {034t} {2359} {128te}</td>
<td>{1368e}</td>
</tr>
<tr>
<td>IC</td>
<td>C2t</td>
<td>C2o</td>
</tr>
<tr>
<td>PF</td>
<td>[02469] [02369] [0137] [0146] [0137] [01346]</td>
<td>[02479]</td>
</tr>
<tr>
<td>Pfa</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>V3</th>
<th>Text</th>
<th>mit einem Taumschatten im indiskreten Mondsschein!</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>55</td>
<td>56</td>
</tr>
<tr>
<td>Nt</td>
<td>Same as m. 15 &amp; 33 -Different from 16 &amp; 35</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>E: (EmMaj7) C:</td>
<td></td>
</tr>
<tr>
<td>BL</td>
<td>Bb:</td>
<td>Ebb</td>
</tr>
<tr>
<td>PS</td>
<td>{058t} {236t}</td>
<td>{058t} {236t}</td>
</tr>
<tr>
<td>IC</td>
<td>C2o</td>
<td>C2o</td>
</tr>
<tr>
<td>PF</td>
<td>[0247] [0148]</td>
<td>[0247] [0148]</td>
</tr>
<tr>
<td>Pfa</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ending</td>
<td>Ending</td>
</tr>
<tr>
<td>---</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>Text</td>
<td>M</td>
<td>59</td>
</tr>
<tr>
<td>Nt</td>
<td>T</td>
<td>F:</td>
</tr>
<tr>
<td>BL</td>
<td>$F$ - $E^b$</td>
<td>$D^b$ - $C^b$</td>
</tr>
<tr>
<td>PS</td>
<td>{35}</td>
<td>{568T}</td>
</tr>
<tr>
<td>IC</td>
<td>C\textsubscript{21}</td>
<td>C\textsubscript{20}</td>
</tr>
<tr>
<td>PF</td>
<td>[02]</td>
<td>[0135]</td>
</tr>
<tr>
<td>PFa</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>C \vphantom{{}}</td>
<td>$D^b$ $C$ \vphantom{{}}</td>
</tr>
<tr>
<td>PS</td>
<td>{0}</td>
<td>{01}</td>
</tr>
<tr>
<td>IC</td>
<td>C\textsubscript{20}</td>
<td>balanced</td>
</tr>
<tr>
<td>PF</td>
<td>[0]</td>
<td>[01]</td>
</tr>
<tr>
<td>PFa</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

96
Appendix 2c – “Unwiederstehliche Schönheit”

**Unwiederstehliche Schönheit**

Durch deine schönen Locken werden
Die Heiden und die Glaubensstarken
In gleicher Weise sinnverwirrt.

Die schwachen Seelen stürzen taumelnd
In deiner Wangen holde Grübchen,
Die starken Seelen stürzen nach.

Dein Aug, das von der schwarzen Kunst
Geschaßen ward, lenkt aus den Wolken
Des Adlers Flug zu sich zurück.

Die zarte Nachtigall, die nicht
Aufsteigen kann in Wolkenfernen,
Ist ganz und gar in deinem Bann.

Hafis vergaß um deinetwillen
Die Morgen- und die Nachtgebete,
Klar ist sein Seelenuntergang!

* Your eye, created by black arts, recalls back to itself the eagle’s flight.

**Irresistible Beauty**

By your lovely curls become
Both pagans and the deeply religious
Similarly dazzled.

Weak souls collapse dizzily
In your cheeks’ charming dimples;
Strong souls rush after them.

Your eye, that from black arts
Was created, recalls from the clouds
The eagle’s flight back to itself. *

The gentle nightingale, who cannot
Rise to the cloudy heights,
Is entirely under your spell.

Because of you, Hafiz has forgotten
His morning and evening prayer;
The downfall of his soul is clear!

IPA Transcription

1.

Durch deine schönen Locken werden

Die Heiden und die Glaubensstarken

In gleicher Weise sinnverwirrt.

By your lovely curls become
Both pagans and the deeply religious
Similarly dazzled
2.
Die schwachen Seelen stürzen taumelnd
Weak souls collapse dimly

In deiner Wangen holde Grübchen,
in your cheeks charming dimples;

3.
Dein Aug, das von der schwarzen Kunst
Your eye, that from (the) black art

Geschaffen war, lenkt aus den Wolken
created was, recalls from the clouds

Des Adlers Flug zu sich zurück.
the eagle’s flight back to itself.

4.
Die zarte Nachtigall, die nicht
The gentle nightingale, who cannot

Aufsteigen kann in Wolkenfernen,
Rise up to the cloudy heights,

Ist ganz und gar in deinem Bann.
Is entirely in (under) your spell.
5.
‘ha fis fer ‘gass ḥom ‘daen ət ,wil lan
Hafis vergaß um deinetwillen
Hafez has forgotten because of you

Die Morgen- und die Nachtgebete,
His morning and evening prayer;

klr: ṭst saen ‘ze len ṭont ər gaŋ
Klar ist sein Seelenuntergang!
Clear is his soul’s downfall! (The downfall of his soul is clear)

Chord Chart

<table>
<thead>
<tr>
<th>Section</th>
<th>Introduction</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text</td>
<td></td>
<td>Durch deine schönen</td>
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<tr>
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<tr>
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<td>E♭9/E♭9</td>
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<tr>
<td>Roman#</td>
<td></td>
<td>I analyzing</td>
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<td>Tonal Centre</td>
<td></td>
<td>E♭:</td>
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<td>Bass</td>
<td></td>
<td>E♭ pedal</td>
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<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
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<tbody>
<tr>
<td>Text</td>
<td>Locken warden die Heiden und die Glaubenstarken In gleicher Wei-se sinnver-</td>
</tr>
<tr>
<td>Measure</td>
<td>7</td>
</tr>
<tr>
<td>Chords</td>
<td>E♭9/E♭9</td>
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<td>I analyzing</td>
</tr>
<tr>
<td>Tonal Centre</td>
<td>E♭:</td>
</tr>
<tr>
<td>Bass</td>
<td>E♭ pedal</td>
</tr>
</tbody>
</table>
### Interlude

| Section |  
|---------|---  
| TextC  | wirrt.  
| Measure |  
| 13 | 14 | 15 | 16 | 17 | 18  
| Chords | Fm | C | C+Maj7 | Cm5 | Fm | E7/9 | B♭sus9 | B♭sus9  
| Roman# | i | V | V+ii711 | i | II♭5 | IV♭9 | IV♭9  
| Tonal Centre | Fm: |  
| Bass | F | C | F | E | B♭  

### B

| Section |  
|---------|---  
| Text |  
| Die schwachen See- len stürzen taumeld |  
| in deiner Wan- gen holde Grübchen, |  
| Die starken See- len stürzen |  
| Measure |  
| 19 | 20 | 21 | 22 | 23 | 24  
| Chords | E♭m | +6 | A♭/C ♭13 | E♭m | +6 | A♭/C ♭13 | Dm/A B♭Maj7/6 | B♭ G♭+9 G♭5 ♯9  
| Roman# | i | +6 | iV♭11 | i | iV♭11 | iV♭11 | iV♭11  
| Tonal Centre | E♭m: |  
| Bass | E♭ —— A | E♭ —— A | A | B♭ | B♭3 G♭  

### C

| Section |  
|---------|---  
| Text |  
| nach. |  
| Dein Aug, das von der schwarzen Kunst ge- lenkt aus den Wolken |  
| Measure |  
| 25 | 26 | 27 | 28 | 29 | 30  
| Chords | C♭m | A♭/C ♭ | A♭/C ♭ | C♭m | A♭/C ♭ | A♭/C ♭ | C♭m | G♭Maj7 | G♭Maj7  
| Roman# | i | VI♭♭6 | VI♭♭♭9 | i | VI♭♭6 | VI♭♭♭9 | i | iV♭♭♭7 | i♭♭♭7  
| Tonal Centre | C♭m: |  
| Bass | C♭ —— —— | C♭ —— —— | G  

### Interlude

| Section |  
|---------|---  
| Text |  
| des Adlers Flug zu sich zu- rück. |  
| Measure |  
| 31 | 32 | 33 | 34 | 35 | 36  
| Chords | B♭m♭9/E♭ ♭ | B♭m/F♭ ♭ | E♭♭♭9 | B♭mMaj7 | E♭11 | B♭mMaj7 | E♭11  
| Roman# | i♭♭♭9 | i♭♭♭9 | VI♭♭♭9 | i♭♭♭7 | IV♭♭♭11 | i♭♭♭7 | IV♭♭♭11  
| Tonal Centre | C♭m: | (WT0 except for D♭)  
| Bass | F♭ —— —— | B | E | B | E |
### Section D

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<th>Kann in</th>
<th>ist ganz und gar in deinem Bann.</th>
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<td>39</td>
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<td>D⁹</td>
<td>G⁹</td>
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<tr>
<td>Roman#</td>
<td>III⁶/6</td>
<td>Phrygian on Bb with A pedal or</td>
<td>V⁷/9</td>
</tr>
<tr>
<td>Tonal Centre</td>
<td>Bm:</td>
<td>G:</td>
<td></td>
</tr>
<tr>
<td>Bass</td>
<td>A—</td>
<td>D</td>
<td>G</td>
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### Section Interlude

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<td>51</td>
<td>52</td>
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<td>F⁹</td>
<td>B♭Ⅸ</td>
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<td>Fm</td>
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<td>ii</td>
<td>VⅣ ⁹</td>
<td>VⅣ ⁹</td>
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<td>C</td>
<td>F</td>
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<td>Gr♭9</td>
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### Section Interlude

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### Measure

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<td>V+9</td>
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<td>V♭+9</td>
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| 71      | B♭♭6♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭♭ représент натуралиски.
Appendix 2d – “Lob des Weines”

**Lob des Weines**

Gebt meinen Becher! Seht, er überstrahlt
Die blasse Lampe der Vernunft, so wie
Die Sonne die Gestirne überstrahlt!

Gebt meinen Becher! Sämtliche Gebete
Meines Breviers will ich vergessen, alle
Suren des Korans stürz ich in den Wein!

Gebt meinen Becher! Und Gesang erschalle
Und dringe zu den tanzenden Sphären auf
Mit mächtigem Schwung!
Ich bin der Herr der Welt!

**Praise of Wine**

Give me my goblet! See, it outshines
The pale lamp of reason, just as
The sun outshines the stars!

Give me my goblet! I want to forget
All the prayers in my breviary*;
I will plunge all the Koran’s chapters in wine!

Give me my goblet! And let song ring out
And force its way to the dancing spheres
With a mighty impulse.
I am master of the world!


1.

gept ‘maen on ‘beç ør set ‘ær ‘?y:boø ʃtralt
Gebt meinen Becher! Seht, er überstrahlt
Give me my goblet! See, it outshines

di ‘blas sø ‘lam po der ver ‘nonft zo wi
Die blasse Lampe der Vernunft, so wie
The pale lamp of reason, just as

Di ‘son no di ge ‘fiIr no ‘?yboø ʃtralt
Die Sonne die Gestirne überstrahlt!
The sun the stars outshines
2.

Gebt meinen Becher! Sämtliche Gebete
Give me my goblet! All prayers

Meines Breviers will ich vergessen, alle
(of) my breviary I want to forget, all

Suren des Korans stürz ich in den Wein!
verses of the Koran I plunge in wine!

3.

Gebt meinen Becher! Und Gesang erschalle
Give me my goblet! And let song ring out

Und dringe zu den tanzenden Sphären auf
And force its way to the dancing spheres

Mit mächtigem Schwung! Ich bin der Herr der Welt!
With a mighty impulse. I am the master of the world!

Chart Analysis of “Lob Des Weines” - Pitch Class Chart

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pitch Class Set</th>
<th>Prime Form</th>
<th>Chord</th>
<th>Bass</th>
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<td>2</td>
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<td>A♭7 9 11</td>
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Bass line in mm 11 & 12 beat 1-2 = [1,3,5,6,9] (12458)

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105
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<td>16</td>
<td>[1,3,5,8,e]</td>
<td>(02469)</td>
<td>WT1</td>
<td>C#</td>
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<td>beat 1</td>
<td>[2,7,t]</td>
<td>(037)</td>
<td>Gm</td>
<td>G</td>
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<td>beat 2</td>
<td>[1,5,7,e]</td>
<td>(0268)</td>
<td>WT0</td>
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<tr>
<td>beat 3</td>
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<td>(037)</td>
<td>Am^6</td>
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<td>17</td>
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<tr>
<td>beat 1-2</td>
<td>[1,3,5,8,9]</td>
<td>(01468)</td>
<td>F+7#9/Eb – WT0</td>
<td>Eb</td>
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<tr>
<td>beat 3</td>
<td>[0,3,5,8,9]</td>
<td>(01469)</td>
<td>F7#9/Eb</td>
<td>Eb</td>
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<tr>
<td>18</td>
<td>(as m.17)</td>
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<td>beat 1-2</td>
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<td>(01468)</td>
<td>F+7#9/Eb – WT0</td>
<td>Eb</td>
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<tr>
<td>beat 3</td>
<td>[0,3,5,8,9]</td>
<td>(01469)</td>
<td>F7#9/Eb</td>
<td>Eb</td>
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<tr>
<td>beat 1-2</td>
<td>[1,4,8,9]</td>
<td>(0158)</td>
<td>A^7/E</td>
<td>E</td>
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<tr>
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<td>[0,4,8,9]</td>
<td>(0148)</td>
<td>Am^7/E</td>
<td>E</td>
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<tr>
<td>20</td>
<td>[3,4,8,e]</td>
<td>(0158)</td>
<td>E Maj7</td>
<td>E</td>
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Bass line in mm 20-21 [1,3,4,7,8,e] (014579)

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<th>Beat</th>
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<th>Time Signature</th>
<th>harmony</th>
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<tr>
<td>21</td>
<td>Right hand</td>
<td>[1,9,4]</td>
<td>(037)</td>
</tr>
<tr>
<td>Left hand</td>
<td>[1,7,e]</td>
<td>(026)</td>
<td></td>
</tr>
<tr>
<td>Voice</td>
<td>[4,6]</td>
<td>(02)</td>
<td>-</td>
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<td>Whole meas.</td>
<td>[1,3,4,6,7,8,9,e]</td>
<td>(0123568t)</td>
<td>?</td>
</tr>
<tr>
<td>22</td>
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<tr>
<td>beat 1-2</td>
<td>[1,4,6,8,9,e]</td>
<td>(024579)</td>
<td>B^13</td>
</tr>
<tr>
<td>beat 2.5</td>
<td>[3,6,9,e]</td>
<td>(0258)</td>
<td>B7</td>
</tr>
<tr>
<td>beat 3</td>
<td>[0,1,4,7,t,e]</td>
<td>(012369)</td>
<td>?</td>
</tr>
<tr>
<td>beat 3.5</td>
<td>[1,6,7,t,e]</td>
<td>(01457)</td>
<td>?</td>
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<tr>
<td>Whole meas.</td>
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<td>(0123456789T)</td>
<td>?</td>
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<td>23</td>
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<tr>
<td>beat 1-2</td>
<td>[1,3,4,6,8,9,e]</td>
<td>(013568t)</td>
<td>B^13</td>
</tr>
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<td>(013679)</td>
<td>F^11/E</td>
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<tr>
<td>beat 1</td>
<td>[0,2,4,5,8,t]</td>
<td>(013579)</td>
<td>WT0 – C+/Bb</td>
</tr>
<tr>
<td>beat 2</td>
<td>[2,6,8,9]</td>
<td>(0137)</td>
<td>D^4/A</td>
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<tr>
<td>beat</td>
<td>Chord 1</td>
<td>Chord 2</td>
<td>Chord 3</td>
</tr>
<tr>
<td>--------</td>
<td>---------</td>
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<td>---------</td>
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<tr>
<td>25</td>
<td>[0,2,4,7]</td>
<td>(0247)</td>
<td>?</td>
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<tr>
<td>26</td>
<td>[0,2,5,7,t]</td>
<td>(02479)</td>
<td>?</td>
</tr>
<tr>
<td>27</td>
<td>[0,2,4,5,7,9,t]</td>
<td>(013568T)</td>
<td>B^b Maj7/F</td>
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<tr>
<td>28</td>
<td>[0,1,2,4,6,8,t]</td>
<td>(012468t)</td>
<td>WT0</td>
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<tr>
<td>29</td>
<td>[2,3,7,t,e]</td>
<td>(01458)</td>
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<td>30</td>
<td>Same as m.29</td>
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<tr>
<td>31</td>
<td>[0,2,3,5,7,8,t]</td>
<td>(013568t)</td>
<td>B^b 13</td>
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<tr>
<td>32</td>
<td>[1,2,4,8,t]</td>
<td>(02368)</td>
<td>WT0 – Fr^6-isch</td>
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<tr>
<td>33</td>
<td>[2,3,7,t]</td>
<td>(0158)</td>
<td>E^b Maj7</td>
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</table>
Appendix 3 – Recordings and Musical Settings

31a – Selected Recordings of Liederbuch des Hafis

Listed here by release date, there are six recordings that commonly surface on the Naxos Music Library, on iTunes, and through Google searches:

1. Yaron Windmuller (baritone) and Alex Bauni (piano) in Ullmann: Lieder (1995).\(^{185}\)
2. Petr Matuszek (baritone) and Aleš Kaňka (piano) in Ullmann Songs (1997).\(^{186}\)
3. Frieder Andres (baritone) and Stella Goldberg (piano) in Lieder aus Teresienstadt und der Zeit dafor (2003).\(^{187}\)
4. Roman Trekel (baritone) and Burkhard Kehring (piano) in Ullmann: Liederbuch Des Hafis & 3 Lieder - Mahler: Rückert-lieder & Des Knaben Wunderhorn (2004).\(^{188}\)
5. Āneas Humm (baritone) and Judit Polgar (piano) in Awakening: Viktor Ullmann, Robert Strauss, Hugo Wolf, Alban Berg (2017).\(^{189}\)
6. Simon Wallfisch (baritone) and Edward Rushton’s (piano) in Gesang des Orients. (2018).\(^{190}\)

\(^{185}\) Viktor Ullmann, *Ullmann: Lieder*, performed by Yaron Windmuller (baritone) and Alex Bauni (piano), Orfeo C380952H, 1995.
\(^{186}\) Viktor Ullmann, *Ullmann Songs*, performed by Petr Matuszek (baritone) and Aleš Kaňka (piano), Supraphon SU3284-2, 1997.
\(^{187}\) Viktor Ullmann, *Lieder aus Teresienstadt und der Zeit dafor*, performed by Frieder Andres (baritone) and Stella Goldberg (piano), Ars Produktion FCD368425, 2003.
\(^{190}\) Viktor Ullmann, *Gesang des Orients*, performed by Simon Wallfisch (baritone) and Edward Rushton’s (piano), Nimbus NIS971, 2018.
3b – Selected Musical Settings of Hafez’s Poems

This is a selected catalogue of lieder that use poetry by Hafez as a source. A more complete inventory can be discovered by searching the listings on both Lieder.net and IMSLP.org.

A. Bantock, Granville & Edwin Arnold - *5 Ghazals of Hafiz*
   1. Prelude. Hafiz Improvises
   2. Alá ýá! send the cup round!
   3. Oh, glory of full-mooned fairness!
   4. Sáki! dye the cup’s rim deeper!
   5. Sufí, hither gaze!
   6. The new Moon’s silver sickle

B. Brahms, Johannes & Daumer – *Lieder und Gesänge Op.32*
   1. Bitteres zu sagen
   2. So stehn wir, ich und meine Weide
   3. Wie bist du, meine Königen

C. Brahms, Johannes & Daumer – *Fünf Lieder Op.47 (1858-1868)* numbers 1 and 2
   1. Botschaft
   2. Liebesgluth

D. Bungert, August – *Junge Lieder IV Op.4* (1872)
   1. One song – O wär ich ein See

   1. One song - Weißt du noch, mein süßes Herz, wie Alles sich

F. Henschel, George & Daumer – *3 Lieder Op.43* (1889)
   1. One of three songs: #3 Wie Melodien aus reiner Sphäre hör ich

   1. One song: poem by Afanasy Fet, after Georg Friedrich Daumer, after Hafiz
      #5 - In the Kingdom of Roses and Wine (В царстве розы и вина)

   1. Deine gewölbten Brauen, o Geliebte
   2. Geht mir meinen Becher! Seht, er überstrahlt
   3. Ich pflückte eine kleine Pfirsichblüte
   4. Die höchste Macht der Erde sitzt auf keinem Thron
   5. Die Perlen meiner Seele

   1. Wünsche - Desires
   2. Die einzige Arznei - The Only Medicine
3. Die brennenden Tulpen - Flaming Tulips
4. Tanz - Dance
5. Der verliebte Ostwind - The Infatuated East Wind
6. Trauriger Frühling - Sad Spring

   1. Das Grab des Hafis - Grób Hafisa
   2. Die Perlen meiner Seele - Serca mego perły
   3. Deine Stimme - Głos twój
   4. Jugend im Alter - Wieczna młodość
   5. Trinklied - Pieśń pijacka
   8. Tanz - Taniec (arr. from Op.24)

K. Ullmann, Viktor – *Liederbuch des Hafis* Op.30 for bass and piano
   1. Vorausbestimmung
   2. Betrunken
   3. Unwiederstehliche Schönheit
   4. Lob des Weines

   1. #2 – Rosen in Haare (1818) trans. Breuer

M. Wolff, Erich Jaques – *14 Gesänge nach Gedichte von Hafis*
   1. Horch, hörst du nicht vom Himmel her?
   2. Entzückt dich ein Wunderhauch?
   3. Ach wie süß sie duftet!
   4. Bittres mir zu sagen, denkst du
   5. Wo ist der Ort an dem du weilst?
   6. Viel bin ich umhergewandert
   7. Es werde Licht
   8. Ein solcher ist mein Freund
   9. O hättest du!
  10. Meine Lebenszeit verstreicht
  11. O wie süß ein Duft von oben
  12. Schön wie Thirza ist die Liebe
  13. Stark wie der Tod ist die Liebe
  14. Wie Melodie aus reiner Sphäre hör’ ich
Appendix 4 – List of DMA Performances

Performance 1 - The title role in Verdi’s Falstaff

I gave six performances as Falstaff on January 29th, 30th, and February 5th, 6th, and 7th in 2016. They were conducted by Alain Trudel and directed by Michael Cavanaugh. The performances were held at the Paul Davenport Theatre at Western University.

Performance 2 – Recital: Bach, Brahms, and PDQ Bach

I performed this recital with pianist Melanie Cancade and small ensemble on April 7, 2017 in Von Kuster Hall at Western University.

Ich habe genug BWV 82

Johann Sebastian Bach
(1685-1750)

Aria – Ich habe genug
Recitative – Ich habe genug, mein Trost is nur allein
Aria – Schlummert ein
Recitative – Mein Gott! Wann kommt das schöne Nun!
Aria – Ich freue mich auf meinen Tod

Joel Heinbuch, oboe
Anita Louwerse, violin I
Nick Carlucci, violin II
Jeff Komar, viola,
Patrick Theriault, cello
Melanie Cancade, harpsichord

Vier ernste Gesänge op. 121

Johannes Brahms
(1833-1879)

Denn es gehet dem Menschen
Ich wandte mich, und sahe an alle
O Tod, o Tod, wie bitter bist du
Wenn ich mit Menschen-und mit Engelszungen redete

Four Next-To-Last Songs S. Ω -1

PDQ Bach
(1807-1742)

Das kleine Birdie
Der Cowboykönig
Gretchen am Spincycle
Es war ein dark und schtormy Nacht

Peter Schickele (1935-)
Performance 3 – Recital: Journeying

The title and theme of this recital was Journeying and featured the music of mainly Canadian composers. It was performed on April 28, 2017 in Von Kuster Hall with pianist Melanie Cancade.

Sea Fever
Hidden Treasure
Sea Fever
Toll the Bell
Sea Dirge

Mark Andrews (1879-1939)
C. Armstrong Gibbs (1889-1960)
John Ireland (1879-1962)
C. Armstrong Gibbs (1889-1960)
Robert Fleming (1921-1976)

Three Salt Water Ballads
Port of Many Ships
Trade Winds
Mother Carey

Frederick Keel (1872-1954)

La plainte des coureurs-des-bois
Rossignol du vert bocage
Le navire de Bayonne

arr. Healey Willan (1880-1968)

Selections from South of North
Wilderness on Centre Island
Grace
Northern River Falls
Congregation at the Shoreline

Srul Irving Glick (1934-2002)

Two French Songs for Baritone
Violon de villanelle
Soir d’hiver

Jean Coulthard (1908-2000)

A Clear Midnight
Saturday and Sunday
Sure on this Shining Night

Harry Somers (1925-1999)
Chester Duncan (1913-2002)
Samuel Barber (1910-1981)

Performance 4 – The title role in Mozart’s Le nozze di Figaro

I gave three performances as Figaro on January 25th, and February 1st and 3rd in 2019. They were conducted by Tyrone Patterson and directed by Professor Theodore Baerg. The performances were held at the Paul Davenport Theatre at Western University.
Curriculum Vitae

Name
Chad Gerrit Louwerse

Post-Secondary Education and Degrees
D.M.A. in Literature and Performance, Western University, 2015-2020
M.Mus. in Literature and Performance, Western University, 2013-2015
B.A., Music and Vocal Performance, Trinity Western University, 1993-1998

Professional Singing and Performance Training
Atelier Lyrique de l’Opéra de Montréal, 2005-2007
Vancouver Opera “Opera in the Schools” Touring Ensemble, 2002-2003

Honours and Awards
Winner London Forest City Music Awards in Classical Voice, 2019
Ontario Graduate Scholarship (Declined), 2016
Don Wright Graduate Entrance Award, 2015
Western Graduate Research Scholarship, 2013-2019
Named to the Jeunes Ambassadeurs Lyriques, 2005
Winner CBC Radio Début Young Concert Artist Series, 2003
Winner CBC Radio Westcoast Performance Pacific Spotlight Competition, 2003

Related Work Experience
Instructor of Voice, Western University, 2019-2020
Instructor of Voice, Wilfred Laurier University, 2017-2020
Teaching Assistant, Western University, 2015-2019
Instructor of Voice and Vocal Literature, Trinity Western University, 2001-2005
Teaching Assistant, Trinity Western University, 1993-1995