

Siegfried von Hausegger

pan-German Symphonist

by Don O'Connor, Kreamer PA



Siegfried v. Hausegger

*To the memory of Dr. Alan Krueck,
without whom this would have never existed.*

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Why Siegmund von Hausegger?

Hausegger's name came to me in a triple coincidence, all three events occurring in the same week. I was reading Finck's biography of Richard Strauss, where Strauss mentioned Hausegger as an up and coming talent. The musicologist Dr. Alan Krueck gave me an impromptu "Who wrote this and when?" quiz, showing me what turned out to be two pages from the *Natursymphonie*. (Got the date OK; missed the composer.) Finally, an obituary for Hausegger in Slonimsky's *Music Since 1900* described his music as "...Wagnerously ponderous...feudally Teutonic...Nietzscheanly forensic". As a lifelong partisan for German Post-Romanticism, I figured that music provoking such criticism was clearly worth knowing. So it began.

D O'C 11/1/08

Brief Biography:

“...my composing was not controlled by a purely musical incentive, but rather almost always by a poetic idea, an impression of nature, or a human experience”

Thus Siegmund von Hausegger, the least absolute composer of modern times. Born August 16, 1872 in Graz, Austria, he grew up in a musical household. (His younger brother, “Fritzerl” was hypersensitive to music, which Hausegger always felt contributed to his death at age 7.) His mother Hedwig, *née* Goedel, gave him his first piano lessons and musical encouragement. His father was Friedrich von Hausegger, a barrister by profession, but more well known as an influential music aesthetician and staunch supporter of Wagner. His father also gave him his first lessons in theory, harmony, canon and fugue, as well as early training in score-reading and conducting.

His home schooling was “fundamental and meticulous”, banning merely “entertaining” music, but allowing leeway for experiment. After a lesson, Siegmund could play or compose as he liked, though his father naturally suggested models from which he could learn more. He grew up in an atmosphere of devotion to Liszt and Wagner, and their approach to music. His father meant his most important book *Music as Expression* to be a direct answer to Edward Hanslick’s *On the Beautiful in Music*, which defended the Classical, “absolute”, ideal. At age 11, Siegmund saw his first opera, Wagner’s *Flying Dutchman* and was later impressed by hearing Karl Muck rehearse *Die Meistersinger*. In 1886, aged 14, he visited “The Holy City” (Bayreuth), where hearing *Tristan and Isolde* and *Parsifal* exposed him to the fullest extent of Wagner’s art.

He always considered his childhood doubly blessed, both by his parents’ guidance and by the beauty of the Graz landscape, which instilled his lifelong love of nature. As he put it “these two factors decide the key in which the song of life shall resound.” His continuing musical education included studying the violin and French horn, as well as trying to teach himself the organ. He studied score-reading under Erich Degner and advanced keyboard under Karl Pohlig. When the ballade composer Martin Plüddemann came to teach in Graz, Hausegger was both his student and accompanist.

In addition to his musical training, at the University of Graz, Hausegger also studied literature, philosophy, history and art history. In the latter, he was so inspired by his professor, Strzygowski, that he seriously considered art history as a career. In 1891, while in Vienna, he and his father visited Brahms. When Hausegger spoke of being a composer, he got the customary cold shower: “Alles schon besetzt sei” (All those places are taken). In the 1890s, he began serious composing with his opera *Zinnober* and his first published symphonic work, the *Dionysian Fantasia*. He also began his conducting career at the Graz Opera.

In 1899, his father died. The loss of both a loving parent and artistic mentor was a severe blow. At about this time, he and his mother left for Munich, where he'd gotten an offer from the Kaim Orchestra as the assistant to Weingartner, whom he succeeded in 1902. That same year, he married his first wife, Hertha Ritter. A concert singer especially adept in the lieder of Schubert and Wolf, she was the youngest daughter of the composer Alexander Ritter. Ritter, of course is best known as the man whose influence on the young Richard Strauss was "like a storm wind", converting Strauss to the Liszt/Wagner camp. Ritter was also Wagner's nephew by marriage. Thus, Hausegger bound himself all the more to the New German School. Hertha died in 1913, giving birth to their son, Friedrich. Hausegger's second wife, Hella von Bronsart, with whom he had a daughter, Veronika, was the daughter of the pianist/composer Hans von Bronsart.

After working with several orchestras, in 1920, he settled in Munich, where he largely spent the rest of his life. He conducted the Munich Philharmonic, the orchestra with whom he is most associated, and both was the director of, and a teacher at the Munich Academy of Music, where his students included the conductor Eugen Jochum and the composers Karl Höller and Karl Marx.

While conducting in Hamburg, he got to know the young Wilhelm Fürtwängler, then at Lübeck, from a query over program selection. The resulting friendship would later stand Hausegger in good stead. His circle of friends included the conductor Walter Abendroth, the Leipzig Thomaskantor Karl Straube and the painter Raffael Schuster-Woldan.

His summer home at Obergrainau was, for nearly 40 years the place where he could relax or contemplate composing or his fall program schedule. A sign on the garden fence reading "Business discussed only in Munich" tells the story. To steal a phrase from James Huneker, he seems to have been a reflective rather than a spontaneous composer.

In the 1930s, Hausegger at first supported the Reich even to the point of becoming a party member. Not, alas, the first or the last time intellect would be drawn to power. His innate decency emerged, however, and he came under fire from Nazi authorities for his liberal sympathies. He gave them more ammunition by refusing to play the *Horst Wessel Lied* before his concerts. Fürtwängler, no doubt recalling Hausegger's help from his youth, had to bail him out.

In 1934, he relinquished his post from the Academy, and in 1938 retired as the conductor of the Munich Philharmonic. As a member of the RMK (Reichsmusikkammer), he eventually learned the futility of any such organizations under a dictatorship. As intellectuals find out, usually too late, power wants only more power. All else, including apparent cultural encouragements, is window dressing. He passed the war years in the sort of increasingly drab circumstances everyone by then had to undergo as the Reich wound down to its condign defeat. (The picture of the deterioration of everyday life in Fritz Reck's *Diary of a Man in Despair* is apropos.) Having spent his few postwar years in what his son describes as "certain circumstances" – one presumes a sort of genteel poverty – he died on October 10, 1948.

Personal Characteristics

According to his son, Hausegger was “from his youth a free, creative musician, dedicating himself to his art, far above worldly strife.” He seems to have been, if anything, a man of excessive idealism. Eugen Jochum has described him as “a marvelous teacher, a spiritual musician...he was the most genuine and irreproachable person one could imagine... a man of noble character and lofty intellect.”

The musicologist Hans Redlich, who knew him at the Munich Conservatory, remembered him as “punctilious, pedantic and rather aloof, but quite kind-hearted”. Well, maybe not always aloof. His son recalled a scene one summer when Hausegger, with Karl Straube in tow, greeted his wife from the train with an all-kazoo band, his two children waving banners. On the way, they met the Privy-Councilor, who was embarrassed over whether or not he should ignore this spectacle by the President of the Munich Conservatory and the Leipzig Thomaskantor.

His kind-heartedness, on the other hand, was a constant. As his father had been to him, so he was a constant mentor to his own son, Friedrich, in his early musical education. His son, who went on to conduct a chamber orchestra in Hannover, benefited greatly from his father's example in score-reading and analyses of works he'd be conducting on a given evening. A more concrete example of Hausegger's character was his offer in 1932, at the height of the Great Depression, to take a substantial pay cut if the Munich city fathers would rescind any planned layoffs of orchestral players. (Contrast this with some current maestri and their 7-digit tax shelters.) It's probable that this side of his personality was what eventually landed him in trouble with the regime. We sense this to the very end, in Fürtwängler's words upon his death to Hella von Hausegger:

“...your husband was always, to me, one of the purest, loftiest, kindest and most musical men in the entire world of German music and one whose existence in these Godforsaken, turbulent times had often been a source of comfort to me.”

Hausegger the conductor

Hausegger's first conducting stint came in his teens, when he directed a performance of his youthful Mass for chorus and orchestra. This debut came after some, no doubt crammed, conducting lessons from his father. The performance was a success and helped launch the young maestro. He continued his studies more systematically with Erich Degner, quickly becoming a virtuosic score-reader.

During 1895 and 96, he was a guest conductor at the Graz Opera, where he directed Rousseau's *Le Devin du Village* and Grétry's *L'Épreuve Villageoise*. An early landmark in his reputation as a conductor was a performance in Graz of the complete Wagner *Ring* with local artists, Hausegger both conducting and accompanying the entire cycle on the piano. Its success led

to his full-time employment at the opera, where he conducted local premiers of operas by Goldmark, Kienzl and Reznicek, as well as being summoned to assist at the 1898 Bayreuth Festival.

In 1899, he conducted the Kaim Orchestra in Munich, where, in addition to the Bruckner Seventh Symphony, he also led the world premier of his own *Dionysian Fantasia*. Hausegger led that orchestra from 1899 till 1902, first as Weingartner's assistant, then as principle director. Especially successful were his Modern Evenings, concerts exposing local audiences to the more progressive works by contemporary German musicians.

From 1903 till 1906, he conducted the Museum Concerts in Frankfurt and from 1910 to 1920, the Hamburg Philharmonic. From 1910 to 1915, he also led the Bluthner Orchestra concerts in Berlin. In 1920, he took over the Munich Philharmonic Orchestra, with which he was most closely associated, remaining there till he retired in 1938. He guest-conducted throughout Austria and Germany, as well as all the Scandinavian countries, Belgium, France, Holland, Scotland (the National Orchestra) and Switzerland. He also declined offers from Russia, South America and Stockholm, as he was by then too fond of Munich (who can blame him?).

Despite being one of the New German School as a youth, Hausegger's repertoire as a conductor gradually grew more conservative, emphasizing among traditional composers Beethoven, Berlioz, Liszt and Wagner and among his contemporaries, Pfitzner, Reger, Richard Strauss and the underrated Swiss composer, Hermann Suter. Though he did conduct music by Delius and Cyril Scott, he had little regard for French Impressionists like Debussy and none for the 12-tone idiom.

At the same time, it must be noted that his Munich audience was possibly even more conservative. After he'd conducted Wolfgang Graeser's orchestral transcription of Bach's *Art of the Fugue*, for a Bach birthday concert on March 21st, 1928, his son recalled that afterward, even musicians argued that, though they respected his effort, the work had been written as a mere academic exercise, not meant for performance.

Richard Strauss, helpful in so many other areas, also advised him on conducting. His warning "No wet noodles, Hausegger!" was in line with Strauss' maxim that the audience, not the conductor, should sweat from a performance. Hausegger's son remarked that he often had trouble following this counsel and frequently saw his father emotionally exhausted after a particularly successful reading.

We have an impression of his conducting early in his career (1904) from the French-American composer Charles Martin Loeffler, who found him "...irregular and jerky and does not care whether the brass drowns the melodies or themes by holding fundamental harmonies." Regarding Hausegger and Strauss, Loeffler further noted "...these Germans are a noisy lot." Of course, in addition to reacting to the excesses of a young conductor's bravado, Loeffler's observation may also reflect the French viewpoint, with its aversion to the grandiose and rhetorical, versus the Germanic. From Virgil Thomson down to Ned Rorem in our own day, this rift has been the oil and water of 20th Century American musical opinion.

Impressions of the mature conductor form a worthier picture. The painter, Willy von Beckerath, wrote in 1924 “What is particularly original in Hausegger’s Bruckner interpretations is his unqualifiedly convincing working out of their immense breadth of span. Hausegger works purely through his artistic temperament and the greatness of his aesthetic conception, thereby evoking the deepest and most powerful reaction from both the orchestra and the public .”

His pupil, Eugen Jochum, wrote that Hausegger had “...above all, an incomparable sense of the construction of large forms...” Luckily, as Exhibit A for the defense, we have tangible evidence of his maturity in his 1938 RCA recording with the Munich Philharmonic of the original version of Bruckner’s Ninth Symphony (now on CD, Preiser 90148). Aside from the remarkable amount of detail the recording captures, his reading has always struck me as one of unusual purity and clarity, combined with a constant sense of forward momentum. Perhaps Hausegger also pioneered the notion that you needn’t drag out Bruckner’s music to show its depth. And the orchestral balances are, *pace* Loeffler, well in hand.

Bruckner, Strauss and Hausegger

These were two composers with whom Hausegger had an especially close connection, the former as a historical ideal, the latter as an esteemed contemporary. His acquaintance with Anton Bruckner began in 1886, when he was 14, at a performance under Karl Muck of the Seventh Symphony. After the performance, he heard Bruckner improvise on the organ before a select audience after which his father toasted Bruckner, Muck and the evening’s performance.

That summer, on the way to the Bayreuth Festival with his father, he renewed the acquaintance when he and his father sat with Bruckner during lunch at the Regensburg train station. Hausegger was at the world premier of Bruckner’s Fifth Symphony in Graz, under Franz Schalk, April 8th, 1894.

When he led his first concert in Germany, with the Kaim Orchestra in 1899, in addition to Beethoven’s *Coriolan* Overture and his own *Dionysian Fantasia*, the lion’s share of the evening went to the Bruckner Seventh. On Dec. 17, 1900, he led the Munich premier of Bruckner’s mighty Eighth at one of his Modern Evenings’ concerts with the Kaim Orchestra, as well as leading Bruckner performances in Berlin, Frankfurt and Hamburg. In 1929 in Munich, he helped found the local chapter of the Bruckner Society, gave lectures to the group and there, in 1931, conducted a complete Bruckner cycle.

The pinnacle of his relationship with Bruckner came on April 2nd, 1932, when, before an invited audience in Munich, he conducted first the Löwe, then the original version, of Bruckner’s Ninth Symphony. His most well-known performance, it was an internationally acclaimed triumph. Bruckner’s original thoughts were, of course, a revelation, adding impetus to the cause of hearing his symphonies as he’d really intended. Subsequently, he worked with Robert Haas and Elsa Krüger, editing the original versions of Bruckner’s scores.

His devotion included participation in international Bruckner Festivals in Munich in 1933 and in the 1934 Bruckner Festivals in Linz and Mannheim. On Oct. 28th, 1935, he continued his pioneering efforts with the world premier in Munich of Bruckner's original Fifth Symphony. Less fortunate, in its political context, was his directing of its finale at the cultural congress within the 1937 Nürnberg party rally and in the same year, at the dedication of Bruckner's bust in the Valhalla, Regensburg. Additionally, he conducted the 1938 Bruckner Fest in Mannheim and in 1939, the Greater German Brucknerfest in Linz and Vienna.

In 1938, he came out of retirement to record the original version of the Bruckner Ninth with his beloved Munich Philharmonic. In addition to being an honorary member of the International Bruckner Society, he was president of Munich local chapter and the recipient of the Bruckner Medal from the city of Linz.

"Of all modern German artists, Richard Strauss was the first who actively interested himself in me and my work, and ever since, he has done his utmost to forward me in my career by his active friendship." Even as an adolescent, Hausegger heard performances in Graz of Strauss' early tone poems. Given his household's zeal for Liszt and Wagner, a friendly reception to Strauss was guaranteed. In January 1895, when Hausegger finished his opera *Zinnober*, he and his father went to Berlin and played it for some powers that were, including Oscar Bie, Karl Muck, Strauss and Weingartner.

Strauss, favorably impressed, recommended he submit it to the Munich theater for performance. There, in 1898, Strauss himself conducted the premier. The performance was "all an artist could wish for" and Hausegger had hopes of the work entering the repertoire. Sadly, Strauss left for a position in Berlin and without his patronage, the score became "a resident of the library". When Hausegger wrote the *Dionysian Fantasia*, his first published symphonic work, one of its prime influences was the sense of artistic liberation he got from hearing the early tone poems of Strauss.

The two were also active in the Allgemeine Deutsche Musikverein and the Genossenschaft Deutschen Tonsetzer. The first organization promoted performances of modern German music; the latter fought for composers' performing rights and royalties.

Both men had summer homes nearby one another in the Alps; Strauss in Garmisch-Partenkirchen, Hausegger at Obergrainau. Thus, in the off-season, they'd visit. In 1941, Strauss gave Hausegger two opera fragments; from *Semiramide* after Calderón and *Beloved Nausicaa*, to a Josef Gregor text, saying "I'm too old for these, and worn out by fifteen operas, but you still have time. Courage and faith!" At that time, of course, Strauss was 77; Hausegger 69. One warms to the picture of these two veteran Post-Romantic warriors, recollecting in tranquility, both no doubt dismayed at some of the paths music – and their world generally – had taken.

On one of Hausegger's last visits, the conversation turned to a discussion of the important factors in the artistic life. Beaming, Strauss turned to Hella von Hausegger, to lighten the subject and asked "Do you know the difference between Siegi and me? Siegi wants the stars and I want 20

marks!” While some of Strauss’ ribbing has a touch of patronization, his statement upon hearing of Hausegger’s death reflects a more enduring belief:

“With Siegmund von Hausegger departed one of the last and best true Germans from this wretched earth. The cultural world has lost a great artist of high caliber, with a character of rare honesty, idealistic conviction and the noblest of aspirations. I only regret that I myself am no longer able to lay on his coffin the laurel crown of which he was so worthy.”

Other compositions and writings

Earlier, I described von Hausegger as the least absolute composer of modern times. As he himself noted, every work he wrote had either a program, a text or a libretto. All his juvenilia have poems, legends or titles supporting them - Mendelssohnian songs without words or Fieldian nocturnes. Even before his teens, he wrote musical “character studies” of Classical heroes inspired by his reading, e. g., one of Epaminondas. In his adolescence he began a *Spring Symphony* for an “impossible orchestra” needing 40-staff paper (*Die Natursymphonie* at times uses 38).

While I’m concentrating on his five symphonic works, Hausegger composed a large body of work in other media, e. g., a piano fantasia *The Devil’s Elixir* after E. T. A. Hoffmann and especially, vocal music. He included his first opera *Helfried* among his juvenilia, along with the Mass for chorus and orchestra alluded to earlier.

Early program notes and Arthur Elson’s book *Modern Composers of Europe* (1905) mention a “symphonic ballad” named *Odinsmeeresritt* (Odin’s Ride Over the Sea), presumably inspired by Uhland’s poem. Eugen Jochum wrote me that, though he never heard or saw the piece, he thought he remembered hearing of a work with that name.

However it’s not listed in any catalogue of Hausegger’s works, including one he himself prepared, nor does he mention it in his autobiography *Betrachtungen zur Kunst*. The Library of Congress has no record of it, nor do those of Graz or Munich. Furthermore, his son wrote me that he was unaware of its existence and had never heard it mentioned. Currently, we must list it among Hausegger’s lost juvenilia.

His opera *Zinnober*, also from Hoffmann, dates from his mid-twenties, as does the onset of his career as an important lieder composer. He wrote over 60 lieder with piano accompaniment, as well as several with orchestra, the most outstanding being *Three Hymns to the Night* for baritone and orchestra with texts by Gottfried Keller

His choral works include an a cappella *Requiem*, with text by Hebbel, written in 1907. Works for mens’ chorus and orchestra include *Schmied Schmerz* (Pain the Blacksmith) and *Neuweinlied*, texts by Bierbaum, dating from 1897-98. Mixed choir compositions include

Totenmarsch (March of the Dead) of 1902, text by Boelitz; *Sonnenaufgang* (Sunrise), text from Keller and *Weibe der Nacht* (Consecration of the Night) from Hebbel both from 1908.

Among his arrangements are *Six Folksongs* for mixed chorus, done in 1915 at the request of Kaiser Wilhelm II and *Gesang der Geister über den Wäßern* (Song of the Spirits Over the Waters) of Schubert for 8-part choir with orchestral accompaniment. Although he composed little after *Aufklänge* (1917), there are some unpublished later works. *Das Mariannle*, 1919, music to a childrens' tale with illustrations by Willy von Beckerath, and *Die Goldene Kette* (The Golden Chain), 1938, music for a puppet play both use texts written by Hella von Hausegger. His last published work, of 1938, was three mixed choruses on texts by Weinheber.

Hausegger gathered his principle writings in 1920 in the book *Betrachtungen zur Kunst* (Reflections on Art). The essential Hausegger reference, it contains a short autobiography, descriptive essays on his most important works and several polemic articles, some written during WW I. His brief article *National Versus Patriotic Art* is a key to understanding his position on what has become the third rail of German music.

He edited a collection of his father's writings, *Gedanken Eines Schauenden*, (The Thoughts of An Observer) in 1903. In 1908, he wrote what is still the only biography of his father-in-law, the composer Alexander Ritter, and in 1920, edited Wagner's letters to Julie Ritter.

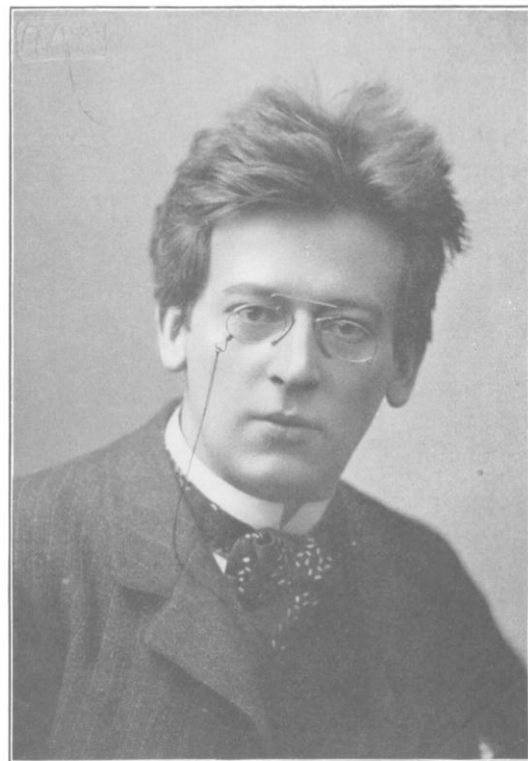
Hausegger's Symphonic Works:

A disciple of Liszt, Wagner and Bruckner, Hausegger's music continues their tradition in its programmatic emphasis, chromatic harmony and motivic transformations. As a program musician, his forms have the narrative logic of a symphonic poem, rather than the forensic logic of an "absolute" symphony. E. g., in Classical terms, *Wieland der Schmied* ends in the key of its second, rather than principle, subject group.

Though Richard Strauss was a formidable aesthetic mentor, this rarely translates into the music itself. Only some sections of *Wieland* actually sound as if they could have been written by Strauss. If you do hear any of his contemporaries in Hausegger's music, it's - fleetingly - Mahler. Though the two seem, unfortunately, to have had scant mutual regard, there are occasional passages in Hausegger with Mahler's sound, especially the pivotal use of bird-calls in *Aufklänge*. All of which is to say that like any sensitive artist, Hausegger was alive to the currents of his times.

Regarding musical quotations:

- * Unless otherwise noted, quotations are at sounding pitch. Extremes of registers - piccolos, tubas - may be up or down an octave to avoid excessive ledger lines
- * Names given to the various themes and motifs are either Hausegger's own or from articles he approved. Unless otherwise noted, descriptions in quotes are by Hausegger himself.
- * *Natursymphonie* quotes courtesy of F. E. C. Leuckart, Leipzig (www.gene@cfpeters.com). All other works Ries und Erler, Berlin (www.verlag@rieserler.de).



Left: Sigmund von Hausegger, aged ca. 23, with his father Friedrich
Right: Hausegger, aged ca. 33

Dionysische Fantasie (The Dionysian Fantasia)

Hausegger wrote the *Dionysian Fantasia* between Christmas of 1896 and spring of 1897. He led its premier with the Kaim Orchestra in Munich in 1899, publishing the work in 1902. He was inspired by reading Nietzsche's *Birth of Tragedy*, with its "convincing glorification of Dionysian intoxication" and by the effect of hearing the early tone poems of Richard Strauss. He also wrote a lengthy poem as a prologue to the score, synopsized thus:

The hero sees the clash of combat and eagerly joins in. While in the fray, he sees a vision of Death, which he tries to banish. He wanders through an arid valley, full of the miasma of death. Amidst the desolation, he sees a pathway out, blocked by the Specter. Yet, a renewed inner life force flares; he will defy Death. It crumbles at his challenge. He walks the shining path, which broadens as he ascends, a song of victory rising from his heart. From the summit, even if dying in ecstasy, the hero can cry "Thou world, I love thee!"

These thoughts yielded a three-part design; first, heroism - a march, with a calmer trio. Then, the valley of death - a slower section. Finally, through a carefully prepared transition segment, a combination of the artist's "Let it become!" - a jubilant finale melding some of the work's major themes.

Barring the occasional coincidence, Nietzsche's work seems, to me, more of an internal inspiration to Hausegger than any audible influence that listeners might catch. No doubt, he readily responded to the notion that, as Kaufmann translated it "From tragedy...one can affirm life as sublime, beautiful and joyous, in spite of suffering and cruelty." As commentators on Strauss' *Also Sprach Zarathustra* have found, trying to match a philosophical text with a musical work is chancy at best. Hausegger's prefatory poem seems a better bet for those needing a point-to-point concurrence between the program and the music. The *Dionysian Fantasia* lasts about 25 minutes, using the following instrumentation:

Piccolo, 3 flutes, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons (contrabassoon)
4 horns, 4 C trumpets, 3 trombones, tuba
Tympani, 3 percussion- bass and snare drums, crash cymbals, triangle, gong and glockenspiel
2 harps, strings. In his *Aufklänge*, he specifically notes 62 strings (32/12/10/8), which I'll use as an effective working number

The work begins with a slow introduction. As with Robert Schumann's Second Symphony, Hausegger's slow introductions not only set a mood, they're also a quarry from which the composer mines many of the most important themes. The music first sounds as if it were pulling itself up from the (chromatic) depths toward its basic D major tonality. The tympani rhythm is also important. (Ex. 1 next page)

Ex. 1

Handwritten musical score for Ex. 1. The tempo is marked $\text{♩} = 69$. The key signature has two sharps (F# and C#). The score is for piano (p) and tympani (Tym.). The piano part is in the upper staff, and the tympani part is in the lower staff. The piano part begins with a whole note chord (F#4, C#5) and a half note (F#4). The tympani part begins with a half note (F#4) and a half note (C#5). The score includes dynamic markings *p* and *ff*. The tympani part has a rhythmic figure consisting of eighth notes. The piano part has a melodic line with eighth notes and a half note. The score ends with a double bar line.

As the music gathers weight, the tympani figure in Ex. 1 also gains thematic interest

Ex. 2

Handwritten musical score for Ex. 2. The key signature has two sharps (F# and C#). The score is for piano (p) and tympani (Tym.). The piano part is in the upper staff, and the tympani part is in the lower staff. The piano part begins with a half note (F#4) and a half note (C#5). The tympani part begins with a half note (F#4) and a half note (C#5). The score includes dynamic markings *ff*. The piano part has a melodic line with eighth notes. The tympani part has a rhythmic figure consisting of eighth notes. The score ends with a double bar line.

as well as a trumpet theme, the Motiv of Life.

Ex. 3

Handwritten musical score for Ex. 3. The key signature has two sharps (F# and C#). The score is for trumpet (TPTS.). The trumpet part is in the upper staff. The score begins with a half note (F#4) and a half note (C#5). The trumpet part has a melodic line with eighth notes and a half note. The score includes dynamic markings *ff*. The score ends with a double bar line.

The introduction continues apace, finally halting on a dominant 7th, before launching into the march theme of the work's first section. This nominally D major passage shows how, at 24, Hausegger had already acquired Wagner's way of twisting in and out of remote keys.

Ex. 4

$\text{♩} = 106$

LOWER BRASS

f *sf*

w.w.

TRIO.

The march then combines with a more lyrical, yearning theme on the violins.

Ex. 5

$\text{♩} = 69$ (# BVE ↑)

f

The tempo quickens as these elements build to a climax at which the Death Motiv (obviously derived from Ex. 2) halts its progress.

Ex. 6

$\text{♩} = 100$

fff

VERY AGITATED

In the high winds and strings, we hear a brief phrase from what will eventually be the Song of Love:

Ex. 7



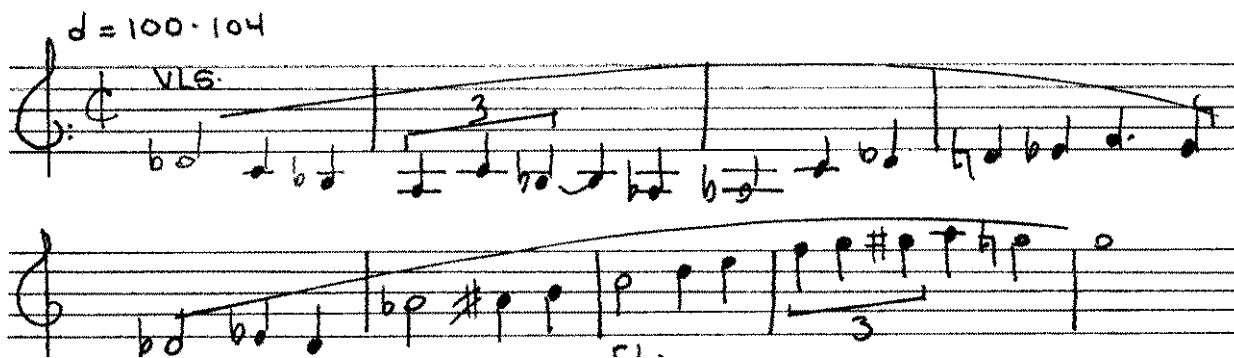
The Death Motiv repeats, as if to impede any forward motion. At length, the music becalms and the solo clarinet begins the trio of the march section, its theme a continuation of Ex. 7

Ex. 8



Another variation of this theme, in canonic imitation, further hastens the pulse.

Ex. 9



Propelled by rising sequences, the trio gathers momentum, combined with versions of Ex. 3, both rhythmically and orchestrally augmented. A descending chromatic version of Ex. 7 returns us to

the march, this time alternated with the Love Theme. At the same time, trombones and tympani give a sense of menace by relentlessly barking out the Death Motiv in both diminished and augmented rhythms, till a decrescendo leads toward B minor and the next part of the poem.

The second major section of the work then begins, with a flute theme, extended by the solo oboe, then the violins.

Ex. 10



This is gradually taken up by the rest of the orchestra, only to be halted by an agitated burst, collapsing on a diminished 7th chord with the Death Motiv in E flat minor on the tubas and basses. This could, I suppose, express Nietzsche's passage in *The Birth of Tragedy* that "at the very climax of joy, there sounds a cry of horror, or a yearning lamentation for an irretrievable loss".

The Death theme slinks around on the solo tuba, till eventually, Ex. 3, the Theme of Life emerges on the trumpets (3/4 time, C major) and expands through several keys till the mood again grows more tranquil. Divisi violins and violas play a soft chordal passage, as much a texture as a theme. (Ex. 11, next page)

Ex. 11

$\text{♩} = 80-84$

Handwritten musical score for Ex. 11, featuring two systems of piano accompaniment. The first system is marked "VLS." and "pp VLS." in the right and left staves respectively. The second system continues the accompaniment. The key signature has two flats (B-flat and E-flat) and the time signature is common time (C). The notation includes various rhythmic values, accidentals, and dynamic markings.

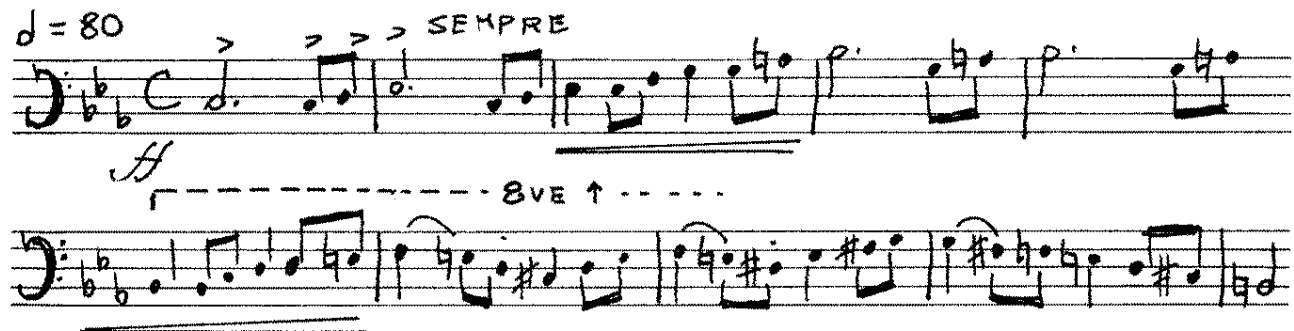
Above this, a “transfigured song” arises on the solo violin, announcing the awakening of renewed life. A derivation of this theme forms the prime subject of the final section.

Ex. 12

Handwritten musical score for Ex. 12, featuring two staves. The top staff is marked "p" and the bottom staff is marked "HORN" and "p". The key signature has two flats (B-flat and E-flat) and the time signature is common time (C). The notation includes various rhythmic values, accidentals, and dynamic markings.

The pace quickens and again, the Death Motiv appears in rising sequences, till at length, the trumpets counter with the Theme of Life, A major, in broad augmentation. As if still trying to halt any forward motion, Death again rises up, now exerting its dominance in a full melodic statement.

Ex. 13



This segment peaks with the Death Theme in expansive 5/4 bars, climaxing against the Motiv of Life now in a ringing D major on the trumpets.

The principle theme of the final section derives from the violin solo of Ex. 12, transformed into a swinging tune in 6/8, with scherzo-like accompanying figurations. (Ex. 14, next page)

Ex. 14

The musical score for Ex. 14 is written for piano and strings. It consists of three systems of staves. The first system begins with a tempo marking of $\text{♩} = 112/116$ and a dynamic marking of f (forte). The key signature is one sharp (F#), and the time signature is 8/8. The first system includes the instruction "VERY FIERY". The second system continues the melodic and harmonic development. The third system features a section marked "V8" (likely a variation or repeat) and a section marked "LOCO" (likely a loco or ad libitum section). The score includes various musical notations such as notes, rests, beams, and dynamic markings.

After a decrescendo, the flutes and clarinets begin a quieter variant of Ex. 8, combined with the chordal theme of Ex. 11, played pizz. on the divided strings in the dominant key of A major. The final bars build to a jubilant song of victory, with Ex. 12 combined with trumpet fanfares based on Ex. 7 for a grand reprise. A Stentorian blast in the bass instruments, reminiscent of Death, but actually from Exx. 7 and 8, makes one last try to halt the celebration, only to be swept away in an ascending rush of D major.

The *Dionysian Fantasia* has all the earmarks of youthful exuberance. The orchestral palette shows the hand of a born symphonist, with its brave, yet often subtle colorings. Its themes, despite some real ingenuity in their transformations, variations and interrelations, don't quite reach the epic ambitions of the program. One reluctantly sides with Dr. Wilhelm Zentner's

characterization that “despite original details and overpowering energy, greatness of ideas is lacking. The elements of an outstanding personal style are present.”

Despite any immaturities, the work established von Hausegger as a charter member of the New German School. When Arnold Schönberg helped found the Union of Creative Musicians, to perform worthwhile new music in Vienna in 1904, the Hausegger work selected was the *Dionysian Fantasia*.

Barbarossa

Barbarossa was a product of politics. In 1897, the Austrian Prime minister, Casimir Badenyi's Languages' Equality Act tried to put German and Czech on an equal footing. The de facto result punished German-speakers, as many Czechs already spoke German; few Germans spoke Czech. Demonstrations broke out all over Austria. Living in Graz, which Hausegger considered the most German city in the Austro-Hungarian Empire, he saw the agitation first hand. He was especially disturbed on one occasion to see a squadron of mounted policemen charge headlong into a group of demonstrators.

His indignation at the perceived injustice to the German minority led him to thoughts of the emperor Friedrich Barbarossa and the distant days of glory under his reign. Barbarossa and his retinue are said to lie sleeping on stone tables inside the Kyffhäuser Mountain. The legend goes that when his beard grows round the table three times, he and his knights will awaken to save the German people in their hour of need.

Musically, these thoughts took the form of a symphonic poem in three movements: *The Distress of The People*, *The Magic Mountain* and *The Awakening*. The first movement has a slow introduction, describing an idealized German landscape, then an allegro section, representing the woes of the people. Amidst the strife, a vision of the emperor appears. But the time is not yet right and the movement ends in a mood of desperation.

The Magic Mountain depicts the legend of a peasant boy lost in the mists around the Kyffhäuser. Wandering into the mountain's caves, he stumbles on the sleeping emperor. After a radiant preview of what Germany might become, the mists return and the music dissolves in pessimism.

The Awakening opens with an outcry of frustration; the distress of the people is at its most intense. Yet, we hear distant trumpet calls growing nearer till, at last, the mountain splits open and Barbarossa emerges, ready to do battle. He and his knights drive out the oppressors; at last, the people are free. The work ends with a reprise of the introduction to the first movement, now transformed into a hymn of victory and thanksgiving.

Hausegger wrote *Barbarossa* between Dec. 8th, 1898 and Sept. 3rd, 1899. He led its premier in Munich in 1900, with the Kaim Orchestra. Ries und Erler published the work in 1901. *Barbarossa* lasts about 48 minutes and requires the following orchestra:

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons (contrabassoon)
4 horns, 4 C trumpets, 3 trombones, tuba
Tympani, 3 percussion- bass drum, 2 snare drums, crash and suspended cymbals, triangle, gong,
glockenspiel
Harp (doubled or more if possible) 62 strings

I. The Distress of the People:

As with the *Dionysian Fantasia*, the slow introduction contains many of the work's most important themes. Over a C tremolo, the movement begins with a Brucknerian horn call:

Ex. 1

Handwritten musical score for Ex. 1. The score is in 3/4 time, with a tempo marking of $\text{♩} = 44$. The key signature is B-flat major (two flats). The score is divided into two systems. The first system features a horn call (HORN) and a string accompaniment (STR., pp). The second system features a string accompaniment (mf) and a horn call (HORN). The score includes various musical notations such as notes, rests, and dynamic markings.

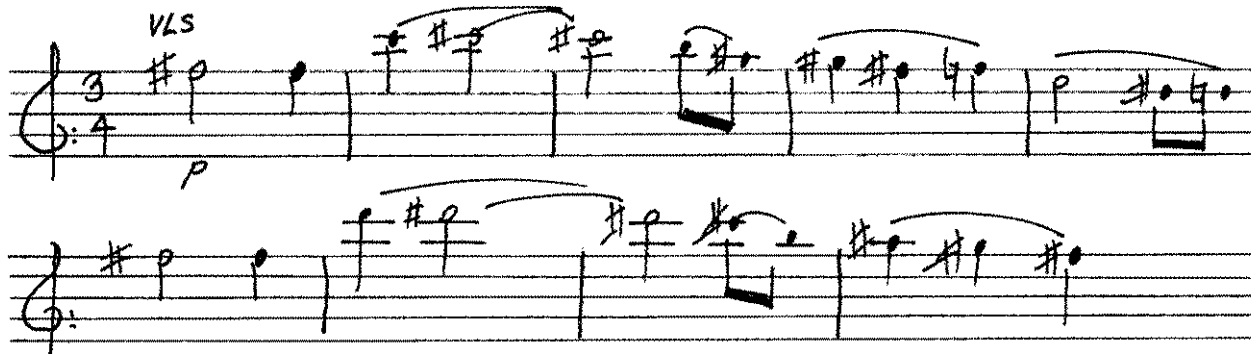
A G major extension of this theme will gain significance as the work develops.

Ex. 2

Handwritten musical score for Ex. 2. The score is in 3/4 time, with a tempo marking of $\text{♩} = 44$. The key signature is B-flat major (two flats). The score features a melodic line with various musical notations such as notes, rests, and dynamic markings. The score includes a bracketed section labeled 'a' and a dynamic marking of ff MARCATO.

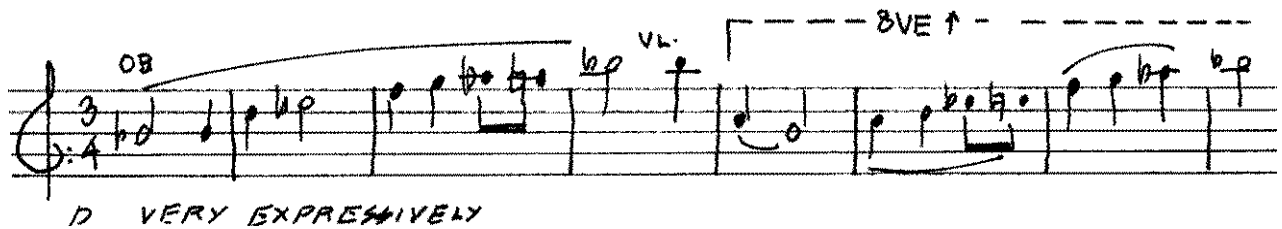
After much C minor/E flat major heroism, we hear a more lyric theme

Ex. 3



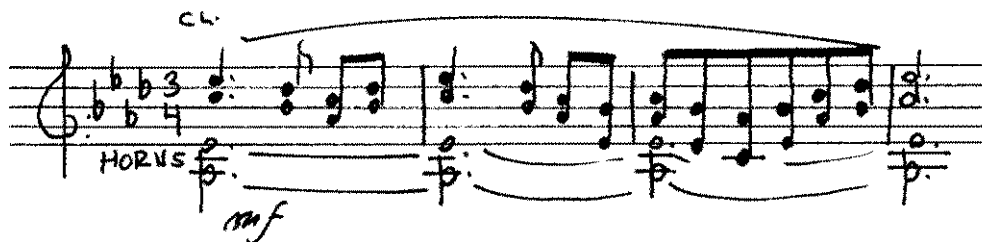
further developed on the oboe and solo violin:

Ex. 4



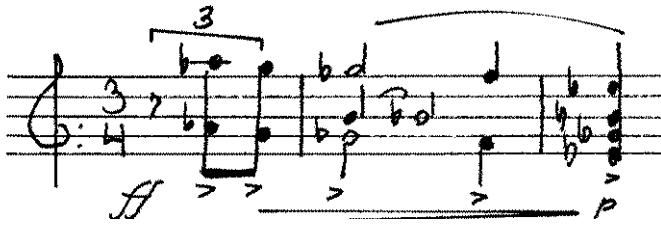
With all its “völkisch” musical elements, there’s no doubt that Hausegger meant the music to be a tonal landscape of a rustic Germany of old, as characterized by this bucolic clarinet/horn theme.

Ex. 5



Von Hausegger’s Germany is as idealized as that of H.L. Mencken. However, a piercing diminished 9th chord (double reeds, stopped horns) breaks the mood. Over a G roll on the tympani and fragments of Ex. 5, the opening horn call returns and the pace picks up, accompanied by a descending wail on the woodwinds.

Ex. 6



As the tempo increases, we hear in the background a figure on the horns

Ex. 7



whose rhythms further propel the music into the fast main section, while tying into its march-like principle theme.

Ex. 8



Much of this allegro section is in C minor and reflects the peoples' despair. The music has a sense of struggle, characterized by this sharply contoured theme, its initial figure derived from Ex. 6.

Ex. 9



It and the march theme are intertwined till the general mood becomes, if not calmer, quieter. Another significant theme appears on the English horn, expressing “a sense of longing for peace and repose”.

Ex. 10

Hausegger develops these themes, along with a chromatic descending countermelody on the violins, the whole leading to a majestic restatement of Ex. 2, combined with a variant of Ex. 10, as a pre-vision of hopeful times to be. (Ex. 11 next page)

Ex. 11

Handwritten musical score for Ex. 11. The score is written on two staves. The top staff is labeled "TPTs" and the bottom staff is labeled "STR.". Both staves are in 3/2 time and key of B-flat major. The top staff begins with a dynamic marking of *ff* and a *p* marking. The bottom staff begins with a dynamic marking of *ff* and a *f* marking. The score includes various musical notations such as notes, rests, and accidentals. A dashed line with an upward arrow and the text "BVE ↑" is present above the bottom staff. The score concludes with a double bar line and a final chord.

But that vision is fleeting. The music at first calms down, to rhythmic augmentations of Ex. 10. However, using Ex. 9 as a lever, the pace grows more urgent. The agitated music makes great interplay of the first bar of the march theme, driven by upwardly swirling chromatic triplets. Interspersed with Ex. 9, now scored with grinding weight on the brassy, the tension rises to a broad *fff* climax on an augmented version of Ex. 10, when the music breaks off on a diminished 7th chord.

A great calm o'erspreads the orchestra and in a warm, contrasting D major, we first hear the theme of Barbarossa himself. Adolf Schultze describes it as "a reminder to a beleaguered people to endure and remember their sleeping emperor and deliverer".

Ex. 12

Handwritten musical score for Ex. 12. The score is written on two staves. The top staff is labeled "TPTs" and the bottom staff is labeled "TPNS". Both staves are in 4/4 time and key of D major. The top staff begins with a dynamic marking of *pp* and a *mf* marking. The bottom staff begins with a dynamic marking of *pp* and a *mf* marking. The score includes various musical notations such as notes, rests, and accidentals. A dashed line with a slash and the text "(/ (THROUGHOUT)" is present above the top staff. The score concludes with a double bar line and a final chord.

The feeling of unease resumes with Ex. 8, now taken up in canon. At its peak, we hear Ex. 10, the theme of longing, on all the woodwinds, with stabbing chords on the horns (not to mention a solid Brucknerian countertheme on the trombones):

Ex. 13

Handwritten musical score for Ex. 13. The score is written on two systems of staves. The top system consists of a treble clef staff and a bass clef staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. It contains a melodic line with a slur over the first two measures and a fermata over the third. The bass staff contains a series of chords, with a handwritten 'f' (forte) dynamic marking. Above the first measure of the bass staff is the handwritten text 'W.W. (# B V E T)'. Below the first measure of the bass staff is the handwritten text 'HNS'. Below the second measure of the bass staff is the handwritten text 'SEMPRE'. The bottom system also consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the third. The bass staff contains a series of chords, with a handwritten 'f' (forte) dynamic marking. Above the first measure of the bass staff is the handwritten text '2 T BNS'. Below the first measure of the bass staff is the handwritten text 'f'. The score is written in a cursive, handwritten style.

A short, chromatic rising and falling theme leads to a broad 3/2 restatement of Ex. 2, cut short by the reappearance of the first part of Barbarossa's theme (trumpets in E major), like a war-cry. The march again takes up the pace. This time, as if to express further frustration, its phrase endings keep dissolving on a diminished 7th. These propel the movement to an abrupt C minor close, as final as a slamming door.

II. The Magic Mountain:

The composer laid out the second movement as a scherzo, followed by a long, generally slow section, with a brief recap of the scherzo. You might - very roughly - diagram it as ABa. In contrast to the weighty, brass-laden conclusion of its predecessor, this movement begins in B flat minor, with the most gossamer string textures typifying the mists swirling about the mountain. (Ex. 14, net page)

Ex. 14

Handwritten musical score for Ex. 14. The tempo is marked $\text{♩} = 144$. The violin part is marked *ARCO, c.s.* and the piano part is marked *PIZZ. PP SEMPRE*. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of two systems. The first system has four measures, and the second system has two measures. The violin part features a melodic line with various intervals and a final descending phrase. The piano part provides harmonic support with chords and single notes.

This develops in a fugato over sustained woodwind, then brass, chords till a second, flickering theme descends. Note its relationship to Ex. 6 in the first movement.

Ex. 15

Handwritten musical score for Ex. 15. The tempo is marked $\text{♩} = 144$. The piccolo part is marked *picc.* and the piano part is marked *mf*. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of two systems. The first system has four measures, and the second system has two measures. The piccolo part features a melodic line with various intervals and a final descending phrase. The piano part provides harmonic support with chords and single notes.

The volume increases, as much due to the addition of instruments as to any dynamic change. The numerous woodwind and parts and divisi string colors - pizzicato, spiccato and con legno - add up to a heady feast of instrumental color. A further, sinuous theme emerges from the bass instruments and later combines with its own inversion on the higher woodwinds. (Ex. 16, next page)

Ex. 16



Thus far, the dominant orchestral sounds have been in the high register, all in lively rhythms. A more static theme emerges in the basses (and *as* a bass), its phrase-ends using hemiola cross-rhythms, typifying the mountain itself.

Ex. 17

Handwritten musical score for two parts: TPT3 (Trombone 3) and LOWER BRASS. The TPT3 part is in the treble clef, 6/8 time, with a key signature of three flats. It begins with a *p* dynamic and features a static theme with slurs and ties. The LOWER BRASS part is in the bass clef, 6/8 time, with the same key signature. It begins with a *fff* dynamic and features a more active melodic line with slurs and ties. The two parts are written on a grand staff.

This underpinning theme further enhances the weight of the music, leading to one of the most dazzling passages in von Hausegger's output - a panorama of the sleeping emperor himself, in a resplendent C major on the trombones. The aural picture is fleshed out by sustained wind chords, with string and harp tremolandi derived from Ex. 14.

Ex. 18

Handwritten musical score for Ex. 18. The tempo is marked $\text{♩} = 72$. The key signature has one flat (B-flat). The time signature is 3/4. The score includes staves for strings (3 TBNS), woodwinds (3 Bsns), and brass (TPTs). The music is marked *SEMPRE* and includes various dynamics and articulations.

The orchestra then side-slips to an equally grand D flat major, the whole paragraph capped by a thunderous bash on the gong (and it ought to be as wide a gong as possible). Truly, we are in the hall of the mountain king! As if stunned by this revelation, there follows an expectant silence, broken (barely) by fifths on the horns and clarinet seconds. (The composer Calvin Hampton once told me he always felt it was natural for any huge outburst of sound to be followed by a dazed silence.)

Ex. 19

Handwritten musical score for Ex. 19. The key signature has one flat (B-flat). The time signature is 4/4. The score includes staves for horns (HNS.) and clarinet (CL). The music is marked *p* and *pp* and includes various dynamics and articulations.

The horns' passage transitions to a gentle, lyric theme in D major, harking once more to the dream of a more tranquil homeland. Curiously, for all his dislike of French Impressionism, Hausegger does seem fond of indulging in parallel harmonies. *Die Natursymphonie* has further examples.

Ex. 20

$\text{♩} = 46$ *STR.*

Handwritten musical score for Ex. 20. The score is in D major (two sharps) and 6/4 time. It consists of two systems of staves. The first system has a treble and bass staff joined by a brace. The treble staff has a key signature of two sharps and a 6/4 time signature. The bass staff has a key signature of two sharps and a 6/4 time signature. The music is marked *pp* (pianissimo). The second system also has a treble and bass staff joined by a brace. The treble staff has a key signature of two sharps and a 6/4 time signature. The bass staff has a key signature of two sharps and a 6/4 time signature. The music is marked *pp* (pianissimo). The score is labeled *STR.* (string section) and $\text{♩} = 46$.

This tune, although self-contained, clearly derives from Ex. 2 in the introduction. The music works up to a broadly serene restatement, in D flat major, of Ex. 20, this time accompanied by an especially attractive countermelody.

Ex. 21

VLS II *pp* *BVE ↑* *Loco*

Handwritten musical score for Ex. 21. The score is in D flat major (two flats) and 6/4 time. It consists of two systems of staves. The first system has a treble and bass staff joined by a brace. The treble staff has a key signature of two flats and a 6/4 time signature. The bass staff has a key signature of two flats and a 6/4 time signature. The music is marked *pp* (pianissimo). The second system also has a treble and bass staff joined by a brace. The treble staff has a key signature of two flats and a 6/4 time signature. The bass staff has a key signature of two flats and a 6/4 time signature. The music is marked *pp* (pianissimo). The score is labeled *VLS II* (violin section II), *pp* (pianissimo), *BVE ↑* (broadly serene restatement), and *Loco*.

This segment leads to a C major recap of Ex. 1. A figure derived from its last two bars drives the music forward till we once more encounter a bucolic interlude.

Ex. 22



Quickly, the nostalgia dissolves into a more impassioned mood, characterized by a jagged, syncopated figure:

Ex. 23

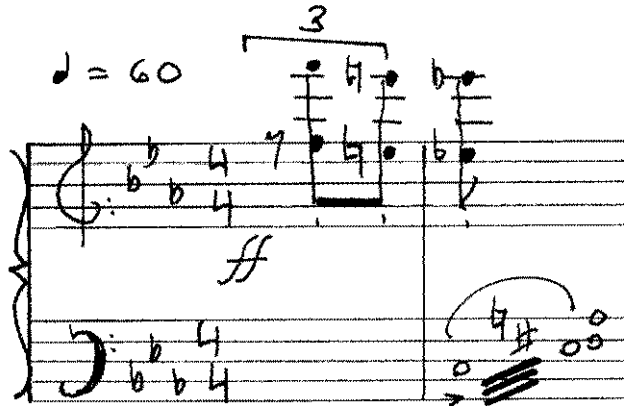


A variation of Barbarossa's theme is thrown into the mix, the passage crowned by an extended version of Ex. 10. We hear a brief try for reconciliation from Ex. 20 in D flat major, but a disquieting A natural on the bassoons nullifies the spell; all is not yet well. A final glimpse of Barbarossa's theme, pizzicato, leads to a fragment of Ex. 22, accompanied by string sextuplets. These easily become the eighth notes of Ex. 14, the scherzo theme, as the mists once again envelope the mountain. Over quiet repetitions of the mountain theme, the music builds to a brief climax then fades away into the movement's basic key of B flat minor. The awaited leader has not yet come.

III. The Awakening

The last movement erupts in an outcry of despair, derived from Exx. 6 and 9.

Ex. 24



A few bars of an upward-striving theme in the basses leads to a repetition of Ex. 10, and a plaintive dialogue between the flute and oboe.

Ex. 25



The music continues with variants of Exx. 3 and 4 from the first movement. As it continues, we hear Barbarossa's theme in a drawn-out augmentation on the muted trumpets. The mountain theme, Ex. 17, reappears, now in a martial 4/4 time, as the trumpet-calls draw nearer. The volume of sound swells and the mountain theme increasingly dominates; the rocks of the Kyffhäuser were splitt asunder. At length, poised on a French 6th, the music comes to an expectant halt.

After a brief silence, over the roll of two snare drums, Barbarossa's theme resounds in C major on all four trumpets; the long-awaited deliverer is here! Barbarossa's theme is immediately taken up by the entire orchestra, depicting him and his knights ready for battle. This episode completes the slow introduction to the movement. The faster section begins with Barbarossa's theme, now transformed into brisk C major march, with a flick of B major in its tail. (Ex. 26)

Ex. 26

$\text{♩} = 120$
MARCH TEMPO

The march picks up, in the manner of a quick-step, till Exx. 9 and 10 reappear, roiling in the conflict. Barbarossa's theme becomes more prominent as the conflict deepens. At its peak, Ex. 20 returns *fff* in an expansive 3/2 version in C major, forecasting the emperor's triumph. The bass instruments play a figure derived from the mountain theme:

Ex. 27

$\text{♩} = 60$

In a calmer E major section Exx. 4 and 5 recur, with divisi strings and harp figuring prominently in a pastoral Eden now restored. This leads to a further variation of Ex. 20, played on the strings with gently descending woodwind triplets, all phrased legato. A more festive version of Barbarossa's march ensues, its colors lightened with the use of higher woodwinds, harp and triangle until, in a gesture of thanksgiving, Exx. 1 and 2 appear in a majestic 3/2 time. Note the accompanying figurations, derived from Ex. 5. (Ex. 28)

Ex. 28

STR.,
W.W.

8VE ↑

fff

BR.

ff

SIMILE

LOCO

8VE ↑

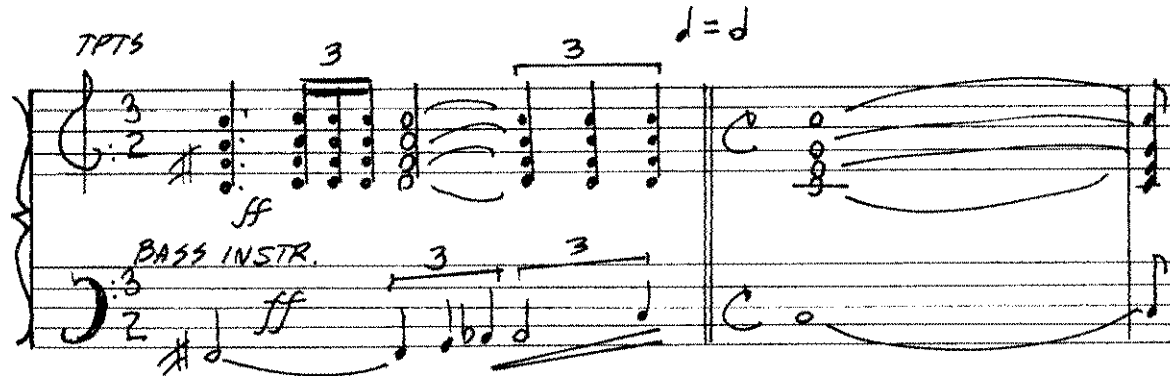
LOCO

3 3 1 3

8VE ↑

After these themes are fully expanded, *Barbarossa's* march makes its last bow in a serene C major, like a solemn procession, climaxing in his main theme *fff* over a descending bass line. The concluding bars use a reprise of Ex. 27, in Nöe's words "rising up as if to swear an oath".

Ex. 29



And with that victorious gesture, ends a splendid symphonic poem.

Barbarossa was Hausegger's most popular work in his younger days, not only making the rounds to enthusiastic reviews throughout Germany, but also being performed in England and, in the US, in Chicago and New York. Upon hearing the work, the American writer Arthur Elson wrote "If not yet the equal of Strauss in variety and power, Hausegger has certainly surpassed him in direct loveliness." His enthusiasm is easy to understand; the music is vigorous and attractive with great immediate appeal. The themes are, as Mahler would urge "clear and flexible; instantly recognizable in every transformation". (An overeager article by Arthur Seidl had the battle music portraying the entire military arsenal, including *cannons*; pretty good for a commander who died in 1190.) After hearing a performance, the usually critical composer Alexander Zemlinsky described Hausegger as "a highly talented fellow".

Its program, alas, makes uncomfortable reading now. Germany was all too successful finding a leader in its time of need and *The Awakening* is apt to recall the National Socialist slogan "Deutschland Erwache!" Like *The S.S.*, M. P. Shiel's 1895 story, *Barbarossa* became a truly dangerous vision. You'd think such a work would have been a concert staple in the Third Reich, but it wasn't. Part of this was no doubt due to the increasing disesteem in which the regime held von Hausegger. Also, in a 1917 article, he'd drawn a clear line between national and patriotic art, deeming the latter not only inferior, but the gateway to amateurism. Not sentiments to conjure with during the Third Reich.

Though the beauty and grandeur of the music remain, its program is still a hot potato which will limit its appeal. (Obviously, a work called *Barbarossa* will never be played live in Russia, for the same reason that Yuengling's Black and Tan beer wouldn't sell in Ireland.) In the first American performance of a Hausegger work since before WW I, Leon Botstein conducted *The Magic Mountain* movement on August 22, 1992 at the Bard College Summerfest. Logically enough, it was part of a series entitled "Richard Strauss and His World".

Dr. Wilhelm Zentner, in a 1947 article hailing Hausegger's 75th birthday, noted "It would be false to impute (to *Barbarossa*) certain political tendencies." He means of the National Socialist era, but in Hausegger's own words, the work *did* arise from "political tendencies" - of the 1890s. I term Hausegger a pan-German symphonist - note the lower-case "pan" - exactly because, though an Austrian, he plainly identified with a broader German musical culture. Back then, Austrian, German and even Swiss-German composers tended to regard themselves as the continuation of the same great tradition from Bach, Mozart and Beethoven on down. With all their world-class masters, it's easy to understand why they thought this tradition to be the world's meter-stick.

At the same time, one can scarcely blame Hausegger for the overtones of a piece written when Hitler was nine years old. As Dr. Zentner correctly observed "...when you connect (*Barbarossa*) to the political events of our day, you rob the work of its essence - The Romance of Far-off Times".

Wieland der Schmied (Wayland the Blacksmith)

Hausegger was impelled to write *Wieland der Schmied* by his readings of Wagner's literary fragment based on that legend. Hausegger's take on the subject is, characteristically, less bloody and more idealistic. Hausegger also considered the tale an allegory of the process of artistic creation. A curious sidelight: Wagner's work was also the basis for an incomplete opera sketched out by a teenage Austrian music student, August Kubizek, and his roommate - Adolf Hitler. Hausegger wrote a prefatory text to his score outlining its program, summarized as follows:

The power and fame his art have created do not suffice for Wieland; he yearns for more. A swan-maiden hovers, descends out of the sky and inclines toward Wieland. He reaches out, but, frightened by his singeing subterranean fire, she flies away. Powerless to follow, he collapses, assailed by the paralyzing thought that he who would be lord of the skies is bound insolubly to earth.

The vision of Schwanhilde fades; a cripple, Wieland stumbles, friendless through his life. Of what use is his art, power, fame? The pain of longing builds up to a cry for redemption.

Suddenly, the lethargy melts away. The transfiguring and blissful vision of Schwanhilde rises within him. His strength returns, bolder than ever. His art will carry him to luminous heights!

He forges himself wings of glittering steel. From the sky, the voice of Schwanhilde calls. Free of his earthly woes, he spreads his mighty wings and flies up to his woman. United in love, the couple soars into the sun.

Although in one continuous movement lasting ca. 20 minutes, he divided the work into four sections: Wieland and Schwanhilde; the paralyzed Wieland; Wieland forges his wings and the flight into the sun. He completed the work on March 26th, 1904. Its premier, at the Tonkünstlerfest der Allgemeinen Deutschen Musikverein in Frankfurt, and its publication were that same year. The music requires the following instruments:

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons (contrabassoon)
4 horns (in E flat, E and F - Wagner's baleful influence here), 3 C trumpets, 3 trombones, tuba
2 tympanists, 3 percussion- bass drum, crash cymbals, triangle, gong, glockenspiel
2 harps, (62) strings

Wieland begins in a manner reminiscent of Mahler's *Resurrection* Symphony, with a stabbing tremolo, followed by a short, explosive figure symbolizing Wieland's frustration.

Ex. 1

Handwritten musical score for Ex. 1. The score is written for piano (p) and features a treble and bass clef. The key signature is one sharp (F#). The time signature is 3/4. The score begins with a treble clef staff and a bass clef staff. The treble staff has a treble clef and a key signature of one sharp. The bass staff has a bass clef and a key signature of one sharp. The score is marked with 'ff' (fortissimo) and 'STORMY; AGITATED'. Above the treble staff, there are handwritten notes: 'vls.' (violas), '6' (sixteenth notes), '6' (sixteenth notes), '6' (sixteenth notes), '12' (twelfth notes), and '6' (sixteenth notes). The score ends with a double bar line and a repeat sign.

This figure - according to the composer the most important theme in the work - builds sequentially to a rapid climax, to be followed by a more lyric theme, that of Earthly Longing. Its irregular meters express Wieland's turbulent emotions:

Ex. 2

Handwritten musical score for Ex. 2. The score is written for piano (p) and features a treble and bass clef. The key signature is one sharp (F#). The time signature is 4/4. The score begins with a treble clef staff and a bass clef staff. The treble staff has a treble clef and a key signature of one sharp. The bass staff has a bass clef and a key signature of one sharp. The score is marked with 'p' (piano) and 'VERY EXPRESSIVELY'. Above the treble staff, there are handwritten notes: 'VLAS, CELLO' and '8VE ↑'. The score ends with a double bar line and a repeat sign.

He soon combines a variation of it with the theme of Heavenly Longing.

Ex. 3

The image displays a handwritten musical score for three systems, each consisting of a Violin (VLS) and Viola/Cello (VLA3, CELLI) part. The key signature is E major (two sharps: F# and C#), and the time signature is 5/4. The notation is in a cursive, handwritten style. The first system shows the VLS part with a long, sweeping melodic line and the VLA3/CELLI part with a more rhythmic, eighth-note pattern. The second system continues the development of these themes, with the VLS part featuring a triplet of eighth notes. The third system shows further melodic and rhythmic variations in both parts, with the VLS part ending on a sustained note and the VLA3/CELLI part concluding with a triplet of eighth notes.

Hausegger develops these two, with interjections of Ex. 1x in the horns, leading to an especially anguished outcry of Ex. 2, after which, the mood shifts.

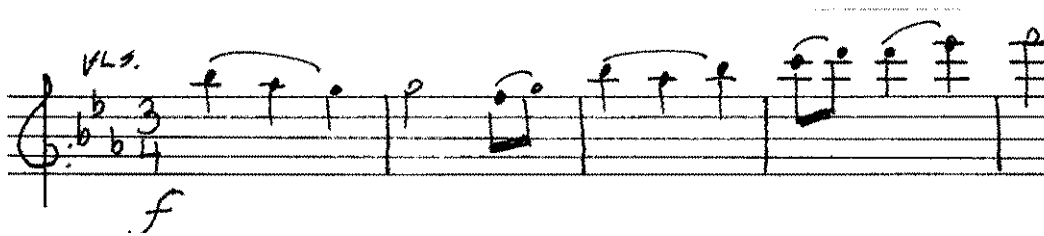
Divisi violins, flageolet lower string tones and feathery, cascading woodwind sextuplets introduce Schwanhilde's theme in E flat major, on a solo violin. The horn fifth harmonies in the woodwinds clearly indicate Alpine skies (Ex. 4)

Ex. 4



A continuation of her melody will gain later significance.

Ex. 5



The contrast between her coloring and that of the introductory music could hardly be stronger. Hausegger began this work soon after his first marriage. One wonders if he meant this segment as a musical portrait of his wife, Hertha, a very attractive young woman if photos are any guide. If so, it's certainly more flattering than Richard Strauss' depiction of Frau S. in *Ein Heldenleben*.

Wieland's courtship begins with an upwardly-striving version of Ex. 1, developed in canon in conjunction with Ex. 2. A more animated version of Schwanhilde's theme in diminution with syncopated rhythms might express her alarm at her newly-found admirer. A new brass theme expresses Wieland's avid sparking.

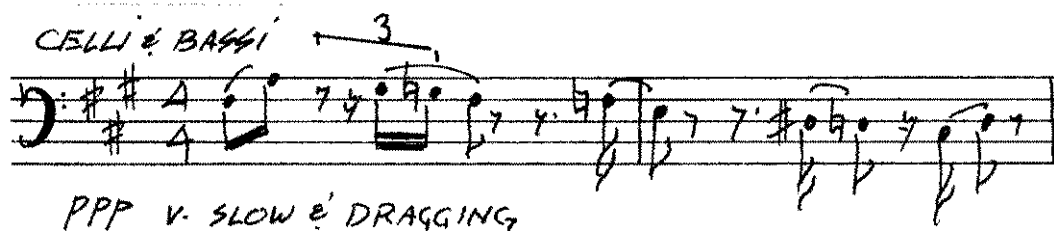
Ex. 6



A *fff* brass climax on this theme summarizes his earthly woes and the crash of his ambitions, resulting in inner paralysis.

The second part of the poem, the paralyzed Wieland, starts with a dragging, disjointed version of Wieland's theme.

Ex. 7



The section introduces two new themes. The first is that of Purification. Its continuing phrase, though Hausegger gave it no title, will still be important.

Ex. 8



Twice, that phrase leads to a crescendo, interrupted by Ex. 7, though a brief clarinet theme offers a hint of change:

Ex. 9



The music breaks down in a despairing brass climax of the courtship theme, Ex. 6. Wieland's efforts have thus far been in vain.

Ex. 10



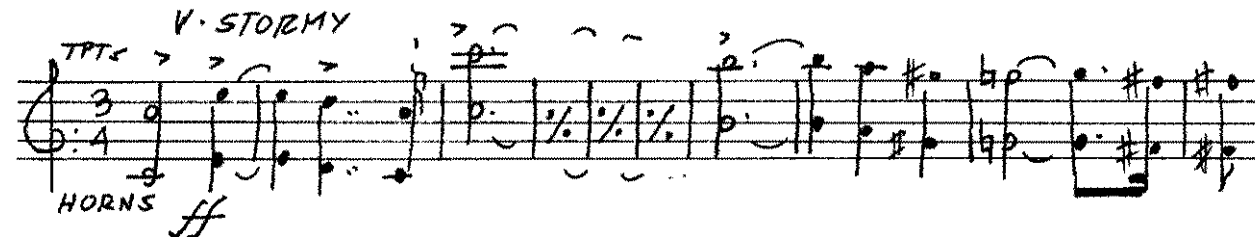
After the silence following this collapse, Schwanhilde's theme (violin solo) appears in B major, expanded in rising sequences, offering a ray of hope. The end of this calm interlude brings a new theme on the clarinet: that of Awakening Inner Liberation. Its last segment plainly derives from Schwanhilde's theme.

Ex. 11



Then ensues a violent crescendo, using bits of Wieland's theme. It culminates in a resounding brass call, taking us to the third section of the work: Wieland forges his wings.

Ex. 12

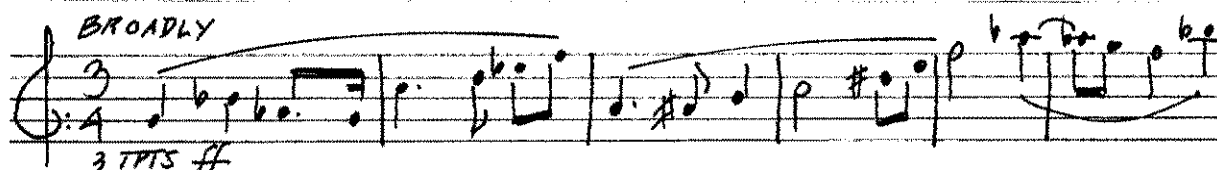


Our hero sets about the job with a vengeance. Over a marcato F# tympani pedal, Ex. 1 appears in a steady, martial guise. The relentless effect of the driving rhythms curiously recalls the first movement of Mahler's Sixth (the pieces were composed at about the same time). As an in-joke, there's also a sly reference to Siegfried's Forging Song from the *Ring*.

Thrown into the mix are transformations of Exx. 4 and 9. Prefiguring Schwanhilde, the solo violin plays the theme of Inner Liberation (Ex. 8), eventually taken up in triumph by the horns and lower brass. The violins contribute an inversion of Schwanhilde's motiv (head over heels in love?).

The final section depicts the union of Wieland and Schwanhilde as lovers and their flight into the sun. The music introduces a broad, lyric version of Ex. 1, now in Schwanhilde's tonality of E flat major.

Ex. 13



Impelled by the initial phrase of Ex. 8 in sequence, Hausegger combines the lovers' main themes into a "distantly beginning love duet".

Ex. 14

The lovers unite with a radiant version of Schwanhilde's theme, once more accompanied by the woodwind cascades from its first appearance.

The pace quickens, spurred on by repetitions of Ex. 13 in ascending sequences. The rhythms become more irregular; the lovers grow more impetuous. The climax of the duet combines the trumpets in an augmented version of Ex. 3 (Heavenly Longing), with the rest of the brass choir playing the extension of Schwanhilde's theme, Ex. 5. With some last peelings of Ex. 13, the sonorities pointed by the glockenspiel, the music ends triumphantly. On the final

chord, as is only proper for a work about a blacksmith, the heavy metal - brass in this case - prevails. Yet while *Wieland's* *theme* has the last word, it's in Schwanhilde's *domain* of E flat major. Heroic maidens, those Vikings.

Hausegger heavily revised this score. My copy has pages of corrections, deletions and paste-overs in his hand. The revisions are improvements: lines rescored or reinforced for clarity and redundant parts deleted. To take two examples, he cut out an obstreperously busy bass drum part from the final peroration. (One wonders why an experienced composer would include it in the first place?) The final chord, which originally the entire orchestra cut off sharply, now has the long fermata for the brass - both programmatically and poetically the better choice. The only performance I've ever heard of the music uses these revisions.

Rudolf Louis, a censorious guru of the times, wrote that *Wieland* was a step backward from *Barbarossa*. Though, *Barbarossa*, with the diatonic themes and clear-cut tunes fitting its subject is an instantly likeable work, *Wieland's* themes are more subtle and its rhythmic motion more fluid. In a not overly long piece, there are 60 meter changes. The themes' transformations also have more psychological insight. E. g., the segment depicting *Wieland's* crippled spirit (Ex. 7 et. seq.) strikes a greater sense of spiritual desolation.

With its greater fluidity of inner parts, regardless of occasional clashing dissonances, and the freedom and mastery with which he combines his various themes, *Wieland* is the Hausegger work which most shows the influence of Richard Strauss. Artistically, it represents real progress. Along with *Barbarossa*, *Wieland* is the only Hausegger work to have been performed in the US. In 1913, Leopold Stokowski conducted it with the Philadelphia Orchestra. In the winter of 2009, Leon Botstein also led a performance in New York City.

Die Natursymphonie (The Nature Symphony)

"Since his youth, mountains had been the element in which my father could renew his strength." Friedrich von Hausegger also said that his father's happiest hours were with his family and friends in their summer home at Obergrainau. Karl Straube wrote to him:

"In every inner and outer respect, you belong to Southern Germany...you need the rarefied air of its towering mountain peaks."

It seems a given that the powerful impressions of the solitude of the mountain peaks (*Hochgebirgeinsamkeit*, Hausegger called it) would inspire his greatest and most ambitious work. He completed the *Natursymphonie* in Sept. of 1911, but didn't name the work till after its premier. He wrote:

"It was only with great difficulty that I resolved to call the work *Die Natursymphonie*...I hoped the expression *Natur*, combined with the motto on the score and the words of Goethe's *Proömion* which are the basis of the final chorus might serve as a guide to the listener."

An unusual comment from a composer whose every work has a title. Concerned that words might trivialize the music, he pointed out that he didn't mean "Nature" to invoke a specific landscape à la Mendelssohn's *Hebrides*, but the relationship of Nature to God and mankind. The score has a motto from Goethe's poem *An Schwager Kronos* (To Time, the Coachman):

"Von Gebirg zum Gebirg
schwebet der ewige Geist,
ewigen Lebens ahndevoll"

"From mountain peak to peak hovers the
eternal spirit, prescient of eternal life"

The choral finale also sets a Goethe text, the first half of his *Proömion*; a word difficult to translate, except as "Proem" or "Prelude".

In Namen dessen der Sich selbst
erschuf!
Von Ewigkeit in schaffendem Beruf;
In Seinem Namen der den Glauben
schafft;
Vertrauen, Liebe, Thätigkeit und Kraft
In Jenes Namen, der, so oft genannt
Dem Wesem nach blieb immer
unbekannt
So weit das Ohr, so weit das Auge
reicht
Du findest nur Bekanntes das Ihm
gleicht
Und deines Geistes höchster
Feuerflug
Hat schon ein Gleichnis, hat am
Bild genug
Es zieht dich an, es reißt dich
heiter fort
Und wo du wandelst schmückt sich
Weg und Ort
Du zählst nicht mehr, berechnest
keine Zeit
Und jeder Schritt ist Unermeßlichkeit

In the name of Him who caused Himself
to be
Creating ever from eternity
In His Name, who made faith and trust
and love
The strength of things and man's activity
In That One's Name, Who named though
oft He be
Whose Essence yet remains a mystery
So far as hearing holds, so far as
sight
Thou findest only known shapes like
to His
And soon thy spirit's highest fiery
flight
Hath store enough of symbols,
likenesses
Thou art drawn onward, sped forth
joyously
And where thou wanderest, path
and place grow bright
No more thou reckonest, time's no
more for thee
And every footstep is Infinity

Die *Natursymphonie* is in three movements, the first two played without a break, and lasts about an hour. Leuckart published the music in 1912. To realize his concept, Hausegger used his largest and most colorful orchestra:

piccolo, 2 flutes, 2 oboes, English horn, D clarinet, 2 A or Bb clarinets, bass clarinet
3 bassoons (contrabassoon)
6 horns, D trumpet, 3 C trumpets, 3 trombones, tuba
2 tympanists, 4 percussion- bass drum, snare drum, large tenor drum, crash and suspended cymbals, triangle, gong, glockenspiel and xylophone
2 harps, celeste, organ, (62) strings, chorus in as many as 11 parts.

The general plan of the first movement is a slow introduction, followed by a faster main body, with a calm interlude at its center. The music opens with a solo horn call, expanded by the trumpets.

Ex. 1



Phrases *a* and *b* become much more weighty as the work progresses. Ex. 1b is the Nature Theme which will pervade the piece like the motto theme in Elgar's First Symphony and unite the entire work. Note its "imperfect" intervals; that of the tritone is an especially important detail. We next hear an expansion of that theme on the organ pedal.

Ex. 2



The bassoon continues the theme and the music moves into D flat major, the underlying tonality of the symphony.

Ex. 3

A repetition of the horn summons, Ex. 1, impels the music to a faster pace. An urgent tremolo figure in the basses gets taken up canonically through the strings. The Nature Motiv reappears on the horns and trumpets, leading to the first allegro theme, on the high woodwinds.

Ex. 4

There's also a brief figure first heard on the D trumpet, then the horns, patently related to Ex. 1

Ex. 5



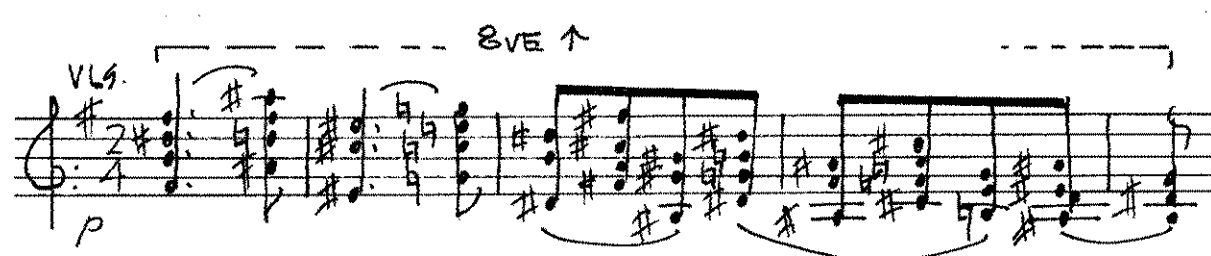
Soon, the actual main theme of the allegro emerges on the flutes, its initial phrase incorporating Ex. 1

Ex. 6



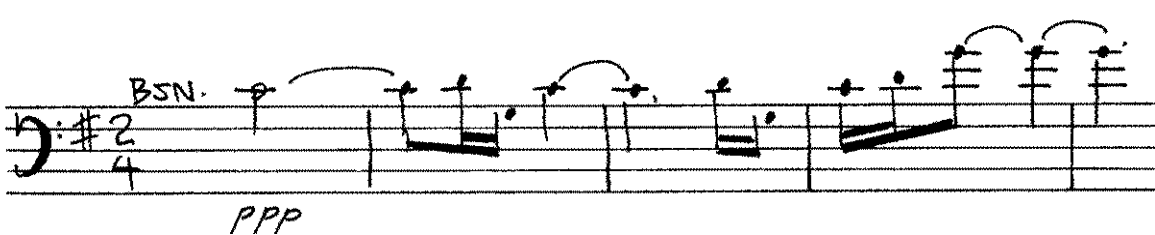
An extension of the string entry to Ex, 6 also forms an important element:

Ex. 7



The pulse slows and a bassoon theme

Ex. 8



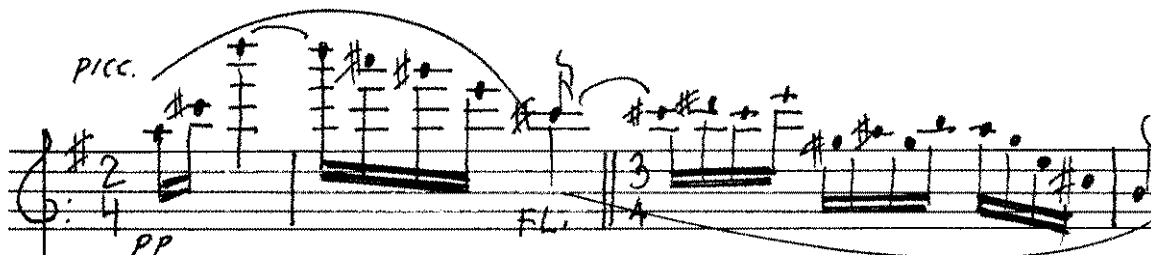
leads to a more pastoral segment.

Ex. 9



The music uses interchanges of Exx. 8 and 9, as well as a further variant of Ex. 4

Ex. 10



A more impelling theme, derived from Ex. 7, combines with the bassoon motiv

Ex. 11



Now arrives the calm at the heart of the turmoil. Divisi strings play a beautifully harmonized orchestral song in B major (but note the errant bass clarinet).

Ex. 12

Handwritten musical score for strings and bass clarinet. The score is in B major (two sharps) and 4/4 time. It consists of three systems of staves. The first system is marked 'STR. d=46' and 'BS. CL. MP'. The second system has a '3' above the treble staff and a '3' below the bass staff. The third system has a '3' above the treble staff and a '3' below the bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp' and 'p'.

Hausegger sustains this lyric output, with an especially appealing continuation on the violins, including a descending tendril which will blossom later.

Ex. 13

Handwritten musical score for violins. The score is in B major (two sharps) and 4/4 time. It consists of a single system of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp'. Above the staff, there is a dashed line with the text 'BVE ↑' and a small upward arrow.

Yet, at the same time, there's a more somber call on the bassoons (note portion x)

Ex. 14



Towards the end of this section, we hear a woodwind chord progression which will return with greater impact:

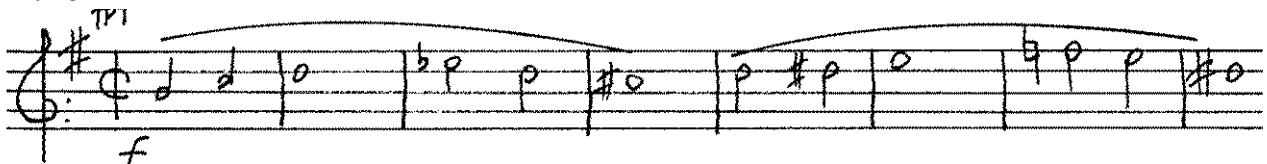
Ex. 15



The allegro music resumes with Ex. 6 in the bass in C minor. The winds take it up into E minor, interspersed with Ex. 8 and phrases of Ex. 3 churned about.

Although the momentum continues, impelled by Ex. 7, the character of the music becomes less an allegro and more grandiose in feeling. Now a crescendo is taken up with this sequential - and *consequential* - trumpet phrase:

Ex. 16



The music builds to a peak, topped by an augmented brass version of the bassoon theme, Ex. 13. we are now at the climax of the movement. In a broadly paced, luminescent E major, a bed of pulsing triplet chords, divisi strings and upwardly heaving bass glissandi bears this long violin theme (Ex. 17):

Ex. 17

Handwritten musical notation for Ex. 17. The first staff is in D major (two sharps) and has a tempo marking $d = 63$ and a dynamic marking *ff SEMPRE*. The second staff is also in D major and has a tempo marking $d = d; d = 60$ and a 4/2 time signature. Both staves contain melodic lines with various note values and rests.

The feeling of triumph subsides. Two oboes play a plaintive echo of Ex. 13. The strings play a sequence of icy tremolos (mostly 6/3 minor triads) and this organ progression forms the bridge to the second movement.

Ex. 18

Handwritten musical notation for Ex. 18. The staff is in D major and has a tempo marking $d = 52$ and a dynamic marking *ORGAN pp*. The notation includes complex chords and melodic fragments.

The center movement, a huge orchestral nocturne, has two elaborate (and one brief) sections. Like the middle movement of *Barbarossa*, the last portion is a contracted version of the first. Over quiet tympani pulsations, it begins with a wide-ranging bassoon solo; in Hausegger's words "a death-cry of Nature".

Ex. 19

Handwritten musical notation for Ex. 19. The first staff is in D major and has a tempo marking $\text{♩} = 40-42$ and a dynamic marking *pp*. The second staff is also in D major and has a slur over a series of notes. The notation includes various note values and rests.

Clarinets and the English horn (including a glissando for the latter) take up variants of Ex. 19b. A further extension of Ex. 19a continues the movement. Each phrase seems a transformation of the last, in a developing variation.

Ex. 20



The movement broadens out into an orchestral song. At its climax, the orchestra sounds a theme whose extension will be the focus of the second part of the movement:

Ex. 21



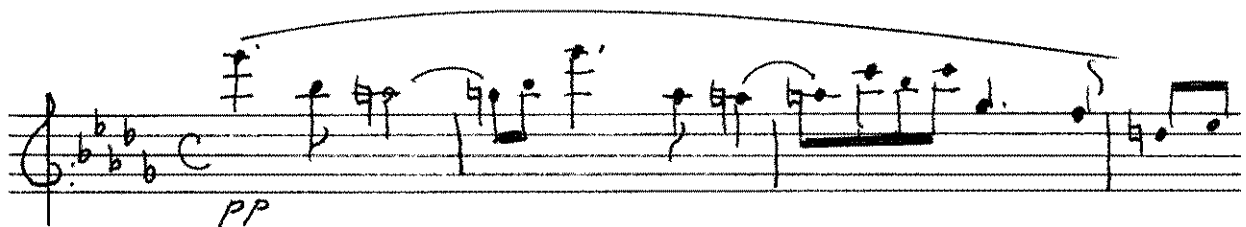
As the climax dissipates, a solo violin introduces a calmer section in D flat major, with a feint toward E flat minor.

Ex. 22



A solo flute picks up the song

Ex. 23

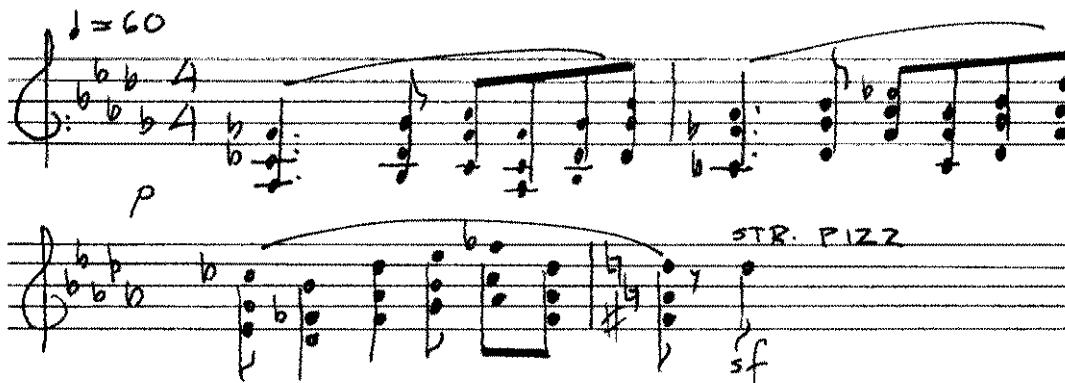


leading to a wonderful interlude of repose. I can't help relating this whole section to the words of Hausegger's son:

"One spring day...I wandered above Obergrainau...His favorite flowers-gentians and primroses - were in bloom, yet the wintry snow lay atop the mountains. By accident, I came upon the large stone upon which he'd lay his scores...to 'walk his thoughts' as he put it, so he could work in complete solitude. Here was his world."

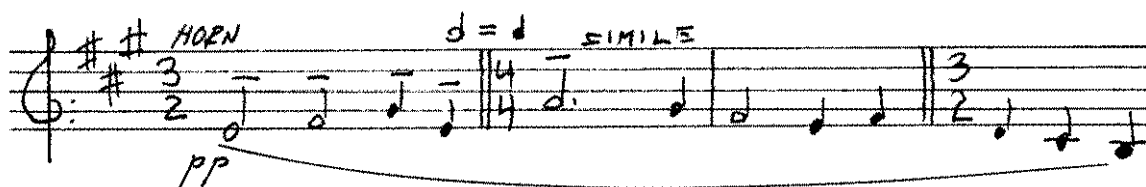
The celeste and divisi violins play a chordal theme.

Ex. 24



Hausegger works these elements into an expansively songful segment, completed by a gentle call of the Nature theme on the brass. This version will assume more gravity in the finale:

Ex. 25



After a last reminiscence of Ex. 23, the second major section of the movement begins. A somber procession in the Phrygian mode on C#, Hausegger wrote that its inspiration was the legend of the passage of the souls of the dead over the Aletsch Glacier into the afterlife. Over a tympani ostinato, the horn fragment heard in Ex. 21 is now fleshed out - if one can say that about a theme harmonized in fifths (Exx. 26 and 27).

Ex. 26



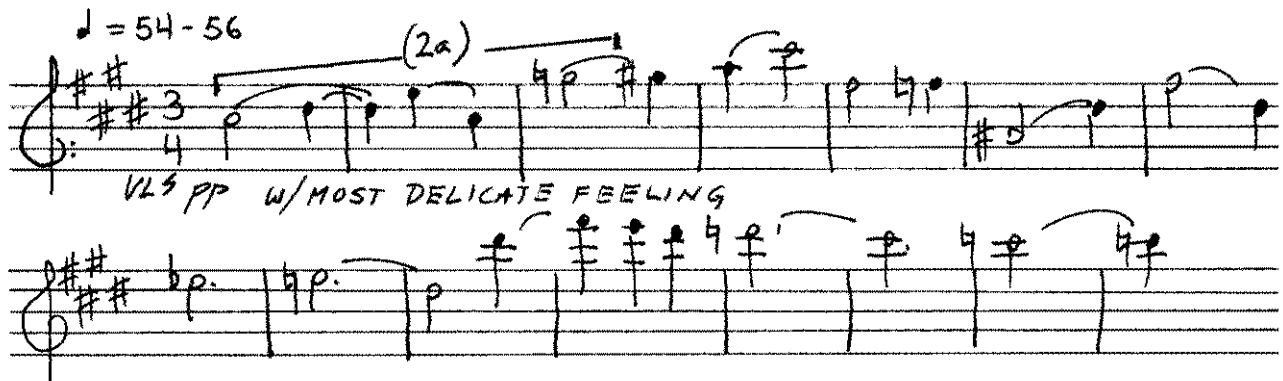
Ex. 27



Underpinned by the relentless tympani, the procession gathers strength till we hear Ex. 21, *ff* on the winds and lower brass. By now, the entire orchestra stresses the upbeat of the tympani rhythm and the organ *sul piano* adds its weight to a peak of crushing power.

In an elegiacally extended *Abgesang*, the horns and bassoons resume the cortège of Ex. 27, and the clarinets in thirds sound Ex. 19b. To the accompaniment of throbbing, syncopated viola triplets, the violins spin out a long extension of the Nature Motif:

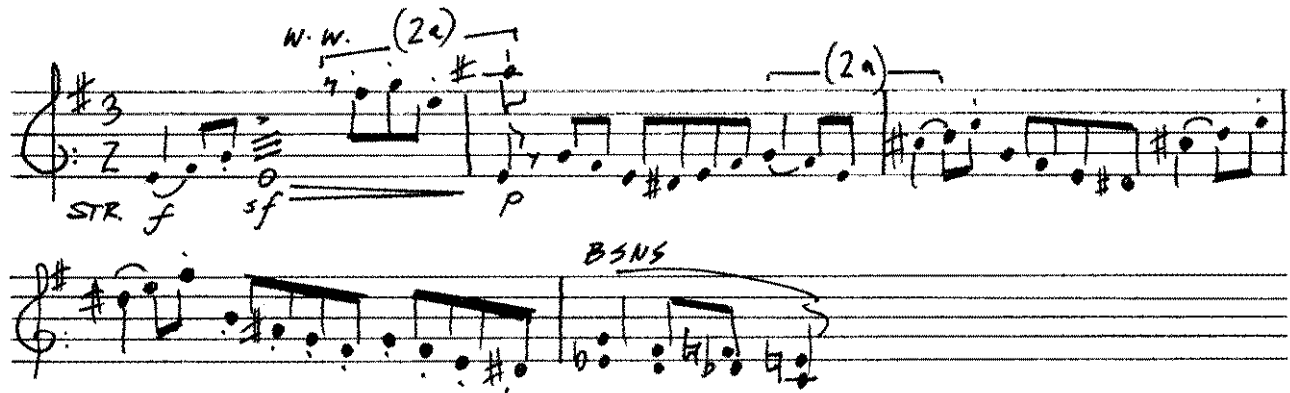
Ex. 28



With a final sounding of the Nature theme on the organ pedal, the movement settles to its fundamental C# tonal center (enharmonic equivalent of the work's basic D flat tonality).

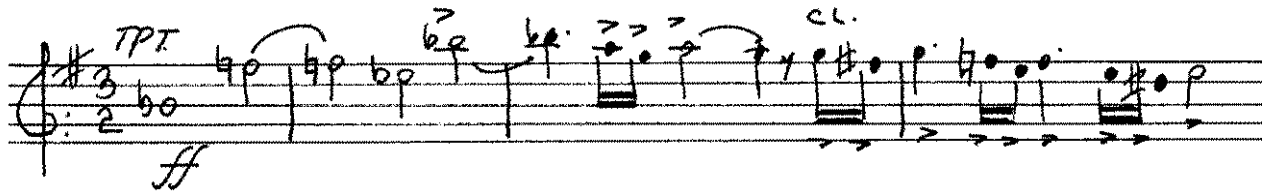
The first section of the final movement is a free rondo, beginning with a stormy allegro theme. Both the theme itself and the interjecting woodwind figure include the Nature Motiv in diminution:

Ex. 29



The turbulent rhythms soon lead to one of the most important themes in the movement, resounding on the trumpet over the melee, its soaring contours making a vivid contrast with the opening gesture:

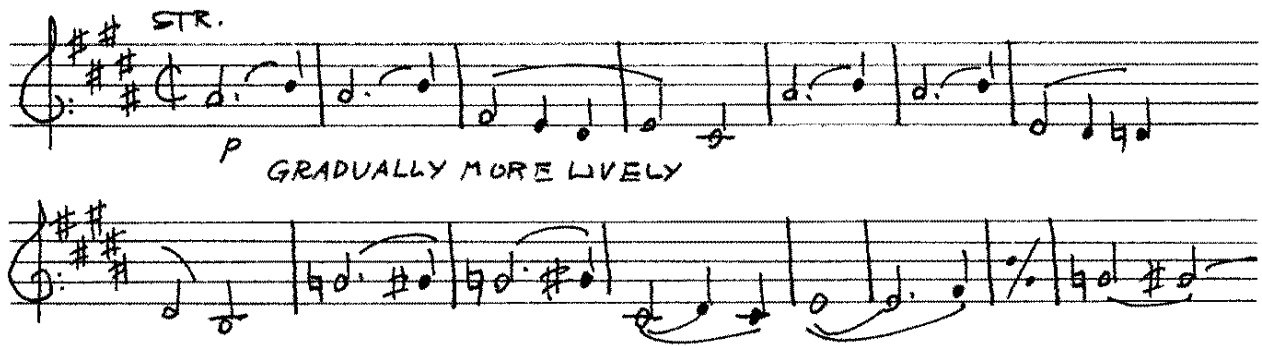
Ex. 30



A variant of Ex.15 from the first movement and the high woodwinds again top the textures with the Nature Motiv.

The first figure (Ex. 29) reappears, again in E minor, this time more fully scored and vehement. Driven by overlapping repetitions and chattering fragments of Ex. 8 and the woodwind interjection from Ex. 29a, the momentum subsides in disjointed phrases. These coalesce into a lyric theme in B major, its lineage traceable to Exx. 7 and 11.

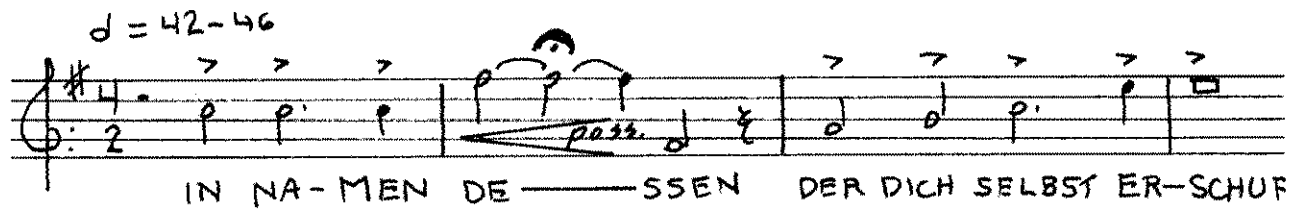
Ex. 31



The constant emphases on the leading tone give the melody a yearning quality. Hausegger works this long tune into a more optimistic-sounding segment which, after a veiled reference to the Nature theme, is cut off by the reappearance of the initial gesture (Ex. 29) of the movement. The tension builds, using rushing chromatic moanings in the lower strings. Fragments of Ex. 29 toss about in the turmoil, building via the chromatic trumpet theme from the first movement, Ex. 16.

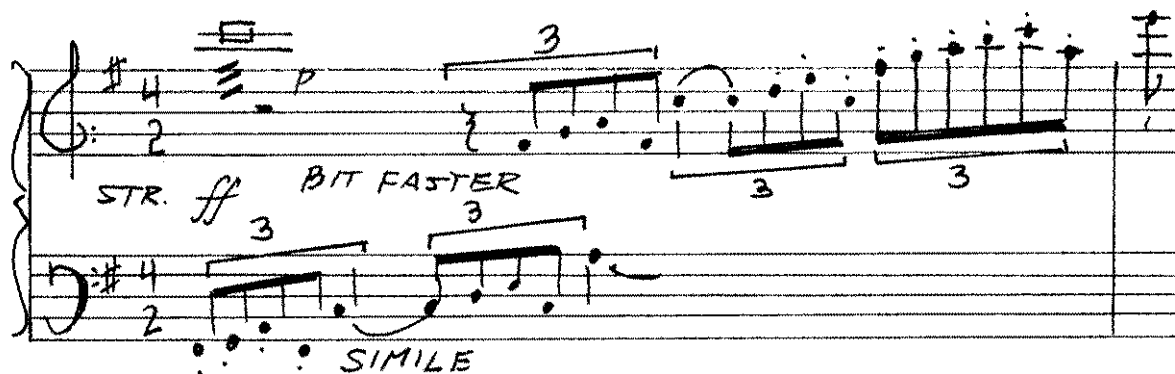
When the tension ramps up to its peak, the orchestra stops on a *fff* unison C and the chorus enters, at first a cappella, to the words of *Proömium* (again, note the tritone).

Ex. 32



The syllable *schuf* is accompanied by an upward sweep through the strings and woodwinds, tipped by a piccolo flourish. Even this figure is thematic, derived from the Nature theme:

Ex. 33



At the second repetition of *der dich selbst erschuf* (who caused himself to be), Ex. 30 again calls out triumphantly in proud augmentation on the trumpet, mirroring this concept. Ex. 31 reappears, now in the basic D flat major tonality, as a brief interlude. At the words “In his name, who made faith...” a noble new theme appears, in Rudolf Siegel’s words “a solemn song of peace”.

Ex. 34

$\text{♩} = 58$

STR.

The meaning of the organ progression, Ex. 18, now becomes clearer, as it accompanies the words “oft-named and yet unfathomable mystery”. Again, the organ intones the Nature Motiv.

At the words “Far as thy hearing holds, far as thy sight...” a small choir sings an E major fugato variant of the Nature theme. This music is couched in a pious, hymn-like idiom. The full choir joins in, with the voices now in as many as 11 parts, some of them further variations on the Nature theme. (This patch, though brief, is a stiff assignment for the singers, with seriously gnarled chromatic lines which, even with instrumental support, are no easy task. The WDR Rundfunkchor on the cpo recording deserves laurels for its highly competent handling of a thorny mission.)

The emotional climate grows more urgent. Ex. 31 now recurs in E major, supporting the words “hath store enough of symbols, likenesses”. At the phrase “where thou wanderest, path and place grow bright”, a new version of Ex. 30 appears.

Ex. 35

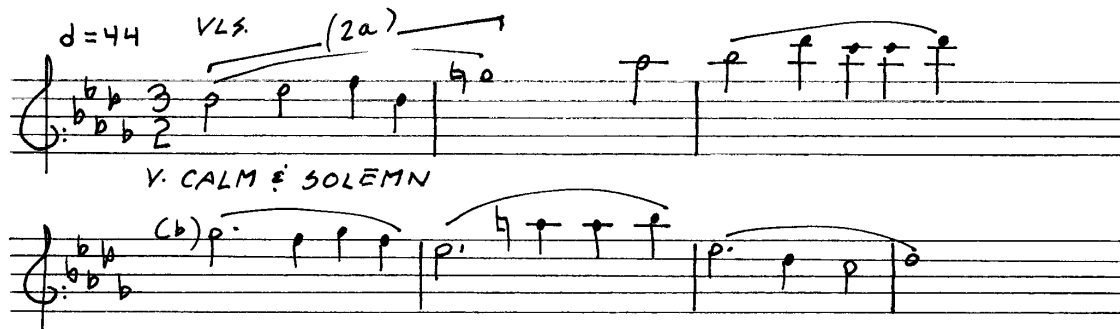
ff UND WO DU WAN-DELST WO — DU

WAN-DELST **p** SCHMÜCKT SICH WEG — UND ORT

The music steadily builds over a ground base formed from the first two bars of Ex. 35. Along the way, the music picks up Ex. 32 on the trumpets. Reflecting the words “And every footstep is Infinity”, with the full power of von Hausegger’s greatest orchestra and chorus, the music achieves a stunning climax, pausing on a B flat minor chord (relative minor to the main tonality).

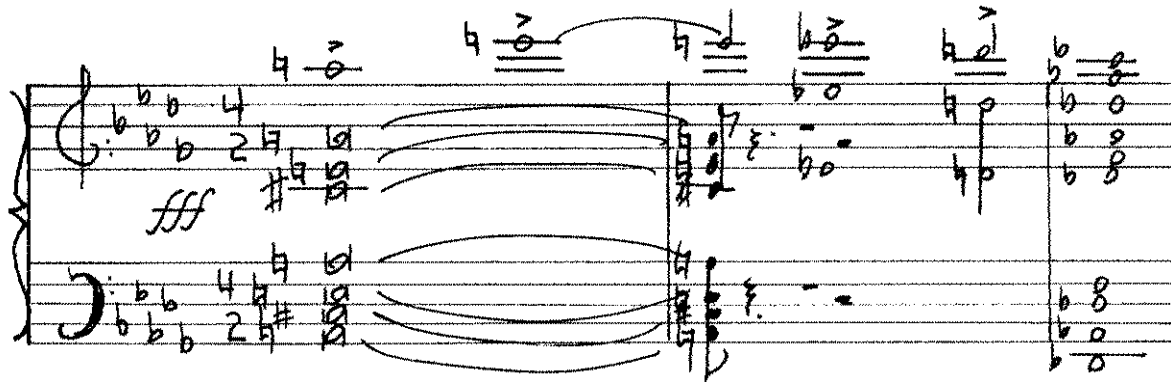
A *pp* choral progression, accompanied by the organ and Ex. 33 in the strings leads to the most exalted moment in this masterpiece, when the Natur Motiv is transformed into a serene hymn of redemption:

Ex. 36



The final repetition of *Unermeßlichkeit* (Infinity) brings the huge orchestral/choral apparatus to a peak on a D flat major chord. With one last detour towards A major, the return to its home D flat crowns this transcendental symphony. But even the “detour” was forecast in Ex. 12.

Ex. 37



Die Natursymphonie was, from the outset, recognized as von Hausegger’s finest achievement and the passage of nearly a century hasn’t changed that judgment. Eugen Jochum conducted it several times before WW II and always regarded it as a significant work.

The symphony displays the composer’s mastery of every phase of his art, from formal control to orchestral virtuosity. The constant presence of the Nature Motiv and the variously subtle ways it pervades so much of the other thematic material creates, in retrospect, an unusual sense of overall integration, despite the length of the work. Music-lovers who have recently

embraced not only Mahler, but the works of Korngold, Schreker, Zemlinsky and other Austro-German Post-Romantics will welcome this sonic blockbuster.

Luckily, there's a superior performance available on cpo (SACD 777 237-2), with Ari Rasilainen conducting the WDR Orchestra and Chorus of Cologne. The playing is solid and assured, with none of the hesitancy one sometimes hears with unfamiliar repertoire and the choral work, as mentioned earlier, is excellent. Rasilainen's sympathetic interpretation is all the more admirable as he has no models to build on - so far as I can determine, the work hasn't been played since before WW II. Let's hope that, with the chance to hear von Hausegger at his best, this changes.

Aufklänge (Resonances)

Hausegger's last symphonic work, *Aufklänge*, is a set of variations on the once-familiar nursery song "Sleep, Baby Sleep". He thought of the work as a complement to *Die Natursymphonie*, the one bringing man into a cosmic relation with Nature, the other establishing man within his own subjective experience. The text is:

Schlaf, Kindchen schlaf	Sleep, baby sleep
Der Vater hüt't die Schaf	While father guards the sheep
Die Mutter schüttelt's Bäumelein	And mama rocks her baby's bough
Da fällt herab die Träumelein	Till tiny dreams fall o'er thee now
Schlaf, Kindchen schlaf	Sleep, baby sleep

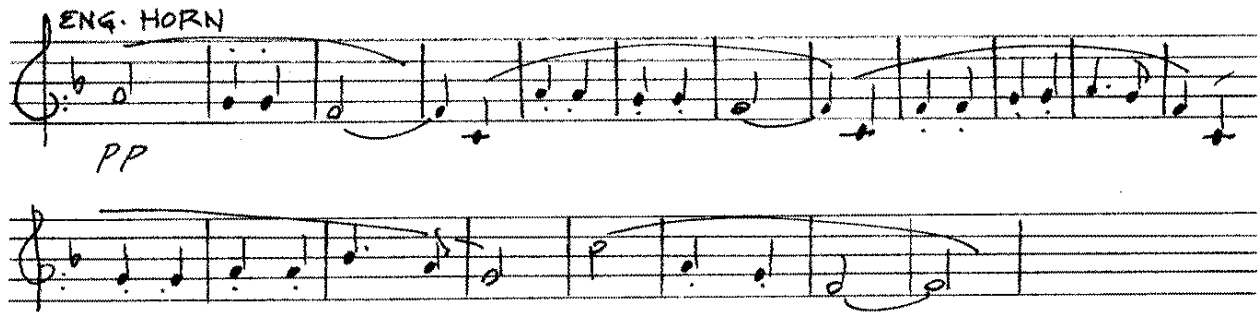
Aufklänge reflects the "dream-like optimistic and deeply reverie-like feelings of a father beside his child's cradle." (The work is dedicated to his son, Friedrich.) The general layout of the piece is a theme and eight variations, followed by an elaborate scherzo-like section Hausegger describes as "the roaring song of a visionary view of life". The music concludes with a return to the musing of its beginning.

He finished the work in Sept. 1917, at Obergrainau. Premiered in 1919 at the Tonkünstlerfest der Allgemein Deutscher Musikverein in Berlin, it was published the same year. *Aufklänge* lasts ca. 30 minutes and is scored as follows:

3 flutes (piccolo), 2 oboes, English horn, D clarinet, 2 Bb clarinets, bass clarinet (Bb #2 when the D clarinet's playing), 3 bassoons (contrabassoon)
6 horns, 4 C trumpets
2 tympanists, 2 percussion- crash cymbals, triangle, glockenspiel (If the percussionists aren't territorial and union regs allow it, 3 players overall will suffice.)
celeste, harp (2 or 3 if possible), 62 strings (32/12/10/8)

Aufklänge begins with calm string harmonies, which both serve as a slow introduction and to establish the fundamental F major tonality of the work. After this, we hear the lullaby itself.

Ex. 1



The *first variation* is so short as to be hardly more than a transition to the second. Supported by string arpeggios, the horns sound the theme, harmonized with, appropriately, horn fifths. The *second variation* is a faster 6/8 in the manner of a barcarolle. Its predominant colors are the high woodwinds and celeste, enriched with a handsome violin counter melody.

Ex. 2

The *third variation* is more tender, with an especially attractive violin and clarinet duet

Ex. 3

The musical score for Ex. 3 is written for a violin and clarinet duet. It is in 3/4 time and the key of B-flat major. The score is divided into three systems. The first system shows the clarinet (CL.) and violin I (VLS I) parts. The second system shows the violin I and II (VLS I, VLS II) parts. The third system shows the violin I and II parts. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano). The first system has a clarinet part with a slur over the first two measures and a violin I part with a slur over the first two measures. The second system has a violin I part with a slur over the first two measures and a violin II part with a slur over the first two measures. The third system has a violin I part with a slur over the first two measures and a violin II part with a slur over the first two measures.

This variation mingles in the first two bars of the lullaby, building to a climax, then a decrescendo, where the horns play a couple a couple of - very oblique - bars' transition into the *fourth variation* in D major, where for the first time the work strays from its basic F major tonality.

Over the theme in the celli, the upper strings and woodwinds play an eloquent countertheme with crossing voices in the strings creating the harmonic inner parts. The B minor of the theme itself versus the D major of the countermelodies and the pedal D creates a bimodal tension between the major key and its relative minor (Ex. 4).

Ex. 4

The image displays three systems of handwritten musical notation for piano and bass. The key signature is D major (two sharps). The first system includes a treble clef with a 6/8 time signature and a key signature of one sharp (F#). The piano part features a melodic line with a slur and a crescendo hairpin, while the bass part has a simple harmonic accompaniment. The second system continues the melodic development in the piano part with a forte (f) dynamic marking. The third system shows a change in the piano part's texture, with a mezzo-forte (mf) dynamic marking. The bass part continues with a steady accompaniment. The notation is fluid and expressive, typical of a composer's sketch.

Eventually, with the lullaby on the horns, the music segues into B minor. The *fifth variation* begins with an overlapping dialogue, or as Hausegger wrote “the bassoons clumsily stumble behind one another” (Ex. 5)

Ex. 5

Handwritten musical score for Ex. 5. The score is written for woodwinds (labeled "WDS") and strings (labeled "CELLI, BASSI PIZZ."). The tempo is marked "STRICT MARCH TEMPO" and the dynamics are "PP". The music is in 4/4 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The woodwinds play a more active, melodic line, while the strings provide a steady, rhythmic accompaniment.

The orchestra then snatches up the theme “with arrogant menace”.

Ex. 6

Handwritten musical score for Ex. 6. The score is written for woodwinds (labeled "WDS") and strings (labeled "CELLI, BASSI PIZZ."). The tempo is marked "STRICT MARCH TEMPO" and the dynamics are "f". The music is in 4/4 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The woodwinds play a more active, melodic line, while the strings provide a steady, rhythmic accompaniment.

building to a powerful tutti segment which suddenly breaks off to resume the introductory dialogue, this time adding clarinets to the discussion. The somewhat grotesque nature of the music

prepares us for the *sixth variation*, “a spooky, extended scherzo” which begins with the theme on the celeste, accompanied by harp syncopations and rustling string figures.

Ex. 7

HP IN A VERY FAST 4

CEL.

VLS.

A center scherzando section, highlighting the woodwinds, uses the first two and the last four beats of the lullaby in retrograde.

Ex. 8

(FAST 4)

B3. CL.

CELLI, PIZZ

As momentum gathers, a new agitated chromatic theme joins in on the strings and higher woodwinds.

Ex. 9

V. FAST 4

FLS; VLS

P

CRESC.

(f)

(CREX)

ff

Its relation to Ex. 8 is plain. The stormy pace continues, climaxing on an A flat seventh chord, to have its momentum undercut by a D natural in the bass instruments and tympani. After this, there's a short reprise of shadowy opening bars of the introduction to the section.

A brief transition leads to the *seventh variation* a rather pensive adagio in D flat major. First the horns, then the violins, play a longing transformation of the lullaby.

Ex. 10

HORN

VLS.

VERY SUSTAINED PP

f

sf

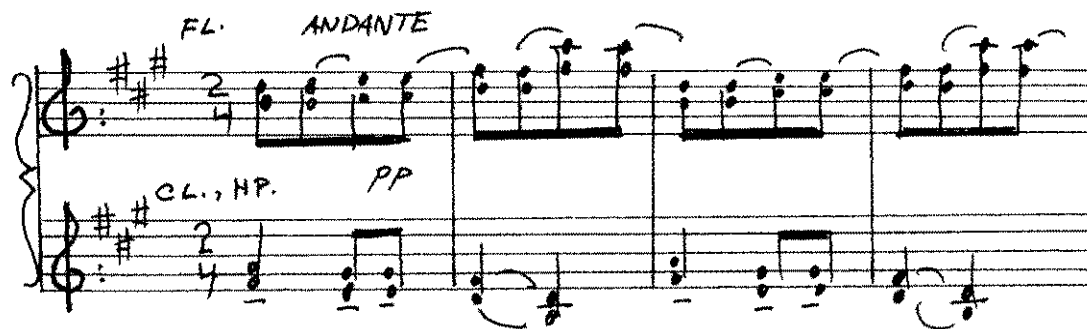
Adding a note of anguish, the music builds to a crescendo over the bass instruments playing a version of the original theme's ninth and tenth bars. Eventually, it dies away, returning to the D flat tonality via this cadence:

Ex. 11



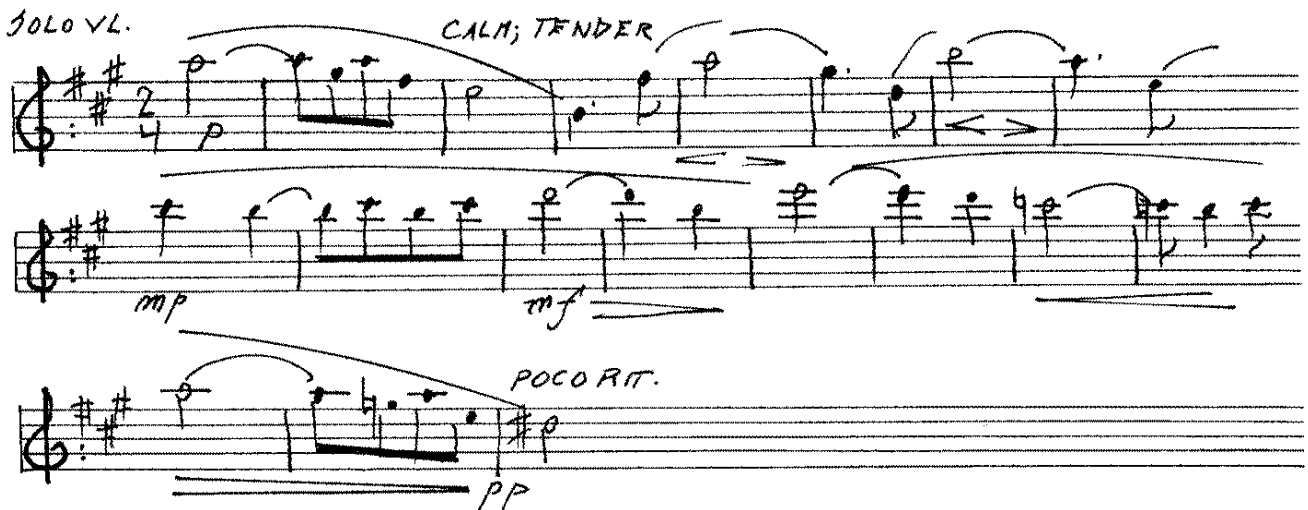
The *eighth variation*, in A major, combines the first bars of the theme with a countermelody on the flute (part of the lullaby in retrograde):

Ex. 12



These form an ostinato accompanying “an intimate melody” on the violin.

Ex. 13



The general light coloration of this variation contrasts with the emotional depth of its predecessor. The vision of the child's song fades away, the music via a deceptive cadence, returning to F major. An expectant stillness overcomes the music, vanishing in a diminished seventh chord. As an introduction to the elaborate final section of the work, we hear (Mahlerian) bird calls on the flutes, based on the first notes of the lullaby.

Ex. 14

FL. 1 (FREELY) f p

FL. 2 (f) (p)

(FL. 1) (SHORT) ff

The woodwind choir, then the entire orchestra joins in till the violas begin a fugato passage, its subject based on the second bird call.

Ex. 15

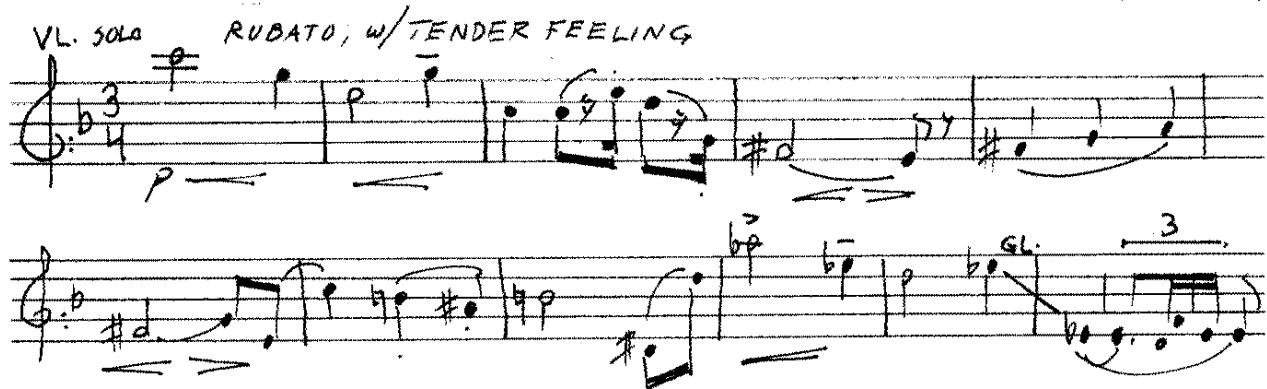
VLA's. p

VERY FIERY

SIMILE

Its development reaches a climax in C major, then, after a diminuendo, a "love song" appears on the solo violin, then the celli (Ex.16).

Ex. 16



Another fugal segment, based on the second bar of Ex. 15 ensues, with the bird-calls chiming in. The music gets increasingly energetic, not to say bumptious, including a sweeping variant of Ex. 16 for divisi violins and violas, till abruptly, “the child’s laughter vanishes”. A violin theme reminiscent of Ex. 16 introduces a second episode.

Ex. 17



A compressed reappearance of the fugato passage resumes, the entries every 2, rather than 4, bars. Its momentum is tautened by hemiola rhythms, climaxing in a vaulting melody on the strings and woodwinds, combined with brass fanfares derived from the bird-calls. Underpinning all this is the fugal subject, Ex. 15. *Aufklänge* is Hausegger’s most diatonic orchestral work. E. g., in all this contrapuntal activity, there’s scarcely an accidental; “serene child-like innocence subdues the world!” (Ex. 18)

Ex. 18

Ex. 18 is a musical score for a string quartet and woodwinds. The top system features a Violin I (VLS.) part with a melodic line and a Violin II (VLS.) part with a harmonic accompaniment. The bottom system features a Clarinet (CL.) part with a melodic line and a Bassoon (OB.) part with a harmonic accompaniment. The score is in 9/8 time and includes dynamic markings such as *ff* and *ff*. The woodwinds (TPT. and HN.) also have parts.

After a short reprise of the fugue theme, the music again broadens out over this melody in the strings

Ex. 19

Ex. 19 is a musical score for a string quartet. The top system features a Violin I (VLS.) part with a melodic line and a Violin II (VLS.) part with a harmonic accompaniment. The bottom system features a Violoncello (VCL.) part with a melodic line and a Double Bass (DB.) part with a harmonic accompaniment. The score is in 3/4 time and includes dynamic markings such as *fff*. The woodwinds (TPT. and HN.) also have parts.

The waves of sound subside, leading to the coda, using the first bars of the lullaby in extended asymmetric phrases, to lead to this elegiac violin theme:

Ex. 20

Handwritten musical score for Ex. 20. The score is written for Violin (VLS.) and Piano (STR.). The tempo/mood is marked "CALMLY". The key signature has one flat (B-flat). The time signature is 6/8. The violin part begins with a melodic line, and the piano part provides accompaniment. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The notation is handwritten and includes various musical symbols like notes, rests, and slurs.

Reminiscences of the bird-calls reappear. Over an F pedal, a further violin melody unfolds, along with muted reminiscences of the last phrase of the lullaby (recall its words are "Sleep, baby sleep") on the harp and horns.

Ex. 21

Handwritten musical score for Ex. 21. The score is written for Violin (VLS.) and Piano (STR.). The tempo/mood is marked "w/GREAT CALMNESS". The key signature has one flat (B-flat). The time signature is 2/4. The violin part begins with a melodic line, and the piano part provides accompaniment. The score includes dynamic markings such as *pp* (pianissimo) and *w/INTIMATE FEELING*. The notation is handwritten and includes various musical symbols like notes, rests, and slurs.

We could consider *Aufklänge* as a counterpart to Strauss' *Domestic Symphony*, minus the literal details of the yowling baby, the lovemaking parents or the cooing relatives. Like the Strauss work, it centers on the child, but in a more sublimated form. We also hear Mahler's influence. Although it could simply be the composer desiring a lighter texture at key moments, the absence of the lower brass inevitably recalls Mahler's Fourth (Hausegger was at its premiere). The critical role of the bird-calls in the final segment, especially in their rubato phrasing, also pays homage to a Mahler trait.

After *Aufklänge*, von Hausegger wrote nothing further for orchestra. Partly this was due to his increasingly successful career as a conductor, which, as his son noted, took up more and more of his time. Nonetheless, I'm inclined to think it's also a case of the times being out of joint. We see a similar drying up in contemporary composers as different as Sibelius and von Schillings.

To someone of Hausegger's idealistic, otherworldly bent, with his veneration of the musical art, the paths being taken by, say Krenek or Weill must have seemed like a sacrilege. Alternately, that of Schönberg and his 12-tone technique would probably have struck him as denying the very notion of inspiration. Neither was a direction he could take, thus he sought refuge in the classics, devoting his life to their interpretation and the education of a new generation. One does one's best and hopes for a vindication from future explorations - like this one.

Footnotes: To eliminate the depressing spectacle of screens full of *Ibid.* and *Op. Cit.*, all biographical data, unless otherwise noted, comes from either Hausegger's *Betrachtungen Zur Kunst* (BzK), or from a copy of a radio speech of Oct. 10th, 1968 by his son Friedrich, commemorating the 20th anniversary of his father's death.

Page & cue line:

- 2 *up and coming*...H. T. Finck: Richard Strauss: The Man and His Works, p. 59.
 (Among "our smaller composers" Strauss mentions are Pfitzner and – Mahler!)
- Music As Expression*...Theo Schäfer: Jean-Louis Nicodé, p. 4 credits Friedrich von
 Hausegger's view on music as having triumphed
- Wagnerously ponderous*...Nicholas Slonimsky: Music Since 1900, 10/10/1948 entry.
 No musician should be without this endlessly fascinating annotated musical
 calendar.
- 4 *Kaim Orchestra*...founded by the philologist Franz Kaim, it lasted from 1893 till
 1908 and was a vital presence in Munich cultural life.
- Thomaskantor*...Bach's old position, thus one of great prestige in Germany

- Schuster-Woldan*...a painter of elegant female portraits, rather in the vein of the Americans John White Alexander or Thomas Wilmer Dewing.
- Reflective*...James Huneker: Ivory, Apes and Peacocks, p. 98. Huneker misapplied the phrase to Schönberg, who actually often wrote at white heat, e. g., finishing a work as complex as *Erwartung* in less than 3 weeks
- Party member*... Frederick Spotts: Hitler and the Power of Aesthetics, p. 272
- Under fire*...Daniel Gillis: Fürtwängler and America, p. 39
- Certain circumstances*...Friedrich von Hausegger: letter of 11/17/68 to the writer
- 5 *Jochum*... letter of 9/12/69 to the writer
- Redlich*... letter of 11/21/68 to the writer
- 6 *various posts listed*...cc of a brief biographical listing sent to the writer by the composer's son, Friedrich
- Scottish National Orchestra*...Prof. Emil Kraus-Hamburg: Siegmund von Hausegger, Eine Studie, p. 297
- Little regard for Debussy*...Nicholas Slonimsky: A Lexicon of Musical Invective, p. 100 See BzK for the fleshed-out version. His son wrote me that he had no interest in 12-tone music.
- Loeffler*...Ellen Knight: Charles Martin Loeffler, pp. 138-139. This citation implies no criticism of Loeffler, whose music I value and enjoy.
- 7 *Beckerath*...best known for his Brahms portraits
- Jochum*...loc. Cit.
- Bruckner connection in general*...cc of a list Hausegger typed up, sent to the writer by his son.
- Premier of Bruckner's Fifth*... This would have been Schalk's heavily cut and reorchestrated version.
- Valhalla*...Spotts, Op. Cit., p. 232
- 9 *Odinsmeeresritt*...Arthur Elson: Modern Composers of Europe, p. 28 *Jochum* Loc. cit.
- his son unaware*...letter of 7/21/68 from Friedrich von Hausegger to the writer.
- 10 *scant mutual regard*...Herta Blaukopf: Mahler's Unknown Letters, see p. 55 to infer his opinion of Hausegger. Hausegger considered Mahler a master of the modern Lied, but apparently little more.
- 12 *From tragedy*...Walter Kaufmann, Introduction to Nietzsche's "Birth of Tragedy" p. 11
- 16 *at the very climax of joy*...Ibid., p. 40
- 19 *One reluctantly sides*... Wilhelm Zentner: Siegmund von Hausegger, p. 240
- 20 *Schönberg*...H. H. Stuckenschmidt: Arnold Schönberg, pp. 35 and 36
- Badenyi*...Edward Crankshaw: The Fall of the House of Hapsburg, p. 301
- 25 *a reminder*...Adolf Schultze: article on Barbarossa
- 35 *rising up*...Oscar Nöe: article on Barbarossa
- If not yet the equal*...Elson, Op. Cit., p. 29
- An overeager article*...Arthur Seidl: Neuzeitliche Tondichter, p. 183
- highly talented fellow*...Anthony Beaumont: Zemlinsky, p. 122

- 36 *It would be false...*Zentner, Loc. Cit. Also, George L. Mosse's excellent *The Crisis of German Ideology* has valuable information on 19th-Century Germans' nostalgia for the past, especially the middle ages.
- 37 *August Kubizek...*August Kubizek: *The Young Hitler I Knew*, p. 190
- 43 *censorious guru...*Rudolf Louis: *Deutsche Musik der Gegenwart*, p. 188
- Stokowski...*Leon Botstein: program booklet 1992 Bard College Music Festival p. 44
- 57 *solemn song of peace...*Rudolf Siegel: article on *Die Natursymphonie*, p. 15
- 58 *Hausegger's finest achievement...*e. g., see Dr. Hans Burkhardt's article: *Zur Deutung und Würdigung von Hauseggers Natursymphonie*, p. 294 et seq.
- Jochum conducted...*Jochum: Loc. Cit.
- 71 *premier of the Mahler 4th...*Henri Louis de la Grange: *Mahler*, v. I, p. 650

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Photo credits:

Cover: Louis, *Op. Cit.*, p. 224

P. 11 Left: Hausegger: *Betrachtungen zur Kunst*, n. p.

P.11 Right: Nöe, *Op. Cit.* p.128

Brief author bio:

I was born in London England, Dec. 8, 1940, son of Daniel and Norah O'Connor, both from Ireland. Coming to the US in 1949, we became citizens in 1954. In 1963 and 1964, I got my Bachelor's and Master's Degrees in Industrial Design from Syracuse University. From 1973 to 2008, I was Director of Sales and Design Training for Wood-Mode Cabinetry, Kreamer PA. I won 5 national kitchen and bath design awards and in 2007, was inducted into the Kitchen and Bath Industry Hall of Fame. On June 21, 1980, one of the better days of my life, I married Joselyn T. Yerger, also of Kreamer.

While at Syracuse U., I was a percussionist in the University Wind Ensemble and University Symphony Orchestra. I studied post-graduate level musicology under Drs. William Fleming, Aubrey Garlington, Don Randel and Abraham Veinus, along with art history under Drs. Josephine Powell and Laurence Schmeckebier. Until his sudden death in 2010, the musicologist Dr. Alan Krueck was my lifelong friend, mentor and adviser.

My music journalism included work as the music critic for the *Syracuse Herald Journal* and *Post Standard* from 1967 to 1973. From 1977 to 1980, I wrote a record review column for the *Sunbury PA Daily Item*. From 2006 to date, I've written record reviews for *American Record Guide* magazine.

From 1974 to 1978, I was tympanist and program annotator for the Susquehanna Valley (now Williamsport) Symphony Orchestra, and from 1980 to 1985, choir director for St. Peter Lutheran Church in Kreamer. I was a contributor to the *Millennial Edition of Groves Dictionary of Music and Musicians*. My memberships have included the Syracuse Cinephile Society, The Havergal Brian and Felix Draeseke Societies, the Susquehanna Valley Art Society and the Air Force Museum.

D O'C 7/17/11