University of Cincinnati

Date: 5/15/2012

I, Galit Gertsenzon Fromm, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Piano.

It is entitled:
Musical Expressions in Times of Uncertainty: A Study of Gideon Klein’s Songs Opus 1 (1940)

Student’s name: Galit Gertsenzon Fromm

This work and its defense approved by:

Committee chair: Steven Cahn, PhD

Committee member: Elizabeth Pridonoff, MM

Committee member: Mary Stucky, MM
Musical Expressions in Times of Uncertainty:

A Study Of Gideon Klein’s Songs Opus 1 (1940)

A document submitted to

The Graduate School
of the University of Cincinnati

in partial fulfillment of the
requirements for the degree of

DOCTOR OF MUSICAL ARTS

in the Keyboard Division
of the College-Conservatory of Music

2012
by

Galit Gertsenzon Fromm

B.A. Tel Aviv University, 2001
M.A. Tel Aviv University, 2003

Committee Chair: Steven J. Cahn, Ph.D
Abstract

An important set of works by Gideon Klein, the Three Songs Opus 1 (1940) is the subject of my DMA document. Klein, a Czech-Jewish pianist and composer, was twenty-five years old when he died in Fürstengrube camp, following an internment in the Terezín concentration camp. On the broad level, the compositions discussed in this document manifest a significant contribution to the musical canon of the twentieth-century repertoire. Yet, the choices of texts and musical expressions also suggest the possibility that these works respond to historical and personal events Klein experienced while composing them. The songs, set to texts by Goethe, Johann Klaj and Friedrich Hölderlin, portray a variety of scenes that involve few optimistic hints yet mainly they express melancholy, solitude, and uncertainty.

Given the historical context of these compositions, the heart of my document focuses on the following question: How are the textual and musical expressions of melancholy and solitude in these songs are influenced by Klein’s own uncertainty and how do the manifold musical images of these songs coalesce in a historic testimony of this most horrific time? In exploring this question, I examined the musical score of the songs. I also analyzed the musical procedures used in these compositions and the corresponding texts that he used. I discussed the poets who contributed these texts and investigated the connections of their poems to Klein’s own fate. Additionally, I reviewed literature on the subject of music in Terezín and testimonies of individuals who knew Klein in his youth as well as in the camp. I found that although the texts appear varied enough so that they might be interpreted in diverse ways, Klein emphasized their melancholic facets and created a sense of uneasiness and uncertainty. Thus according to my reading the sentiments conveyed in the Songs, Op. 1 can be seen as a reflection of Klein’s troubled, conflicted and uncertain life in Prague, during the spring and summer of 1940.
Table of Contents

Abstract ii
List of Illustrations v
Acknowledgments vii

Prologue x

Chapter One: Gideon Klein’s Life and Work
Introduction 1
Concentration Camp Terezín 7
Klein’s Composition 9
The Songs Op. 1 15

Chapter Two: Song no. 1 The Fountain / Johann Klaj
Introduction 18
The Poet and the Poem 20
Formal Procedures 22
Stylistic and Thematic Aspects of the Opening Passage 24
Reflection on the Relationship between the Text and the Music 30

Chapter Three: Song no. 2 The Middle of Life / Friedrich Hölderlin
Introduction 43
The Poet and the Poem 44
Formal Procedures 46
Musical Characteristics 48
Reflection on The Middle of Life in Light of Gideon Klein’s Circumstances 59

Chapter Four: Song no. 3 Dusk has Fallen from on High / J.W. Goethe
Introduction 64
The Poem and the Poet 65
Formal Procedures 68
Thematic Procedures 71
Reflection on Brahms, Op. 59 No. 1 95
Cyclic Aspects in the Songs Op. 1 100

Conclusion 104

Bibliography 109
# List of Illustrations

## Musical Examples

<table>
<thead>
<tr>
<th>Example</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td><em>The Fountain.</em> Formal Design</td>
<td>23</td>
</tr>
<tr>
<td>2.2</td>
<td><em>The Fountain.</em> Opening measure: Terminated Whole Tone Figuration</td>
<td>26</td>
</tr>
<tr>
<td>2.3</td>
<td><em>The Fountain.</em> Measures 1-2: Establishment of Happy Mood Homophony</td>
<td>27</td>
</tr>
<tr>
<td>2.4</td>
<td><em>The Fountain.</em> Measure 3: Symmetry and Transposition in the Fountain Figure</td>
<td>28</td>
</tr>
<tr>
<td>2.5</td>
<td><em>The Fountain.</em> Measures 4-8: Hints of Uncertainty</td>
<td>29</td>
</tr>
<tr>
<td>2.6</td>
<td><em>The Fountain.</em> Vocal Part. Measures 9-11: Ascending Motion and Termination</td>
<td>31-32</td>
</tr>
<tr>
<td>2.7</td>
<td><em>The Fountain.</em> Pitch Range Bb-A. Measures 9-11</td>
<td>32</td>
</tr>
<tr>
<td>2.8</td>
<td><em>The Fountain.</em> Vocal Line. Measures 12-13</td>
<td>32</td>
</tr>
<tr>
<td>2.9</td>
<td><em>The Fountain.</em> Pitch Range Bb-Gb. Measures 12-13</td>
<td>33</td>
</tr>
<tr>
<td>2.10</td>
<td><em>The Fountain.</em> Vocal Line. Measures 14-16</td>
<td>33</td>
</tr>
<tr>
<td>2.11</td>
<td><em>The Fountain.</em> Pitch Range G#-F. Measures 14-16</td>
<td>33</td>
</tr>
<tr>
<td>2.12</td>
<td><em>The Fountain.</em> Vocal Line. Measures 17-18: Hints of Optimism</td>
<td>34</td>
</tr>
<tr>
<td>2.13</td>
<td><em>The Fountain.</em> Measures 18-19: Hints of Uncertainty</td>
<td>36</td>
</tr>
<tr>
<td>2.14</td>
<td><em>The Fountain.</em> Measures 20-22</td>
<td>37</td>
</tr>
<tr>
<td>2.15</td>
<td><em>The Fountain.</em> Measures 21-28</td>
<td>37</td>
</tr>
<tr>
<td>2.16</td>
<td><em>The Fountain.</em> Measures 29-32</td>
<td>38</td>
</tr>
<tr>
<td>2.17</td>
<td><em>The Fountain.</em> Measures 39-40</td>
<td>39</td>
</tr>
<tr>
<td>2.18</td>
<td><em>The Fountain.</em> Measures 40-43</td>
<td>40</td>
</tr>
<tr>
<td>3.1</td>
<td><em>The Middle of Life.</em> Formal diagram</td>
<td>48</td>
</tr>
<tr>
<td>3.2</td>
<td><em>The Middle of Life.</em> Piano Solo Opening. Measures 1-3</td>
<td>50</td>
</tr>
<tr>
<td>3.3</td>
<td><em>The Middle of Life.</em> Vocal Entrance. Measures 4-9</td>
<td>51</td>
</tr>
<tr>
<td>3.4</td>
<td><em>The Middle of Life.</em> Polyphony in the Piano Solo Transition. Measures 10-14</td>
<td>52</td>
</tr>
<tr>
<td>3.5</td>
<td><em>The Middle of Life.</em> Measures 14-18</td>
<td>53</td>
</tr>
<tr>
<td>3.6</td>
<td><em>The Middle of Life.</em> Measures 19-23</td>
<td>54</td>
</tr>
<tr>
<td>3.7</td>
<td><em>The Middle of Life.</em> Waltz-Like Transformation. Measures 24-31</td>
<td>55</td>
</tr>
<tr>
<td>3.8</td>
<td><em>The Middle of Life.</em> Measures 32-34</td>
<td>57</td>
</tr>
<tr>
<td>3.9</td>
<td><em>The Middle of Life.</em> Ending Phrase. Measures 35-38</td>
<td>57</td>
</tr>
<tr>
<td>3.10</td>
<td><em>The Middle of Life.</em> Piano Postlude. Measures 39-44</td>
<td>58</td>
</tr>
<tr>
<td>4.1</td>
<td><em>Dusk Has Fallen from on High.</em> Formal Design</td>
<td>70</td>
</tr>
<tr>
<td>4.2</td>
<td><em>Dusk has Fallen from on High.</em> Theme A. Measures 1-3, 6-7</td>
<td>72</td>
</tr>
<tr>
<td>4.3</td>
<td><em>Dusk Has Fallen from on High.</em> Measures 1-5</td>
<td>72</td>
</tr>
<tr>
<td>4.4</td>
<td><em>Dusk Has Fallen from on High.</em> Voice Entrance Theme A. Measures 6-8</td>
<td>73</td>
</tr>
<tr>
<td>4.5</td>
<td><em>Dusk has Fallen from on High.</em> Theme B. Measures 9-11</td>
<td>74</td>
</tr>
<tr>
<td>4.6</td>
<td><em>Dusk Has Fallen from on High.</em> Measures 9-14</td>
<td>75</td>
</tr>
<tr>
<td>4.7</td>
<td><em>Dusk Has Fallen from on High.</em> Theme C in the voice. Measures 15-19</td>
<td>75</td>
</tr>
<tr>
<td>4.8</td>
<td><em>Dusk Has Fallen from on High.</em> Theme C in the voice. Measures 15-19</td>
<td>76</td>
</tr>
<tr>
<td>4.9</td>
<td><em>Dusk Has Fallen from on High.</em> Measures 20-25</td>
<td>78</td>
</tr>
<tr>
<td>4.10</td>
<td><em>Dusk Has Fallen from on High.</em> Measures 26-28</td>
<td>78</td>
</tr>
<tr>
<td>4.11</td>
<td><em>Dusk Has Fallen from on High.</em> Measures 29-34</td>
<td>79</td>
</tr>
<tr>
<td>4.12</td>
<td><em>Dusk Has Fallen from on High.</em> Measures 35-42</td>
<td>81</td>
</tr>
<tr>
<td>4.13</td>
<td><em>Dusk Has Fallen from on High.</em> Measures 43-52</td>
<td>83</td>
</tr>
</tbody>
</table>
4.14  *Dusk Has Fallen from on High*. Theme D. Measures 53-58  


4.16  *Dusk Has Fallen from on High*. Measures 62-66  

4.17  *Dusk Has Fallen from on High*. Theme C4. Measures 66-67  

4.18  *Dusk Has Fallen from on High*. Theme C5. Voice. Measures 68-70  

4.19  *Dusk Has Fallen from on High*. Theme D in the Piano. Measures 71-78  

4.20  Brahms. *Dämmerung senkte sich von oben* op.59 no.1. Measures 21-24  

4.21  Brahms. *Dämmerung senkte sich von oben* op.59 no.1. Measures 46-53  

**Figures**

1.1  Photo of Gideon Klein  

xii
Acknowledgments

A group of events, places and people influenced the origin of this project. The first event that influenced the origin of this project is a seminar titled “Music, History and Remembrance” which takes place annually at Beit Terezín Museum. The museum is located in Kibbutz Givat Hayim-Ihud. I had the honor of participating in this seminar during the summer of 2001. It was a vitally inspiring and influential experience that led to acquaintance with a large scope of repertoire written in Terezín concentration camp. The individuals involved in the project at the time of my participation include Yonat Keler, Anita Tarsi, the musicologist Prof. David Bloch z’l, the pianist Allan Sternfield, pianist and survivor of the Terezín concentration camp Edith Kraus, and Volker Ahmels. All those individuals encouraged and supported me while expanding my knowledge of the music of Terezín. I thank those individuals for becoming a great source of knowledge, inspiration and scholarship.

Many thanks go to my Advisor at the College-Conservatory of Music, Prof. Steven J. Cahn, whose intellect took me hand in hand with the disciplines of academic thinking and writing. Prof. Cahn’s kindness, sincerely, guidance and appreciation allowed the growth of this project.

My deepest regards to several CCM professors who encouraged my curiosity and progress of this project: Prof. David Adams, Prof. Mary Henderson Stucky, Prof. Kenneth Griffiths and Prof. Elizabeth Pridonoff. Prof. David Adams has been continuously available to answer my questions at any time during the work on this project. He responded to my emails with enthusiasm, wide sources of information and ideas. Prof. Kenneth Griffiths showed sincere support and encouragement throughout my studies at the College-Conservatory of Music. His classes and lessons were deeply inspiring and thought evoking.

Many thanks to my friend Daniel E. Mathers whose extensive advising, correcting and original ideas tremendously inspired me, while greatly improving the message of this document.

I would like to thank Prof. Wolf Gruner from the University of South California who promoted and encouraged my research in Yad Vashem institute during an advanced PhD seminar in the Fall of 2010.

Although not directly involved with this project, I would like to thank several
Individuals who accompanied me throughout the studies at CCM and residency in Cincinnati include: Cully Bell, Larry Dupps, and Troy Myree Sr. Cully, whose patience, quiet soul and fun spirit kept my sanity throughout the journey of CCM studies; I thank him for the very good times we had during our course of study.

I am thankful to Larry Dupps, who taught me a few things that no university would ever be able to teach.

To Troy Myree who showed great friendship, emotional support, help, loyalty, and who prayed for me and stayed a friend through sweet and bitter days. I will never forget our friendship.

To Larry, my friend and partner, I thank you for supporting my journey from the moment you entered my life, by reading, commenting, encouraging, and for letting me sink into the endless spaces of thought and writing during the past two years without having to worry about material necessities.

To my family who has been the rock throughout the entire course of my musical studies and beyond, I could not thank you enough. My deepest regards go to my parents. My father Marat, who has been a motivating figure in my piano studies, who drove me to the piano lessons during my childhood and youth, being there for every performance, exam, and every musical challenges. To my mother Haya who has always been available with advice, support and encouragement. Many thanks to my sister Vered, who continues to believe unconditionally in my abilities, and has always elevated me from the very moment I was born and to which I owe many thanks for playing the piano in the background of my childhood.

A Photo of Gideon Klein reprinted by permission, courtesy of the Jewish Museum in Prague.

This document is dedicated to a wonderful person, my mother Haya Gertsenzon, for supporting me throughout the entire course of my musical studies. Thank you for your unconditional love, and faith in my talents and abilities. Without your endless support, encouragement, and strength, I would have never accomplished this challenging task. Your love has elevated and strengthened my spirit, and continuously reminded me that optimism, hope and a positive attitude, in addition to hard work and persistence, will always pay at the end.
Prologue
*

This document began evolving upon the start of my doctoral studies at the University of Cincinnati, College-Conservatory of Music, although its seeds were planted during my Masters’ studies at the Buchman-Mehta School of Music in Tel Aviv. During the spring of 2001 I was asked by a friend, a soprano singer, to accompany her in an audition for a workshop focusing on music written in Terezín concentration camp. This workshop, titled “Music, History and Remembrance” was held in Beit Terezín, Kibbutz Givat Haim-Ihud, a museum dedicated to commemoration of Terezín concentration camp. While planning on accompanying the singer, I was also introduced to Gideon Klein’s piano sonata by my piano teacher at the time. I decided to audition for this workshop as well, and attended it shortly after.

In retrospect, this workshop, held by leading Israeli musicians (especially Prof. David Bloch z’l) and the museum staff opened a window for a wide repertoire of unknown music which was written prior and during the Second World War. This workshop, and the musical events that followed, routed me toward the research and performance of the music written in Terezín. Following this workshop, I was invited to tour Germany and perform Gideon Klein’s piano sonata among other works written in Terezín. Shortly after, upon arrival to Cincinnati, I was determined to keep researching and performing this music.

**

Once finished the full-time course of study at the College-Conservatory of Music, and while trying to find the path for the required lecture-recital and DMA document, I was often embarrassed when facing questions by my peers, friends and some relatives: “Why are you not
done yet?”; “How come it has been taking you so long to graduate?”; “Just write SOMETHING and be done already,” and so on. Unfortunately I faced a great deal of difficulty explaining what was on my mind: I wanted to present Gideon Klein’s music, especially the Songs, Op. 1 as an expression of his own struggle. I was exploring ways to demonstrate how his music may have been a reflection of his own circumstances at the time he composed those works. I almost gave up on this subject, when I finally realized that my vision emerged from a performance-oriented, pianistic perspective. Therefore I aimed to translate my own interpretation and observation of the musical expressions by creating an individual subjective perspective on an event such as the Holocaust, which shaped Klein’s composition of the Songs, Op. 1.

I expect this research to be helpful to other performers, educators and audiences in observing, performing, and teaching these works, while understanding their affinity to the historic background surrounding them.

Consequently, I consider the previous research of Joža Karas, Milan Slavický, Paul Schendzielorz, Rick Penning, and Michael Beckerman as forbearers to my project, for addressing the issue of Klein’s works in light of his troubled background and as an inseparable part of his compositional output. The specific themes that arise within my discussion are issues of meaning in each of the songs, the relationship between the text and the music, musical expressions, and compositional procedures, altogether in light of the background surrounding Klein at the time he composed the Songs, Op. 1.
“Everyone has his own specific vocation or mission in life; everyone must carry out a concrete assignment that demands fulfillment. Therein he cannot be replaced, nor can his life be repeated, thus, everyone's task is unique as his specific opportunity.”

Viktor Frankl

Photo of Gideon Klein reprinted by permission, courtesy of the Jewish Museum in Prague.
Chapter One

Gideon Klein: His Life and Work

Introduction

I have often asked myself a fundamental question regarding Gideon Klein: what aspects of his music contribute to its continuing attraction to audiences worldwide, and were there any personal characteristics of his that also contributed to his becoming such a significant historical and musical figure? Like many of his Jewish peers in Terezín, Klein, a successful, talented young man, became a victim of a dreadful tragedy that befell an entire ethnic group. Within these circumstances, Klein became a leading figure during his inevitable internment in concentration camp Terezín. Yet, I wonder—was his prominence solely for his composition, or was it also for the vast activity in which he engaged himself in Terezín and his strong, yet delicate beauty that fascinated the crowds? Who was Gideon Klein, emerging underneath the surface of the history of Terezín concentration camp, and particularly, throughout his own compositions? I ponder these issues because by knowing the answer, I am hoping to reveal the meaning of three songs, which he wrote prior to entering concentration camp Terezín, the Songs, Op. 1.

Born in 1919 in Přerov, Gideon Klein was raised in a Jewish family of four children. Klein’s biographer, Milan Slavický, mentions that while the family was involved with arts and cultural appreciation (which is also what he identifies as “modern intellect”) it clashed with the family’s Jewish heritage and traditions.¹ Slavický writes that at the age of 11, Klein, who until then received piano lessons from Karel Mařík in Přerov, started a new path of musical education in Prague, where he studied with the well-known piano professor Růžena Kurzová.² The family

---


² Slavický, 13.
eventually decided to send the young Klein, who was discovered at a young age as a gifted pianist, to Prague in order to continue his studies and expand his horizons. Klein moved to Prague for good in 1931, accompanied by his older sister Eliška Kleinova. By 1938-9, Klein was already engaged in numerous activities as a pianist in various concerts. Unfortunately, this successful path did not last. One of a series of tragic turning points in Klein’s life reached in 1939. Klein’s Jewish descent determined his cessation of higher studies at the university due to the Nürnberg laws by which he and his peers were forced to leave the university by spring, 1940.

Following his expulsion from the university, the ban on traveling outside of Prague also came into effect, and Klein was no longer allowed to leave Prague, or actively participate in cultural events. Despite this harsh situation, Klein proceeded with his musical activities by performing and participating in musical events. His performances took place in smaller venues such as private apartments, where he collaborated with other musicians who were bound to the same fate. As part of his resistance he used the fake name Karel Vránek.

Klein was deported to Terezín in December, 1941. Though Terezín served various logistical functions including transit camp, labor camp, and holding pen for the Jews, it was otherwise an unusual concentration camp. It served as a tool of deception which presented a sham reality to the Red Cross and the west, creating an illusion that the Jews were treated well by the Nazis. Among its various prisoners, the camp was occupied with various artists,

\[3\] Ibid.
\[4\] Ibid.
\[5\] Ibid., 15.
musicians, actors, and other individuals who altogether created a melting pot of culture and arts.\(^7\) Within this sham reality, Klein became deeply involved with music making and teaching in the camp. He kept composing and performing widely there while also devoting time to teaching the children of the camp.\(^8\) During the period of 1942-1944, Klein wrote most of his works, and these works were preserved after the war.\(^9\) Klein was later deported from Terezín to Auschwitz and then to Fürstengrube concentration camp, where he died in 1945, just weeks before its liberation.\(^{10}\)

Klein’s biography has appeared widely in music dictionaries, books, articles, dissertations, concert programs, and musical recordings, which largely focused on details such as the music making at Terezín, where despite all circumstances, Klein’s composition and other activities flourished into the highest level, for which he and his compositions are remembered until this day. Yet, little has been written about his Songs, Op. 1, a cycle of three songs, which he wrote prior to his internment in Terezín.

As I began learning the Songs, Op. 1, various unifying themes and ideas emerged among the works. For example, I found various musical features such as chromatic language, reoccurring melodic patterns in the vocal lines, rhythmic fragments, enharmonic double-play, interesting relationships between the texts and music, which together unify the songs as a cycle meaningful in human terms. In regards to these and other varieties of expression I will discuss them within the context of Klein’s writing as communicative to listeners. Namely, I aim to link

\(^7\) Ibid.
\(^8\) Ibid., 19.
\(^9\) Ibid., 17.
Klein’s compositional responses to the texts with the inner world communicated by the composer’s music. To that end, Michael Beckerman previously suggested that while imprisoned in Terezín, Klein communicated his difficult circumstances through his compositions (especially the string trio and the piano sonata). However, in my opinion, Gideon Klein’s communication of struggle and resistance began as early as the composition of the Songs, Op. 1, where according to my hearing, the delicate message of struggle appears throughout the musical setting and in the relationship of the musical setting to the text.

In addition, I will explore how his personality might have played a role in his body of work. In this document, I refer to Klein’s personality through testimonies of individuals who knew Klein and shed light on his personality, and recalled his being a strong, active individual who was a perfectionist as a composer, performer and a human. According to these testimonies, he stands out as an individual who would not easily surrender to rules or compulsion. Yet, at the same time, Klein’s personality stands out as one that would not oppose openly, but rather secretly, beneath the surface. I suggest this because Klein did not attempt strikes, or openly oppose the new limitations caused by the Nazis, but he instead opposed the situation of the time by expressing his opposition and resistance in his musical composition and by performing widely using a fake name.

With this idea of Klein’s personality in mind, the Czech-American scholar Joža Karas refers to a testimony of Truda Reisová-Solarová, a pianist who met Klein in 1940, whom Karas quoted in his book Music in Terezín. According to Reisová-Solarová’s testimony, Klein, who studied with her own piano teacher Vilém Kurz, was tall, handsome and charismatic. She

---

mentioned that Klein was one of Kurz’s best students, an avid polymath, highly intellectual and overall a very strong penetrating personality.12

George J. Horner—a childhood friend of Gideon Klein in Přerov provides further insight into Klein’s personality:

I remember Gideon and his family since my childhood in Přerov, Czechoslovakia. I sensed in him an extraordinary quality which sent him apart from other boys of his age and older ones. He was unusually talented; his knowledge, intellect and musical abilities were admired by his peers as well as by the adults. He was about 12 years old when he moved to live with his sister. It was in Prague. He attended the middle school there and at the same time he started his piano and composition studies at the conservatory. Three years later he made his first appearances at compositions and started to become well known for piano playing by performing regularly at the conservatory’s musical evenings. And in a short time Gideon grew into one of the most talented students. …He still used to come back to Přerov for his summer vacations; I was looking forward to his visits, for he was always my role model. He was one of us, played soccer with us, and cards, and we used to go swimming together. Following the Nazi occupation (in March 1939) and the subsequent ban on travel, he stopped coming to Přerov, and several years passed before I met him again – in Terezín. …Almost from the start he was the heart and soul of the cultural life there, highly recognized as a piano virtuoso as well as a teacher and composer. We met several times; once he invited me to come to boys’ barracks, where I had the opportunity to see the famous “first piano of Terezín.” I had known the story; a group of fearless prisoners found an old, legless piano in a deserted clubhouse outside the ghetto limits. They brought it to the camp at night, without the Nazi’s knowledge; put it in up attic of the former school, now the barracks of the inmates, and Gideon started working on its restoration. It required major effort, but in the end he managed to make out of the wreck a usable instrument. When I came to see him there, Gideon was immersed in the first movement of Beethoven’s Piano Concert No. 4, repeating several bars again and again, until he was satisfied. Typical Gideon, he would not accept anything less than absolute perfection. It turned out to be our last encounter. Since that day, whenever I hear that concerto, I can see Gideon at the keyboard and the music breaks my heart.13

Horner describes the profound giftedness of his friend Klein. In particular, he emphasizes how there was something penetrating in Klein’s personality, describing it as the kind of personality that was not only powerful and influential but at the same time very communicative and hearty.


An example to this observation lies in Horner’s testimony that despite Klein’s integration in the big city life, he loved going back to his childhood friends and playing with them like a normal person who never left. Horner also notes that the personality of Klein was unforgettable, pervasive, and profound, and did not just seem to pass on by, but rather accompanied him for a lifetime. Thus within this context, one may foresee Klein as a composer who attempted to communicate a certain message to his audience, perhaps hoping that the listener would detect the composer’s conflicted reality.
Concentration Camp Terezín

Klein’s biography and compositional output is frequently associated with the concentration camp Terezín, where he died after several years of internment. No discussion of Klein’s work can be complete without referring to Terezín, where Klein is believed to have had the most fruitful compositional period in his life.

Near Prague, Terezín is a town still standing north of the metropolis. It is known for a fortress that was built during the 18th century in order to thwart the Prussian invasion of Prague and protect it from the north. Later, during the First World War, it was transformed into a prison, and during the Second World War, it was transformed once again into a concentration camp for the Jews. It was established while the Second World War was already deeply rooted in Europe. One of the goals set for the Terezín camp was to present to the rest of the world, what was in reality a ghetto, as a model community for Jewish life. Unsurprisingly, a great number of the residents in Terezín were artists and musicians.

In the back cover of his book “Music in Terezín 1941-1945” Joža Karas wrote:

When Hitler created the “model” camp at Theresienstadt (Terezín in Czech) for the better-known of Europe’s Jewish transportees, he gathered together many of the continent’s finest musicians. This examination of the associations, the compositions, the performances, and above all, the people of Terezín accentuates the role the active musical life played in the struggle for hope in these darkest of times.

Terezín concentration camp differed significantly from other European concentration camps.

---


15 Karas., 8.


17 Karas
Ruth Bondy mentioned it was nicknamed by the Nazis as “a ghetto for the privileged”, similarly to how the International Red Cross representative suggested following his visit there in June, 1944. Once the war ended, a great number of artworks, compositions, poems, and other material created by its prisoners were discovered in the ghetto, and presumably survived due to the fact the ghetto remained intact and was not destroyed after the war.

While Klein’s biography and compositional output is frequently associated with the concentration camp Terezín, this document focuses on the Songs, Op. 1 which Klein composed during the spring of 1940, long prior to Klein’s internment in Terezín. At that time Klein was already living under Nazi sanctions directly affecting Jewish life in Prague, and this biographical fact forms the central genetic factor of the songs’ composition.

---

Klein’s Composition

According to Joža Karas, Klein started composing at the age of 15 while living in Prague.\textsuperscript{19} Klein’s composition of early age differed significantly from that of later periods.\textsuperscript{20} Milan Slavický suggests that “writing music acted as a spontaneous valve for impulsive musicality in childhood and adolescence.”\textsuperscript{21} Moreover, he suggests that “The nature of his music was for the most part introvert and reflected the intense cultural life of the young musician during his first steps as composer, with marked literary influences and experimenting with various styles.”\textsuperscript{22} A further discussion of Klein’s composition periods follows below.

In regards to other influences affecting Klein’s work, Joža Karas also suggests that at the time he was living in Prague, Klein encountered many literary figures there that most likely influenced his passion for literature.\textsuperscript{23} Additionally, among Klein’s various interests in wide range of literal sources, Karas mentions Klein’s early interest in Charles Baudelaire whom he read widely, and the Czech poet, Otakar Březina.\textsuperscript{24} With regard to Klein’s later works, Karas mentions musicians and composers that were influential in Klein’s life and work:

The pivotal compositions, which also happened to be his most extensive, are the \textit{String Trio} and \textit{Sonata for piano}. Both of them, as well as the remaining works from Terezín, demonstrate Klein’s mastery of compositional technique, combined with the healthy influence of his paragons, Schoenberg and Janáček. On the other hand, there is no evidence of any influence of his mentor Alois Hába, the well known exponent of microtonal composition, with whom Klein studies as recently as 1939 and 1940. It was due, no doubt, to purely practical reasons. The artistic growth and development of Gideon

\textsuperscript{19} Karas., 71.
\textsuperscript{20} Slavický., 28
\textsuperscript{21} Ibid., 28.
\textsuperscript{22} Ibid.
\textsuperscript{23} Ibid.
\textsuperscript{24} Karas., 71.
Klein the composer cannot be determined, since any comparison between his early compositions and his Terezín output is out of the question. Janacek’s influence is most evident in Klein’s *Fugue for a String Quartet*, completed on February 2, 1943, and especially in his *String Trio*, written in 1944, with haunting variations on a Moravian folk song. The strong Affinity with Schoenberg is evident from the atonal concept of the *Sonata for Piano*, perhaps Klein’s best composition altogether.  

Klein’s style of composition blends various traditions. While Joža Karas indicates that Klein was influenced by composers such as Schoenberg and Janáček, Milan Slavický suggests that in addition to these individuals, Klein was a self taught composer who learned on his own by listening to the music of others; his compositions blend various styles such as free atonality, neoclassicism, and neo-baroque. It is therefore likely that although he did not study on a regular basis with various composition teachers, his encounters with composers, literary figures, and concert performances greatly influenced his style. Klein’s music has also been referred to as influenced by specific composers and works such as Joseph Suk, Alban Berg (especially his piano sonata Op. 1), Arnold Schoenberg (especially his Piano Pieces Op. 11 are mentioned), and other composers contemporary to his time and earlier. Milan Slavický also mentions important figures Klein met during this period of his life that greatly influenced his compositions, including E.A. Saudek. Saudek translated two of the Songs, Op. 1 from German to Czech. Klein dedicated the Songs, Op. 1 to him.

---

25 Ibid., 73.
26 Slavický., 29.
28 Slavický., 46.
29 Ibid., 30.
According to Milan Slavický, Klein’s compositional path can be divided into three compositional stages: the first period includes his early years of 1929-1938, the second period between 1939-1942 where Klein, according to his biography, received composition lessons with Professor Alois Hába in Prague conservatory, and the last period in the years 1942-1944 when Klein was interned in the Terezín concentration camp. Slavický regards that last period as the most fruitful and musically advanced of all prior periods. A detailed review of Klein’s three compositional periods occurs below.

1. First Period, 1929-1938

Milan Slavický refers to this period as “the development of a self-taught composer.” The young Klein of this period mainly experimented with various styles, and was influenced by his childhood curiosity and impulses to compose. Once Klein moved to Prague he was exposed to a wide range of the contemporary music of that time, including music by Stravinsky, Honegger, Hindemith, Milhaud, Prokofiev, Rachmaninoff, and others. These encounters largely influenced Klein. Slavický suggests that traces of many styles have been found in his early works: Jazz, atonality, suite form, and polyphony. Slavický also mentions that even in this early period, Klein already wrote for voice, being influenced by literary connections that his friend, the translator E.A. Saudek, had introduced to him. The style of these works consisted of

30 Slavický, 28.
31 Ibid.
32 Ibid.
33 Ibid., 29.
34 Ibid.
vocal parts that were tonally free and treated as instruments.\textsuperscript{36} Works from that period include various unpublished works. The \textit{Suite Lyrique}, the \textit{Malá suite pro Klavír}, a composition for a human voice, violin and piano, op. 2, three fancies op.3a for flute and piano, and other works (for further repertoire reference see Slavický’s Gideon Klein: A Fragment of Life and Work. Prague: Helvetica-Tempora Publishers, 1995).\textsuperscript{37}

2. Second Period, 1939-1941

Slavický refers to this period as “a significant turning point in the development of Klein as a composer; during that period (1939-1940) he attended Professor Alois Hába’s composition class in Prague Conservatory and adopted more sophisticated approaches in his composition.”\textsuperscript{38} During this period Klein had already been taking composition classes that affected his compositional mastery, although his main activities centered on piano playing. Slavický suggests that during this middle period, Klein achieved significant progress in developing homogeneous formal designs:

\begin{quote}
\textit{During that period Klein’s feeling for form developed, as a rule, from a mosaique-like adjoining of short segments to longer and continually developed partial sections – yet at the same time we find in these pieces for solo instruments, inspired by Baroque technique, many traditional form-shaping elements.}\textsuperscript{39}
\end{quote}

Klein’s adoration of polyphonic technique is apparent in the Songs, Op. 1 especially in song no.3, \textit{Dusk has Fallen from on High}, where he created polyphonic passages, imitations and inversions of themes. Klein also expressed tremendous influence toward Janáček, which is

\textsuperscript{36} Ibid.
\textsuperscript{37} Ibid., 99-102.
\textsuperscript{38} Ibid., 28.
\textsuperscript{39} Ibid., 35.
apparent from works such as the Divertimento. In the Divertimento, where Klein incorporated polyphony as well, he incorporated various principles based on themes and principles drawn from Janáček’s own repertoire, especially his work: “The diary of the One who Disappeared, no.14”.\(^{40}\)

3. Third Period, 1942-1944

During this period Klein refined his compositional skills, while continuing incorporating diverse styles and influences. Milan Slavický mentions also that in Terezín Klein was strongly influenced by encountering individuals such as composers, performers, painters and others, who became driving forces to his work in Terezín.\(^ {41}\) Klein incorporated into his works of that time other influential sources, styles and methods, by composers such as Schoenberg, Berg, and Janáček.\(^ {42}\) During the Terezín period Klein arranged various folk songs and choral works such as the *Madrigal for a five-part mixed choir* set to a poem by François Villon, no. 18, *Original sin*, no. 19 for a four-part male choir, and *Madrigal for a five-part mixed choir*, set to German words by Friedrich Hölderlin.\(^ {43}\) Other Terezín works by Klein include chamber works such as the *Fantasia and fugue for string quartet*, no.20. The *String Trio*, which Klein composed at that time is an example to a work that incorporated influences of Janáček’s style, especially Moravian folk music.\(^ {44}\) Another important work with affinity to the composers mentioned above is the piano sonata, which Klein composed in 1943.

\(^{40}\) Ibid., 36-7.

\(^{41}\) Ibid., 48.

\(^{42}\) Ibid.

\(^{43}\) Ibid., 43.

\(^{44}\) Ibid.
Michael Beckerman suggests Klein’s compositional style as one which relates clear formal procedures, modernistic view and natural draw to different styles such as Jazz, neoclassical methods, serialism, and utilization of early techniques such as counterpoint and classical forms such as the sonata and variation.\textsuperscript{45} The third period of Klein’s composition is also significant, especially when exploring its affinity to Klein’s internment in Terezín. In that regard, Michael Beckerman suggests that the music, which Klein composed in Terezín, evolved from the circumstances under which he lived.\textsuperscript{46} According to my hearing, the Songs Op. 1 too, evolved from the circumstances under which Klein was living in Prague. The origins of Klein’s third period of highly skillful and communicative composition had roots in the second period of his composition, especially the Songs, Op. 1, which in my opinion, resemble affinity to the struggle, and resistance Klein experienced long prior to his internment in Terezín.


\textsuperscript{46} Ibid.
The Songs Opus 1

Gideon Klein composed the Songs, Op. 1 during the spring of 1940. The songs incorporate texts by three German authors from different eras, while musically they present a hybrid of ideas and styles: free atonality and neo baroque, diverse phrase structures and textures, wide ranging registers, and rhythmic variety, which together characterize each of the songs and unite them into a cycle.

Klein’s choice of texts by Johann Klaj, Friedrich Hölderlin, and Johann Wolfgang von Goethe, created a cycle written entirely by German authors. Klein, a Czech young man of Jewish descent, whose tragic fate was determined by the German Nazis, intentionally selected poems by Germans, (albeit from another century) which raises the question: Why German?

The answer lies partly in Klein’s interest in literature, which he acquired during his studies at the Jirásek Grammar School. His influential friend E.A Saudek and others may have also exposed him to German literature. Yet, albeit the German origin of the texts, Klein worked with Czech translations primarily, setting the German origin aside and favoring his own Czech language over the German language. According to my hearing, this action portrayed some of Klein’s draw to his own Czech language and cultural milieu, while perhaps it was also an act of protest against the dominance of the German language.

In addition to the diversity of musical ideas, the songs also pose technical challenges both for the pianist and the singer. All three songs contain challenging vocal lines with wide range leaps, high registers (in the soprano version), and dissonant intervals. Milan Slavický indicates

---

47 Slavický, 13.
that the voice part which Klein wrote initially was so difficult that he was advised to revise it. Yet, even after its revision, the voice part remains difficult. The piano accompaniment is quite challenging as well. It contains rich textures, dissonant chord progressions, and fast passages.

In an open letter in Tempo magazine, Robin Freeman sheds light on the discovery of the Songs, Op. 1 among other compositions by Klein:

Klein’s own image was long that of a youngster whose talent actually flowered in Terezín, where he was believed to have written his only significant scores. Then, in 1990, a parcel came to light that Klein had entrusted to his friend, Eduard Herzog, when he was summoned to the Gestapo’s own Künstlerkolonie, a parcel that had lain forgotten in an attic of the Herzogs’ home for nearly half a century. In it were six pieces, four of them completed, including two to which Klein had seen fit to give opus numbers: the Three Songs for high voice and piano, op. 1 and the String Quartet, op. 2. Their importance for our image and appraisal of Klein as a composer can scarcely be overestimated.

Freeman thus deems the Songs, Op. 1 as an important composition that was written prior to Klein’s internment in Terezín, the time when it had been believed he wrote his most important works. Finding the parcel in the early 1990’s allowed the discovery of the Songs, Op. 1, which in my opinion are of equal quality to his later works. Similar to Freeman’s view, Milan Slavický suggests similar ideas about these songs:

The Three Songs, Op. 1 confirm Gideon Klein’s growing qualities as composer, even though we see a certain discrepancy between a virtuoso piano part, which can nonetheless be played without any major difficulty, and the very high demands made on the vocal part.

48 Slavický., 38.


50 Slavický., 38.
According to Slavický, the piano parts in this collection overcome and even dominate the voice. Klein indeed saw the piano as a dominant part in this cycle, rather than solely accompaniment.

Robin Freeman also refers to Gideon Klein’s Songs, Op. 1 in detail:

The Three Songs for high voice, op. 1, make a splendid visiting card for a young composer. …All three songs have dazzlingly intricate piano parts, vaguely reminiscent of Szymanowski’s ‘modernist’ phase, over which the voice flowers out at its own more lyrical pace. In Vodotrysk (Springbrunnen) we have the fountain gurgling in summer light followed by the fountain’s foreboding of winter when its basin will be blocked with snow. In Polovina Zhivota (Hälfte des Lebens) the lake in summer with fruit trees and swans is followed by the lake windswept and desolate in winter. Then in Soumrak shury sesouvá se (Dämmerung senkte sich von oben) we have the twilight sky where mist twinkles over the evening stars as they are reflected in the lake till moonlight blossoms out to part the lingering shadows in transfiguration. Klein’s op.1 songs are a splendid instance of the symbolist Lied and should soon find their way into the repertory.51

The specific themes that arise within my discussion in the next several chapters are issues of meaning in each of the songs. This discussion especially focuses on the ways in which Klein used the musical setting to fit the meaning of the text, the relationship between the text and the music, the diversity of musical expressions, and the type of compositional procedures used; these various aspects are explored in light of the background surrounding Klein at the time he composed the Songs, Op. 1.

51 Freeman., 7-8.
Introduction

May 25, 1940. At first sight, a date is a number, an indication of an event that took place somewhere at a certain time. As a reminiscence of the composer’s fingerprint, the date reflects a personal touch on the printed paper. Gideon Klein completed *The Fountain* by May 25, 1940, when he was already expelled from graduate studies at the Charles University in Prague, in addition to being banned from traveling outside of Prague, and as a result he was removed from his extended family and circle of friends in Přerov.\(^1\) As the historic events unfold, this date signifies a period on which Klein was already living on borrowed time.

When considering the events Klein experienced as a young Czech-Jewish professional in Prague at the time of the Nazi’s intrusion into every aspect of the individual’s life, depriving people of their identity and vicinity, the idea of an individual’s possible act of resistance naturally comes to mind. Klein indeed conducted such an act of resistance. Milan Slavický describes:

> Because of the Nuremberg racial laws Klein was forced in the Spring of 1940 to leave, together with several other students, the Conservatory, and was also unable to avail himself of the invitation to study at the Royal Academy of Music in London (starting on 1 September 1940). Despite all the adversities, Klein did not give up – he continued (in contrast to many other people in the same situation, who abandoned all professional activities) with public performances at least under an assumed name – Karel Vránek – and developed his contacts with the theatre and literary world.\(^2\)

---


Slavický mentions that Klein continued musical activities and used a fake name, despite the harsh ban, as an act of resistance, which within his limitations, was probably the only action he could have made in order to maintain his own sanity.

Ostensibly, the historic circumstances surrounding Klein’s struggles would naturally seem to influence any human’s spirit, especially that of a young, sophisticated composer such as Klein. Therefore, it seems that a response to these events would be inevitable. In exploring Klein’s musical setting in *The Fountain*, the heart of this discussion aims to reveal its nature and its meaning, while also considering the possibility that this composition reflects the historic circumstances imprinted into his life.

To tackle this issue, the discussion in this chapter unfolds as follows by first exploring the origins and characteristics of the poem and the poet. Then, I will turn to review Klein’s musical approach to the form of the poem and discuss the stylistic procedures of the musical setting.
The Poet and the Poem

Johann Klaj (1616-1656) wrote the text of *The Fountain* (In German: *Springbrunnen* Czech: *Vodotrysk*). He was a German poet and author, whose major contribution included the establishment of a German literature center in Nürnberg during the seventeenth century. His fascination with theology, and his personal interest and devotion to Christianity played a major role in his poems, mystery plays and oratorios. Eric A. Saudek, a close friend of Klein who was an eminent translator of various texts, translated this poem from German to Czech. The subject of this poem is a fountain. Merriam Webster dictionary defines fountain as:

“1. A source from which something proceeds or supplied. 2. A Spring of water issuing from the earth. 3. An artificially produced jet of water; also: the structure from which it rises. 4. A reservoir containing a liquid that can be drawn off as needed.”

The text projects these definitions of water jets, spring of water and water flow. The opening text of *The Fountain* conveys a happy scenic depiction: “Brightly shining silver” represents the water fountain—a source from which linden trees receive glow and happiness. The water in the poem is granted with silver color. The poem continues: “with which the far-reaching shadows of the gnarled linden trees unite.” Both the water and the trees in the poem are humanized by presenting them as if they had human feelings and characters. The water is referred to as a healing source as well: “your gently cooling, calm pleasure is known to everyone.”

Nevertheless, this happy state does not last throughout the poem. While the first stanza of the poem is happy, the second stanza brings forth a transformation. The fountain transforms its roaming joy into sorrow. Once more the water source is granted with human emotions as the text

---


indicates that the fountain fears becoming ice and snow in the harsh winter. While at the beginning of the poem, the illustration of the silver shiny water granted life to the tree branches, by the end of the poem, it transforms its vitality to mortality in images of ice and snow.

Ostensibly, Klein unfolds the musical setting similarly to Klaj’s layout of plot in the text. He creates a spectrum of various moods and atmospheres starting with a happy musical mood that gradually morphs into uncertainty and melancholy as the song progresses. Although Klein set The Fountain second, (after The Middle of Life), he placed it as the first number in the Op. 1 cycle, perhaps due to its happy and optimistic first stanza.

The poem reads as follows:

Springbrunnen⁵

Hellglänzendes Silber, mit welchem sich gatten
Der ästigen Linden weitstreifende Schatten,
Deine sanft kühlende ruhige Lust ist jedem bewußt.

Es lispeln und wispeln die schlüpfrigen Bronnen,
Von ihnen ist diese Begrünung geronnen.
Sie schauern, betrauern und fürchten bereit
Die schneeige Zeit.

Vodotrysk⁶

Svetelné stříbro, s nímž touživé splítá
Stínoví lípa ratolestitá
Lahody tvojí světelny jas
Zpívá i vnás

Šumí a šveli mokřivé zdroje
Limí to zeleno zplozeno je
Smějí se smutné a tuši už teď
Sněhy a led.

The fountain/Johann Klaj⁷

Brightly shining silver, with which the far-reaching shadows of the gnarled linden trees unite, your gently cooling, calm pleasure is known to everyone.

The running springs murmur and whisper, From them this green expanse has run. They shiver, deplore and fear already The snowy time.


⁶ Translation from German to Czech: E.A. Saudek.

⁷ English translation: David Adams.
Formal Procedures

Throughout the formal design of the song, I aim to present how Klein communicates various expressions that help lead the listener from the vitality and happiness described in the first stanza, through uncertainty, and eventually melancholy associated with the cold winter described in the second stanza. *The Fountain* divides into two clear sections, representing the first “joyful” stanza in the first section measures 1-18, and the second section representing the “uncertain/sad” second stanza through measures 18-43. Klein’s formal design of each section follows the textual form and its images of water, nature, linden trees, and eventually the decline of happiness and the spread of uncertainty.

The illustration below shows the general procedures of the formal design of *The Fountain*. Each tile represents a phrase. The colors illustrated in this example show the decline of positive text into uncertainty from yellow to grey. The figure shaped in yellow illustrates the first stanza. To describe the optimistic mood, I chose the yellow color as a portrayal of the positive text that appears in each of the sections. In the figure below, the voice design in the first stanza is described. This stanza features piano solo introduction in measures 1-8, followed by each of the vocal entries in the stanza. The grey colors in the figure below shows the second stanza where less positive text creates uncertainty. The descriptions here illustrate where descent of the piano and vocal parts occurs and the overall mood.
Example 2.1 Formal Design of *The Fountain*. Johann Klaj.
Stylistic and Thematic Aspects of the Opening Passage

With regard to the opening passage of *The Fountain* I would like to refer to Rick Penning’s view of the structure of this setting, especially in characterizing Klein’s compositional choices in terms of their expressive significance, Penning discerns the following:

Klein’s principal use of chordal structures is in parallel movement of block chords, used in a heavily textured melodic sense. He also utilizes polytonality, juxtaposing diatonically consonant triads against each other in a left versus right hand conflict in the piano part.⁸

Penning’s comment concerning polytonality presents a convenient platform from which to elaborate presently. For as I hope to show, Klein’s juxtaposition of chords and tonalities suggests correspondence with the uncertainty he experienced in his own life. As I will demonstrate below, this juxtaposition of major and minor chords in the piano, along with the transformations of moods in the text, resemble the optimistic and pessimistic expressions integrated altogether, while added intervals pose confusion and uncertainty to the musical set. See examples 2.2-2.4 below.

In addition to the chordal structure, *The Fountain’s* melodic figurations enrich and consolidate the song as a unit, while supporting and following the text. Klein opens up the song with a rich solo piano passage in measures 1-8 that symbolizes joy and positivity for the entire song, while between the lines one can notice a sense of uncertainty expressed through the chordal polytonality. Overall, the piano introduction features an abundance of individuality and pianistic freedom where its figurations require both depth and strong technical ability. The opening melodic water-flow figuration reflects the qualities of a fountain. Its energetic substance

---

leads into the 6/8 phrase in measure 1, followed by a melody with a rhythmic pulse, and shifts again into the water-flow figuration in measures 3 and beyond.

Its semi impressionistic imitative quality also determines the mood and atmosphere of the entire setting. In respect to the fountain quality at the beginning of the song, Rick Penning suggests that this opening features “Melodic figures that rise and fall” just like a fountain.

The main role of the piano accompaniment in this opening section is to present a positive mood (which later proves to be placed falsely, since the mood in the song descends and fades gradually as the song progresses). The opening passage of the song features pianistic expressions of the positive mood of the text while describing the fountain flow and the rhythmic atmosphere of the summer/spring time. I would like to refer to three types of textures that I detected in this opening, and which, in my opinion set up an optimistic atmosphere, (while also creating subtle hints of uncertainty):

1. A complete whole tone figuration opens the setting ranging from E and terminating on the pattern breaking Eb. This fast sixteenth-note figuration resembles the trickling sound of a water fountain. Yet, while opening with whole tone steps, this figuration leads into half step D-Eb, almost, as if the composer did not want to have a perfect whole tone opening. This is the first subtle hint of uncertainty placed in the very beginning of this “happy” opening.

---

9 Paul Schendzielorz mentions Klein’s cultural and compositional awareness to French impressionism. He also suggests that Moravian and Bohemian composers were interested in French music just for the sake of diminishing the dominance over their own nation on their music. Paul Schendzielorz, *Studien zur Instrumentalmusik von Gideon Klein*. Gustav Bosse Verlag, 2002, 12-13.

2. Starting in measure 1, a homophonic passage follows the previous figuration. Upon the first downbeat, the pitch language changes abruptly from that of whole-tone scale to one seemingly based on fourths. This quartal harmonic language itself, however, expands to include pitches other than fourths exclusively, and some of these additions imply triadic-based sonorities. On the first downbeat, for example, the texture spans from C as the lowest-sound tone to F as the highest sounding tone three octaves higher. This perfect fourth is filled in with another fourth (in relation to F), Bb, sounding above middle C. The addition of D above middle C to this same quartally derived sonority, meanwhile, renders a triadic implication of Bb (Bb-D-F), which itself supports the high F. Thus in the space of the opening two beats, involving a mostly whole-tone anacrusis and a quartally, if also triadically, inflected downbeat, the instrumental introduction of the song fluidly and quite nimbly passes through a variety of harmonic “states,” as it were. And if F has primacy, however fleetingly, this primacy emerges subtly as much through shifts in harmonic materials and support as through registral placement.

Following B and F# notes (almost resembling B minor tonality) another quartal chord appears on the second beat C#-F#-B with a high F# note, followed by G in the left hand and Bb in the right hand. The second beat of the first measure continues to combine quartal references with triadic implications (now on Eb-G-Bb). Rhythmically, a light, even bouncy character
establishes a buoyant character that continues into measure 2, where now descending melodic
gesture makes an initial appearance.\footnote{Though these homophonic sonorities include considerable dissonance, such as the right hand chord on the first beat of the first measure and the left-hand chord on the subsequent downbeat, perhaps the arpeggio of E-flat major on the connecting second beat smoothes out the effect somewhat, thus making for a bright, or relative happy mood after all.}

Example 2.3 *The Fountain*. Measures 1-2: Establishment of Happy Mood Homophony

3. A Third component in measure 3 features another sixteenth note passage divided between the right and left hand. This also resembles the sounds of the rising and falling water fountain. The intervals resemble a variety of consonances and dissonances enhancing the tonal variety: this combined rising and falling melodically finds parallel in the nature of the pitches used manifesting inversional symmetry. Namely, the first three notes of the measure F#-C-G (i.e., F#-G-C in the normal form of set-class jargon), progress to D-Db-Ab by the end of the measure, thus embodying inversion and transposition by eight half steps (T8I). Along the way, mid-measure, an occurrence of Bb-B-E, which belongs to set-class <016>, marks a transposition of this same set class, whose framing members themselves coincide with the inversional center (E-Bb) linking the measure’s inverted sets at the measure’s beginning and end. Yet another occurrence of this same set class, again with inversional emphasis on E-Bb increases the density of this writing: for overlapping with the B-Bb-E of measure 3 is the set Bb-E-A, and inversion
again spanning the E-Bb axis. Overlapping with this same transposition also at mid-measure, an inversion of the same set class occurs, now on Bb-A-E. This occurrence thus also references the same pitch class (E) linking all parts of the measure, not only as a set member once more, but also as the same inversive center retained at the end of the measure. Additionally, the inversive symmetry: F#-G-C mirrors Bb-A-E (T4I), and transposition of Bb-A-E to D-Db-Ab (T4). This is a rather Schoenbergian fountain.

Such concentrated reliance on transpositional and inversive relationships involving non-triadic sets undoubtedly reflects the influence of Arnold Schoenberg and Alban Berg previously noted, as does the overall chromatic, atonal style of the music, which pervades the writing of the three songs throughout even as fleeting triadic and even tonal suggestions sometimes emerge.

Example 2.4 *The Fountain*. Measure 3: Symmetry and Transposition in the Fountain Figure

The theme above leads into an Eb-Ab-D quartal chord at the ending of measure 4, which is followed by a chordal passage that turns into a descending chordal figuration in measures 6-8. This descending figuration provides a closing shape clearly demarcating the end of the piano’s introduction while at the same time leaves the impression of uncertainty. For while the descending line in sustained notes gives the general impression of abatement, it leaves the
listener guessing as to when exactly the descent will terminate. Klein seems to dramatize this ambiguity by abruptly omitting the right-hand chords altogether in measure 8, shifting immediately to detached eighth notes in the bass wholly incongruous with the preceding material. A combination of quadruplets altering with steady eighth notes in the bass leading up to this surprising ending of measure 8 only heightens the strange effect of the introduction’s close.

Example 2.5 The Fountain. Measures 4-8: Hints of Uncertainty

In measures 6-8 further hints of uncertainty emerge, where Klein also manipulates the listener to preclude the whole pleasant mood. This declining motion of the chords in the right hand prepares the listener to the entrance of the voice: its texture becomes thinner, and the chords in the right hand descend their movement.
Reflection on the Relationship between the Text and the Music

The complexity of the piano parts seems to overpower the vocal parts slightly, yet Klein demonstrates his compositional mastery by creating a balance between the piano and the vocal parts, where the entries of the vocal parts appear as the piano parts minimize themselves. While exploring the vocal lines, Klein communicates a message through various layers of expression: clean minimalistic melodic lines, gently revealing moods, clear construction of phrase, and syllabic delivery of the text. Yet, in the vocal lines, unlike in the more definitive piano accompaniment, the moods are suggested only slightly. The vocal lines ascend and descend, responding to happy and melancholic statements by ascending when happy and descending when melancholic. Similarly, successions of chromatic half steps tend to be associated with expressions of optimism versus melancholy.

As for the vocal writing, despite the relative lightness of its minimal approach, the vocal lines are quite demanding of the singer, creating large interval leaps made of tritones and seventh intervals. To that end, the vocal lines in the first section of the song (measures 1-18) are constructed in a manner of a pair in each phrase, which respond to each other in ways that resemble antecedent and consequent. In the second section of the song (measures 19 through to the ending) some of the vocal lines transform into through-composed units (although somewhat maintaining two parts), especially as they follow different textual characteristics, when comparing them to the first stanza.

The voice enters into the song in measure 9. In its first entrance, the voice displays the text naturally as it goes along with the image of the water and the swings of the tree branches. In order to portray even better this naturalistic imagery of the poem, Klein employs ascending vocal
lines in: “Brightly shining silver”; thus lifting the musical atmosphere quite straightforwardly musical atmosphere.\footnote{The combination of $<D\ F\ |\ F\#\ D\#$ creates a little palindrome by retrograde inversion. Thus we have two minor thirds in a row, which one of them appears on F-sharp.}

Example 2.6 The Fountain. Vocal Line. Measures 9-11 Ascending Motion and Termination

A. Measure 9.

Once approaching the highest pitch of this fragment, F#, on the word stříbro (silver), the drop is very subtle. The staccato emphasized notes C, D, F enhance the bouncy atmosphere of the text. In the following text, (originally in Czech is: s nímž touživé splítá) which David Adams translates as: “the far-reaching shadow”, Klein takes this melody as high as a seventh interval beginning from Bb to A where the words “far-reaching” are symbolized by this large interval leap. Within this range, the crescendo leads of $mf$ dynamic on A note but then immediately drops to G#. Even such a small detail of text setting has expressive significance. Similar to the previous example, here too, Klein creates an incline of melody and drops it immediately, without letting the listener rest on the climax of the high note, as if trying to rush a decline from the happy mood.
B. Measures 10-11.


Similar to the first presentation of the text in measures 9-11, measures 12-13, too, feature a pair-statement, having the first part appear in measure 12, followed by a second part in measure 13. The range of pitches here is B-F (B, C#, D, E, F) in measure 12 and Bb-Gb (Bb, D, Eb, F, Gb) in measure 13. According to my hearing, the incline of melody from Bb-Gb in measure 13 suggests hope. I interpret it in this way, because in my opinion the incline of the vocal line is perceived as a positive message in the song.

The pitch range in measures 12-13 is shorter from the seventh range in the previous examples; in these measures, the range spans through Bb-Gb and except for B-C# is mostly chromatic. The smaller range of pitch here is in accordance with “Stínoví lípa ratolestitá” in the text, which translates to: “shadows unite”. According to my hearing, the pitch difference here does not indicate much other than the composer’s intuitive syllabic writing to fit the text.

In measures 14-16, the pairing continues, as well as the tendencies of ascending and descending lines. In the first part *lahody tvoji*, (translates as: “your pleasure/pleasing”) the pitch range is on B-F features pitches B, Db, Eb, E, F; and the second part falls on the text: *svetelny jas* (translates as: “light brightness”) with the pitch range A-G# emphasizing pitches A, C#, D#, G#. It shifts up again in accordance with the text from A-G#.


Example 2.11 *The Fountain*. Pitch Range G#-F. Measures 14-16.

Similarly to the first pitch collection Bb-A, here too, the pitch collection of the entire phrase ranges through a major-seventh interval, from G#-F, alternating chromatic steps with whole tones A-B, B-C#. Here a new component of enharmonic relations is added between C#-Db, D#-Eb.

In measures 17-18, four pitches end the first part of the setting, ranging from Bb-A; the pitches are Bb, Db, F, A. Even in this minimal setting of four pitches, the pairing continues
dividing the text syllabically into two parts. Klein manipulates the vocal line to flourish when the
textual phrase portrays a positive state or high climax in an ending of a sentence. To that end one
can observe that in passages where the text portrays optimism Klein creates larger interval leaps
(such as in measures 17-18, pitches Bb-A where the text translates to: “onto us”) that portray
these expressions of the text.


![Example 2.12](image)

Unlike the previous passages that slightly ascended up and down, measures 17-18 feature
large interval leaps with a powerful positive feeling that enhance the text: “Sing together onto
us” or as David Adams interprets it: “your gently cooling, calm pleasure is known to
everyone.”¹³ Once again Klein communicates with the listener through the vocal line expressing
the text, and here he musically expresses the textual flourishing joy. Klein enriches this
happiness by adding a *forte* dynamic and *crescendo*. He uses this high A note at the end of the
stanza. Especially the expression *v nás* (“to us”) is emphasized by being sung on this high A,
which was reached by a large seventh interval. However, while Klein attempts to emphasize
these delicate details by ascending notes and intervals this happy state does not last too long.

While measures 17-18 end on a very high note, a large interval leap with very
pronounced optimism from Bb to A, and the words reflect pronounced happiness, the piano

---

¹³ See full translation by David Adams in page 20.
immediately follows with a bass that has a very different substance to it. The entrance of the bass is soft and hidden. It employs hints that disturb this optimism heard previously while delivering a new message in the piano accompaniment, shown:

Beyond its extensive presence in measures 1-8, the piano accompaniment minimized itself once the voice entered in measure 9. However, the accompaniment returns to dominate the texture in measures 18-19. At this point, the piano accompaniment makes a subdued appearance of a rhythmic fragment, which consists of rhythmic pulses assembling a swinging quality:

♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪

This rhythmic bass in measures 18-19 announces the change of moods. A pedal point in a low B bass in measure 20 follows, then disappears, and returns eventually in measure 27. Perhaps this emphasis on B as a pedal tone, and in the rhythm associated here with nervousness, stands out all the more as a projecting of uncertainty in that it could not be in a more tense relation with yet another rhythmic figuration played in the contrasting pitch C, as occurs in measures 36-7, not to mention the sustained pedal on middle C that will eventually close the song on the same C first heard in measure 1.  

A transition in the piano solo passage in measures 20-22 announces the shift of moods even before the text of the second stanza appears. Notice the piano accompaniment in measures 23 and on moving in octaves, spaced two octaves apart. This will be retained in the discussion of measures 25-36.

---

14 One might also mention the variety of pitch collections represented in this passage, from diatonic sets in measures 21 and 21, to the pronounced whole-tone collections of measures 21 and 22. Octatonicism could be a useful concept here: Oct 0,1 : E F# G Bb Db | Oct 2,3 A B C D Eb F, which goes with the mood of uncertainty explained here.

![Musical notation](image)

Once again, the piano establishes the atmosphere of the setting, and creates a foundation for the vocal presentation of the text. In the second part of the setting, the text transforms into uncertainty and melancholy. This is the place in which the second stanza morphs in the midst of this uncertainty. It begins with a very soft dynamic in measure 23 and the text lasts until measure 25.


![Musical notation](image)

The unison (measures 23-26) in the piano accompaniment paints the text with description of springs that flow continuously while gradually stopping in measure 27, where the pedal point arrives as a winter symbol that illustrates the “Freeze” of the water fountain. Measure 27 also
marks another change in the character of the piano accompaniment creating a sustained pedal point which gradually becomes the basis for a chromatically descending countermelody in slowly moving, sustained notes, beginning on Bs still spaced two octaves apart in the treble register. Although the rhythmic motive is no longer apparent in this passage, its pulse remains present through the continuous 6/8 rhythm. This long monotonic pedal point evolves into a lingering sound. The pedal points continue to descend in measure 27. When new text arrives in measure 29, it lies on a base of Bb pedal note. And then, when the vocals return in measures 29-31, the steady decline continues in the piano until at the end the music completely shuts down. The chromatic descending intervals reflect pessimistic expressions in measure 31 where the text translates to: “clotted” (Eb-D). The text in measures 29-31 indicates: “the running springs whisper, from them this green expanse has run.” Accompanied by thin unison pedal points in the piano resembling the water flow which gradually freezes and cease its motion. This message arises from the piano unison figuration while the voice only delivers the textual message.

Example 2.16 The Fountain. Measures 29-32

While the piano part virtually transparent in some measures, only leaving a thin line of the piano’s slow-moving, treble, chromatically descending countermelody, the vocal part is also
constructed in minimal appearances that mirror the fade of the piano as well. The text in measures 34-36 indicates: “Sadness overcomes them in a foreboding…” and the sentence is cut just before reaching the climax of the text.

The last statement of the text appears as a very subtle climax arising throughout the phrase (where the text indicates: “Snow and Ice.”) Here too, the piano accompanies this paired descending line with its own descending lines resembling the last appearances of the fountain water, before becoming ice-like on the downbeat of measure 39, with a sustained, somber sonority in the lower and mid-regions of the keyboard, and remindful of the sort of hybrid quartal, triadic, and whole-tone preferences of the opening. Reading from the bass, the sonority results from Ab-E-Bb-Eb-G, hence an Eb major triad above a quartally/quintally derived trichord, itself reminiscent of a whole-tone origin.

Another descending half step in the vocal melody appears in measures 39-40 (Ab-G). It marks the point, too, where the singer’s own material crystallizes as if into ice.

Following this last statement of the text, in measures 40-43 we hear a very quiet piano solo passage that fades out gradually, thus at antipodes from the gushing quality with which the song began.

These measures use descending chromatic figuration D-Db-C that incorporate long pedal points, chords, and a small reminiscent of the water-flow motive in measure 40, and end on a single note-C. From rich polytonal chords, melodic and rhythmic motives, and varied textures we are left with this single note C, which is not even played but remained an echo from previous measure 42. The ice comes in the form of mutant chords that are transformed from the above sixteenths note figurations. These chords shorten into a solitary C note that finishes the song, thus at antipodes from the gushing quality with which the song began.


The song ends in a silent uncertainty, as if to suggest that the ice will never be liquid again, as if to reflect sadly that this particular ice is such that it will never thaw again.
Within this context Rick Penning adds:

For the second quatrain, Klein clearly begins to shut down the song. The vocal part expresses a sense of mystery while the piano abandons the dotted rhythmic figures and quickly moving sixteenth-note roulades in favor of a chromatic countermelody in octaves. A somber line of eighth notes in two octaves lead to a chromatic descent from b to b flat to a and finally to g sharp. The vocal line stumbles haltingly, finally giving in with the words “sněhy…a led” (snow and ice).\(^\text{15}\)

Within the amicable expression described above, a hint gradually grows to the end of the setting with a profound theme of death, silence. This happens first through hearing the text and then by realizing that the melodic and dynamic shifts are very mellow and gentle: quiet half steps down and very soft dynamics. In this way, Klein eases the subtle, hidden expressions of fear and sorrow arising from the text to the musical setting until all that is left at the end of the setting is an echo of the faded piano sounds. Within this gradual decline we may hear those hints of hidden imprints existing just barely under the surface until at some point, the profound silence permeates.

In concluding this discussion, I would like to refer to the description of the winter anticipation in the poem, where the literal meaning of the Czech text Smějí se smutně a tuší už ted (“They shiver, deplore and fear” referring to the water springs). This passage raises consideration that the text, its musical setting and their response to Klein’s own struggles may be more than just accidental. The poem predicts the upcoming future, and leaves the reader with a taste of an unknown fate and profound uncertainty. Winter, snow and ice have not even reached the plot of the poem. Yet, within these characteristics of the text, Klein designs a musical setting that follows the transformations of joyful into melancholic moods.

Within the context of the date 25.5.1940, while glancing at the gradually fading sounds, we are left with a sense of an ending, letting the overtones of the piano weaken as the sounds

\(^{15}\text{Penning., 27.}\)
become silent and finally disappear. With this information in mind, the entire meaning of the
song arises. We can no longer perceive the music as an absolute musical statement, but must also
consider its reflection of Klein’s own fate.
Chapter Three

The Middle of Life / Friedrich Hölderlin
(German: Hälfte des Lebens, Czech: Polovina života)

Introduction

While the beginning of The Fountain creates the illusion of a happy song, it ends with sounds that fade gradually. By the last measure the listener is left with a sense of an ominous dread. As the overtones of the piano weaken, the sounds gradually silence altogether. A sense of unfathomable melancholy is revealed, alluding to the gist that perhaps this profound grief approached from the sonorities and text, while being influenced by Klein’s own troubled circumstances.

Because of The Fountain’s thought-provoking melancholic ending, I turn to the next song, The Middle of Life, the second song in this cycle, anxiously curious to find out its musical characteristics and the historical context of its composition. While I did not know what to expect in terms of the musical features and mood which Klein would choose for this song, I discovered that The Middle of Life was completed on May 6th, 1940, a little less than three weeks earlier than The Fountain.¹

Compared to The Fountain, The Middle of Life veers toward introversion and carries even deeper melancholic meaning. While the text in The Fountain referred only to nature scenes such as the silver moon, the fountain, the springs and the trees, here a human speaker arises in the second stanza, addressing his own struggle and solitude. The placement of this second song within the midst of the cycle is also in line with its textual character and musical approach, which

divides its form into two sections, further suggesting a division of life into a primary and a final segment.

As in the last chapter, the heart of my discussion lies in trying to capture meanings, clues, hints, and so on, that take the analyst-listener beneath the musical surface, so to speak. From this analysis, I hope to understand the significance of the song and eventually its implication to the cycle as a whole. Here too, I aim to reveal whether the musical expressions that Klein communicates to his listeners respond at all to his own circumstances.

The Poet and the Poem

The poem *The Middle of Life* was written in 1802-3 by Friedrich Hölderlin. He wrote it at the age of 32, an age at which he was experiencing being in the middle of his own life. Hölderlin had severe mental illness, suffering from schizophrenia, which resulted in repeated mental breakdowns and hospitalizations. He spent the latter years of his life under special supervision.² Respective of its title and even of his own divided personality, Hölderlin projects his personal struggle onto the text by dividing the poem into two halves: in the first half he describes the beauty of life through nature; in the second half he refers to his own solitude throughout the cold silent winter. The two halves of the song describe two opposed moods. While the first stanza in the poem is described as a happy, an optimistic state where summer or spring’s nature dominates the atmosphere, the second stanza is cold, pessimistic and dark, and occurs during the cold season, thus revisiting from another angle the same duality of hopefulness and somber resignation and fatalism of the first song.

---

In the first stanza, the summer/spring is described through yellow pears and roses that grow wild. With this image, the poem takes the reader into a scene that brings warm, colorful, open spaces to mind with the land that bends over the lake. The swans are described as drunk from affection, and the water at the end of the first stanza is sacred and neutral. Once again a meditative scene of the water takes a major part in this cycle, similarly as in *The Fountain*.

The second stanza brings two new entities: first, it reveals the change of seasons and the melancholy that follows this change into the cold winter, and second, the speaker reveals himself with a melancholic mood. Here the natural scenery disappears. The speaker mourns his solitude during the winter and by the end of the stanza, a cold sensation of muteness and extinction arises and dominates the scenery.

The Poem read as follows:

*Hälft des Lebens*
Friedrich Hölderlin

Mit gelben Birnen hänget
Und voll mit wilden Rosen
Das Land in den See,
Ihr holden Schwäne,
Und trunken von Küssen
ihr das Haupt
Ins heilignüchterne Wasser.

*Polovina života*
Friedrich Hölderlin

Pln zlatoplavých hrušek a
planých
růží sklání se k jezeru břeh
Vy labutě, sličné a potibky
zpity noříte tvář do svaté
střízlivé vody.

*The Middle of Life*
Friedrich Hölderlin

Weh mir, wo nehm' ich, wenn
Es Winter ist, die Blumen,
und wo Den Sonnenschein,
Und Schatten der Erde?
Die Mauern Sprachlos und
kalt, im WindeKlirren die
Fahnen.

Žel mně, kde vezmu, až tu
bude zima,
kvití a kde svit slunečni a
stinu kde vezmu?
Jsou němě zdi, mrazivě mlčí,
ve větru prapork y řinčí.

---

3 Translated from German: E.A.Saudek.

4 Translated from German: Emily Ezust.
Formal Procedures

Friedrich Hölderlin casts the poem in two stanzas, separating the first stanza where the warm season is described from the second stanza where the topic switched to winter. While the first stanza only employs nature scenes, in the second stanza the poem presents the speaker’s voice describing and mourning its own solitude during winter time. Klein can be observed as attempting to embrace these differences between the first and second stanzas, incorporating them into the musical setting and deepening the textual expressions further through musical means.

The discussion below argues that Klein approaches *The Middle of Life* with musical design that follows the nuances of the text, where he transforms a relatively positive text in the first stanza into pessimistic musical mood in the second stanza. However, unlike *The Fountain*, where he followed the moods of the text closely, here Klein’s music will be viewed to somewhat counteract the positive text in the first stanza, by manipulating the meditative, sensual optimistic character of the text into musical qualities to resemble grief rather than joy. Then, in the second stanza, he will be observed to shift the melancholic atmosphere of the text even further, focusing on the melancholy of the self-reflecting disposition where the speaker arises and recalls the change of perspective from a wild nature scene to a scene that embraces its personal angst and solitude.

A commonality of approach can be seen, as described above, whereby the music enhances the melancholic aspects of the text. The point to be made here, however, is that these preferences extend beyond a pattern or similarity of aesthetic thought or poetic interpretation, but also suggest and reflect Klein’s own real-life circumstances at the time. His circumstances while composing this song seem uncertain and solitary, with his future impossible to predict. During
this very troubling phase in his life, he might be expected to reminisce about the happier past of his youth in Přerov and his teenage years in Prague. Within this context, the two contrasting stanzas which comprise *The Middle of Life* express those two stages in his life; the first stanza, which describes the beauty of nature, and the second stanza, where grief and solitude replace the nature and happiness, together mirror Klein’s own reality. Such correlations of text with the circumstances of Klein’s life not only reflect but, for this reader, intensify the meanings of both music and text.

As indicated above, the first section in the song includes the first stanza, and ranges from measures 1-23, while the second section includes the second stanza and ranges from measures 24-44. Also as previously mentioned, the form in *The Middle of Life* corresponds with expressions of optimistic nature scenes in the first section, opposed to melancholy in the second section. By designing the musical setting with this particular form, I believe that Klein was trying to enhance its profound despondent view of the text while communicating the differences between optimism and melancholy, despite the fact that intentionally or not, his first stanza also sounds quite introvert and melancholic in contrast to its positive text.

The diagram below shows the basic formal design of the *Middle of Life* where the colors represent the different parameters of mood in each of the stanzas. In the first stanza illustration, the relatively positive message of the text on top of the piano accompaniment is signified by green, and passages where only the more melancholy piano solo appear are signified by yellow. The illustration of the second stanza employs shades of grey to illustrate the further uncertain and melancholic message of the text. Also reflected in this illustration, similar to *The Fountain*, is how the piano part functions as a correspondent, predicting and commenting on the vocal parts.
in the song. Klein does so while alternating between piano solo parts and voice parts accompanied by the piano.

Example 3.1. *The Middle of Life*. Design Parsing.

Musical Characteristics

The musical design of the song resembles a walking journey where the vocal parts and the piano passages evoke slow walking steps. While retaining the same hybrid language of the first song (by turns vaguely whole-tone, triadic, and quartal), various facets to be discovered contribute to this tendency, especially various intervals in the music collaborate in this tendency, in the manner that phrases unite by polychordal broken chords (for example see the variety of chords in measures 10-14, where major sonorities flow against diminished and augmented sonorities) and measures resembling an introverted voyage toward an uncertain destination. These “walking intervals” phrases pause at heavier gravity points where longer sustained chords dominate the phrase contour. The placement of chords, on the downbeat, with anticipatory figuration on the weak beats of the triple meter, themselves evoke something of a slow, measured walk in feeling.

Klein sets the tempo as *Pomalu* (*Langsam* in German). According to my hearing, *Langsam* does not precisely capture the tentative expressive quality implicit in my metaphor of
“Voyage toward an uncertain destination.” While *Langsam* translates the Czech correctly, *Pomalu* also means little by little, or, at a slow pace. This is not merely slow, but rather, hesitant. A Glance at measures 1-3 describes a slow passing, almost creeping atmosphere, with the left hand playing notes that resemble shivering steps. In the opening measure a descending broken seventh chord F-D-Bb-G, all in the treble register enters as a creepy creature sneaking in the dark. This broken seventh chord gravitates toward an anacrustic gesture to a non-tertian, virtually complete whole-tone collection in the first measure. This measure also features a Viennese-sounding trichord <0,1,6> sustained in the middle register on Ab-Bb-E. It is followed by pointillistic notes in the bass, first on C and then F#. (The D needed to complete this whole-tone collection enters in measure two, but no longer in an exclusively whole-tone contest, since quartal derivations persist as in the first song.) This same pairing of registers, contrasting harmonic derivations and gestures characterizes the remainder of the song’s brief introduction. For another broken chord figuration in measure 2, a C Minor Seventh chord, leads to Db-Eb-A that again is followed by those little by little creeping intervals B-F-C-F.

The opening piano passage in the first section sets a dark, reflective, and introverted atmosphere, employing shifts between high and low registers separated by short figurations of fast broken chords resembling this step by step walk. The chords, relatively low and sustained in the first beats in measures 1-3 in the example below seem like momentary points of gravity, as if the weight of the envisioned walker shifts from one foot to the next function as central gravity centers appearing in the first beats of measures 1-3.
Example 3.2 *The Middle of Life*. Piano Solo Opening. Measures 1-3.

In measure 4, the pitches F#-D-Ab, and C-E-Bb are played simultaneously by both hands, all homophonically throughout the entire measure, without any added figuration, thus transferring the listeners interest away from the piano to the entrance of the voice immediately on the second eighth-note pulse of the downbeat.

Still within this opening section, the voice enters singing the text: “With yellow pears and full of wild roses, the land hangs over the lake.” The text alone carries a colorful appeal reminiscent of open spaces. Yet, when listening to the musical setting in these measures, the musical setting of the text portrays a minimalistic and melancholic approach. Since the same parameters characterizing the piano’s introduction continue unabated, at least momentarily.
Within the vocal line, a large leap occurs in measures 6-7, from notes Bb to A, accompanied by a crescendo into a forte, which emphasizes the words: “roses” and “bends down.” Perhaps the choice of these notes, and even their crescendo, invokes a memory of the same optimism that had ironically served to open the first song, at the soprano’s first high point of measure 11. In any case, the vocal line descends when describing the text: “the land hangs (or ‘bends down’) over the lake”. In picturing that far reaching landscape, Klein creates a major seventh Bb-A. Within this projection, the word “Bends”/“Hangs” serve as climax of the phrase, after which the vocal line fades away via descent.

However, this opening phrase seems to have a climax that leads nowhere, with a solo piano passage following rather than the rest of the text. Instead, the text is abruptly cut following its entry, letting the large piano passage take over. The piano passage starting in measure 9 arises from this first vocal entry and seems quite contemplative, perhaps describing the nature scene in the vocal entry: “With yellow pears and full of wild roses the land hangs over
the lake.” Or perhaps this passage predicts the following vocal entries: “you fair swans, and drunk with kisses, you dunk your heads into the sacred, neutral water.” The varied textures of the piano passage begin as early as measure 8, where the piano finishes off the previous phrase and halts on F# in a contemplative repeat five times.

Midway through this stanza, in measures 10-14, a section for the piano solo part avoids articulating this rather timid and indefinite conclusion of the stanza. This instrumental section takes its cue from the accompanying material of the preceding measures. A series of broken chords dominates the phrase in two-voice polyphony that occurs in measures 10-14. Measure 9 serves to articulate the opening section’s ending, ritardando, and fading out to pianissimo, with formative, a melodic tapering off that retraces the prior descent from the same high A. In measure 10, an abrupt change to forte and Più mosso articulates the beginning of the ensuing section—that is, the continuation of the first stanza—now far more agitated and irregular in every respect.

Example 3.4 *The Middle of Life*. Polyphony in the Piano Solo Transition. Measures 10-14.
This dominance in the form of agile, mainly two-voice writing in combined sixteenth and thirty-second notes continues without relenting throughout this passage introducing the stanza’s continuation, and even beyond the soprano’s equally abrupt reentrance on the eighth-note anacrusis to measure 14. Marked *Meno* (at the ending of measure 13, see previous example), and in note values (triplets and simple eighth notes) far less charged than those pervading the piano, the soprano enters measure 14 with the text: “you fair swans”, followed by the text: “and drunk with kisses.”

Example 3.5 *The Middle of Life*. Measures 14-18.

For along with the soprano in measures 16 through 18, the piano writing as a whole uses only descending melodic gestures, and its chords become lower and lower, with the lowest sounding marking the first downbeat after the stanza’s end. A descending melodic gesture that
used to open this song, which is now revised to include thirty-seconds, frames a contrasting idea in measures 20 through 22, measures which seem to question through their new rhythms, conventional homophonic texture, and general ascent all that has come before. Further, the expressive marking of *cantabile* marks a complete change from the manner of articulation formerly heard in the short, staccato notes of the bass. Compacting all, swift changes in dynamics, to pianissimo, and a break held fermata, followed by juxtaposition with the wholly contrasting material of measure 23, suggests this motley of expressionist devices and density of musical thought again characteristic of Klein’s Schoenbergian influence, while also seeming to dramatize the indefinite state sought by poet and composer alike.

Example 3.6 *The Middle of Life*. Measures 19-23.

The solo piano passage in measures 24-25 marks the beginning of the new stanza which grows seamlessly out of the foregoing material, but differs nevertheless. This new material in question, is reminiscent of a decadent and dark waltz-like 3/4 rhythm that prepares the entrance of the rather free vocal line. Virtually an ostinato, this insistent accompanying material comes
closest yet to suggesting not simply a walking gesture, but something far more sinister and march-like. This quality has been elaborated by Rick Penning:

“...a dirge (in ¾ meter) begun by the piano and obstinately repeated with subtle permutations through the next eight measures. The structure crumbles in the ensuing measures that lead to the poem’s final three lines. The death march continues past the silent, cold (crumbling?) walls until the flapping of flags draws attention up into the frozen winter sky and the heavy steps continue their plodding to the end. By the time Klein was writing this song, the sound of Nazi boots tramping through the Prague-streets and the sound of Nazi flags and banners whipping in the wind was an altogether much too familiar sound and perhaps this song is his musical allegory for the situation.”

One need only add that once again, Klein resorts to the piano to deliver his most incisive commentary on the poem, and in the creation of meanings with particular relevance to the horrific times of his composing.


![Musical Example](image)

While the piano maintains a structured texture of 3/4, the voice that follows in measures 25 to 31 flows freely, in a paradox of understatement and suppressed, or at least quiet,

---

5 Penning., 28.
anguish. Here, for the first time in the poem, a speaker is introduced. The speaker delivers the confession: “Woe is me!” which is portrayed by a descending half step from F# to F and may reflect self doubt and uncertainty. The voice continues with a series of descending fragments where it says: “Where, when it is winter, will I get flowers, and where the sunshine, and the shade of the earth?” While the freely flowing voice Klein also asks to *sotto voce* singing, where in measure 28 the singer is asked to produce soft, even hushed sound.

The piano follows solely in measure 32, thus continuing the song’s established pattern of using the piano to articulate a main division within a stanza. Here, the return of the mysterious, or even menacing detached bass notes, again on F# and C (as in the first measure) seems to expand upon the rhetorical question just posed by the singer. Overall, a series of descending chordal gestures, cast in relief by a super-intense song-like gesture in measure 33 (again, another Schoenbergian device not lost on his pupils) characterize this punctuating passage. In a concentrated manner, with the economy of Schoenberg’s “Heimfahrt,” this melody in the right hand of measure 33 seems to arise from the distance, but without any hint that the empty existence and doom suggested by the poem can be escaped.
Indeed, with the reentrance of the voice in measure 35 and its words, all possibility of any comfortable destination will be ruled out.

Beginning in measure 35, the closing line of the poem reads: “The walls stand mute and cold; in the wind the weathervanes rattle,” the composer’s setting of this line, too, leaves the listener no doubt that, as with the preceding song, the music once again shuts itself off with a sense of troubled solitude and mortality. Throughout this final line, the piano restricts itself to ponderous, even funeral, chords enlivened only by the mocking, intrusive, short detached bass notes having encroached elsewhere throughout this song, now on a stream of notes that will continue quite unpredictably into the song’s end.
As with the first song, a brief instrumental passage concludes this song (measures 39-40). As Rick Penning has suggested, the mood here seems quite like that of a “funeral song,” one reminiscent of, and seeming to toll anew, the chords so pronounced in the prior passage (beginning in measure 25). As at the end of *The Fountain*, descending gestures characterize the texture, though not exclusively. An almost twitching figure in measures 39 and 40, right hand, articulated with rests, shifts toward the closing, but by no means conclusive, chord of measure 41: E-A-D-F#-C-G (if read from the bass up), again emphasizing the quartal leanings and the harmonic ambiguity stacked fourths entail in this chilling music. The final notes of the left hand somberly recall the short bass motive of detached eighth notes, now descending into the extreme bass register, into pianissimo, and perhaps off the keyboard altogether into the silence of closing beats.

Example 3.10 *The Middle of Life*. Piano Postlude. Measures 39-44.
Reflection on *The Middle of Life* in Light of Gideon Klein’s Circumstances

When Gideon Klein decided to write the Songs, Op. 1, he did not provide any extra-compositional information to indicate the methods and ideas that led him to choose the specific texts or the musical themes behind them. Thus his writing appears to be naturally derived and instinctive. The performer, as well as the listener, receives wide interpretational space to ponder how, if at all, these works relate to external events that were occurring in the composer’s life. Therefore in this section I would like to suggest the idea that *The Middle of Life*, similar to *The Fountain* and *Dusk has Fallen from on High*, affords critical opportunities for making connections between the compositional circumstances of this music and meanings which arise in studying the songs as works. I am supporting this idea by connecting the atmosphere and moods that can be interpreted *the Middle of Life* to the external events that Klein had experienced—in short, to the social context in which their writing occurred.

As seen throughout this chapter, *The Middle of Life* employs musical shifts during the various changing scenes in the poem’s plot, which begins with scenes of nature, fruit, flowers, water, and animals and then transitions into the mourning speaker witnessing the winter, mute and cold walls, wind, and eventually solitude. It seems that once again Klein chose a text that can be interpreted as tragic. Even in its first section, where the text takes up a rather optimistic mood, Klein illustrates it with a sense of mysterious introversion, even a tragic, step-like journey character that leads nowhere.

A further referential aspect of this song interlinked with the circumstances of the composer. Particularly, one should not overlook Rick Penning’s thesis of a connection existing between measures 24 and so on, and the inescapable influence of the Nazi army marching
through the streets of Prague during Klein’s work on the song there in 1940. Penning goes so far as to cite these measures as a “Death March,” and likens the music to the idea and “sounds of Nazi boots trampling through the Prague streets.”

Klein’s choices of the tragic text as well as the musical endeavors of the poem parallel to the disturbing historical facts. The Holocaust Education and Archive Research Team sheds light on some of the events occurring in Prague around the time Klein composed this Songs, Op. 1:

In August 1939 Jews were segregated in Prague restaurants and prohibited from using public baths and swimming pools. The outbreak of the Second World War brought an avalanche of new decrees aimed against Jews. A dawn to dusk curfew was imposed on all Jewish households and their radios were confiscated.

At the beginning of 1940 Jews were forbidden to withdraw more than 1,500 crowns a week from their bank accounts, which were not allowed to earn interest. Gold, silver platinum and jewellery were to be sold at a discount to Hadega, a special company dealing in Jewish property established at 32 Hibernergasse.

Jews were excluded from the movie and theatre industries, they were restricted to the back of the second car on Prague trams and excluded from all hotels except the Fiser and the Star.

In April 1940 the Protectorate government issued a comprehensive law banning Jews from public service and all social, cultural and economic organisations, Jewish doctors could still practice but only in Jewish community.

The gradual invasion of the Nazis on people’s lives; Klein’s ban from travel; his exile from graduate studies; the dawn to dusk curfew on Jewish home, altogether played into a conjunction of events that are naturally spawning those explosive musical expressions in the Songs Op. 1.

This notion leads me to consider that Klein identified himself with the text as if he himself was walking in Hölderlin’s shoes.

An analysis of Gideon Klein by Michael Beckerman helps showing how Klein’s works were influenced by the events that he was experiencing. Although this analysis largely focuses

---

6 Ibid.

on the time of Klein’s internment in Terezín concentration camp, the insight into how Klein’s circumstances affected his outlook are likely to be relevant during the troubling times that preceded his internment. Additional aspect that reflects how Klein was personally affected by his horrible circumstances is found in a poem written in Terezín. This poetic testimony of Klein’s strong, even rebellious personality sheds further perspective on Klein. In his article, Michael Beckerman cites this poem written by Michael Flach, a fellow prisoner and a friend of Klein. Flach wrote this song inspired by Klein’s performance in a concert at the Ghetto. The poem is titled: “Concert in the Old School Garret (Played by Gideon Klein).”

White fingers of the sexton sleep heavy upon us.
Half a century
Since anyone as much as touched this piano.
Let it sing again
As it was made to yesterday.

Phantom hands that strike softly or that thunder.
The forehead of this man heavy as the heavens before it rains
And the springs,
Under the weight of excitement, forgot to squeak.
Half a century it is since anyone as much as touched this piano.

Our good friend Time
Sucked each figure empty like a honeybee
That has lived long enough
And drunk enough honey
So that now it can dry out in the sun somewhere.
Under the closed eyes, another person sits,
Under the closed eyes, he seeks among the keys

---


9 The poem also appears in a collection of poems and drawing of Children in Terezín, and titled as: “…I never saw another butterfly…” According to this source, an anonymous author wrote the poem.
As among the veins through which the blood flows softly
When you kiss them with a knife and put a song to it.
And this man yesterday cut all the veins,
Opening all the organ’s stops,
Paid all the birds to sing,
To sing,
Even though the harsh fingers of the sexton
sleep heavy upon us.
Bent in his manner of death, you are like Beethoven

Your forehead was as heavy as the heavens before it rains.10

Written during the horrific circumstances of internment in Terezín, Flach describes
Klein’s personality as it was rising from his piano performance. He describes him as a
revolutionary rebel whose playing seemed to be as strong as cutting all veins. The text: “He
opened all the organ stops” may refer to another rebellious act, in which Flach tries to describe
Klein’s strong presence, so strong that it would cause destruction. The text: “he paid all the birds
to sing”, is another view of Klein as a person so strong that he could even speak to the birds and
manipulate, or as Beckerman quoted: “bribe them to sing”, despite the horrifying circumstances.

In his analysis, Beckerman leads the readers to another event, the last event in Klein’s
life, which if indeed happened, would teach us more about Klein’s personality than any others:

Like so many others, his final days, spent at the Fürstengrube concentration camp,
are impossible to document. One of the last sightings of Klein is described in Milan
Slavický’s excellent biography of the composer. According to a prisoner named Hans
Schimmelning, all new arrivals at Fürstengrube were subject to a doctor’s examination.
They were forced to wait naked in a room together, guarded by an SS officer. There
happened to be a piano in the room, and the SS man asked if anyone played the piano.
"The eyewitness was not a musician and did not recognize the piece, yet to this day he
remembers Klein's playing and is convinced that had Klein played something to the

10 Hana Volavková. Ed. “…I never saw another butterfly…” Children’s Drawings and Poems from Terezín
guard's liking (a waltz, a ditty or something of that kind), he could have alleviated his fate and perhaps even saved his life.\textsuperscript{11}

Beckerman suggests further:

The third and most significant period took place while the composer was in Terezín and combined a far-reaching modernity with the quite natural desire to speak to a large audience about the circumstances in which he found himself. It is this latter music that has been most performed.\textsuperscript{12}

Although not specifically related to \textit{The Middle of Life}, Beckerman’s analysis provides an insight into Klein’s personality and his attempts to communicate with an imagined audience. While the song \textit{The Middle of Life} was written during the second compositional period of the composer, and months before he was deported to Terezín, the seeds of his strong personality and ability to communicate a message to the listener have been already planted in the Songs, Op. 1. \textit{The Middle of Life} demonstrates Klein’s ability to communicate his feeling to the audience it in wider aspects than just the choice of melancholic text. It is demonstrated in Klein’s ability to take this melancholic text and manipulate it even deeper, almost as if he was appropriating it for his own struggle. Like the other songs in this cycle, \textit{The Middle of Life} sheds light on Klein’s musical choices in light of the circumstances he was living in, during the spring of 1940.

\textsuperscript{11} Beckerman.

\textsuperscript{12} Ibid.
Chapter Four

Dusk Has Fallen from on High/ Johann Wolfgang Von Goethe
(German: Dämmrung senkte sich von oben, Czech: Soumrak šůry sesouvá se)

Introduction

Dusk Has Fallen from on High, which closes the cycle of Songs, Op. 1, adds an additional layer of expression engaging that of the two previous songs. Yet, when comparing it with the previous songs, Dusk is even richer than the previous two in musical construction. According to my hearing, Dusk is perhaps the most intense of the three songs in employing varied meanings and interpretations that arise from the text and the musical design.

Both as a pianist and a listener I wonder about the expressive significance of Klein’s choice of text and what he wishes to communicate. For example, does the dusk in the song signify a soothing, calming event, or rather, an event that shuts down to end. Does he aim to provide a message of hope by enhancing the positive meanings in the text, or does he draw himself further into the message of despair that appears in the text?

This chapter seeks answers to these questions by discussing textual and musical issues in this song. In searching for key answers, I turn once again to the poet to explore his text, and to the formal and thematic procedures of the musical design. I refer again to this chapter in the closing section of this document, the conclusion, where I bring a discussion of the same text being used in another, quite different musical setting by Johannes Brahms. By studying the different meanings in each of the settings, I hope to understand Klein’s approach.
The Poem and the Poet

*The Chinese-German Book of Seasons and Hours* (German: *Chinesisch-Deutsche Jahres und Tageszeiten*) is a collection of 14 poems written in 1827 by Johann Wolfgang von Goethe and published five years before his death.¹ The collection was inspired by Chinese literature and attempted to grasp the exoticism of the Orient, while assimilating it to Western culture.²

*Dämmerung senkte sich von oben*, the poem to which Klein set music, is the eighth poem in this series. It follows seven love poems and is trailed by six poems describing landscapes, nature scenes and other meditative scenes.³ UC Fischer suggests that the theme of *Dämmerung* frames the cycle with a bridge between the first seven and the following six poems, and sees *Dämmerung* as an “insertion of stanza where description comes near to the character of a Chinese ink-drawing.”⁴

*Dämmerung* portrays a poetic illustration of the dusk progression and its influence on the soul, portraying still-life images and atmosphere of calmness and serenity. In addition, mortality

---


² According to Fischer, Goethe’s inspiration for this collection acquired roots in an English translation of a Chinese novel he was reading at that time. “The History of Sung-Kin”, a collection of forty ancient tales, describes a personal story of a Chinese hero, Sung-Kin, whose biography includes morality subjects such as fidelity, values, trials, descriptions of low life, and local customs that Sung-Kim was dealing with. Fischer suggests that the novel reflects on descriptive qualities that may have “Chinese-German Book” and may have lightly inspired Goethe’s collection; especially in how he similarly approached “natural, detached, and objective description” in his writing. Ibid., 31-2.

³ Fischer.

⁴ Ibid., 33-4.
is symbolized throughout the text, as suggested by pianist Graham Johnson, who recorded the song: “intimations of mortality…are also part of the lyric.”

The text indeed raises consideration of possible symbolization of mortality, as Johnson suggests. Even prior to looking at the musical shape, this suggestion of mortality seems to be found organically from this text. Although Johnson is analyzing the text in the context of a different musical setting, one by Johannes Brahms, his observation of this text as a portrayal of mortality nonetheless seems to coincide with Klein’s musical setting, especially in the way in which Klein projects uncertainty of mood in the piano accompaniment. In this chapter, I would particularly like to suggest that while Klein creates a setting that ostensibly employs an atmosphere of calmness, serenity and a meditative darkness, one can also detect suggestions of uncertainty, unpredictability and even, as Graham Johnson suggested, “mortality.”

---


6 Ibid. See further discussion of Johnson’s interpretation below.
The poem reads as follows:

Dämmerung senkte sich von oben/ Goethe

Soumrak Shůry Sesouvá Se⁷/ Goethe

Dusk has fallen from on high⁸/ Goethe

Dämmerung senkte sich von oben, Schon ist alle Nähe fern;
Doch zuerst emporgehoben
Holden Lichts der
Abendstern!

Soumrak Shůry Sesouvá Se,
Mlhy táhnou nevíš kam.
Tůň jen vrací, v zrcadlení šero černým hlubinám.

Dusk has fallen from on high,
All that was near now is distant;
But there the evening star appears
Shining with its lovely light!

Alles schwankt ins
Ungewisse, Nebel schleichen
in die Hoh’,
Schwarzvertiefte Finsternisse
Widerspiegelnd ruht der See.

Hle, již měsíc na východě
žloutne žhavým leskem svým,
vrbý sklánějí se k vodě
třesoucím se větvovím.

All becomes an uncertain blur,
The mists creep up the sky;
Ever blacker depths of
darkness
Are mirrored in the silent lake.

Nun am östlichen Bereiche
Ahn’ ich Mondenglanz und -
glut,
Schlanker Weiden
HaargezweigeScherzen auf
der nächsten Flut.
Durch bewegter Schatten
Spiele Zittert Lunas
Zauberschein,
Und durchs Auge schleicht die
Kühle Sänftigend ins Herz
hinein.

Mihotáním stínů padá hebee
luny čarosvit,
Okem se mi v duši v krádá
konejšivý chlad a klid.

Now in the eastern reaches
I sense the moon’s light and
glow,
The branching hair of slender
willows frolics on the nearby
water.
Through the play of moving
shadows,
The moon’s magic light
quivers down,
And coolness steals through
the eye, Soothingly into the
heart.

---

⁷ Jan Dostal translated from German to Czech.

Formal Procedures

This section presents Klein’s formal design of *Dusk*, especially in the manner in which it follows the textual form of three stanzas with a respective musical setting consisting of three parts. Specifically, I aim to demonstrate how Klein’s musical design relies on compositional devices that enhance the meaning of the song. The discussion unfolds as follows: first, I will examine the basic formal design of the song. I will then review the various themes that unite the song and show how these themes become transformed into additional variants. Drawing from these ideas, I will try to demonstrate how, in his unique way, Klein manipulated the text into a musical design that projected his inner world.

Klein designs the song with three sections that follow the text closely. A summary of this follows in outline.

- The first section features the first stanza appearing in measures 1-19
  This section presents dusk’s arrival, reflecting on the light of the evening star and its beautiful glow. Musically, Klein’s design reflects on the use of melodic counterpoint imitations between the voice and the piano. Themes A and B are presented in counterpoint by the piano and voice. (See the table below; further discussion follows).

- The second section features the second stanza appearing in measures 20-52
  Similar to the first section, here too, the musical design contains some contrapuntal areas where a dialogue between the voice and piano takes in measures 29-32 while elsewhere the voice presents thematic variants of other themes (Once again, see the table below, to be discussed momentarily). Here, the lovely peaceful atmosphere has been transformed into an uncertain mood where nothing remains secure. The darkness takes over the shiny glow of the evening star,
while mirroring the silent lake at night. Correspondingly, Klein approaches some of the musical design by relying on a rhythmic battle between the voice and the piano (which had already began in the first section, measures 15-19). This battle, seen in measures 35-42, the climax of this section, consists of alternating rhythms between the piano and the voice. Similar to how the darkness seems to battle with the glow of the shining star in the first section, the musical design in section two also creates uncertainty and while responding to the pessimism of the text.

• The third section features the third stanza appearing in measures 53-77

This final section presents the speaker in the poem who expresses his feeling toward the time of dusk. The speaker reflects on the effects that dusk brings to his mind and soul. The poem ends by revealing that the dusk brings a cool calmness to his heart. Musically, the compositional design contains several melodic statements, mirror imitations of the piano parts, and contrapuntal dialogues between the voice and the piano.

While the first and second stanzas are similar in their formal and thematic design, the third stanza brings new thematic statements. The third stanza also opens with a piano solo introduction that appears once again at the end of the stanza, repeating the thematic material in mirror inversion. Between these two border solo piano passages, the section employs variants of theme C and a new theme in the outer parts of the sections, played by the piano solo. This third section is also significantly longer than the previous two sections. As becomes evident in the course of the song, once again Klein uses the piano to comment and to enhance the meaning of the text through creation of a fitting musical atmosphere carefully tailored to the contexts and emphasis of the poem.

The table below demonstrates the formal and thematic divisions of Dusk, by color-defining the divisions of each of the three stanzas of the song and each of the themes. Each
separate theme has a corresponding color in the graph, though different shading of colors as well to reflect certain nuances. For example, themes A, B, B1 and D each repeat twice and therefore they have repeated colors. The remaining themes, C through C5, however, get colored differently in each appearance due to their thematic variations.


<table>
<thead>
<tr>
<th>First Stanza</th>
<th>Measures 1-5</th>
<th>Measures 6-7</th>
<th>Measures 8-9</th>
<th>Measures 9-10</th>
<th>Measures 11-14</th>
<th>Measures 15-19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme A</td>
<td>Theme A</td>
<td>Transition</td>
<td>Theme B</td>
<td>Theme B</td>
<td>Theme C</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>Voice+Piano</td>
<td>Piano</td>
<td>Voice+Piano</td>
<td>Piano</td>
<td>Voice+Piano</td>
<td>Piano</td>
<td>Piano</td>
</tr>
<tr>
<td>Introduction</td>
<td>Elements of</td>
<td>Transition</td>
<td>Theme B1</td>
<td>Theme B1</td>
<td>Theme C1</td>
<td>Introduction</td>
<td></td>
</tr>
<tr>
<td>to 2\textsuperscript{nd} stanza</td>
<td>theme A, B, C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>to 3\textsuperscript{rd} stanza</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>Voice+Piano</td>
<td>Piano</td>
<td>Voice+Piano</td>
<td>Piano</td>
<td>Piano</td>
</tr>
<tr>
<td>Theme D</td>
<td>Theme C2</td>
<td>Transition</td>
<td>Theme C3</td>
<td>Transition</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Third Stanza – Continued</th>
<th>Measures 66-67</th>
<th>Measures 68</th>
<th>Measures 68-70</th>
<th>Measures 70-78</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice+Piano</td>
<td>Piano</td>
<td>Voice+Piano</td>
<td>Piano</td>
<td>Piano</td>
</tr>
<tr>
<td>Theme C4</td>
<td>Transition</td>
<td>Theme C5</td>
<td>Theme D</td>
<td></td>
</tr>
</tbody>
</table>
Thematic Procedures

While the formal design of *Dusk* consists of three straightforward, distinct sections, the thematic design of the song is rich and elaborate. The song presents four themes (A-D, as seen in the table above). The themes dominate and unite the song, while some of them also transform into variants that enhance the richness and complexity of the song. Theme A, presented in measures 1-2 by the piano in the upper melody of the right hand opens the first section of the song and is repeated by a contrapuntal imitation of the voice in measures 6-7 (where it is repeated similarly although in different pitches, beginning as a transposition though becoming free in its course). Theme B is presented first by the voice in measures 9-10 and is repeated by a contrapuntal imitation in the piano in measures 11-12 (once again avoiding literal transposition). Theme B repeats later by B1 variant in the second section (second stanza). Theme C first occurs in the first section by voice in measures 15-19. It later transforms into variants C1, C2, C3, C4, and C5. As the most elaborate theme in the song, it undergoes extensive transformation in relating to the text and the piano accompaniment. Theme D appears once in the piano solo part at the beginning of the third section (which also contains the third stanza), and recurs once again as a solo passage at the end of the third section, thus suggesting closing epilogue for the piano.

The thematic statements presented in *Dusk*, unfold as follows: Klein presents theme A in measures 1-3, which the voice repeats with slight changes in its entrance measure 6.
Example 4.2 *Dusk has Fallen from on High*. Theme A

A. Theme A in the Piano. Measures 1-3.

The melody in theme A is set on top of held chords (left hand chords in measures 1-2 and the beginning of measures 3-5), which creates foggy sonorities and colorful overtones through the low sustained chords (measures 1-2: Ab-D-F, E-Bb-D). These chords are followed by further sustained intervals in both hands (measures 3-5: Eb-A-D, Gb-C-F, A-Eb-G-E/C#/Bb) before ending on a low F in the bass.

Example 4.3 *Dusk Has Fallen from on High*. Measures 1-5.

The phrase in measures 1-5 implicates of Fischer’s suggestion previously noted, describing the text as suggestive of the ancient Chinese ink-drawing that Goethe imitated in his *Chinese-German Book of Hours and Seasons*. Similar to this illustration of the text, Klein creates
a musical atmosphere that perfectly matches this Chinese ink-drawing style. In this musical atmosphere, a grayish, foggy sonority prepares the scene for the entrance of the vocal part (measure 6), which uses a similar melody as the previous piano solo. Once the voice enters in measure 6 (singing the text “dusk has fallen from on high”) the previous rich piano accompaniment significantly reduces texturally into three-and four-voice chords exclusively for measures 6 and 7. The vocal line of measures 6 and 7 maintains its narrow range of intervals while establishing a calm mood; soft piano dynamics support this meditative dreamy mood. The rhythms change from $5/8$ to $4/8$, creating a written *ritardando* that further implies an atmosphere of calmness and serenity.

Example 4.4 *Dusk Has Fallen from on High*. Voice Entrance Theme A. Measures 6-8.

This mood of relative serenity changes upon the entrance of the B theme in measure 9. A sudden quickening of effect becomes apparent, injecting an uncertainty on which the piano builds throughout the next four measures for that instrument alone. At the beginning of theme B, the voice appears on top of sustained chords played simultaneously by both hands (Eb-B-Fb and G-C#-F#), with the vocal part singing: “All that was near now is distant.” The solo piano passage that follows it is also enhanced with faster rhythmic values (sixteenths notes) that echo the
melody. This melody, which was previously sung by the voice, now shifts to the upper voice of the piano solo.

Example 4.5 *Dusk has Fallen from on High*. Theme B. Measures 9-11

A. Theme B in the voice. Measures 9-10.

B. Theme B in the Piano Measures 10-11.

In taking this point of departure from the vocalist, the piano begins to accelerate the tempo while settling into a new ostinato in the lower parts counted (1)-2-3 & (resting on 1). Vaguely waltz-like, this section carries a rhythmic drive not very different from that in the analogous location of song no. 2 (refer to chapter 3, page 55 example 3.7 beginning measure 24). While such rhythmic changes here create a sense of tension heightening the ambiguity of the preceding measures, a pedal point in the top of the right hand, on Db, increases tension through reiterations of the same note on which the melody had just climaxed in measure 9.
The tension created largely through rhythmic means in measures 11 through 14 begins to subside somewhat immediately in measure 15, marked *ritardando* upon the reentrance of the voice, singing “but first was lifted up the evening star, shining gently.” The dynamics continue to increase, however throughout the remaining four measures of the vocalist’s first stanza, thus sending contrary signals at once as to whether the end of the stanza is at all reposeful or, contrarily, a point of greatest tension.

Example 4.7 *Dusk Has Fallen from on High*. Theme C in the voice. Measures 15-19.

While in its earlier entrances the voice had some sort of forward motion, here in measure 15, Klein adopts changes of the 3/8 rhythm into a 4/8 rhythm, creating an equal division of
eighth notes in measures 15, 18-19. The music becomes slower, a bit detained, as if he is trying to stop the listener and direct focus on the meaning of the text. While the voice moves mostly in equal divisions of eighth notes, the piano maintains the penetrating motion of similar figurations played repeatedly, with still uneasy atmosphere due to the unrelenting ostinato figures and forceful articulation of all downbeats, now amplified with low bass figures as well.


Other features of the music do little to clarify the ambiguous, if not actually contradictory, expressive nature of this music. While the vocal line shifts upwards in measures 15, 16 and 19, measures 17-18 feature descending intervals at the piano accompaniment as if to counter those very gestures.\(^9\) Moreover, the strident articulation of the downbeats in the piano continues to dominate the passage, while lending a quite aggressive tinge to each of these same measures. The uncertainty and uneasiness of the passage continues into the instrumental passage beginning at measure 20. As seen before in these songs, Klein uses what is an interlude to both

\(^9\) Perhaps this climax symbolizes once again, similarly to measures the gently shining evening star Venus which appears in the sky immediately after the sunset and prior to the sunrise. Planet Venus’s glow has been mentioned in numerous cultures, especially the Romans who named it Venus, after the Goddess of love and beauty. Yet the ambiguity around the evening star also has roots in the biblical figure Lucifer which later was associated with the devil. This feminine/satanic ambiguity of the evening star as a symbol, also projects through Klein’s musical setting. As if to highlight this very point of the music, all remaining elements of the texture abruptly drop out into silence, leaving only the single high notes of the right hand in measure 46 as seen below in example 4.13.
climax and end a preceding stanza, and to transition, and thus to bridge or introduce, the stanza to follow.

In measure 21, further details of this same instrumental passage also contribute to its abounding expressive nature and meanings. In measure 22, rapid rises from the bass register to a high trill, before the closing *ritardando*, evokes and symbolizes the shiny “evening star” of the text. Symbolizing its musical characteristic of an “evening star” with a sparkling trill, the melodic line descends and slows down until its final low C arrives, followed by the relatively fogginess of the extended C chord as in a play of light and darkness, the music shifts between positive and negative modes within the space of only three measures.

The parameters of dynamics, tempo, texture, and rhythm for the most part construct the shape of this interlude, though at the very end (measure 25), harmony, too, becomes primary, in structuring this passage, for the writing assumes attributes which together form a harmonic effect analogous to a sort of a half cadence. Namely, in this particular interlude, the piano begins with a climactic *forte, più mosso*, and abrupt shifting to new rhythms virtually without repetition throughout the remainder of the interlude. The texture thins, decreasing to a single fleeting line of descending eighth notes by measure 24, reached *ritardando* and via *descrescendo*. By the point of reaching a single bass C on the downbeat of measure 25, answered by a charged, dissonant chord on beats 2 and 3, played softly, the interlude has kept up the suspenseful feeling to the end. Indeed the chord reached in measure 25 can almost be heard as an extended dominant on C (C-E-G-Bb-D-F-A-C#), thus suggesting a half cadence—a tonal gesture not lost on the F-A of the piano, right hand, which will accompany the voice’s new stanza in measure 25. Secondary parameters continue to play a role beyond measure 25 as well, for a fermata covering the bar-line
separating measures 25 which signals a degree of pause to occur between the soft, mysterious dominant of measure 25 and the music to follow.

Example 4.9 Dusk Has Fallen from on High. Measures 20-25.

Upon the initiation of the second stanza, in measure 26, at the original tempo, an ambivalence of mood persists. Entering softly and set against pianissimo homophonic chords in the piano, the singer’s sung text “everything floats away into uncertainty” seems designed to be remote from other themes in the song.

Yet, the ambitions of the melody in measures 26 and 27 recall that of the vocal passage beginning in measure 15. Homophonic writing persists in the accompaniment, against which the vocalist continues in measures 29 and 30 with “the mists creep up the sky” which paradoxically descends despite the ascending image of the text. All accounts for a sense of relative calm making these measures quite distinct and momentarily relaxed.

The measures which immediately follow this calm passage reflect how Klein can completely alter the atmosphere of the setting through manipulation of parameters in the piano. For as done previously in measures 9 through 14, he again calls on the texture arising from ostinati, and the associated changes in rhythm, tempo, and melody, now marked marcato to posit a driving section anything but calm or restful in feeling. Thus, as the voice retains the relative calm of its preceding measures, the piano reasserts the tense writing, as done previously, with clearly marked downbeats in triple meter (3/8). The tense, dark writing of the piano subsides only slightly with a ritardando in measure 34, thus preparing for the vocalist’s reentrance and continuation in measure 35.

Example 4.11 Dusk Has Fallen from on High. Measures 29-34.

In measure 35, the voice reenters in più mosso, with the text: “Ever blacker depths of darkness are mirrored in the silent lake.” This più mosso has the effect, once again, of returning
to the driving mood of the previous piano writing, though the instrument itself diminishes in intensity somewhat by dropping down to piano, not to crescendo again until the vocalist completes this stanza. In the ensuing measures, the piano part dominates the atmosphere and mood by seeming relatively agitated in effect while the vocal part seems to float above, and project the serene mood that the text portrays. It is almost as if the piano carries the role of witness or messenger, hinting ironies not fully present within the text.

A proliferation of features in measures 35 through 42 create both a turgid quality and, paradoxically, a feeling of simplification or leveling-out effect, meanings undoubtedly prompted by the same dual imagery of the text. Similar to its initial appearance in the first stanza, the voice melody turns to an equal division of eighth notes that changes the vocal rhythms from 3/8 to 2/8 while the piano keeps playing 3/8 rhythms against the voice, now in steadily reiterated homorhythmic chords, at first in a harmonic rhythm that changes every two measures though delivered in repeated, steady eighth notes. Several pedal points run across measures 35-40 adding a dark depth of low registers: C against low B, F# against low A, G against low A, which also provide a slowness underlying the activity of the musical surface. While the voice remains calm, this battling figurative blend between the voice and the piano continues toward further tension, beginning to crescendo in measure 42 at the point where the vocalist seems to fade out from the previous forte with which it had begun this highly conflicted and pictorially rich passage.

---

10 How the music suggests a literal “mirroring” denoted by the text has been remarked elsewhere. Elements from theme C1 in (measures 35-42) derive from its predecessor theme C (measures 15-19). Rick Penning suggests that the melody in measures 35-38 is inverted by the melody in measures 39-42, while the text says: “Ever blacker depths of darkness are mirrored in the silent lake”. See Penning., 30.
One final observation fleshes out an element of liquidation in the piano part seems to suggest a momentary abatement along with the vocalist’s *decrescendo*: for rather than having a sustained upper pedal point in every measure (beginning measure 35) as had been previously done (measures 32-34), now a sustained note in the top of the right hand sounds only in every other measure (i.e., in measures 35, 37, and 40).

Example 4.12 *Dusk Has Fallen from on High*. Measures 35-42.

Beginning in measure 42, the *crescendo* in the piano, and the rising reiterated chords, momentarily stated as quadruplets, all override and contradict the calming quality having been maintained by the vocalist. The new sense of direction and urgency initiated by the piano here intensifies dynamically, still on homorhythmic chords, but now changing every eighth note to give a heightened sense of motion and instability into measure 46. Several further events project what happens in measure 46 as both structurally and expressively significant. First, the pounding chords form an ascending sequence that climaxes on repeated C#s in that measure. The
continuation of this instrumental passage concluding the second stanza also reflects on the climax of measure 46 as a significant juncture within the setting, at once referencing the idea of a beacon suggested by the imagery of a shining star and, in the course of the passage, an open-ended preparation for a tonic seeming promised, but still to be withheld. When the rest of the texture returns in measure 47, the textural relationship of the notes alters dramatically, first into melody and accompaniment (measures 47-48), and then into the flitting single monophonic strand heard before, now again rapidly traveling from the treble to bass register and back again (measures 49-52). Though the thematic material itself is new, these aspects of the writing serve to recall the previous moment of uncertainty having closed the analogous spot at the end of the previous stanza. What happens in measure 52 dramatizes this interrelationship even further, because once again, it ends on a sole C played forte, answered immediately, abruptly pianissimo, by the remaining notes of what can be read as an altered, extended dominant (C-E-G-Bb-F#, thus forming an augmented dominant 11th chord of F). Inversion of sorts figures prominently, in answer to the foregoing text, for whereas in measure 25 the C was the lowest tone on the downbeat, in measure 52, it becomes the highest note. This revisitation of instrumental material, with bold rearrangement of registers and exaggerated changes of dynamics seems to make even more open-ended and questioning the state of uncertainty reached, as well as make one expect that the song has come to a head of sorts, the remainder of which must either dim the twilight into total darkness or, contrarily, deliver upon the promise of a new dawn.
Strikingly, instead of going immediately into the succeeding stanza, as done previously, Klein breaks his pattern here by coming in with yet another passage for piano solo, now serving as an introduction to what follows. Another reversal of sorts occurs at this very juncture, for whereas measure 52 led one to assume an *a tempo* had been reestablishing (the fermata into measure 53 notwithstanding), measure 53 changes the tempo to *Lento*, which signals a new phase of the music which in a way, will remain undissipated through the end, since in fact the original tempo never returns. Once again, Klein has resorted to the piano to completely shade the context of whatever content the vocalist will soon deliver.
In fact, the vocalist must wait until six measures later (measure 59) to enter, and during this time, the piano “sings” what may be the most song-like material to have been given it thus far in these songs, to be played as if full-throated (“marcato la melodia”), accompanied only by unhurried, staccato chords that leave melodic interest entirely to the treble melody above. Perhaps these accompanying staccato chords evoke something of the stillness of night sounds, but they can have only little in common with serenity, calmness or tranquility given the expectant state all has served to create. By measure 54, the time signature settles into waltz-time, which combined with the 3/4 meter, lends an ultra-Viennese, nostalgic tinge to this writing not unlike that previously glimpsed near the close of song no. 2 (measure 33). All these aspects of the writing give weight and expressive significance to the close of this third song, which soon must resolve or leave unresolved the tensions that have been deferred to the area of the pivotal, final stanza to occur. One additional deferring gesture, however, seems latent in the piano
melody’s closing note (Eb), softly sustained across two measures (something of an eternity in microcosm at this tempo!) before the resumption of the stanza proper in measure 59. Immediately upon the voice’s reentry in measure 59, the piano assumes a secondary role, not relinquishing melodic interest entirely, but seeming to engage the vocalist secondarily through moments of counterpoint taking their cue from the voice’s material. For example, a serpentine-like vocal melody in measure 59 (similar to that heard in measures 9-10 & 29-30) begins as a free imitation in the treble of the piano part a beat later, which the piano retains into measure 60 as a type of quasi-ostinato. This flexibility on the part of the piano reintegrates back into the web of the vocalist’s meanings and imagery, even as it continues to elaborate upon it, as heard in measure 61, where the piano follows suit by getting louder (as had the soprano in measure 60) and by elongating its own melodic notes, and descending to round out this fragment, which sets the translated words: “Willows frolic on the nearby water through the play of moving shadows.” While descending registrally in both hands, and relaxing rhythmically into half notes on the downbeat of measure 62, the piano music of music 61 thus both concludes the initial fragment of the stanza and prepares for the continuation in measure 62.
Longer in text and wider in register, the continuation of this third stanza adds further richness to a halting accompaniment figure of measure 61, now in homorhythmic chords exclusively and once again leading to half notes in measure 63. In the space of these two measures, the voice, now even softer than before (now marked *pianissimo*), continues developing the same mystic mood that has carried in this song thus far, combined with which the piano seem to crawl underneath the text and deepen the pervasive feeling of uncertainty, and imagery of demise (bowing down into shadows, which shake unsteadily on the water), projected in the text: “…willows bow down to the water trembling shadowing.”\(^{11}\) A slight rippling effect becomes observable also in the contour of the melody of measure 63, whose wedging within the major-third interval A to C# descends to C natural, thus providing a descending gesture at

\(^{11}\) Despite *pianissimo* in the melody, the piano’s dynamic level of *forte* goes unchanged. Though this may be a typo in the printed edition, observing such a discrepancy of dynamics between the voice and accompaniment would certainly increase the overall effect of uncertainty performatively.
phrase’s very end to cap off the descent referenced in the text. A preponderance of half-step motions throughout much of the voice-leading in the piano accompaniment lends to this music a fluid state which at antipodes from states of rest or resolution even as the repetition off to cadence the vocal melody punctuates the phrase’s end. One might just as well describe the expressive quality evoked as “moonstruck,” as if the moon too was reflected in the water’s movement in the poem.

Something of the completely opposite meanings of play or frolic latent in the text (as seen in the alternate translations shown in the paragraph above and originally in page 65) rises to the fore in measures 64 and 65, taken by the piano alone. That instrument’s dynamic marking abruptly changes to mezzo forte on the heels of the vocalist’s pianissimo, and dotted rhythms using sixteenths and thirty-second notes (in measure 64) now scherzando, seem to swing momentarily into a liberated, free-floating state, whose inspiration comes in the shaking reflections invoked by the poem. This sudden change of mood, or emphasis to bright, shimmering imagery versus that of dark, mysterious water and shadow, certainly disorients the listener whose experience thus far has been conditioned to imagine the “dusk” of the poem as one of increasing darkness versus the twilight of dawn.
The entrance of the voice in measure 66 elaborates the “shimmering” element newly introduced. Against rapid arpeggios in the piano, the voice proclaims *mezzo forte*, but also *sotto voce*—thus injecting an element of surprise—“Now in the eastern range I have a presentiment of the moon’s glow and radiance.” But given the disproportionate emphasis on a dark, brooding musical imagery and commentary to have characterized not only this song but the set as a whole, this shift to *scherzando*, and to picturesque animation, and thus to implied hope, does not entirely convince. The very rashness of this abrupt change in tone and mood seems a maneuver that Klein “intends” to fail as less than convincing, since both the circumstances surrounding the setting and Klein’s musical interpretation to this point disallow anything at all either literally or ultimately “playful,” especially at this particular final juncture, where the listener awaits either
the end of the day, or signs promising a new day’s renewal. According to the view proposed here, Klein stages a false dawn musically, one whose signs of welcoming the new day hoped for also carry with them their own doubt and uncertainty as to whether this dusk will indeed empty into a new tomorrow. In essence, Klein acknowledges that a fate threatens whose true denial would require far more than two measures of rippling chords and sudden playfulness and brilliance of effect so easily obtained. Ironically, the climax of this phrase (on a sustained high G in measure 67, falling to D, both notes accented) on the word “luna” (moon) only dramatizes the superficiality of these reversals so carefully coordinated in Klein’s true-to-life reading of the text. Once again, Klein leads the listener to that familiar place of misery and hopelessness that the descending figurations create so naturally. As the song continues these musical gestures become even more and more familiar.

Example 4.17 *Dusk Has Fallen from on High*. Theme C4. Measures 66-67

In measures 68-70 Klein brings the climax to further fruition, though even here, telltale signs undermine any sense of fulfilling some goal long withheld. For in the space of these three measures, for example, the dynamics progress from *forte* and the apex of the phrase in measure 69, to *pianissimo* already by the next measure, thus ending as if with a whimper. The accompaniment in measure 69, however, does seek to lend weight to the bright apex of measure
69 on sustained A and then Ab in the voice, the downbeat of this measure is derived from the scale octatonic 2,3 and organized as two <016> or Viennese trichords, 3 semitones apart. These chords linking all three songs, especially by replacing the flitting sixteenths of the previous passage with the gravity of sustained, mainly homorhythmic chords which descend further and further registrally into the bass.\textsuperscript{12} As true of the preceding setting of the third stanza, this passage, too, thus creates an illusion or gesture of climax, and release of tension, while at the same time undermining or withholding any definitive resolution or sense of arrival. Had Klein truly attempted to evoke a sense of release and genuine calm at the very pinnacle of the musical structure, surely still further means remained at his disposal for setting the poet’s closing words of these measures: “and through the eye a calming coolness steals into the heart.”

Example 4.18 \textit{Dusk Has Fallen from on High}. Theme C5. Measures 68-70.

Further details about this close in the soprano make this ending all the more chilling in effect, both figuratively and, for this analyst, literally. The A of the climax of the phrase in

\textsuperscript{12} While it is true chords in tonal music do not descend aimlessly, in the preset post-tonal context such a descent as a shape in itself arguably has potential to generate a sense of release despite the absence of any particular tonal goal.
measure 69 occurs on the word krádá (steals) in Czech and Kühle (cool) in German. A cold sensation morphs through this phrase and closes the vocal part in the song, conveyed especially through the mercurial change to pianissimo in measure 70 and the registral descent of well over an octave. This same descent in the melody of measure 70 traverses a somewhat equivocal path, on E-C#-C♯-A-F#-(F) thus rendering virtually any closing point within the scale as equivocal as the next within its course (given the scales symmetrical properties and resemblance to the octatonic scale). This vocal writing produces a melancholic and cold sensation, projected in a sung voice easily audible above the transparent and clear texture of the accompaniment. The cold sensation created in this last vocal entry is in fact an atmospheric climax where the mood descends into some sort of deathly scene, and the text chlad a klid (cool and quiet) is enhanced by a chromatic fall from F#, to F natural and finally to E, all strengthen by a descending diminuendo and pianissimo. Trailing off in a chromatic descent (which as a scale knows no bounds, as it were) could not better encapsulate the idea of uncertainty and lack of resolution even while the need and longing for such resolution continues.

What happens next, following this completion of the third stanza in measure 70 enacts further changes, both abrupt and subtle, that materialize a musical epilogue of sorts—an epilogue in the sense of a final reflection on what has gone before rather than as a completion of any structural process previously underway such as can occur in a conventional coda. The thematic basis of this epilogue comes immediately in the bass of the piano, forte, on the final beat of measure 70 (the very next beat after the soprano’s fade out). As has been observed, this theme corresponds to an inversion of that which had opened the beginning of the Lento section at
measures. One can add that for this closing occurrence of the theme, Klein also inverts the position of the theme registrally, moving it from the treble to the bass register (thus revisiting the same technique as used previously in the interludes), now marked *il basso cantabile*.

Something especially noteworthy—both completely new to this particular occurrence of the theme, and unprecedented in these three songs—now happens involving the short *staccato* chords that had formerly accompanied this theme. Whereas before they carried no overt tonal significance, now they settle in the very final measures (measures 75-78) into projecting F as a tonal center, harmonized not only with full triadic components of F major (F-A-C) and F minor (F-Ab-C, with Ab occurring enharmonically) simultaneously, but also a added F#/Gb. This added dissonance thus maintains the duality of whether the dusk symbolizes hopefulness or dread and fear to the end, since in the bare, sparse context of the last four measures, played pianissimo while also marked *perdendosi*, to triple *pianissimo*, that injection of dissonance along with the major-minor clash of thirds above F, suffices to wholly alter what “arrival” on a tonic note—especially one glimpsed with its dominant at the close of interludes, as done in this song—might normally entail. Here, therefore, rather than release, or resolution into a quiet, calm, assuring, nostalgic tonal home. As seen at the end of Schoenberg’s *Pierrot Lunaire*, Klein creates an ominous, clouded, fragile vision of what the tomorrow of the poem, and, by implication, of his own real world, will bring. As embodied in the simultaneous use of major and minor thirds above F, the vision, like the musical structure, is both bright and dark at once.

---

13 Slavický, 38. Milan Slavický notes that “Klein once more resorted to his favorite polyphonic techniques in the last section of the third song, where in the piano the bass line of the last eight bars (including the introduction) is an inversion of the melodic line of the first six bars of this lento section.”
Through his most direct appeal to tonality yet, Klein thus continues his own ambivalence toward the same dichotomies having structured this song, and this cycle as a whole—dichotomies suggested by the pairing of such opposites as calm/agitated, serene/threatening, dark/bright, acceptance/dread, and so on. Other attributes aside from the triadic support of F lend it a centric status. For the bass melody itself resolves into a long F pedal point in measure 75 sounding through to the very end (in the tradition of a tonic pedal). Finally, after a measure of the pedal point sounding alone (measure 77), the right hand fades out only after reducing its staccato chord to single octave interval on F in the extreme treble register. No stronger tonal emphasis of F in the nominally “atonal” context of these songs taken together need be imagined.

The emergence of tonic at the end, however, while still a convention retained for much music even within the Schoenbergian circle of composers, appears here in a tenuous, and purposefully threadbare kind—resting on F octaves sounded alone, and on a sustained pedal
point that probably loses all resonance by the time the final measure is actually reached (i.e., sustained for nearly 10 beats, *pianissimo*, in the tempo *Lento*). And the closing octave in the treble is itself of the most retiring nature, triple *pianissimo*, framed virtually by silence on the front end and literally by silence afterward, all in the context of *perdendosi*.

This closing expressive marking, literally meaning to die away, can give one pause as to the most general, but also most literal, context and meaning of Klein’s setting and interpretation of the poem. The “dusk” is one of dying, versus awakening, affirming or awaiting a bright new dawn. The reprinted date of 30 June 1940, differs only slightly from his presumed death date of 1945 only adds to this music’s poignancy, and the unthinkable outcome awaiting him.

Within the observations above, I would like to suggest an additional reflection on *Dusk has Fallen from on High*, in a setting by Johannes Brahms. While suggesting Klein’s setting as an introverted, reflective and ambivalent setting that accumulates all the stylistic, structural and poetic aspects that have been heard in the previous two Songs, Op. 1, I have pondered quite a bit on the idea of this song as a tragic reflection portrayed by Klein in comparison to how another composer, with different life circumstances, would approach the same text. Brahms’s setting op.59 no.1 reflects on those uncertainties suggested by Klein. Although some parallels occur between the two settings, Brahms leads the listener through a different musical voyage than Klein.

Pianist Graham Johnson’s interpretation of the text in regard to Brahms’s version of *Dämmerung*, suggests “mortality” as one of the text’s characteristics.¹⁴ I find that Johnson’s observation of mortality unfolds widely throughout the text, which translates as: “All that was near now is distant, all becomes an uncertain blur, ever blacker depths of darkness are mirrored in the silent lake.” These texts indeed raise consideration of possible symbolization of mortality, as Johnson suggested.

Johnson also reflects on Brahms’s disregard of the true meaning of mortality in the text:

> A remarkably beautiful depiction of sunset and moonrise. The intimations of mortality that are also part of the lyric must have seemed somewhat inapplicable to the forty year-old Brahms when he composed his setting, but more than twenty years later, when he came to the closing Andante con moto of his second clarinet sonata (Op 120 No 2), he chose a passage from this song.

---

(the melody in bars 13–16 for the words ‘Doch zuerst emporgehoben’) as the theme for that movement’s variations. This does indeed seem a conscious, if discreet, act—if not exactly a leave-taking, then a hint that a departure could soon be in the offing.\(^{15}\)

Unlike Klein, who planted seeds of uncertainty through the entire setting, Johnson suggests that Brahms’s setting almost entirely disregards the suggestions of mortality arising from the text. In Johnson’s opinion, since Brahms was only 40, he was too young to consider the possibility of death, and only returns to the suggestion of mortality many years later in a different piece.\(^{16}\) This observation leads me to ponder upon Klein’s very different choices from those of Brahms. Whereas Brahms disregarded the hints of mortality in the text, Klein instead drew himself as close as possible to the tragic atmosphere of the song. Whereas Brahms’s mindset could not be further from thinking about mortality, the twenty-five year old Klein, within his own life circumstances, could not disassociate himself from the intimations of mortality in this text, and tried, consciously, or unconsciously, to enhance it as much as possible.

To further reflect on this significant idea retaining a profound difference between Brahms’s and Klein’s \textit{Dämmrung} settings, I would like to refer to the musical approach Brahms takes on this text: Similar to Klein, Brahms’s \textit{Dämmrung} has a mystic quality. The repetitions of melodic phrases that Brahms employs create familiarity with the enchanting qualities of the text while setting a tranquil mood and establishing a dark nighttime charm. It takes the listener through a dreamy minor setting that transforms into a dark, yet grand and graceful major tonality.

\(^{15}\) Johnson.

\(^{16}\) Ibid.
In Brahms’s *Dämmerung*, an enchanting mystic ambience plants itself in the music from the very beginning. The chordal passage (measures 1-4) in the piano progresses through octave chords moving half steps up and down, while on the third beat, a rest creates tension and anticipation to the next measure. The tranquil G-minor melody, starting in measure 5, further establishes a calm and mystic mood, resolving in measure 5 to D minor. The harmonic coloration in the first several measures establishes an enchanted rich atmosphere as they all anticipate a resolution of the tonic in measure 5. Characterized by a lyric voice, the melody is prolonged during the still life description. The second stanza of the song enters after a piano solo interlude, also in the tonality of G-minor based on a beautiful charming melody in the right hand.


In measure 46 a C\textsubscript{b} note appearance marks the beginning of the transformation of this dark mood into the graceful, serene state onto which the speaker lands. The phrase beginning in measure 76 becomes louder and louder as the speaker sings about the glow and radiance of the moon. A significant change in atmosphere comes in measure 92 where the tonality changes to E\textsubscript{b} major. At this point, the grand and serene character of the song flourishes. The E\textsubscript{b} note in
measure 52, portraying the word *Glut* (which translates to *Glow*) turns into a climax from which everything else in the song is transformed into a happy state.


Although both Klein and Brahms design settings that portray a calm and reflective mood, the settings differ significantly from each other. Brahms’s *Dämmerung* reflects a happy mood, portraying satisfaction, calmness and acceptance. Brahms, so natural and serene, even adds text at the ending of the song: *durchs Auge schleicht die Kühle Sänftigend, Sänftigend ins Herz hinein*, (which translates to: “through the eye, calming soothing coolness steals to the heart”) emphasizing his satisfaction.

Klein’s setting, however, projects a rather uncertain and quite confused state. While darkness is expressed in both settings, Brahms uses low register coloration as opposed to high registers when he expresses a blissful mood. In contrast, Klein closes the song with theme D,
features a dark mellow mood played in the lower registers of the piano. While Brahms transforms minor tonality to major, creating an opposed state between a mystic night scene and the personal mood of the narrator/speaker, Klein transforms themes into variant themes and does not progress into a positive change of mood but becomes rather dark and mysterious. Klein’s moods encompass uneasiness, grey, pessimistic, uncertain, and dark moods. These are deeply expressed, especially as the song progresses toward the end where dusk finally descends. Unlike Brahms’s transformation into a happy ending, Klein delivers mostly unfathomable uncertainty and he does so quite directly.
Cyclic Aspects in the Songs, Op. 1

In what sense can *Dusk Has Fallen from on High* be said to conclude a cycle? In part, the cyclic nature of this grouping of songs rests in quite common, even generic, features: a shared overall musical stylistic language; a central theme throughout of seasonal transformation; a pervasive mood of melancholy; and the near constant interplay of opposites conveyed both musically and textually, such as the polarization of qualities or imagery essentially describable as warm/cool, summer/winter, night/day; aside from such reoccurring figurations as pedal points, polyphonic interest arising in the accompaniment, and so on. In this general sense, such richness of materials and their variety of associations themselves serve as key for understanding how the songs constitute a cycle, and one centered on a transcendent theme ultimately surpassing any one single idea or image. Robin Freeman’s metaphor of “spiritual itinerary,” for example, perfectly captures the manner of close dialogue between the songs’ music and text, and especially the transcendence to which both aspire. Freeman suggests:

The resultant ecstatic arches, born of the enigmatic harmonies of cascading figuration meant to evoke fountain, lake, mist and moonlight, bind the songs together in a brief cycle, marked on the textual plane by parallels in image and structure so ingenious …All three poems fall into two contrasting stanzas [or parts]. . . . The play of ‘correspondences’ within and among these poems yields a spiritual itinerary the more vibrant for being refracted through a diversity of styles.\(^\text{17}\)

One scholar to pursue close interrelationships between text and music is Richard Kramer. In his book *Distant Cycles: Schubert and the Conceiving of Song*, Richard Kramer chooses Schubert’s songs as a model in pondering, “What does Schubert [or in this case, Klein] want

---

\(^{17}\) Freeman., 4.
from poetry?” Answering this question, he claims, will “bring us closer to this arcane matrix of thought from which song is born.” In the investigation of strophe, variant, and version, Kramer suggests going to the source of a song – the text, trying to define the meaning of a composers’ choice of text. In essence, Kramer sees the composer’s task as one of finding “a narrative thread in musical dialects true to the poetry.

Inspired by Kramer’s methods, I referred to Klein’s songs as envisioned through this same mindset. In approaching the question of what Klein wants from the poetry, I found that Klein’s choices of poetry subjects, in all their diversity, all center on a recurrent theme. Particularly, all three of his settings emphasize solitude arising from the texts, with Klein taking this hopelessness from the text and working outward from this inner emotional core, projecting it through his music. Ultimately, I find that Klein’s musical narrative achieves a self-consistency, and cyclic unity, by coloring the poetry selected with his own created levels of uncertainty, building upon the poet’s own ambiguities and ironies, and injecting further areas of meanings and tension into them. Thus, even in relatively calm or peaceful passages of the songs, Klein inserts implications of uncertainty, whether vocally or instrumentally, as if trying to communicate that even the happiest moments mingle with uncertainty and doubt. Instances where Klein takes relatively positive, affirmative messages in the text and inserts musical gestures clouding them with uncertainty arguably become most apparent in such passages as the following: in The Fountain, measures 17-19 (examples 2.12-2.13); In Middle of Life, first stanza measures 1-23 (examples 32.3.6); and in Dusk, measures 15-25 (examples 4.7-4.9).

---


19 Ibid., 3.

20 Ibid., 20.
One method Klein uses in the cycle in order to “reinforce a narrative thread” in the cycle, involves extensive use of characteristic sonorities that occur throughout the songs. For example, the extensive use, almost as means of obsessive reoccurrence throughout the cycle: (F and F#/Gb) and (C and C#), appear in numerous passages where F usually carries a referential role as a tonic. The extensive use of pitches such as F and F# links the songs to each other, while the last note of the entire cycle closes on F. In *The Fountain*, F appears as the downbeat in measure 1, and later as downbeat of measures 3-4, reoccurring in almost every measure in the song. F# becomes the climax of the vocal melody in measure 9, and Gb finishes this entry in measure 13. F returns in measure 14 and F# ends the vocal passage in measure 25. *The Fountain* ends on C, the dominant of F. *The Middle of life* continues this play of sounds, starting on F, stopping on chords with F sonorities in measure 2 and F# bass in measure 4, here too, those notes occur in every measure. F# becomes a point of reoccurrence in measures 8-9. Moreover, the last note in the second song is Bb which is major third of the Gb or F#, and the top note of the right hand is F#.

The F/F# pitches also create tonal unity individually in each of the songs and materially within the cycle in further ways; for certain elements, only dimly present in the first two songs, come to the fore in the third song where dominants of C# tie into these pitch classes in the manner that one is contained in the other. In *Dusk*, both F and F# are heard in the very beginning of the song (chords Ab-D-F and G-C#-F#) followed by F# in the second measure and in the downbeat of the measure 3 where Gb-F interval hides in the chords Eb-A-D and Gb-C-F. The piano solo opening ends on F bass. F#, Gb, and F return in the piano accompaniment and Gb closes the first vocal entry. Later, Gb-F interval initiates an ascending semi chromatic melody
that rises reaching F in the bass in measure 5. C, the dominant of F appears in the bass of measure 9, presenting the second vocal entry. F reappears in the vocal entry ending in measure 19. Followed by another reoccurrence of C in the upper melody, it also closes this section in measure 25.

Finally, one musical attribute in particular, acquires ever-increasing significance as the cycle progresses—the frequent reoccurrence of the pitch class F—such that its recurrence within prominent beginnings and endings seems to undergird not only the third song as a single entity, as argued above, but the combination of all three settings when taken together as a single communicative act of expression. For this F comes to symbolize not only the possibility of hope, but, paradoxically, a means of denying this possibility within the same context. Almost as in the manner of a leitmotif throughout the cycle, toward the ending of Dusk, F becomes reminiscent of a gesture narrative thread that went through the entire cycle, starting from The Fountain, through The Middle of Life, and eventually, Dusk. In the last measure, now in ppp dynamic, these foggy sonorities of F end the song while continuing the pedal points that started in the bass of measure 71 and resolve on a long F in measure 75 that closes the song.
Conclusion

The Three Songs Opus 1, an important work by Gideon Klein, contribute in a significant way to the musical canon of the twentieth-century repertoire. Gideon Klein’s choices of texts and musical expressions in these settings suggest a profound influence by the historical and personal events he was experiencing prior to, and while composing them. Given the historical context of these songs, my document focuses on the question: How are the textual and musical expressions of melancholy and solitude in the songs influenced by Klein’s own uncertainty and how do the manifold musical images of these songs coalesce in a historic testimony of this most horrific time?

In exploring this question, I found that although the texts were varied, Klein designed the musical setting to emphasize their melancholic facets and to create a sense of uneasiness and uncertainty. According to my analysis a variety of compositional devices express these troubling sentiments including chromaticism and polytonality. Another tendency of the cycle is the use of distinctive sonorities such as F, F#, Gb, C, C# (with possible affinity of something similar to a leitmotif, especially at the ending of the third song, where F closes). Also, based on my interpretation, Klein created a unique correspondence between the text and the music by emphasizing the expression of certain words in the text and by creating climaxes of phrases that symbolized deep meaning. In regard to the order of the songs, it is notable that Klein placed The Middle of Life in the midst of the cycle, suggesting a poetic illustration of a barrier point in his own life. The song cycle appears to represent a life cycle in which the first and third songs represent the youth and later periods of life, and the second song, The Middle of Life represents a transitional time in between.
In *The Fountain*, Klein conveyed a communicative formal design where various expressions lead the listener from the vitality and happiness described in the first stanza (starting with a rich piano introduction in measures 1-8) into uncertainty, first expressed as hints in the vocal lines throughout the first stanza and continuing as hints in the piano accompaniment following the ending of the first stanza (measures 17-18). Uncertainty eventually leads to expressions of melancholy associated with the cold winter, as described throughout the second stanza. In describing these expressions, Klein made extensive use of chromaticism and polytonality in the song. The use of these particular compositional devices takes on further importance when considering the juxtaposition of tonalities symbolizing the uncertainty Klein experienced in his own life with the transformations of mood occurring in the text. The juxtaposition of major and minor chords in the piano resembles the optimistic and pessimistic expressions integrated together, while added intervals introduce confusion and uncertainty to the musical set. The poem predicts the upcoming future and leaves the reader with a taste of an unknown fate and profound uncertainty.

In *The Middle of Life*, Klein demonstrates again a choice of text that helps him to communicate his feeling to the audience. Here too, at the end of the setting, the text unveils a solitary, melancholic, even deathly atmosphere. Compared to *The Fountain*, *The Middle of Life* Tends toward introversion and still deeper into melancholic meaning. In the second stanza, a human speaker addresses his struggle and solitude. The placement of this second song within the midst of the cycle is also in line with its textual character and musical approach. The form of this song exhibits a division into two sections, further suggesting a division of life into a primary and a final segment respectively. The placement of this second song and its bipartite nature thus comes in line with the textual character and musical approach of the cycle as a whole. The
listener can notice how in *The Middle of Life*, Klein resorts to the piano to deliver his most incisive commentary on the poem. These piano passages create meanings with particular relevance to the horrific times in which he was composing. These meanings can especially be seen in passages like measures 24-31, where the piano accompaniment transforms into a structured texture of 3/4, and the voice that follows flows freely, in a paradox of understatement and suppressed, or at least quiet, anguish.

*Dusk Has Fallen from on High* accumulates the various expressions appearing in the first two songs into a rich setting that sums up every aspect of style and texture heard prior. Here too, the music delivers an ambiguous approach to the text, enhancing uncertainty through the expressive nature of the musical design. Although the text describes a calm transition of dusk, Klein avoids attempts to evoke a sense of release and genuine calm at the very pinnacle of the musical structure, as could have been derived from the sole text, especially in the last passage of the song: “and through the eye a calming coolness steals into the heart.” Klein creates a closing passage that undermines or withholds any definitive resolution or sense of arrival. Rather, he makes this ending all the more chilling in effect, both figuratively and literally. This vocal writing produces a melancholic atmosphere and cold sensation, projected in a sung voice easily audible above the transparent and clear texture of the accompaniment. The cold sensation created in this last vocal entry is in fact an atmospheric climax where the mood descends into some sort of deathly scene, and the text *chlad a klid* (cool and quiet) is enhanced by a chromatic fall from F# to F natural and finally to E, all strengthened by a *diminuendo* and *pianissimo*. Trailing off in a chromatic descent could not better encapsulate the idea of uncertainty and lack of resolution even while the need and longing for such resolution continues.
The historical context that I believe deeply influenced the Songs, Op. 1 can be illustrated by Milan Slavický’s description of Klein’s resistance through the dreadful time that preceded his internment in Terezín, which is time he composed the Songs, Op. 1:

Driven more and more into retirement, Gideon Klein tended to devote most his time and attention to composition; however, the most visible form of his activities was participation in private concerts held in private flats, the players being for the most part artists persecuted for racial reasons. Although according to the laws enforced by the Germans in the Protectorate of Bohemia-Moravia such concerts were illegal, they grew in number and were systematically organized – the same programs were repeated several times thus reaching larger audiences.¹

With nothing else left on Klein’s horizon, Slavický describes the two activities Klein was able to preserve despite their illegality: performance and composition. Within these fields, Klein’s arena was wide open for self-expression, based on his observation of the revulsion caused to his people and himself. Surrounded by these profound events shaping world history and impacting Klein’s personal life, and in context of his composition, I view the Songs, Op. 1 as the fruit of the unfathomable reality Klein was living, cornered in by the circumstances of the approaching effects of the Holocaust onto his door step.

According to my hearing, I find that while ambivalent expressions in this cycle seem to elevate some hope, these expressions are mostly diluted with solitude and melancholy. Yet, by learning more of Klein’s fate, I was eventually convinced that the songs represent some kind of struggle, uncertainty, and most of all, pessimism. These sentiments are, according to my interpretation, the expressions that ultimately arise from all the songs.

For Klein, by composing those songs at a time of uncertainty, without knowing what his tomorrow would bring, there is a narrative thread between the artwork he created and the life he

lived that is inseparable. Aside from their musical qualities, the significance of these songs, in my opinion, is based to a large part on their emergence from Klein’s life in Prague, during the spring and summer of 1940, which was clearly troubled, conflicted and uncertain.
1. Books


2. **Book Chapters & Articles**


3. Thesis and Dissertations


4. Web Sites


5. Selected Discography


Silenced Voices: Victims of the Holocaust, Northeastern Records, 1992, Boston, MA.

6. Music Scores

