

CONTENTS

Foreword		
Claus Reschke, Howard Pollack		vii
Acknowledgments		x
Preface. Exploration within Chaos: German Poets and Composers in a Time of Crisis		
John Rockwell		xii
A Musical Approach to Georg Trakl (1887-1914): A Study of Musical Settings of German Twentieth-Century Poetry		
Kurt von Fischer		1
Max Reger, Modernity, and the Lied in the Early Twentieth Century		
Craig J. Westendorf		27
The Spell of Salome: Thomas Mann and Richard Strauss		
Hans Rudolf Vaget		39
Musical Substance and Literary Shadow? <i>Die Frau ohne Schatten</i> Reconsidered		
Harry E. Seelig		61
"Applied Poetry": The Musical Idioms of Early German Cabaret		
Alan Lareau		75
Sound and Sense: The Search for a Unified Expression in the Early Songs of Arnold Schoenberg		
Alan Lessem		85
The Lyric as Paradigm: Poetry and the Foundation of Arnold Schoenberg's New Music		
Reinhold Brinkmann		95
Marie Pappenheim, Schoenberg, and the <i>Studien über Hysterie</i>		
Robert Falck		131

Webern, Trakl, and the Decline of the West: Webern's Setting of "Abendland III"	
Anne C. Shreffler	145
Thomas Mann, Anton Webern, and the Magic Square	
Tamara S. Evans	159
Deepest Misery—Highest Art: Alban Berg's <i>Wozzeck</i>	
Jost Hermand	173
Die letzte Häutung. Two German <i>Künstleropern</i> of the Twentieth Century: Hans Pfitzner's <i>Palestrina</i> and Paul Hindemith's <i>Mathis der Maler</i>	
Ulrich Weisstein	193
Friedrich Dürrenmatt and Gottfried von Einem: A Unique Collaboration	
Otto Biba	237
Meditations Modulated: H. Heissenbüttel's "Einfache grammatische Meditationen" in K. Stockhausen's <i>Mikrophonie II</i>	
Günter Peters	247
Aribert Reimann and Paul Celan: The Setting of Hermetic Poetry in the Contemporary German Lied	
Jürgen Maehder	263
About the Authors	
	293
Appendix: Symposium Program	
	297