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## THE MUSIC OF HANNING SCHRÖDER (1896–1987):

### BETWEEN AUTONOMY AND FUNCTION AND BETWEEN TWELVE-TONE TECHNIQUE AND NEW OBJECTIVITY

#### KEYWORDS

*Hanning Schröder, New Objectivity, twelve-tone technique, autonomy, function*

#### ABSTRACT

*Twelve-tone music and the music of New Objectivity are generally seen as contrary developments in musical aesthetics and composition. Also seen as contrary are autonomy and function in music. Both of these supposedly "antagonistic" twosomes were uniquely unified in the late work of the German composer Hanning Schröder (1896–1987). This paper provides detailed historical accounts of this "unification" as well as discussions on the relationship between autonomy and function in Schröder's music.*

#### INTRODUCTION

I never met Hanning Schröder in person, because he lived in West Berlin and I lived in East Germany. Schröder died before the wall came down in Germany in 1989. Specifically, he died at age ninety-one, in 1987. However, I was very lucky to have met his wife, Dr. Cornelia Schröder. Cornelia Schröder was a musician, too, a keyboard and recorder player who came from the well-known artistic Auerbach family in Germany. Her father was a pianist and piano teacher in Breslau, and her brother was a famous artist. Cornelia Schröder had studied musicology and received her doctorate in 1929 as the first woman to receive a doctorate in musicology at the University of Freiburg. She had studied with the famous musicologist Wilibald Gurlitt (1889–1963).

I met Cornelia Schröder in 1991 in Berlin. She was then ninety-one years old. We soon became friends, and I started to visit her at least once a month, until I left Eu-

rope to come to the US in 1996 (she died in 1997, at age ninety-seven). In those five years, I did numerous interviews with her, about her own life story and especially about her husband, Hanning Schröder.

My paper is in three main parts: the first part will be of biographical nature. The second part will be more specifically about Schröder's music, and how he uniquely united two main streams of musical developments in the twentieth century.<sup>1</sup> Finally, I will discuss autonomy, absolute music, and functionality in Schröder's compositional work.

## THE MUSIC OF HANNING SCHRÖDER

Hanning Schröder's own music was never revolutionary in the sense of sound aesthetics, even though he was never intolerant toward this kind of music. On the contrary, he visited avant-garde concerts until the age of ninety. His own music is not simple, but is still "understandable". His music originated in a time, when, on the one hand, the composer wished to be close to the audience, but on the

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- 1 Main sources for this research include Gottfried Eberle, "Hanning Schröder", in *Komponisten der Gegenwart*, vol. 35, ed. Hanns-Werner Heister and Walter-Wolfgang Sparrer (Munich: edition text+kritik, 1994), 1–12 and A–B; Albrecht Dümling, "Hanning Schröder: Briefe (1930) und Sieben Miniaturen (1975)", *Melos* 48 (1986): 62–81; Nico Schüler, "H. Schröders 'Metronom 80' (1969) – Bemerkungen zum Werk eines 73-Jährigen", in *Kammermusik Heute*, vol. 2, *Komponisten, Werke, Analysen, Interviews, Methoden*, ed. Nico Schüler (Greifswald: Greifswald University Press, 1992), 35–37; Nico Schüler, "Gespräch mit Dr. Cornelia Schröder-Auerbach am 18. Dezember 1992", in *Kammermusik Heute*, vol. 3, *Komponisten, Werke, Analysen, Interviews*, ed. Nico Schüler (Greifswald: Greifswald University Press, 1993), 12–38.; Nico Schüler, "Der Mann mit dem aufrechten Gang. In memoriam Hanning Schröder", in *Studien zur lokalen und territorialen Musikgeschichte Mecklenburgs und Pommerns*, vol. 1, ed. Ekkehard Ochs (Greifswald: Landesmusikrat Mecklenburg-Vorpommern e.V., 1995), 74–80; Nico Schüler, *Hanning Schröder: Dokumente und Kritisches Werkverzeichnis* (Hamburg: von Bockel, 1996); Nico Schüler, ed., *Zwischen Noten- und Gesellschaftssystemen: Festschrift für Cornelia Schröder-Auerbach zum 95. Geburtstag und zum Andenken an Hanning Schröder anlässlich seines 100. Geburtstages* (Frankfurt a. M.: Lang, 1996); Nico Schüler, *Zum Problem und zu Methoden von Musikanalyse* (Hamburg: von Bockel, 1996); Nico Schüler, "Präliminarien zur Integration von 'Neuer Sachlichkeit' und Zwölftontechnik in der Musik von Hanning Schröder (1896–1987)", in *Musikkonzepte – Konzepte der Musikwissenschaft*, vol. 2, ed. Kathrin Eberl and Wolfgang Ruf (Kassel: Bärenreiter, 2001), 627–33; Nico Schüler, "Hanning Schröder", in *The New Grove Dictionary of Music and Musicians*, vol. 22, ed. Stanley Sadie, 2nd ed. (London: Macmillan, 2001), 645; Nico Schüler, "On Perspectivism in Music Research", in *Musik, netz, werke: Konturen der neuen Musikkultur*, ed. Lydia Grün, Frank Wiegand, et. al. (Berlin: transcript, 2002), 197–208.; Nico Schüler, "Schröder, Hanning, Hans", in *Die Musik in Geschichte und Gegenwart*, ed. Ludwig Finscher, 2nd ed. (Kassel: Bärenreiter, 2006), 49–51; Nico Schüler, "Hanning Schröder: Werkverzeichnis, Auswahldiskographie, Auswahlbibliographie", in *Komponisten der Gegenwart*, vol. 35, C–P and I–VI; Nico Schüler, "Twelve-Tone Technique and Tone Row Rotations in Selected Works by German Composer Hanning Schröder (1896–1987)", in *Zbornik Katedre za Muzičku Teoriju: Muzička Teorija i Analiza*, ed. Mirjana Živković, Ana Stefanović, and Miloš Zatkalić (Belgrade: IP "Signature", 2008), 162–75.

other hand some composers started to compose with a technique called “twelve-tone technique”. Both streams of the 1920s have always been seen as irreconcilable: (1) the music of the “Neue Sachlichkeit” (this German term is usually used to describe this kind of music; its most famous representative is Paul Hindemith; the term can be translated as “New Objectivity”); and (2) twelve-tone music, the music that grew out of expressionism, more specifically the music of the Second Viennese School around Arnold Schönberg.

Let me give some background information about those two streams of musical developments. Although not the only streams of developments, not the only philosophies, they are the most influential for any modern music to this day.

The term “Neue Sachlichkeit” originated from fine arts: it was the title of a 1923 exhibition in Mannheim. The term was coined by Gustav F. Hartlaub, who mentioned two characteristics of the movement: neo-classic and left-wing. New Objectivity demarcated from impressionism as well as from expressionism; it emphasized reality. In 1926, the music critic Heinrich Strobel wrote an article on New Objectivity in music, in which he compared the newest developments in fine arts with those in music.<sup>2</sup> A source for New Objectivity was seen in the music by Max Reger (1873–1916). The music of New Objectivity is not supposed to be academic, but is supposed to emphasize the artistic and technical aspects of making music. In this respect, New Objectivity is part of the same phenomenon as neoclassicism and *Gebrauchsmusik* (music for use, e.g., music for film and radio, political music, music for amateurs, etc.).<sup>3</sup> Part of this musical phenomenon is the re-structuring of social life and art in society. In music, New Objectivity fits music by Paul Hindemith, Kurt Weill, and Ernst Krenek. With it, we find a movement away from subjective expression characteristic of romanticism; music is objective as opposed to express intense, subjective emotion. New Objectivity is usually not used to denote a style, but a world-view, a philosophy of life. Part of this philosophy is a political responsibility, which was, during the 1920s, based on the necessity of a left-wing movement in Europe.<sup>4</sup>

Twelve-tone music, on the other hand, was a development out of expressionism. Expressionism was a movement in German and Austrian visual arts, literature, and music of the early twentieth century. Expressionists believed that music should reflect the inner consciousness of the composer. Expressionist composers would

2 Heinrich Strobel, “Neue Sachlichkeit in der Musik”, *Musikblätter des Anbruch* 8/6 (1926): 254–56.

3 See also Albrecht von Massow, “Funktionale Musik”, in *Handwörterbuch der musikalischen Terminologie*. 22. Auslieferung, ed. Hanns Heinrich Eggebrecht (Wiesbaden: Steiner, 1994), 1–7; Stephen Hinton, *The Idea of Gebrauchsmusik*. New York: Garland, 1989.

4 See also Susan C. Cook, *Opera for a New Republic: The Zeitoper of Krenek, Weill, and Hindemith* (Ann Arbor: UMI Research Press, 1988); Nils Grosch, *Die Musik der Neuen Sachlichkeit* (Stuttgart: Metzler, 1999); Ernst Krenek, “Neue Sachlichkeit in der Musik”, *I 10* (1927): 216–18.

express their innermost feelings, which means that the music becomes a distortion and exaggeration of the external reality. The focus on the innermost feelings led to elitism and lack of concern for the audience. In Schönberg's case, it led to the foundation of a private society, in which the newest compositions were performed only for members.<sup>5</sup>

Back to Hanning Schröder. In the early 1920s, Hanning Schröder's music was more or less what was later called New Objectivity, but without Schröder knowing Paul Hindemith, since Hindemith himself was not widely known before 1923. Schröder's music is demanding as well as oriented toward musical practice. His music is supposed to speak by itself, not with associating titles or "programs". The music is written for the *musician* as well as for the *audience*.

With this background, Hanning Schröder developed a style of avoidance: the music avoids traditional harmonic relations, as in late medieval and some Renaissance music, which he studied intensively in Freiburg (where he also took private composition lessons with Julius Weismann [1879–1950]). Horizontal voice leading is of greater importance for Schröder than harmony.

Public concerts first made him known in 1922, especially with his *Sonate für Violine und Klavier* (Sonata for violin and piano) from 1922 and the vocal composition *Mond und Menschen* (Moon and people) for voice, flute, and piano from 1922. Harmonic vagueness and unresolved dissonances, chromaticism, and pentatonicism are characteristic of this composition by Schröder.

Even more oriented towards horizontal pitch organization is his *Zweites Streichquartett* (Second string quartet) from 1922/1923. This and other compositions were successfully performed in Freiburg, Rostock, Berlin, and Düsseldorf. Also important was his visit to the Donaueschinger Musiktage in 1923, the world-famous music festival for contemporary music. Here, he met Paul Hindemith for the first time, as well as Ernst Krenek, Alois Hába, and others. It was at this festival where Schröder realized that his musical style was very similar to that of Paul Hindemith. (Paul Hindemith's *Zweites Streichquartett*, which made him famous, was also performed at the same music festival in 1923.)

Through the Havemann-Quartett (a string quartet under the direction of violinist Gustav Havemann), many of Schröder's compositions were performed in the late 1920s and early 1930s. Besides this "serious" music, Schröder composed songs for workers' choirs, such as *Gegen Verführung* (Against seduction) on a poem by Bertolt

5 See also Reinhold Brinkmann, "Zur Entstehung der Zwölftontechnik", in *Bericht über den internationalen musikwissenschaftlichen Kongress Bonn 1970*, ed. Carl Dahlhaus, Hans Joachim Marx, Magda Marx-Weber and Günther Massenkeil (Kassel: Bärenreiter, 1971), 284–88; Gottfried Eberle, "Klangkomplex, Trope, Reihe. Materialien zu einer vergleichenden Theorie der Zwölfton-Komposition", *Musica* 34 (1980), 139–44; Gisela Nauck, *Musik im Raum – Raum in der Musik* (Stuttgart: Steiner, 1997); George Perle, *Twelve-Tone Tonality*, 2nd ed. (Berkeley: University of California Press, 1996).

Brecht (1932) or *Wir* (We; around 1932) on a poem by Willi Nowotny. These workers' choral works were certainly some of the compositions Schröder had greatest courage to compose, because we need to understand that such political music was undesirable. Although this was still before the Nazi time, the Nazi party was already a very strong political institution in Germany since the late 1920s and had infiltrated all levels of the political administration in Germany.

During the Nazi time, from 1933 on, Schröder composed only a few works. This had nothing to do with a fear it could be discovered that he composed (since he was not allowed to compose), but rather it had a deep foundation in his aesthetics mentioned earlier: music has a function in society and must be performed; music has a social function and should not be written for the drawer. However, Schröder did compose a few compositions for his wife's church choir during the last year of the Nazi time: his wife was hiding in Dargun, a Mecklenburg village, where she worked illegally as a church music director.

After the Nazi time, we can find a re-orientation within Hanning Schröder's compositional work, which is surely his greatest achievement as a composer. He combined his stylistic and aesthetic musical characteristics that were part of New Objectivity with the compositional technique that grew out of expressionism: the twelve-tone technique of the Second Viennese School. While these two musical developments are often seen as irreconcilable streams of musical developments that originated in the 1920s, Schröder brought them together in a unique way. Ernst Krenek also unified these two compositional streams; of course, Krenek's music is very different than Schröder's, so they both found unique solutions to this music-stylistic and aesthetic undertaking. One cannot necessarily say that they combined those musical streams consciously. At least initially, this unification was achieved unconsciously.

#### ON THE UNIFICATION OF NEW OBJECTIVITY AND THE TWELVE-TONE TECHNIQUE IN HANNING SCHRÖDER'S WORK

I mentioned earlier that during the 1920s Max Regér was seen as a main composer of New Objectivity. This is quite important for Schröder, because Cornelia Auerbach was the last private piano pupil of Max Reger in Jena in 1916. Cornelia Auerbach became very influential on Hanning Schröder's compositional work, so the connection to Reger is not unimportant. Furthermore, Cornelia Schröder taught for one year in the Schulgemeinde Wickersdorf, a school that was under the strong influence of the "musikalische Jugendbewegung" (musical youth movement) and the Wandervogel movement. The basic goal of the music education in Wickersdorf was the development of a community feeling, a feeling for companionship between the music makers (composers, musicians) and the music recipient (the listen-



er). Through Cornelia Auerbach's influence, this became also the sociological and aesthetic idea of Hanning Schröder; and, of course, it is that of New Objectivity. Heinrich Bessler had already in 1926 written in his *Grundfragen der Musikästhetik* (Fundamental questions of music aesthetics) about the aesthetic alliance, the aesthetic affinity or connection, of New Objectivity and the ballad work of Machaut. Later, in his book *Musik des Mittelalters und der Renaissance* (Music of the Middle Ages and the Renaissance, published in 1931), Bessler made the connection to historicism.<sup>6</sup> For Schröder, these elements or aesthetics were a result of his studies in Freiburg, where he performed old music in historical performance practice with the Collegium Musicum, and a result of his own pioneering work with the Harlan-Trio.

Stephen Hinton realized, in his article "Neue Sachlichkeit" (New Objectivity) in the *Handwörterbuch der musikalischen Terminologie* (Handbook of Musical Terminology), that Bessler's understanding of the term "Neue Sachlichkeit" was tied to the contemporary (1920s and early 1930s) desire for Gebrauchsmusik.<sup>7</sup> For Erich Doflein, a youth friend of Cornelia Schröder from her study years in Breslau and then Freiburg, the Gebrauchsmusik-aspect was the most important aspect of New Objectivity. Strict polyphonic forms are hereby most important.<sup>8</sup> For Hanning Schröder's music, polyphonic settings are also most important.

All these names I mentioned – Julius Weismann, Wilibald Gurlitt, Heinrich Bessler, Erich Doflein, and also Gustav Scheck, Rudolf Schulz-Dornburg, and many more – were very important for Hanning Schröder's musical and intellectual environment. Bessler played together with Schröder in the Collegium Musicum in Freiburg, and he was also at the Hamburg music festival in 1924; at that music festival in Hamburg, medieval as well as contemporary music was performed, and Schröder participated there as a soloist for viola and old string instruments. Erich Doflein took lessons not only from Julius Weismann, but also from Max Auerbach, Cornelia Auerbach's father, in Breslau; both were good friends and were in constant exchange of ideas. Gustav Scheck, a famous flautist at the time, was one of the closest friends of Cornelia and Hanning Schröder: they performed together, and Schröder composed several pieces of music for Scheck.<sup>9</sup>

6 Heinrich Bessler, "Grundfragen der Musikästhetik", *Jahrbuch der Musikbibliothek Peters* 22 (1926): 63–80; Bessler, *Musik des Mittelalters und der Renaissance*, vol. 2 of *Handbuch der Musikwissenschaft*, ed. Ernst Bücken (Potsdam: Akademische Verlagsgesellschaft Athenaion, 1931).

7 Cf. Stephen Hinton, "Neue Sachlichkeit", in *Handwörterbuch der musikalischen Terminologie*, 18. Auslieferung, ed. Hanns Heinrich Eggebrecht (Wiesbaden: Steiner, 1990), 5. See also Michael Beiche, *Terminologische Aspekte der Zwölftonmusik* (Munich: Katzschichler, 1984); Scott Messing, *Neoclassicism in Music* (Ann Arbor: UMI Research Press, 1988).

8 Cf. Erich Doflein, "Gegenwart, Gebrauch, Kitsch und Stil", *Melos* 8/7 (1929): 299.

9 As a side note, in 1947 Gustav Scheck founded the Staatliche Hochschule für Musik (State Music Conservatory) in Freiburg, as a continuation of the Freiburg Musikseminar (Freiburg Music School), which Doflein and Weismann had founded already in 1930.

Back to New Objectivity. Stephen Hinton noted that Heinz Tiessen saw the sociological basis of New Objectivity in collectivism.<sup>10</sup> But Tiessen also noticed the connection between New Objectivity and the twelve-tone technique. And so did Theodor W. Adorno in a general interpretation of “musikalische neue Sachlichkeit” (musical New Objectivity):

Unter diesen Begriff fällt Musik aus den verschiedensten Schulen und mit den verschiedensten Intentionen: der größte Teil des Œuvres von Stravinsky and Hindemith, der Songstil von Kurt Weill, eine Reihe der Werke von Krenek, aber in einem gewissen Sinn auch die Zwölftontechnik.<sup>11</sup>

(Under this term falls music from various schools and with various intentions: the biggest part of the œuvre of Stravinsky and Hindemith, the song style of Kurt Weill, a number of works by Krenek, but in a certain way also the twelve-tone technique.)

However, in a narrower sense of the term “Neue Sachlichkeit”, Adorno excluded the twelve-tone technique, as did Dahlhaus later, so that only “Werke aggressiv-romantischen Charakters”<sup>12</sup> (works of aggressive-romantic character) are included that negate not only expression, but also the “gehobenen Stil” (elevated style). For Dahlhaus, the opposition between “Gebrauchswert” (value of use) and “Kunstcharakter” (artistic character) were important for the separation of New Objectivity and expressionism, and also for the activity of music making and the aesthetic contemplation.<sup>13</sup>

The German-American art psychologist and art historian Rudolf Arnheim saw, contrary to the opinion of other authors, a unity in New Objectivity and expressionism, because both resulted from the protest against the life-style of the pre-war bourgeoisie.<sup>14</sup> For Schröder, this was a very important aspect, as having grown up in a bourgeoisie family he was a rebel against that middle class.

But we may also ask why Schröder, who was part of the leftist movement since the late 1920s, did not distance himself from New Objectivity, as did Hanns Eisler,

<sup>10</sup> Cf. Hinton, “Neue Sachlichkeit”, 6. See also Heinz Tiessen, “Funktionelle Sachlichkeit in der Musik”, *Frankfurter Oder Zeitung*, August 15, 1929.

<sup>11</sup> Adorno, “Neunzehn Beiträge über Neue Musik”, quoted in Hinton, “Neue Sachlichkeit”, 6.

<sup>12</sup> Ibid.

<sup>13</sup> Cf. Carl Dahlhaus, “Die Neue Musik und das Problem der musikalischen Gattungen”, in *Gestaltungsgeschichte und Gesellschaftsgeschichte: Literatur-, Kunst- und musikwissenschaftliche Studien*, ed. Helmut Kreuzer (Stuttgart: Metzler, 1969), 516–28. See also Theodor W. Adorno, *Ästhetische Theorie* (Frankfurt a. M.: Suhrkamp, 1972); Theodor W. Adorno, *Philosophie der neuen Musik* (Frankfurt a. M.: Suhrkamp, 1975); Hermann Danuser, *Die Musik im 20. Jahrhundert* (Laaber: Laaber, 1984); Glenn Watkins, *Soundings: Music in the Twentieth Century* (New York: Schirmer, 1995).

<sup>14</sup> See Hinton, “Neue Sachlichkeit”, 9, and Rudolf Arnheim, “Neue Sachlichkeit und alter Stumpfsinn”, *Die Weltbühne* (Berlin) 15 (April 12, 1927): 591–92.

for example. Eisler had criticized New Objectivity as "bornierten Realismus"<sup>15</sup> (narrow-minded realism). Schröder's consistent musical style and his consistent aesthetics through the end of his life were the result of a political naiveté. Before Schröder came close to the leftist movement, Schröder was, for many years, not at all interested in politics; and even after that, he was certainly not part of the intellectual leftist movement. His interest in the leftist movement was a result of his humanism. His humanistic ideals were responsible for his interest in writing workers' songs and for his interest in working in East Berlin after the war. Although he was called the "Red Hanning" in post-war West Berlin (where his residence was), he was not the "intellectual red"; in addition, he was never a member of any party. Schröder's "left" was really "humanism", because he could not combine the bourgeoisie circumstances of his youth and those terrible war experiences with his humanistic ideals. He was just at a "centreline" between capitalism and socialism. And this political centreline enabled him to be at a centreline between New Objectivity and expressionism, between *Gebrauchsmusik* (Hindemith) and modern music (Schönberg), as Adorno called it.

While Schröder did not give up the aesthetics of New Objectivity, he stylistically combined "sachliches Musizieren" (objective music making) and "happy musical fancy", un-academic, anti-romantic music, formal unity, constructive integration, and clear translucency with the twelve-tone technique.

This unification of New Objectivity and the twelve-tone technique can also be seen as a consequence of the Nazi time: during the Nazi time, Schröder composed little and gained distance to his own compositional work, without giving himself up. This distance made it possible to start working with twelve-tone rows: this means the total emancipation of tonal emphasis, but combined with his aesthetic ideas of the functionality of music, of music as music for the musicians and for the audience, not for the elite; and with his sound aesthetics, that means with his use of certain sound qualities, etc. His twelve-tone technique is freer than it was used by such composers as Schönberg, Berg, or Webern. He uses combinatoriality even more than did Webern. In addition, he takes out parts of the row, or starts with any tone within the original tone row as tone row rotation. Therefore, he has much more freedom for his sound concept.

To summarize this compositional achievement, while maintaining the emphasis on artistic and technical aspects of making music, on concerns for the audience, and on *Gebrauchsmusik*, Schröder combined this emphasis with expressions of innermost feelings. Schröder made use of Schönberg's and Webern's twelve-tone technique(s) freely, in that he constructed his twelve-tone rows in a way to achieve

<sup>15</sup> Hanns Eisler, *Gesammelte Werke*, vol. 1, *Musik und Politik: Schriften 1924-1948*, ed. Günter Mayer (Leipzig: VEB Deutscher Verlag für Musik, 1973), 56.



his aesthetic goals; among other features, he made use of tone row rotations for higher flexibility of vertical as well as horizontal music structures.

# ON AUTONOMY, ABSOLUTE MUSIC, AND FUNCTIONALITY IN SCHRÖDER'S COMPOSITIONAL WORK

Since Hanning Schröder was a composer who, on the one hand, wrote music for the fun of making music, for the musicians and the audience, and, on the other hand, wrote music that was supposed to speak for itself, without any programmes or programmatic titles, he is interesting for our discussion on autonomy as well as functionality. But let me back up briefly. Without repeating a terminological discussion, as we can find it, for example, in the *Handwörterbuch der musikalischen Terminologie*, I will need to explicate my understanding of some of the terms. Autonomy in music can be seen as a music-aesthetic term that denotes music of which the content is the music itself with its structure and logic. Second, autonomy can be a sociological category that characterizes the independence of the music from social functions and developments. Third, autonomy can be an aesthetic category that is used in contrast to programme music. And finally, autonomy is understood as an aesthetic category that is in contrast to functional music.<sup>16</sup>

I would not like to see autonomy just as one or another, or not just as an opposing category to something else. I see autonomy in music as "as much independence as possible" in relation to music-internal, social and cultural, programmatic, and functional aspects. As such, it is not an either-or, but allows for various degrees. (1) The music-internal aspect: Well-craftedness and a coherent internal logic would increase the autonomy of a piece of music. (2) The social and cultural aspects: Even the social and cultural aspects can have various degrees of autonomy, depending on the context in which the piece was written, for whom it was written, in which context it is programmed, performed, and perceived, etc. For example, a piece can be written for a specific event or a specific target audience or a piece can be written for a specific performer, but not a specific target audience; the situation then also depends on whether or not (and how) this performer influenced the content and structure of the music. In the first case, the piece of music has a lower autonomy than in the second case. *Why* a piece of music is being heard is also socially and culturally important, whether because of itself or because of extra-musical circumstances. (3) The programmatic aspect: A programme or a programmatic title would decrease the autonomy of music, as the music then functions less by itself, but also depends on the programme or programmatic title and on how those are

<sup>16</sup> See Albrecht von Massow, "Absolute Musik", in *Handwörterbuch der musikalischen Terminologie*, 22. Auslieferung, 1-17; Albrecht von Massow, "Autonome Musik", in *Handwörterbuch der musikalischen Terminologie*, 22. Auslieferung, 1-11.

interpreted and perceived. So this really is a psychological or cognitive dimension. (4) The functional aspect: *Gebrauchsmusik* also has a decreased autonomy, as the music then functions less by itself, but depends on that function and how it is executed. So this is, to a large degree, also a social dimension. Thus, we could have several degrees of autonomy, such as very much autonomy, relatively much autonomy, a neutral autonomy (if that is possible?), relatively little autonomy, and very little autonomy.

In the sense of New Objectivity, Hanning Schröder's music was written for the musicians and the audience, for the fun of making – and listening to – music. But Schröder mainly composed music that was to speak for itself – without programmes. Most pieces are just entitled "Music for", followed by the list of instruments. Much of Schröder's music is not functional music, but he also wrote some pedagogical works (that also have programmatic titles), some workers' songs (that have a political function), and some film music (where the music is subordinate to the plot, content, and meaning of the film). All of his music is well crafted with a very coherent musical logic, which elevates the autonomy of his music. But considering his programmatic and his functional music, we can find all degrees of autonomy in Schröder's work (as we probably would in the work of most composers).

The degree of the autonomy of a piece of music itself does not tell us much. It is the discussion of the aspects – the degree of autonomy determining aspects – of music-internal, social and cultural, programmatic, and functional aspects that would provide great value in the understanding of the music. This would support the methodological approach of perspectivism in music research, which I proposed in some of my earlier writings. Historical and analytical perspectives would be enriched by aesthetic, philosophical, social, anthropological, cultural, psychological, semiotic, and other perspectives in discussions of composers and their music. For Hanning Schröder and his music, this has yet to be done in more detail.

#### FINAL REMARKS

Hanning Schröder is not famous from today's point of view, mainly because of the political problems he had during his lifetime, and also because he was not one of those composers who had many students. Additionally, he did not like to express himself other than through music. Although Hanning Schröder's music originates in New Objectivity, he started using the twelve-tone technique in his music after 1950. Thus, Schröder's music after the Second World War brought two supposedly "contradictory" streams of musical developments uniquely together: while maintaining the emphasis on artistic and technical aspects of making music, on concerns for the audience, and partially on *Gebrauchsmusik*, Schröder combined this em-

phasis with expressions of innermost feelings. Schröder made use of Schönberg's and Webern's twelve-tone technique(s) freely, in that he constructed his twelve-tone rows in a way to achieve his aesthetic goals; among other features, he made use of tone row rotations for higher flexibility of vertical and horizontal music structures. As well-crafted music that is mostly absolute music, most of his compositional work has a great or relatively great autonomy. Some of his music has little autonomy, as it is either written for a specific audience or with programmatic titles, such as his pedagogical works for piano and for violin, or works written with a very specific function, such as his film music. None of the concepts – New Objectivity, expressionism, twelve-tone music, autonomy, absolute music, functionality, etc. – are exclusive, but these concepts provide the basis (with detailed discussions of the “between”) for distinctions within Schröder's compositional work and the basis for in-depth studies from many different perspectives.

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## SUMMARY

Two of the major developmental streams of modern music are streams that originate in the 1920s: twelve-tone music and the music of New Objectivity. These streams are generally seen as contrary developments in musical aesthetics and composition. However, famous authors of the early twentieth century (such as Tiessen and Adorno) assumed some connections between these streams.

This paper focuses on the integration of elements of both streams in the compositional work of the German composer Hanning Schröder (1896–1987). The goal is to show how Schröder's music brought compositional as well as aesthetic elements of both streams uniquely together in his music after the Second World War.

Schröder's music originates in New Objectivity (Neue Sachlichkeit). His early compositions fit into this category as much as Paul Hindemith's did, even before



Hindemith was well known. New Objectivity generally emphasizes artistic and technical aspects of making music. In this respect, New Objectivity is part of the same phenomenon as neoclassicism and *Gebrauchsmusik*. New Objectivity is a stream of developments that departs from subjective expression characteristic of romanticism; music is "objective", as opposed to expressing intense, subjective emotion. New Objectivity is usually not used to denote a style, but a world-view, a philosophy of life.

Twelve-tone music, on the other hand, was a development out of expressionism. Expressionists believed that music should reflect the inner consciousness of the composer. Expressionist composers would express their innermost feelings, which means that the music becomes a distortion and an exaggeration of external reality. The focus on innermost feelings led to elitism and a lack of concern for the audience.

Schröder's music after the Second World War brought these two "contradictory" streams uniquely together: while maintaining the emphasis on artistic and technical aspects of making music, on concerns for the audience, and on *Gebrauchsmusik*, Schröder combined this emphasis with expressions of innermost feelings. Schröder made use of Schönberg's and Webern's twelve-tone technique(s) freely, in that he constructed his twelve-tone rows in a way to achieve his aesthetic goals; among other features, he made use of tone row rotations for higher flexibility of vertical and horizontal music structures.

Autonomy in music can be seen as a music-aesthetic term that denotes music of which the content is the music itself with its structure and logic. Second, autonomy can be a sociological category that characterizes the independence of the music from social functions and developments. Third, autonomy can be an aesthetic category that is used in contrast to programme music. And finally, autonomy is understood as an aesthetic category that is in contrast to functional music. For this paper, autonomy is not just understood as one or another, or not just as an opposing category to something else. Autonomy in music is seen as "as much independence as possible" in relation to music-internal, social and cultural, programmatic, and functional aspects. As such, it is not an either-or, but allows for various degrees.

Hanning Schröder found a balance between autonomy and function in his music: in the sense of New Objectivity, Hanning Schröder's music was written for the musicians and the audience, for the fun of making – and listening to – music. But Schröder mainly composed music that was to speak for itself – without programmes. Most pieces are just entitled "Musik für" (Music for), followed by the list of instruments. Much of Schröder's music is not functional music, but he also wrote some pedagogical works (that also have programmatic titles), some workers' songs (that have a political function), and some film music (where the music is subordinate to the plot, content, and meaning of the film). All of his music is well

crafted with a very coherent musical logic, which elevates the autonomy of his music. But considering his programmatic and his functional music, we can find all degrees of autonomy in Schröder's work.

The degree of the autonomy of a piece of music itself does not tell us much. It is the discussion of the aspects – the degree of autonomy determining aspects – of music-internal, social and cultural, programmatic, and functional aspects that would provide great value in the understanding of the music. This would support the methodological approach of perspectivism in music research. Historical and analytical perspectives would be enriched by aesthetic, philosophical, social, anthropological, cultural, psychological, semiotic, and other perspectives in discussions of composers and their music. For Hanning Schröder and his music, this has yet to be done in more detail.