

# Contents

<i>List of illustrations</i>	<i>page</i> x
<i>Preface and acknowledgments</i>	xiii
<i>Music example acknowledgments</i>	xix
<i>List of source abbreviations</i>	xx
Introduction	1
1 Early years	8
2 <i>Der ferne Klang</i> : “so ganz etwas Neu’s”	34
3 Vienna 1913: an <i>avant garde</i> comes of age	54
4 A critical champion: Paul Bekker and the Schreker question	79
5 The call to Berlin	112
6 Years of success (1920–1923)	132
7 A clash of generations	155
8 <i>Irrelohe</i> : a work at the crossroads	176
9 Years of crisis (1924–1928)	196
10 The spirit of the times	226
11 <i>Der Schmied von Gent</i> : the search for community	256
12 Exiles in a new age	283
Afterword: A fitful renaissance: Schreker and post-war musical life	304
<i>Notes</i>	326
<i>Works list</i>	378
<i>Select bibliography</i>	384
<i>Index</i>	410

# Illustrations

Franz Schreker, 1912 (YSC)	frontispiece
1 Ignaz Schrecker and his family, c. 1886 (YSC)	page 10
2 The Philharmonic Chorus in Prague, March 1912 (Picture Archive, ÖNB)	24
3 <i>Der Geburtstag der Infantin</i> , poster by Erwin Lang (private possession)	30
4 <i>Der ferne Klang</i> ; Frankfurt, 1912 (YSC)	35
5 <i>Der ferne Klang</i> , Act II; “La casa di maschere” tableau (YSC)	48
6 Schreker with Josef Marx in Pottschach, 1915 (Schreker-Fonds, ÖNB)	58
7 Arnold Schoenberg, “Hände,” watercolor, c. 1911 (private possession)	66
8 Caricature, <i>Kikeriki</i> (June 20, 1912) in anticipation of the concert (June 25, 1912) of works by Schoenberg, Zemlinsky, Webern, Berg, Schreker, Suk, and Novák	68
9 Maria Binder in 1908 before her marriage to Schreker (YSC)	72
10 Alma Mahler, c. 1913 (Schreker-Fonds, ÖNB)	74
11 Caricature, <i>Kikeriki</i> (April 13, 1913), “Das Spielwerk und die Prinzessin in the Court Opera”	76
12 Schreker with his family, c. 1916 (YSC)	80
13 <i>Die Gezeichneten</i> , Frankfurt, 1918; Act II, atelier scene (Deutsches Theatermuseum, Munich)	83
14 Paul Bekker and his first wife, Dora Zelle Bekker, c. 1912 (YBC)	90
15 <i>Der Schatzgräber</i> , Frankfurt, 1920; Act II tableau (Deutsches Theatermuseum, Munich)	98
16 Schreker, c. 1919 (YSC)	114
17 Universal Edition’s house journal, <i>Musikblätter des Anbruch</i>	129

18	Schreker with Gustav Brecher (Schreker-Fonds, ÖNB)	134
19	Maria Schreker as Els in the Berlin State Opera production of <i>Der Schatzgräber</i> (YSC)	137
20	<i>Der Schatzgräber</i> , Berlin, 1922; Act III production design for Els by Emil Pirchan (YSC)	141
21	Schreker, etching by Heinrich Gottselig, c. 1922 (YSC)	145
22	Schreker with Willem Mengelberg, 1923 (Schreker-Fonds, ÖNB)	152
23	Ernst Krenek, 1921 (Ernst Krenek)	160
24	<i>Irrelohe</i> , piano vocal score	190
25	Schreker with the stage director Otto Ehrhardt, Axenfels, 1925 (YSC)	199
26	Schreker advertisement in <i>Anbruch</i> , 1920	203
27	Caricature of the editorial staff of <i>Anbruch</i> in the 1925 carnival parody issue, <i>Abbruch</i>	205
28	Arnold and Gertrud Schoenberg, Berlin, 1926 (ASI no. 1175)	209
29	Schreker and his wife in Brioni, 1926 (YSC)	211
30	Schreker and his wife, 1928 (YSC)	219
31	<i>Der singende Teufel</i> , Berlin, 1928; backstage drawing ( <i>Das Theater</i> , March 1929)	222
32	Schreker and his wife with their new Horch (YSC)	232
33	Paul Hindemith experiments with the trautonium	233
34	Schreker at the microphone, c. 1925 (Bildarchiv Preussischer Kulturbesitz, Berlin)	235
35	Schreker with Hans-Klaus Langer and Zdenka Ticharich, c. 1930 (YSC)	239
36	Schreker in his Hardenbergstrasse apartment, c. 1930 (YSC)	267
37	<i>Der Schmied von Gent</i> , Berlin, 1932, Theatermuseum der Universität zu Köln	276
38	<i>Der Schmied von Gent</i> , Berlin, 1932, Act II, Theatermuseum der Universität zu Köln	277
39	Schreker, c. 1933 (Picture Archive, ÖNB)	292
40	Schreker shown with Ernst Toch as “Two Jewish Scribblers” in the catalogue accompanying the 1938 exhibition “Entartete Musik” (Degenerate Music)	298