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Dora Pejačević (1885-1923) is recognized as an influential figure in the musical history of her native country, Croatia. In addition to composing a number of works for solo piano, voice, and violin, her compositional output includes, among other works, a piano quartet, a piano quintet, a piano concerto, and a symphony. In recent years, within her native Croatia, a renewed interest has developed in the works of Dora Pejačević. Coupled with this interest is a hope that increased awareness of these compositions might occur beyond the borders of this country.

Dora Pejačević wrote thirty-three art songs, with the first composed at the age of fifteen and the last composed within three years of her death. It is this component of her oeuvre that this document addresses in three ways: by providing the first comprehensive collection of translations, both word-for-word and grammatically-fluent, of the complete song texts; by guiding the reader to current literature and research for any given song; and finally, by introducing new research relevant to the songs. Simultaneously, this document increases the accessibility of these songs to English-speaking readers both through the translations of the song texts, and by summarizing and highlighting information found in foreign-language research pertaining to the composer and her songs.

In addition, a brief biography of Dora Pejačević is followed by a discussion of tangential themes intended to increase awareness of topics often found in the academic discourse concerning the composer. Although a detailed exploration of these themes is beyond the scope of this document, their prominence in research relating to Pejačević

renders a brief exploration of them essential to a thorough introduction of the composer.

Finally, to assist readers with further research, an index of Pejačević's known compositions is provided.

A REFERENCE FOR THE ART SONGS OF DORA PEJAČEVIĆ  
WITH ENGLISH TRANSLATIONS  
OF THE SONG TEXTS

by

Richard D. Auvil

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Approved by

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Committee Chair

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of  
The Graduate School at The University of North Carolina at Greensboro.

Committee Chair \_\_\_\_\_

Committee Members \_\_\_\_\_

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\_\_\_\_\_  
Date of Acceptance by Committee

\_\_\_\_\_  
Date of Final Oral Examination

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## CHAPTER I

### INTRODUCTION

Dora Pejačević, a composer active during the years surrounding World War I, defies historical classification on multiple levels. Although born and raised in Croatia, her social circles later in life were primarily Austrian, thus creating ambiguity in relation to national identity. Although a member of a family in the upper echelons of society, she wished to dissociate herself from the ruling elite, thereby resisting classification based on social standing. Indeed, the composer herself took great pride in individuality and viewed herself as independent of any social class or homeland.<sup>1</sup> These feelings were logical in light of the political climate during her lifetime, as she witnessed the end of the Austro-Hungarian Empire and the creation of Yugoslavia.

From the restlessness caused by this personal and political instability, Dora Pejačević produced fifty-eight compositions during her thirty-seven year lifespan. These ranged from works for solo piano and violin, to works for larger chamber ensembles and orchestra. She also wrote thirty-three art songs, the first written at the age of fifteen and the last composed within three years of her death. The regularity with which she returned to this genre makes these works valuable in any examination of her musical development. It is this component of her oeuvre that this document addresses. The document is divided into two parts. The first contains a brief biography of Dora Pejačević, followed by a

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<sup>1</sup> See page eighty-five of this document.

discussion of contextual themes intended to increase awareness of topics often found in the academic discourse concerning the composer. The second is an examination of her thirty-three art songs. This includes the first comprehensive collection of translations, both word-for-word and grammatically-fluent, of the complete song texts, a summary of current research relating to each song, and the presentation of new research relating to particular songs.

## CHAPTER II

### DORA PEJAČEVIĆ, COMPOSER: BIOGRAPHICAL AND CONTEXTUAL CONSIDERATIONS

#### Biographical Note

Dora Pejačević (1885-1923)<sup>2</sup> was one of a number of Croatian composers who, at the turn of the century, “laid the foundations of new Croatian music which...was based upon the highest European artistic criteria.”<sup>3</sup> Indeed, various biographical details, including connections to the Austro-Hungarian Empire, Austrian social circles, and influential German musical personages, mark Pejačević as a link between Croatia and German-speaking Europe not only musically, but culturally and socially as well.<sup>4</sup>

During her lifetime, Dora Pejačević was influenced by a variety of profound historical events including World War I, the end of the Austro-Hungarian Empire and the establishment of Yugoslavia. She witnessed these events from the upper echelons of society. Her grandfather Ladislav, and her father Teodor, were important figures in

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<sup>2</sup> Born Maria Teodora Paulina Pejačević according to the baptismal certificate produced five days after her birth. See Elena Ostleitner, “Dora, Sie, Die Lieder, Sie, Die Töne Hat!” *Die Kroatische Komponistin Dora Pejačević (1885-1923)* (Kassel: Furore, 2001), 10.

<sup>3</sup> See Svanibor Pettan, ed., *Music, Politics, and War: Views from Croatia* (Zagreb: Institute of Ethnology and Folklore Research, 1998), 84, for an extended discussion of this idea.

<sup>4</sup> An idea often encountered in writings concerning Pejačević. One such example is found in Dora Pejačević, *Pet Minijatura: za violinu i klavir* (Five Miniatures: for violin and piano), ed. Koraljka Kos (Zagreb: Ars Croatica, 1985), ix, which states “*Ponikla u srcu Slavonije gdje se panonska ravnica susreće s blagim obroncima Krndije i Papuka, Dora Pejačević širi svoje umjetničke horizonte preko nepreglednih slavonskih šuma do najjačih kulturnih centara srednje Europe.*” (Originating in the heart of Slavonia where the Pannonian plain meets the gentle hills of Krndije and Papuka, Dora Pejačević extended her artistic horizons from the vast Slavonic forest to the strongest cultural centers of Central Europe.)

Croatian politics.<sup>5</sup> This particular line of the Pejačević family, centered in the town of Našice, was quite wealthy, having built a fortune through the exploitation of the Slavonian oak forests.<sup>6</sup> Part of their wealth included the Pejačević castle in Našice<sup>7</sup>, the place where the composer resided during her developmental years. Even after moving to Germany in 1907, Dora would make frequent return trips to the Pejačević castle. Her mother, Lilla Vay de Vaya was a Hungarian baroness, and a figure who provided an atmosphere conducive to the development of her daughter's talents. Lilla was "an extremely talented singer...[and] a gifted pianist." She was also well-known as "an organizer of numerous amateur performances<sup>8</sup>...and as a patroness of many societies and institutions."<sup>9</sup> Dora's mother was concerned with the development of her daughter's talent, and she was critical in introducing Dora to Károly Noszeda, the man largely considered to be Dora's first official music teacher.<sup>10</sup>

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<sup>5</sup> Ivo Goldstein, *Croatia: A History* (Montreal: McGill-Queen's University Press, 1999), 103, contains a description of her father's work with the Croat-Serb Coalition.

<sup>6</sup> Koraljka Kos, *Dora Pejačević* (Zagreb: Muzički Informativni Centar Kocertne Direkcije Zagreb, 1998), 23.

<sup>7</sup> The building now serves as a museum, see *The Našice Native Museum*, <http://www.mdc.hr/nasice/en/index.html> (accessed August 27, 2013).

<sup>8</sup> It must be mentioned that, sharing a program with Lilla Pejačević during one of these "amateur" performances from 1899 was Stefi Geyer, the dedicatee of Béla Bartók's Violin Concerto. See Zdenka Veber, ed. *Dora Pejačević: 1885-1923* (Našice: SIZ kulture i tehničke kulture, 19 7), 31

<sup>9</sup> Quotes taken from "Zaboravljena Majka Dore Pejačević Lilla Grofica Pejačević" (The Forgotten Mother of Dora Pejačević – The Countess Lilla Pejačević)" from Zdenka Veber, ed. *Dora Pejačević: 1885-1923* (Našice: SIZ kulture i tehničke kulture, 19 7), 32.

<sup>10</sup> Ibid., 31 shows a program stating that the Hungarian organist Károly Noszeda, Dora Pejačević's first teacher, performed as a pianist in a recital with Lilla Pejačević.

In addition to fostering Dora's musical education, the Pejačević family made their daughter's general education a priority as well. The family hired a private tutor, the Governess Miss Davison, who was very influential to the composer. She had an excellent knowledge of foreign languages and her work with Dora in this respect facilitated the composer's study of a variety of German literature. They had a close relationship and Miss Davison remained with the composer as a travel companion for many years after formal studies had been completed.<sup>11</sup> Miss Davison and Dora Pejačević never lacked educational resources as the family library was filled with "world literature in the original languages, and works on philosophy, musicology, and travel."<sup>12</sup> The composer kept a diary of books that she had read from 1902 until her death. Included in the lists within her diary are works by "Goethe, Schiller, Kant, Schopenhauer, Shakespeare, studies about Wagner and current writings about politics."<sup>13</sup>

Dora Pejačević's desire for an enhanced musical education eventually led her away from her hometown of Našice. In 1907, she traveled to Dresden to continue her studies in this city as well as other cultural centers within Germany. In Dresden, she studied counterpoint and composition with the German-born English pianist and composer Percy Sherwood, as well as violin with Henri Petri, a Dutch violinist who taught at the Dresden Conservatory until 1912. Travels within Germany permitted

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<sup>11</sup> Elena Ostleitner, *"Dora, Sie, Die Lieder, Sie, Die Töne Hat!" Die Kroatische Komponistin Dora Pejačević (1885-1923)* (Kassel: Furore, 2001), 18.

<sup>12</sup> Koraljka Kos, *Dora Pejačević* (Zagreb: Muzički Informativni Centar Kocertne Direkcije Zagreb, 199 ), 63.

<sup>13</sup> Ibid.

meetings with the Munich-based composer Walter Courvoisier.<sup>14</sup> Residing in Germany also allowed her to begin to establish connections with other musicians who would help increase awareness of her compositions. For example, the pianist Alice Ripper, who lived in Munich until 1919, was a frequent performer of Pejačević's works as well as a friend of the composer.<sup>15</sup>

During this same time, a network of friends and acquaintances vital to Pejačević's artistic development was beginning to form. In 1896, the Pejačević family became acquainted with a family of similar social standing by the name of Nádherný in Merano, Italy. Dora Pejačević and the Baroness Sidonie Nádherný von Borutin often travelled together and visited one another and Sidonie Nádherný once referred to the composer as her "best, truest, and dearest friend."<sup>16</sup> One of their most common meeting places was the Janovice Castle located in the Czech Republic (then Bohemia). It was here in Janovice, at the time a popular meeting place for artists, that Dora Pejačević developed friendships that were to become major influences on her artistic and intellectual development during her later years.<sup>17</sup> In 1914, through Sidonie Nádherný, Pejačević

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<sup>14</sup> Elena Ostleitner, *"Dora, Sie, Die Lieder, Sie, Die Töne Hat!" Die Kroatische Komponistin Dora Pejačević (1885-1923)* (Kassel: Furore, 2001), 20.

<sup>15</sup> Ibid. 21.

<sup>16</sup> Written in a letter to Rainer Maria Rilke pertaining to the death of the composer, "*Dora Pejacsevich, mein bester, treuester, liebster Freund u. zugleich ein seltener Mensch, ist gestorben!*" as mentioned in: Koraljka Kos, "Dora Pejačević und Rainer Maria- Rilke." *International Review of the Aesthetics and Sociology of Music* 43, no.1 (June 2012): 16.

<sup>17</sup> The biographical information presented, although found in a variety of sources, is largely a drawn from the German text: Elena Ostleitner, *"Dora, Sie, Die Lieder, Sie, Die Töne Hat!" Die Kroatische Komponistin Dora Pejačević (1885-1923)* (Kassel: Furore, 2001), 23.

developed a friendship with the prominent satirist Karl Kraus,<sup>18</sup> whose criticism of the media, German and Austrian politics, and culture in general was widely known in artistic, literary, and political circles of the time.<sup>19</sup> Events in the lives of Sidonie Nádherný, Kraus, and Pejačević would inspire the composer to set two of Kraus's texts.<sup>20</sup> In fact, Kraus would present one of these songs to Arnold Schoenberg in 1916.<sup>21</sup> Through Karl Kraus and Sidonie Nádherný, Pejačević would also come to know the writer Rainer Maria Rilke, another figure whose character and work inspired Pejačević (five of his texts are found in her art song oeuvre).<sup>22</sup> Rilke attempted to find a suitable libretto for an opera that would be composed by her, a project that never came to fruition.<sup>23</sup>

Another member of this social circle was a friend named Rosa Lumbe-Mladota. Letters written between the composer and Lumbe-Mladota are critical sources detailing the inner thoughts and feelings of Dora Pejačević. For example, although she was born into what many might consider a fortunate social standing, Dora Pejačević's aristocratic

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<sup>18</sup> For a deeper exploration of the relationship between Karl Kraus and Sidonie Nádherný, the reader should consult: Karl Kraus and von B. S. Nádherny, *Briefe an Sidonie Nádherný Von Borutin : 1913-1936* (München: Ksel, 197 ).

<sup>19</sup> The influence of Karl Kraus on Austrian culture is explored in depth in: Edward Timms, *Karl Kraus, Apocalyptic Satirist: Culture and Catastrophe in Habsburg Vienna* (New Haven, Conn: Yale University Press, 1986).

<sup>20</sup> For details, see the discussion of Pejačević's Op. 36 and Op. 6 later in this document.

<sup>21</sup> See discussion of *Verwandlung* later in this document.

<sup>22</sup> Koraljka Kos. "Dora Pejačević und Rainer Maria- Rilke" *International Review of the Aesthetics and Sociology of Music* 43, no.1 (June 2012): 3-22. documents all of the correspondence relevant to this connection. Specifics extracted from this article are found later in this document within individual discussions of relevant songs.

<sup>23</sup> This letter can be read in its entirety in the article: Koraljka Kos, "Dora Pejačević und Rainer Maria- Rilke" *International Review of the Aesthetics and Sociology of Music* 43, no.1 (June 2012): 15.

surroundings often conflicted with other intellectual ideals that she espoused. A letter to Rosa Lumbe-Mladota written in 1920 expresses this inner tension:

I do not at all understand how one *can* live without work – but how many people can do just that!, particularly the “high” aristocrats. I think that it is because of *this unnaturalness* that I despise them... The majority of the men and the young people were aware and still are today of no other and higher purpose in life than “poker” and “bridge”; after experiencing a four-year world war and being confronted with universal misery such as has never been, they are incapable of any other thoughts and are *only* excited when *they* are threatened with losing part of their fortune... But it is true that I *do not* hold with members of my class...<sup>24</sup>

Rosa Lumbe-Mladote became the sister-in-law of Dora Pejačević after the composer’s marriage to Otto von Lumbe in 1921. The composer and her new husband resided in both Dresden and Munich. Dora’s life ended on March 5, 1923, shortly after the birth of the couple’s son, Theo (born January 30, 1923), due to renal failure. According to her wishes, the composer was buried in her hometown of Našice just outside of the Pejačević family crypt.<sup>25</sup> Her burial site is marked by a gravestone topped with a bust of the composer bearing the inscription “DORA” and the words “*Ruhe nun,*” words found within her Op. 53 songs to texts of Friedrich Nietzsche.

### **Contextual Themes**

Dora Pejačević showed signs of apprehension concerning her imminent death and, in a letter to her husband dated October 29, 1922, asked him to care for their child

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<sup>24</sup> As translated in Koraljka Kos, *Dora Pejačević* (Zagreb: Muzički Informativni Centar Kocertne Direkcije Zagreb, 1998), 109.

<sup>25</sup> *Ibid.*, 179.

should she not be around to assist him. Keenly aware that those of different genders could face different life opportunities, Dora stressed that her husband should allow their child to freely develop any talents and stressed that he, “should behave in the same way whether a boy or girl is in question; every talent, every genius demands *identical* concern – gender must not come into question here.”<sup>26</sup>

Existing scholarly literature concerning Dora Pejačević contains numerous thought-provoking observations and statements relating to the idea of gender. The composer herself acknowledged a relationship between gender and musical development and this topic continues to be welcomed in the academic discourse related to the composer. In fact, the dedication of the Croatian-language biography about Pejačević, to this date the most comprehensive, is “to women who do not renounce their creativity.”<sup>27</sup> An article on “The Personality of Dora Pejačević in Light of the Most Recent Psychological Research of the Musicality in Childhood and Adolescence”<sup>28</sup> contains numerous statements concerning issues of gender. First, that “the development of young Dora Pejačević as an important female composer is...comparable to the development of her male colleagues.” Second, that “it seems that Dora Pejačević is among the androgyne personalities in that she united both female and male characteristics in her person though

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<sup>26</sup> Koraljka Kos, *Dora Pejačević* (Zagreb: Muzički Informativni Centar Kocertne Direkcije Zagreb, 199 ), 171.

<sup>27</sup> Koraljka Kos, *Dora Pejačević* (Zagreb : Jugoslavenska akademija znanosti i umjetnosti, Razred za muzičku umjetnost: Muzikološki zavod Muzičke akademije u Zagrebu, 1982) v.

<sup>28</sup> The article “*Ličnost Dore Pejačević u Svjetlu Najnovih Psihološki Istraživanja Muzikalnosti u Doba Djetinjstva i Adolescencije*” is found in Zdenka Veber, ed. *Dora Pejačević: 1885-1923* (Našice: SIZ kulture i tehničke kulture, 19 7), 33-41.

those masculine characteristics dominated the female for some time.” Finally, “Dora Pejačević seems to have had a double nature – a woman with a male soul...and this caused a deep conflict in her.”<sup>29</sup> Topics associated with blurred gender lines were raised by a member of Pejačević’s own social circle as well. Karl Kraus, with a hint of jealousy as to the closeness of the relationship between Dora Pejačević and Sidonie Nádherný, assumed that the composer’s interest in the Hungarian countess was erotic as well as friendly. Sidonie Nádherný sent letters between the composer and herself to Karl Kraus to show that their relationship was platonic, but this did not placate him. He sent copies of the letters to a handwriting expert who, trying to calm Karl Kraus decided, “it may be that it is sensual...but markedly lesbian, it is not.”<sup>30</sup>

Another topic that permeates existing academic discourse concerning Dora Pejačević is the relationship between the political state of Croatia and reception of her music, both during and after her life. The works of Dora Pejačević have not always been an integral part of the Croatian musical canon. An introduction found in the 1977 edition of her *Sonata for Cello and Piano*, Op. 35 states that, in Croatia, music by the composers Bersa, Dobronić, Gotovac, Odak, and Baranović is more or less well-known, while the works of Dora Pejačević have remained forgotten and unknown.<sup>31</sup> A similar statement is found in a summary from the 1985 edition of her solo songs: “Of aristocratic descent, she

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<sup>29</sup> Ibid. 40-41.

<sup>30</sup> This discussion from Elena Ostleitner, “Dora, Sie, Die Lieder, Sie, Die Töne Hat!” *Die Kroatische Komponistin Dora Pejačević (1885-1923)* (Kassel: Furore, 2001), 23.

<sup>31</sup> Dora Pejačević, *Sonata Za Violončelo i Klavir, Op. 35*, ed. Milan Nagy, (Zagreb: Izdanja Muzikološkog Zavoda Muzičke Akademije, 1977), iii.

gained her musical education in Zagreb, Dresden and Munich. Many of her compositions have been published and performed in Vienna, Budapest, Dresden, Munich, Stockholm and elsewhere, whereas in her homeland she has been less recognized, or has almost fallen into oblivion.”<sup>32</sup> Another reference to her music’s near-disappearance states that “one of the composers whose works the contemporary Croatian musicology has saved from oblivion is Dora Pejačević.”<sup>33</sup> By examining the political state of Croatia during the compositional life of Dora Pejačević we can establish a logical explanation of the reason her works nearly fell into obscurity within her home country.

Due to Dora Pejačević’s affiliation with Austrian cultural figures such as Karl Kraus, and the fact that her compositional style descended from the traditions of German romanticism, the reception of her works closely paralleled Croatian attitudes toward the countries associated with this tradition. During her lifetime, a movement toward constructing a Croatian political identity increasingly distinct from the controlling forces of the Austro-Hungarian Empire was developing in reaction to increased Hungarian control.<sup>34</sup> In 1883, a Hungarian, Count Károly Khuen Hédervary, was appointed to lead Croatia and stifle the aggression and protests that were developing within Croatia. Gerrymandering was employed to ensure Hungarian rule, and important political

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<sup>32</sup> Dora Pejačević, *Solo Pjesme (Lieder)*, ed. Koraljka Kos, (Croatia: Ars Croatica, 1985), xvi.

<sup>33</sup> Dora Pejačević, *Sonata Za Violončelo i Klavir, Op. 35*, ed. Milan Nagy, (Zagreb: Izdanja Muzikološkog Zavoda Muzičke Akademije, 1977), ii.

<sup>34</sup> Ivo Goldstein, *Croatia: A History* (Montreal: McGill-Queen’s University Press, 1999), 91-93, describes Franz Joseph’s efforts to create stability in Hungarian-Croatian relations, Hungarian acts in defiance of legal terms, and how a Croatian national movement against Hungary developed from these actions.

documents were transferred, in secret, from Zagreb to Budapest. The increasing anger toward Austro-Hungarian rule continued to build and was on public display in 1895, when Franz Joseph opened the Croatian National Theater in Zagreb. The event inspired a group of students to burn the Hungarian flag in the center of the city marking an important turning point in the political history of Croatia.<sup>35</sup>

The act of protest during the opening of the Croatian National Theater also demonstrated that “the movement [towards a Croatian identity distinct from Austro-Hungarian rule] had spread to literature, art and culture, and life in general.”<sup>36</sup> The tensions inherent in the political situation in Croatia during this time were reflected in the arts including the music of Dora Pejačević. In Croatian vocal music, “music with German lyrics was consistently avoided.”<sup>37</sup> It is revealing to note the character of the compositions surrounding Pejačević’s songs in an anthology of Croatian art song meant to be representative of different time periods.<sup>38</sup> “Moja dika” (My Glory/ Honor/ Reputation) by Ivan Zajc incorporates a folk-like enthusiastic shout into the Croatian text, “Oje oj! Oje oj!” It is closely followed by another nationalistic work, “Domovini i ljubavi” (Fatherland and Love). A song by Blagoje Bersa places additional linguistic markings in the title to help other Croatian speakers pronounce it as close to the original

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<sup>35</sup> Ibid., 96-99 is the source of events leading up the burning of the Hungarian flag. Further details can be found there.

<sup>36</sup> Ibid., 99.

<sup>37</sup> Zdravko Blažeković, ‘Music in Zagreb between Croatian, Hungarian and Austrian politics (1860-1918)’ *History of European Ideas* 16 (1993): 671-676.

<sup>38</sup> Lidija Horvat-Dunjko, ed., *Ljuven sanak: Izabrane pjesme za glas i glasovir*, (Zagreb: Music Play, 2004).

dialect as possible. Another song uses a colloquial pronunciation of the Croatian word for “homeland” and incorporates syllables from folk music in an effort to draw from a Croatian tradition. Even in this modern edition of songs from 200 , Do ra Pejačević’s texts are printed only in Croatian in spite of the fact that the poem used for the song “Zašto?” (Why?) was originally written by Pejačević in German.

In addition to a “musical rebellion” in vocal literature, other musical forms were shunned as well.<sup>39</sup> During a dance held for Croatian bourgeois and Austrian military officers, every Croat except one couple left the dance floor as a waltz began.<sup>40</sup> There were also efforts to introduce a traditional dance known as the *kolo* into the ballroom to replace other European dance styles.<sup>41</sup> During a concert on November 22, 1871 that included both Croatian compositions and a Beethoven piano concerto, some of the audience began whistling during the beginning of the Beethoven.<sup>42</sup> A rising sense of nationalism coupled with Dora Pejačević’s image as a member of the Austro-German artistic circle, contributed to her works being ignored within her home country.

Over a century later, during the conflict sparked by Slobodan Milošević’s rise to power in Serbia, a new sense of nationalism developed in Croatia that would begin to reverse Dora Pejačević’s exclusion from the Croatian musical canon. Aggression was no

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<sup>39</sup> See Zdravko Blažeković “The Shadow of politics on North Croatian Music of the Nineteenth Century”, pp. 65-78 in Svanibor Pettan, ed. *Music, Politics, and War: Views from Croatia* (Zagreb: Institute of Ethnology and Folklore Research).

<sup>40</sup> Zdravko Blažeković, ‘Music in Zagreb between Croatian, Hungarian and Austrian politics (1860-1 3)’ *History of European Ideas* 16 (1993): 671.

<sup>41</sup> Svanibor Pettan, ed. *Music, Politics, and War: Views from Croatia* (Zagreb: Institute of Ethnology and Folklore Research), 71.

<sup>42</sup> *Ibid.*, 675.

longer directed toward countries such as Austria, Hungary, and Germany, but rather within Yugoslavia itself toward Serbia. Increasing pressure from Milošević that threatened a Croatian sense of identity caused Croatians to vote in their 1990 election for a leader who promised the strongest defense of their national sovereignty. The winner, Franjo Tuđman, demonstrated a high level of hostility toward Serbia and Jews: “All people are equal in Croatia, but it must be clear who is the host and who the guest...Some say that my wife is Serbian or Jewish – I am happy to say that she is neither Serbian nor Jewish.”<sup>43</sup>

Anti-Serbian sentiments alone do not fully account for a political climate in Croatia that was beneficial for recognition of the music of Dora Pejačević, but combined with events that influenced Croatia to look more favorably towards and identify with other European countries, an environment more conducive to acceptance of the composer’s music began to emerge. The election of Franjo Tuđman marked the fall of communism and an increased identification with European countries. Croatians believed that if a conflict broke out with Serbia it would pit European democratic countries against Serbian communism.<sup>44</sup> After the end of communism in Croatia, the German foreign minister strongly promoted recognition of Croatian and Slovenian independence even though other countries hesitated to agree.<sup>45</sup> The culture influential to the art of Dora Pejačević was no longer marked as the enemy.

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<sup>43</sup> Ivo Goldstein, *Croatia: A History* (Montreal: McGill-Queen’s University Press, 1999), 210.

<sup>44</sup> *Ibid.*, 215.

<sup>45</sup> *Ibid.*, 238.

A brief analysis of statements made about the compositions of Dora Pejačević in anthologies published before and after the fall of communism in Croatia lends support to the above argument. Statements found in publications before the fall of communism frequently attempt to associate her compositions with Croatia. Comments found in a collection of the solo songs of Pejačević try to downplay the European influence within her works in a variety of ways. A statement at the end of the introduction is almost apologetic in tone. “In spite of its basis in the European musical traditions of the 19<sup>th</sup> century, Dora Pejačević’s music does not lack the echo of Slavonic musical heritage.”<sup>46</sup> A justification of the importance of her works to the Croatian musical canon is found in a 1977 publication of her cello sonata, whose introduction states, “– her numerous compositions (5 in number) include several Croatian ‘firsts’ – such as the first piano concerto, the first sonata for cello and piano, the first piano quartet and quintet.”<sup>47</sup> These statements tend to stress the importance of her works to Croatia while neglecting to mention their nature as products of an Austro-Hungarian cultural circle.

These kinds of commentaries in anthologies suggest a shift in attitude toward democratic European countries during the conflict with Serbia, marking increased respect for the compositions of Pejačević. The problem of German affiliation is still noted in 1985 in an edition of her art songs which states, “however, to the present day, her music is tainted with attributes of a lack of nationalism; a woman follower of the late German

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<sup>46</sup> Ibid., xvi.

<sup>47</sup> Dora Pejačević, *Sonata Za Violončelo i Klavir, Op. 35*, ed. Milan Nagy, (Zagreb: Izdanja Muzikološkog Zavoda Muzičke Akademije, 1977), iii.

romantics.”<sup>48</sup> The tone is markedly different in recent writings such as this comment from a recent 2005 publication, “among her spiritual brethren were...Rainer Maria Rilke, Karl Kraus and other leading figures in the European cultural scene of the day.” Further, “her late Romantic idiom enriched with impressionist harmonies, Expressionist stylistic resources, and lavish orchestral tones made Dora Pejačević a true child of the European *fin-de-siècle*, and her work developed parallel with European Modernist trends in literature and Art Nouveau in the visual arts.”<sup>49</sup> At this date, the writer feels no need to disguise the artistic influences in her life. Such comments are completely antithetical to the resentment towards “the cumbersome formal language of Austro-German high culture” that caused her works to be initially excluded from the Croatian musical canon.

The changing sentiments toward the music of Dora Pejačević suggested above did lead to a resurgence of public awareness of her music within Croatia.<sup>50</sup> But knowledge of her music outside of her home country remains limited. This document is intended to assist in the introduction of Pejačević’s music to non-Croatian audiences by making her art songs more accessible to English-speaking readers. Many of the song texts have never been translated into English and most of the current research pertaining to the art songs, outside of this document, exists only in German and Croatian. The following is

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<sup>48</sup> Dora Pejačević, *Solo Pjesme (Lieder)*, ed. Koraljka Kos, (Croatia: Ars Croatica, 1985), xvi. Translation mine.

<sup>49</sup> Dora Pejačević, *Glasovirske Minijature (Piano Miniatures)*, ed. Koraljka Kos, (Zagreb : Muzički informativni centar Koncertne direkcije, 2005), xxxiii.

<sup>50</sup> Koraljka Kos, *Dora Pejačević* (Zagreb: Muzički Informativni Centar Kocertne Direkcije Zagreb, 1998), 11-13.

the first comprehensive guide to the thirty-three art songs of Dora Pejačević meant primarily for the English-speaking reader.<sup>51</sup>

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<sup>51</sup> Those interested in exploring this repertory can order scores through the Croatian Music Information Center (<http://www.mic.hr>). A recording of the complete art songs exists as *Dora Pejačević: Lieder*, Ingeborg Danz, Corg Garben, CPO, 2012.

**CHAPTER III**

**THE PEJAČEVIĆ ART SONGS:  
REPERTOIRE, PRESENTATION, AND PRINCIPLES OF TRANSLATION**

Of the thirty-three songs of Dora Pejačević, thirty are settings of German texts while three are settings of Serbian texts. In the 1985 publication of Pejačević's songs,<sup>52</sup> all of the original German texts are paired with a Croatian translation and the three Serbian texts are paired with German translations. The translations, completed by Antun Petrušić, are meant to be suitable for performance. In the 2009 publication of the songs,<sup>53</sup> all of the original German texts are paired with a new Croatian translation, while the Serbian texts stand alone.<sup>54</sup> These new Croatian translations were written by Ante Stamać and, like those of the 1985 publication, are meant to be suitable for performance. A single resource that provides English translations of the complete song texts does not exist.

The following is a presentation of the complete texts of the songs of Dora Pejačević. Each song text is presented individually by opus number in an order corresponding to the above-mentioned publications. An organization by opus number necessitates particular groupings of individual songs of which the reader should be

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<sup>52</sup> Dora Pejačević, *Solo Pjesme (Lieder)*, ed. Koraljka Kos, (Croatia: Ars Croatica, 1985).

<sup>53</sup> Dora Pejačević, *Dora Pejačević: Songs*, (Zagreb: Croatian Music Information Center, 2009).

<sup>54</sup> It is important to note that the Serbian texts are transcribed using the Latin alphabet in both editions of the songs. The original texts were produced with the Cyrillic alphabet.

aware.<sup>55</sup> Of the following collections of songs, only Op. 42, with texts by Rainer Maria Rilke, is considered a song cycle. Op.23 of Dora Pejačević is a collection of seven songs with texts by the poet Wilhelmine Wickenburg-Almásy. Four texts by Anna Ritter make up the collection of songs in Op. 30. The *Zwei Schmetterlingslieder* (Two Butterfly-Songs) of Op. 52 were considered a pair by the poet<sup>56</sup>, and for that reason, were probably intended to be performed as a pair by the composer herself. Three songs with texts by Friedrich Nietzsche make up Op. 53. Finally, the *Tri dječje pjesme* (Three Children's Songs) of Op. 56 are perfectly suited to be performed as a set, although each stands independently as well. Both Opp. 27 and 55 consist of a pair of unrelated songs.

In the following section, four items are presented for each of the songs of Dora Pejačević. First, the text is presented in its original language and format.<sup>57</sup> If a printed source for a given text can be found, it is mentioned. The original capitalization, punctuation, and line divisions are retained in this first presentation.

Secondly, a word-for-word translation is provided for each of the song texts. If multiple English words are needed in a translation of a given German or Serbian word, these words are connected by a hyphen. For example, below the German infinitive *singen*, the English translation would appear as “to-sing.” The foreign language, in this

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<sup>55</sup> The following groups are readily seen if Appendix A, “The Compositions of Dora Pejačević,” is referenced.

<sup>56</sup> Karl F. Henckell, *Mein Lied* (Berlin: Bard, Marquardt & Co, 1906), 22.

<sup>57</sup> The Serbian texts are presented as they appear in the Pejačević song collections, namely, using the Latin alphabet. The reader may follow any references to publications of the poetry in its original alphabet presented later in the document.

section, is the text as it appears in the 2009 publication of the songs of Dora Pejačević. If it differs from the original setting of the poem in any way, this is noted.

Thirdly, a grammatically-fluent English translation of the text is presented in the form of a third line beneath the word-for-word translation. Unlike the Croatian translations of the German texts found in the two editions of the composer's songs, the English translations in this document are not meant to be optional texts for performance, but instead meant to be resources for presenting the meaning of the text to English speakers. They are constructed with a priority towards accuracy and structural integrity leaving aesthetic quality and poetic fluidity to be secondary concerns. Although these are all original translations (with the exception of the *Ave Maria*), alternative English translations of certain song texts do exist and are referenced. If another English translation was referenced during the production of the one original to this document, it is noted. If an English translation was discovered after the production of the one original to this document, this is also noted. Differences between the two translations will be discussed. When an alternate English translation is not noted, it signifies that the author believes an optional translation does not exist. Nevertheless, there might be English translations of particular texts of which the author is not aware.

Finally, paired with the three presentations of any given song text (original language, word-for-word, and grammatically-fluent English translation) is a discussion of myriad topics related to the song itself. This includes, but is not limited to, topics such as historical connections between the composer and poet, the creation of the song text, and choices involved in construction of the word-for-word translation.

**CHAPTER IV**  
**THE PEJAČEVIĆ ART SONGS:**  
**TRANSLATIONS WITH COMMENTARY**

**Op. 11 Ein Lied**

*Ein Lied*<sup>58</sup>  
*Paul Wilhelm*

*Ich habe ein Lied gesungen,  
Das hat so munter geschallt.  
Nun ist es längst verklungen,  
In trübe Nacht verhallt.*

*Nur manchmal will's mir scheinen,  
Als hört' ich's bang und schwer  
Wie ein verstohl'nes Weinen  
Aus weiter Ferne her.*

**Ein    Lied**  
**A     Song**

Ich hab'<sup>59</sup> ein Lied gesungen das hat so munter geschallt. Nun ist es  
I have a song sung that has so joyfully rang-out. Now is it  
I sang a song that joyously rang out. Now it has long since faded away,

längst verklungen in trübe Nacht verhallt. Nur manchmal will's mir scheinen,  
long faded in cloudy night trailed-off. Only sometimes wants-it to-me to-appear  
trailed off into the cloudy night. Only occasionally does it seem to me,

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<sup>58</sup> Paul Wilhelm, *Gedichte*, (München, Müller, 1913), 58.

<sup>59</sup> Original poem contains the complete word *habe*.

als h rt' ich's bang und schwer wie ein verstohl'nes Weinen aus weiter  
as heard I-it anxious and heavy like a furtive crying from farther  
as if I heard it, anxious and grave, like a furtive crying out of the far

Ferne her.  
remoteness forth.  
reaches...

Chronologically, this is the first of Dora Pejačević's songs, written in 1900 at the age of fourteen or fifteen.<sup>60</sup> The current state of scholarly material makes it difficult to establish a relationship between the author of this text, Paul Wilhelm, and Dora Pejačević. He is not mentioned in the Croatian language biography of the composer. Furthermore, he is only mentioned once in a comprehensive list of poets set by Pejačević in the introductory material of the 2009 song publication and again in a similar manner in the more modern Croatian-English biography.<sup>61</sup> A single piece of biographical information concerning the poet can be found in the Croatian introductory material of the 1955 publication of Pejačević's songs. Here the years of his birth and death are provided and it is said that he is "representative of Viennese modernity, a member of the literary society 'Iduna' and a founder of the literary society 'Splitter.'"<sup>62</sup> Contributing to the elusiveness of information concerning this poet is the fact that Paul Wilhelm is a

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<sup>60</sup> The 2009 edition of Pejačević's songs indicates the year(s) of composition for each selection.

<sup>61</sup> See Koralka Kos, *Dora Pejačević*, 1982 and 1998 in the bibliography for the two biographies mentioned.

<sup>62</sup> See Dora Pejačević, *Solo Pjesme: Lieder*, (Croatia: Ars Croatica, 1985) x. Curiously this information is not provided in the accompanying German translation of the introductory material. "predstavnik bečke moderne..." Translation mine.

pseudonym<sup>63</sup> for Wilhelm Dworaczek (1873-1916). This is not mentioned in any of the sources concerning Pejačević's songs, and it is helpful for establishing some form of link between the composer and the poet.

Once the existence of a pseudonym is recognized, enough facts emerge to permit speculation upon the circumstances under which Pejačević discovered this particular poem. As discussed above, Pejačević had contact with many leading Austrian cultural figures through her close friend Sidonie Nádherný, one of the most influential being the writer Karl Kraus<sup>64</sup> (1874-1936), and it is not unlikely that Dworaczek, himself an Austrian writer, was part of similar social circles. Another acquaintance made through Sidonie Nádherný was the Austrian writer, Rainer Maria Rilke. Correspondence between Rainer Maria-Rilke and Dora Pejačević is well-documented.<sup>65</sup> Wilhelm Dworaczek and Rainer Maria-Rilke studied together at an academy in Linz and developed a relationship strong enough that one scholar felt the need to mention that Rilke's strong praise of one of Dworaczek's book was not simply the result of obligation due to the personal connection between the men.<sup>66</sup>

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<sup>63</sup> Curiously, his real name was found handwritten on the title page of a copy of his *Gedichte* at Princeton University helping this document's author continue exploration of the poet.

<sup>64</sup> Dora Pejačević, *Glasovirske Minijature (Piano Miniatures)*, ed. Koraljka Kos, (Zagreb : Muzički informativni centar Koncertne direkcije, 2005), xxxiii.

<sup>65</sup> Koraljka Kos, "Dora Pejačević und Rainer Maria- Rilke," *International Review of the Aesthetics and Sociology of Music* 43, no. 1 (June 2012): 3-22.

<sup>66</sup> George C. Schoolfield. *Young Rilke and His Time*, (Rochester, N.Y: Camden House, 2009), 161.

Whether Sidonie Nádherný knew of this text through Kraus or Rilke and later presented it to Pejačević is not known. But an introduction of this text to the composer through personal connections is a more likely reason for Pejačević's use of this text than the popularity of the poem itself. Mention of this particular poem in any resource is rare. A piece of information can be found in a publication appearing one year before Pejačević set the text. The poem "Ein Lied" by a Paul Wilhelm is mentioned in the journal *Die Gesellschaft* in which a critic references "other poems [from a publication] that did not appear significant enough to [him]." It is one of a group of poems that he "found quite banal."<sup>67</sup>

There are only two differences between the original poem and the text as set in the most recent edition of Dora Pejačević's songs. The first, a minor detail, concerns a comma after the word *gesungen*. It is present in the original poem but is missing in the song publication. The second difference is the composer's choice of the apocopated *hab*' to replace the word *habe* found in the first line of the original poem.

### **Op. 13 Warum?**

#### ***Warum? Dora Pejačević***

*Warum willst Du's mir nicht glauben,  
Daß gerne ich dich hab?  
Die Dornen will ich tragen  
Von Rosen, die ich dir gab.*

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<sup>67</sup>See M. G. Conrad and Arthur Seidl, *Die Gesellschaft* 15, no. 4 (Dresden: E. Pierson, 1899), 421. "Bei anderen wieder fand ich Gedichte, bei mir nicht bedeutend genug erschienen...ich recht banal finde." Translation mine.

*Und vom Wege, den wir gehen,  
Will räumen ich jeden Stein.  
Warum willst Du's nicht glauben,  
Daß mein Herz gehöret dein?*

**Warum?**  
Why?

Warum willst Du's mir nicht glauben daß gerne ich dich hab? Die  
Why will you-it of-me not believe that gladly I you have? The  
(Why do you not believe me, that I am so fond of you? I will wear the

Dornen will ich tragen von Rosen die ich dir gab. Und vom Wege den  
thorns will I wear of-the roses that I you gave. And from-the path that  
thorns of the Roses I gave to you. I want to clear every stone from the path

wir gehen will räumen ich jeden Stein. Warum willst Du's nicht glauben,  
we walk will clear-off I every stone. Why will you-it not believe,  
upon which we walked. Why do you not believe me, that my heart

daß mein Herz gehöret dein?  
that my heart belongs-to yours?  
belongs to yours?)

This is the only one of Dora Pejačević's songs containing a text written by the composer herself. Scholarly materials on the composer or her songs do not discuss this particular work in any great detail. It is usually mentioned as one of her early compositions without further elaboration. For example, in the introductory material of the most recent edition of her songs, the early works are described as "...musical language [that] is conventional and appealing, moving along the beaten paths."<sup>68</sup> One sentence of this thorough introduction is dedicated to this song in particular, calling it a "brief and

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<sup>68</sup>Dora Pejačević, *Dora Pejačević: Songs* (Zagreb: Croatian Music Information Center, 2009) xxxi.

striking miniature, announcing a series of similar works.”<sup>69</sup> Her early works are discussed in a similar manner in the Croatian-English biography of Pejačević. They are considered, “the attempts of a still undeveloped youthful personality, more an indication of what was to come than creative works in themselves.”<sup>70</sup>

In spite of these statements, the fact that this is the composer’s only song with a self-produced text may hold importance beyond that of a simple factual statement. Curiously, 1902 marks the year when the composer “systematically confronted the strict forms of chamber and orchestral music.” Starting at this time, “she produced, on average, one major work every year.”<sup>71</sup> Pejačević seemed to be composing one unique work for any given instrumentation, before moving on to a different instrumentation. This song was composed in 1903. Since both text and music were products of her own inspiration, it might have served as a landmark composition (a thoroughly-composed art song per se, both in text and music) before she proceeded on the path of systematically composing other instrumental forms. Although hypothetical, if true, it could help explain why she did not return to setting her own texts again.

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<sup>69</sup>Ibid.

<sup>70</sup> Koraljka Kos, *Dora Pejačević* (Zagreb: Muzički Informativni Centar Kocertne Direkcije Zagreb, 199 ), 21.

<sup>71</sup> Ibid.

## Op. 16 Ave Maria

### *Ave Maria*<sup>72</sup>

*Ave Maria, gratia plena, Dominus tecum,  
Benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus.  
Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae.*

### **Ave Maria**

Hail Mary

Ave Maria, gratia plena, Dominus tecum, Benedicta tu in mulieribus, et  
Hail Mary grace full-of, Lord with-you, Blessed you among women, and  
Hail Mary, full of grace, the Lord is with thee. Blessed are you among women,

benedictus fructus ventris tui, Jesus. Sancta Maria, Mater Dei, ora pro nobis  
blessed fruit of-womb your, Jesus. Holy Mary, Mother of-God, pray for us  
and blessed is the fruit of your womb, Jesus. Holy Mary, mother of God, pray

peccatoribus, nunc et in hora mortis nostrae. Amen.  
sinners, now and in hour of-death our. Amen.  
for us sinners, now and at the hour of our death. Amen.

The “Ave Maria” of Dora Pejačević is a youthful work composed before  
“Warum?” despite having a higher opus number. Although written during her teenage  
years, this work is quite important in respect to the entirety of her song output. Two of  
the composer’s songs, this “Ave Maria” and “Verwandlung” (Op. 37) are written for  
violin, voice, and organ. The musical characteristics of the two songs are quite similar.<sup>73</sup>  
One scholar describes both pieces as having “a sound concept inspired by ceremonial

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<sup>72</sup> This text is presented in the form that has been spoken, according to one scholar, “over centuries in Western Christendom.” See Jaroslav Pelikan, *Mary Through the Centuries*, 14.

<sup>73</sup> See Dora Pejačević, *Songs* 2009, XXXI. “Ave Maria...came into being, anticipating through its character and ensemble the later *Verwandlung*.”

use.”<sup>74</sup> It might be assumed that because these two works have such a similar musical character, that the character of the text is also similar. This is not true, and the differing nature of the texts that seems to suggest the possibility that the differences between the compositions may be a microcosm of the larger evolution of her musical development.<sup>75</sup>

Whereas the text of the *Ave Maria* takes the form of a humble request, the text of *Verwandlung* is much bolder, directly addressing a force of nature with questions. Whereas the *Ave Maria* is taken directly from the Christian religion, the spirituality inherent in the text of *Verwandlung* is significantly more abstract, with the only mention of God preceded by the indirect article *ein*.<sup>76</sup> Finally, the closing line of *Verwandlung*, “[The Earth] alone knows about sacrifice and tears,” seems particularly bold when juxtaposed against a prayer directed to Mary, the Mother of Christ. The text of *Verwandlung* at first seems out of place in a composition that, like the *Ave Maria*, is marked by “a tendency towards calm devoutness.”<sup>77</sup> It is possible that after gaining more compositional, and life, experience since the writing of her *Ave Maria*, Dora Pejačević returned to the violin, voice, and organ instrumentation once more to demonstrate an

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<sup>74</sup> See Koralja Kos, *Dora Pejačević*, 19 2, 5. “*U oba je slučaja zvukovna...svečanom namjenom.*” Translation mine.

<sup>75</sup> To compare texts, see the discussion of *Verwandlung*, Op. 37 later in this document.

<sup>76</sup> Ibid., *ein Gott*

<sup>77</sup> Dora Pejačević, *Dora Pejačević: Songs* (Zagreb: Croatian Music Information Center, 2009) XXXIII.

increased awareness that maximum philosophical and musical complexity often underlies music that appears outwardly calm and solemn.<sup>78</sup>

### **Op. 23 No. 1 Sicheres Merkmal**

#### **Sicheres Merkmal<sup>79</sup> Wilhelmine Wickenburg - Almásy**

*Ich blickte hinaus zum Fensterlein  
Beim Morgensonnenstrahl,  
Da sah durch die Scheiben die Liebe herein  
Zum allerersten Mal!*

*Den lächelnden Blick, so warm und weich,  
Ich sah ihn noch nie vorher  
Und doch - wie kam's? - ich wußt' es gleich,  
Daß es die Liebe wär'!*

*Doch ließ ich noch eine kleine Frist  
Geschlossen das Fensterlein,  
Ich wußte, wenn es die Liebe ist,  
So schlägt sie die Scheiben ein!*

#### **Sicheres Merkmal A Definite Sign**

Ich blickte hinaus zum Fensterlein beim Morgensonnenstrahl, da sah durch  
I looked out the small-window by-the morning-sun's-ray, there saw through  
I glanced out of the little window by the rays of the morning sun, and there through

die Scheiben die Liebe herein zum allererstenmal! Den lächelnden Blick so  
The panes the love here-into for-the very-first-time! The smiling look so  
the panes I saw love for the very first time! A cheerful view, so

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<sup>78</sup> For more on the ceremonial aspect of *Verwandlung*, see Op. 37 later in this document.

<sup>79</sup> Wilhelmine Wickenburg-Almásy, *Letzte Gedichte* (Wien: C. Gerold, 1890) 54.

warm und weich, ich sah ihn noch nie vorher, und doch, wie kam's, ich  
warm and soft, I saw it never before, and yet, how-is-it, I  
warm and soft, I never saw it before, and yet – how was it? – I

wußt es gleich, daß es die Liebe wär! Doch ließ ich noch eine kleine  
knew it right-away, that it the Love was! But left I still a little  
knew right away, it was love! But I left the window closed

Frist geschlossen das Fensterlein. Ich wußte, wenn es die Liebe ist, so  
time closed the small-window. I knew, if it the love is, so  
a little while longer. I knew that, if it was love, it would

schlägt sie die Scheiben ein<sup>80</sup>!  
Smash-in it the window!  
smash the window in!

As with many of Dora Pejačević's early songs, information on the seven songs of Op. 23 with texts by Wilhelmine Wickenburg-Almásy is quite limited. A primary reason behind this lack of discussion is the fact the the Wickenburg-Almásy texts do not hold a very high standing in the literary world. In the 2009 edition of the composer's songs, it is said that, "These solo songs exceed by far the level of Wilhelmine Wickenburg – Almásy's poems."<sup>81</sup> Similar sentiments appear in the English-language biography, "Here the solo song far outgrows the sentimental plane of Wilhelmine Wickenburg-Almásy's poetry original [*sic*]."<sup>82</sup> Criticism of this poetry is not a recent trend as demonstrated by

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<sup>80</sup> This remaining *ein* relates to the *schlägt* four words prior. It is the prefix of the separable prefix verb *einschlagen* meaning "to knock in," or "to smash in." Readers who desire a review of this grammatical structure should consult Heimy Taylor and Werner Haas *German: A Self-Teaching Guide, Second Edition* (John Wiley and Sons Inc.: Hoboken, NJ, 2007) 96. For the remainder of the document, only a simple reminder of the infinitive of the separable-prefix verb will be given.

<sup>81</sup> Dora Pejačević, *Dora Pejačević: Songs* (Zagreb: Croatian Music Information Center, 2009) XXXI.

<sup>82</sup> Koraljka Kos, *Dora Pejačević* (Zagreb: Muzički Informativni Centar Kocertne Direkcije Zagreb, 1998), 35.

the comment in the 192 edition of the songs referring to the “conventional and average love-verses” of Almásy.<sup>83</sup> Ironically, it is an increased focus on the texts themselves that suggests a large-scale structure underlying the seven songs in this opus that is not mentioned in any of the existing research on Pejačević.

All of the Wickenburg-Almásy texts set by Dora Pejačević can be found in a single publication of the author’s poems.<sup>84</sup> Of the seven texts set by Pejačević as Op. 23, the five interior texts, numbers two through six, all come from an unfinished narrative constructed of thirty-one poems called “*Lieder-Cyklus: Margarethe und Oswald.*” Although the first and last texts from Op. 23 were not chosen from the poet’s *Lieder-Cyklus*, an argument can be made that their content suggests they were selected by the composer to perfectly frame the interior songs. “*Sicheres Merkmal*,” the first song in the opus, discusses looking out a window and seeing love for the very first time. In “*Es war einmal*,” the final song of the opus, the speaker tells of a past full of joy that will never return again. Based on their texts, the outer songs of the opus show evidence of being hand-selected to provide an appropriate introduction and conclusion to the love-related texts of the interior songs.

A few textual details differ between the setting of the song and the original format of the poem. Although possibly due to typographical errors, the original texts show a comma after the word *Blick* and no comma after the word *vorher*, while the latest edition

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<sup>83</sup> Dora Pejačević, *Solo Pjesme (Lieder)*, ed. Koraljka Kos, (Croatia: Ars Croatica, 1985), xi. The original Croatian reading, “*kovencionalne i prosječne ljubavne stihove Wilhelmine Wickenburg-Almásy.*”

<sup>84</sup> This would be Wilhelmine Wickenburg-Almásy, *Letzte Gedichte* (Wien: C. Gerold, 1890). Footnotes referencing the individual page numbers for each poem can be found beside the titles of the respective songs in a manner consistent with footnote seventy-nine.

of Pejačević's songs displays the exact opposite. Also, the period after "*geschlossen das Fensterlein*" shown in the song publications is a comma in the original poem. Finally, a punctuation difference occurs in the line, "*und doch, wie kam's, ich wußt' es gleich.*" This appears in the original poem as "*und doch – wie kam's? – ich wußt' es gleich.*"

### Op. 23 No. 2 Es hat gleich einem Diebe

#### Es hat gleich einem Diebe<sup>85</sup> Wilhelmine Wickenburg - Almásy

*Es hat gleich einem Diebe  
In's Herz mir für und für  
Sich eingeschlichen die Liebe  
Und still geschlossen die Thür.*

*Doch will sie mit ängstlichem Sorgen  
Gehütet sein und versteckt  
Und vor den Menschen verborgen,  
Wo keiner sie entdeckt.*

*Ich darf nicht an Feiertagen  
Zum hellen, festlichen Kleid  
Vor aller Augen sie tragen,  
Am Hals, ein geld'nes Geschmeid!*

*Nein, unter'm Mieder drinnen  
Und tiefer noch, in der Brust  
Muß ich verbergen mein Minnen  
Und seine Qual und Lust.*

*Doch auf den Wangen glüht es  
Und zuckt um die Lippen leis,  
Und aus den Augen sprüht es  
Dem Einen, der es weiß!*

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<sup>85</sup> Wilhelmine Wickenburg-Almásy, *Letzte Gedichte* (Wien: C. Gerold, 1890), 5.

### Es hat gleich einem Diebe

It is like a Thief

Es hat gleich einem Diebe ins Herz mir für und für sich eingeschlichen  
It has like a thief in-the heart to-me (forever and ever) crept-in  
Like a thief, love crept into my heart and silently closed the door,

Die Liebe und still geschlossen die Tür. Doch will sie mit ängstlichem  
the love and silently closed the door. But wants it with anxious  
forever and ever. Yet it wants, worrying anxiously, to be

Sorgen gehütet sein und versteckt und vor den Menschen verborgen, wo  
worries guarded to-be and hidden and from the people concealed where  
guarded and hidden, concealed from people where nobody can

Keiner sie entdeckt, wo keiner sie entdeckt. Ich darf nicht an Feiertagen  
nobody it discovers, where nobody it discovers. I am-allowed not on holidays  
detect it, where nobody can detect it. On holidays, I must not wear

Zum hellen festlichen Kleid vor aller Augen sie tragen, am Hals ein  
To bright festive clothes for all eyes them wear, around neck a  
bright festive clothing for all eyes to see, nor a golden trinket

Guld'nes Geschmeid. Nein, unterm Mieder<sup>86</sup> drinnen und tiefer noch in der  
Gold necklace. No, beneath-the blouse inside and deeper still in the  
around my neck. No, inside my blouse, and deeper still within

Brust muß ich verbergen mein Minnen und seine Qual und Lust. Doch auf  
Chest must I hide my love and its pain and pleasure. But on  
my breast, I must hide my love and its pain and joy. But on my

Den Wangen glüht es und zuckt um die Lippen leis, aus den Augen sprüht  
The cheeks glows it and twitches around the lips gently, and from-the eyes springs  
cheeks it glows, and twitches gently on my lips, and sparkles within my eyes

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<sup>86</sup> *Mieder* does not translate exactly as "blouse." For those interested in seeing this exact garment, distinctive of Germany and Austria of the 18<sup>th</sup> and 19<sup>th</sup> centuries, the book Melissa Leventon, *What People Wore When: A Complete Illustrated History of Costume from Ancient Times to the Nineteenth Century for Every Level of Society*. (New York: St. Martin's Griffin, 2008), 235.

Es dem Einen, der es weiß!  
It to-the one, who it knows!  
for the one who knows its presence.)

Although the information most relevant to the interior songs of the seven-song Op. 23 is presented in the discussion of Op. 23 No. 1, aspects of this second song necessitate discussion of an important topic concerning the texts, namely, textual differences arising due to the linguistic changes from the time of publication of the poem (1900) until the publication of Pejačević's songs (1900 at the earliest). In Op. 23 No. 2 in particular, there are a variety of differences between the text of the original poetry and the text as it appears in both editions of the songs of Pejačević. Here the "In's" beginning line two of the original poetry appears as "ins" in the song publications, the apostrophe being used in the original as an indication of the abbreviated "in das" from which both versions of the word are derived. A similar difference occurs in the first line of the third stanza where the original "unter'm" appears as "unterm" in the song, both being derived from "unter dem." This type of difference is not limited to contractions as the last word of the first stanza "Thür" demonstrates when compared to the spelling in the song publication "Tür."<sup>87</sup> Although these differences in spelling and appearance have minimal affect on musical interpretation, they can be critical to further research into a particular song text. For example, a spelling difference in a title could complicate a search for an

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<sup>87</sup> Readers interested in confirming historical spellings of German words can consult a dictionary such as Johannes Ebers, *Vollständiges Wörterbuch Der Englischen Sprache Für Die Deutschen: Nach Den Neuesten Und Besten Hilfsmitteln Mit Richtig Bezeichneter Aussprache Eines Jeden Wortes Bearbeitet Von Johannes Ebers.* (Leipzig: 1793. bey Johann Gottlob Immanuel Breitkopf, Sohn und Compagnie, 1793).

original publication of a particular poem.<sup>88</sup> The only other textual difference between the original poem and Pejačević's setting in relation to poetic structure is the composer's choice to repeat the phrase "*wo keiner sie entdeckt*" appearing as the final line of the second stanza in the original poem.

The composer Bertha von Brukenthal also set this particular text to music. Her composition and Pejačević's share the same dedicatee, the Countess Melanie Pálffy-Almásy. Further research is needed to establish any possible connections between Bertha von Brukenthal and Dora Pejačević through the common historical figure of Melanie Pálffy-Almásy.

### **Op. 23 No. 3 Taut erst Blauveilchen**

#### **Thaut<sup>89</sup> erst Blauveilchen<sup>90</sup> Wilhelmine Wickenburg - Almásy**

*Thaut erst Blauveilchen aus dem Schnee,  
Dann zog in 's Land der März –  
Empfindet's doppelt Lust und Weh,  
Dann zog die Lieb' in 's Herz!*

*Schwankt an dem Strauch der Rosen Zier,  
Dann glüht die Sommerzeit:  
Es brachte keiner noch, gleich dir,  
Mir solche Seligkeit!*

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<sup>88</sup> See discussion of Op. 23 No. 3 for an example of such a title.

<sup>89</sup> The title of the poem as originally published uses the older spelling "*Thaut*" in the title.

<sup>90</sup> Wilhelmine Wickenburg-Almásy, *Letzte Gedichte* (Wien: C. Gerold, 1890), 31.

*Reift im Geheg die blaue Schleh',  
Dann kam der Herbst heran:  
Es hat mir keiner noch so weh,  
So weh wie du getan.*

**Thaut erst Blauveilchen**  
Thawed first blue-violets

Taut erst Blauveilchen aus dem Schnee, dann zog ins Land der März,  
Thawed first blue-violets out-of the snow, then moved in-the land the March,  
The first blue-violets thawed out of the snow, then March moved into the land,

empfindet's doppelt Lust und Weh, dann zog die Lieb' ins Herz. Schwankt  
perceives it double pleasure and pain, then moved the love into-the heart. Shakes  
the perception of joy and pain is doubled, then love moved into the heart. Roses

an dem Strauch der Rosen Zier, dann glüht die Sommerszeit, es brachte  
on the bush of-the roses ornamental, then glows the summertime, it brought  
flower, quivering on their bushes, then the summertime glows. But nothing brought

keiner noch, gleich dir, mir solche Seligkeit! Reift im Geheg die blaue  
nothing however, equal-to you, to-me such happiness! Ripened in bramble the blue  
me such happiness as you! The blue blackthorn-fruit ripened

Schleh'<sup>91</sup>, dann kam der Herbst heran, es hat mir keiner noch so weh, so  
blackthorn-fruit, then came Autumn approaching, it has me nothing however so grieved,  
in the bramble, and then Autumn approached. But it did not hurt me as much, not

weh wie du getan.  
so hurt as you did.  
as much as you did.)

In addition to the information presented in the discussion of Op. 23 No. 1  
concerning this opus in its entirety, this particular song contains differences in

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<sup>91</sup> "Schleh'" is an apocopated form of *Schlehdorn*, or *Schlehendorn* a fruit native to particular areas of Europe. It is known as "blackthorn" or "sloe" in English with the scientific name of *prunus spinosa*. For more information see Jules Janick and Robert E. Paull, *The Encyclopedia of Fruit & Nuts*. (Wallingford, UK: CABI North American Office, 2008), 731.

punctuation with the original text that could be relevant to musical interpretation. After “März” in the second line of the poem, the original text contains a dash while the song publications contain a comma. Referencing Wilhelmine Wickenburg-Almásy’s *Letzte Gedichte* (or scanning the seven texts printed in this document) quickly demonstrates the poet’s use of the exclamation mark as a structural element, adding emphasis to particular stanzas. The original poem shows an exclamation mark after the word “Herz” ending the first stanza instead of the period shown in the song publications. There are commas in the song publications after the words “Sommerzeit” (second stanza, second line) and “heran” (final stanza, second line). These are colons in the original publication of the poem.

### **Op. 23 No. 4 Es jagen sich Mond und Sonne**

#### **Es jagen sich Mond und Sonne<sup>92</sup>**

*Es jagen sich Mond und Sonne  
Und holen sich niemals ein,  
Du bist meines Lebens Wonne  
Und wirst doch ewig nicht mein!*

*Es löschen die Sonnenstrahlen  
Das silberne Mondenlicht -  
In zitternden Liebesqualen  
Verbleicht mir das Gesicht!*

*Doch wird mein Herz auch nimmer  
Von seinen Wunden heil,  
Um keiner Freude Schimmer  
Ist mir mein Leiden feil!*

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<sup>92</sup> Wilhelmine Wickenburg-Almásy, *Letzte Gedichte* (Wien: C. Gerold, 1890), 17.

*Und legte all' seine Sterne  
Der Himmel zu Füßen mir,  
Ich blies' es zurück in die Ferne  
Und sehnte mich lieber nach dir!*

**Es jagen sich Mond und Sonne**  
There chase each-other Moon and Sun

Es jagen sich Mond und Sonne und holen sich niemals ein<sup>93</sup>, du bist  
There chase each-other moon and sun and catch each-other never, you are  
The moon and the sun chase each other and neither ever catches the other. You are

meines Lebens Wonne und wirst doch ewig nicht mein. Es löschen die  
my life's joy and will-be yet ever not mine. It extinguish the  
my life's joy and yet you will never be mine. The sun's rays extinguish

Sonnenstrahlen das silberne Mondenlicht, in zitternden Liebesqualen verbleicht  
sun's – rays the silver moonlight, in trembling love's-torment fades  
the silver moonlight, as within the trembling torment of love, my face

mir das Gesicht, in zitternden Liebesqualen verbleicht mir das Gesicht. Doch  
to-me the face, in trembling love's-torment fades to-me the face. Yet  
pales, as within the trembling torment of love, my face pales. Yet my

wird mein Herz auch nimmer von seinen Wunden heil, um keiner Freude  
will my heart also never from its wounds heal, to no joyful  
heart will never heal from its wounds, there isn't any joyful shimmering

Schimmer ist mir mein Leiden feil, um keiner Freude Schimmer ist mir mein  
shimmering is to-me my suffering for-sale, to no joyful shimmering is to-me my  
for which I would sell my pain, there isn't any joyful shimmering for which

Leiden feil. Und legte all' seine Sterne der Himmel zu Füßen mir, ich blies'  
suffering for-sale. And laid all its stars the heaven at feet mine, I would-blow  
I would sell my pain. If all of the stars of heaven were laid at my feet, I would blow

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<sup>93</sup> This *ein* relates to *holen* three words prior in the separable prefix verb *einholen* meaning “to catch up with.”

sie zurück in die Ferne und sehnte mich lieber nach dir.  
them back in the distance and long me rather for you.  
them back into the distance and prefer to long for you.)

In addition to the comments made in the discussion of Op. 23 No. 1 that related to the entire opus, differences in punctuation and structure exist between the original setting of the poem and the setting as it appears in the editions of Pejačević's songs. As has been seen in the other settings of Wilhelmine Wickenburg – Almásy's texts, the poet's use of punctuation for structural purposes has been lost. A dash should appear after "Mondenlicht" (second line, second stanza) instead of the comma in the song publications. Also, the final words of each stanza of the original poem end with exclamation marks as compared to the periods found in the song setting. It should be noted that the last lines of the second and third stanzas are repeated in Pejačević's setting of the text.

### **Op. 23 No. 5 Du bist der helle Frühlingsmorgen**

#### **Du bist der helle Frühlingsmorgen<sup>94</sup> Wilhelmine Wickenburg - Almásy**

*Du bist der helle Frühlingsmorgen,  
Der Leben schenkt mit seiner Huld,  
Ich bin die Blume, still verborgen  
Und harre deiner in Geduld.*

*Ich zitt're sehrend dir entgegen  
In dumpfer Qual, in stillem Leid,  
Bis du mit deiner Liebe Segen*

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<sup>94</sup> Wilhelmine Wickenburg-Almásy, *Letzte Gedichte* (Wien: C. Gerold, 1890), 14.

*Es wandeln willst in Seligkeit!  
Und wie mit strömenden Gewalten  
Der Frühling kommt zu seiner Zeit,  
So magst du als mein Schicksal walten –  
Komm', wann du willst - ich bin bereit!*

**Du bist der helle Frühlingsmorgen**  
You are the clear spring-morning

Du bist der helle Frühlingsmorgen, der Leben schenkt mit seiner Huld. Ich  
You are the clear spring-morning, that life gives with its grace. I  
(You are the clear spring morning, that gives life with its grace. I

bin die Blume still verborgen und harre deiner in Geduld. Ich zitt're  
am the flower silently hidden and waiting for-you in patience. I tremble  
am the flower, silently hidden, patiently waiting for you. Leaning towards

Sehnend dir entgegen in dumpfer Qual, in stillem Leid, bis du mit deiner  
longingly you towards in dull agony, in quiet sorrow, until you with your  
you, I tremble longingly in dull agony, in quiet sorrow, until, with the blessing of

Liebe Segen es wandeln willst in Seligkeit! Und wie mit strömenden  
Love's blessing it to-change want into bliss! And how with pouring  
your love, you change these feelings into bliss! And as Spring, with flowing

Gewalten der Frühling kommt zu seiner Zeit, so magst du als mein  
forces the Spring comes to its time, so may you as my  
forces comes in its time, so may you reign as

Schicksal walten, komm wann du willst, ich bin bereit!  
destiny reign, come when you want, I am ready!  
my destiny, come when you want, I am ready!

In addition to the comments made concerning the entirety of Op. 23 earlier, this particular text shows three differences in punctuation between the original poetry and the setting as it appears in the Pejačević song publications. The original text shows a period after “*Huld*” (stanza one, line two) while the song shows a comma. After the words

“*walten*” (final stanza, line three) and “*willst*” (final line, fourth word) the original poetry shows dashes instead of the commas that appear in the song publications.

### **Op. 23 No. 6 In den Blättern wühlt**

#### **In den Blättern wühlt<sup>95</sup> Wilhelmine Wickenburg - Almásy**

*In den Blättern wühlt, in dem Walde spielt  
Sommerwind!  
Und er lacht dazu, nach der Morgenruh  
Wie ein lustig Kind!*

*Aber später dann, wenn der Frost im Tann  
Durch die Zweige schoß,  
Ist kein Blatt mehr fest, und im Laubgeäst  
Ist der Schrecken los!*

*In der Frühlingszeit war das Herzeleid  
Mir ein Kinderspiel, -  
Nun erzittert matt mir das Herz, ein Blatt  
am erfrorenen Stiel!*

#### **In den Blättern wühlt In the leaves burrows**

In den Blättern wühlt in dem Walde spielt Sommerwind! Und er lacht dazu  
In the leaves burrows in the forest plays summer-wind! And it laughs then  
In the leaves, it burrows, in the forest, it plays, the summer wind! And its laughter

nach der Morgenruh wie ein lustig Kind. Aber später dann, wenn der  
after the mornings-peace like a merry child. But later then, when the  
breaks through the peace of morning like a merry child! But later, when the

Frost im Tann durch die Zweige schoß, ist kein Blatt mehr fest, und im  
frost in-the pine-forest through the branches shoots, is no leaf anymore firm, and in-the  
frost in the pines shoots through the branches, there is no leaf strong enough, and among

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<sup>95</sup> Wilhelmine Wickenburg-Almásy, *Letzte Gedichte* (Wien: C. Gerold, 1890), 32.

Laubgeäst ist der Schrekken los! In der Frühlingszeit war das Herzeleid mir  
branches is the terror released! In the springtime was the heart's-sorrow to-me  
the tree branches, terror is released! In the springtime, the heart's sorrow was like  
ein Kinderspiel, nun erzittert matt mir das Herz, ein Blatt am erfrorenen Stiel!  
a children's-game, now trembles weakly to-me the Heart, a leaf on-a frozen stem!  
a childish game to me. Now my heart trembles like a leaf on a frozen stem!

In addition to earlier comments concerning the entire opus, differences in punctuation exist between this original poem and the setting as found in the published editions of Pejačević's songs. Readers who have referenced other songs within this opus are familiar with Wickenburg -Almásy's distinctive use of punctuation for structural purposes, especially the dash and the exclamation mark. Other than the lack of two commas found in the original poem (after the fourth word of the poem "*wühl!*" and "*dazu*" in the second stanza), this particular text setting follows the original punctuation quite closely. The song publications show a comma after "*Kinderspiel*" (final stanza, line two) without the following dash found in the original poem, and the original exclamation mark after "*Kind*" (last word, first stanza) is replaced with a period in the song publications. Beyond this, the other exclamations marks distinctive of this poet's writing are retained. This is unusual for songs in this opus as can be seen when this discussion is compared to that of earlier songs such as "*Es jagen sich Mond und Sonne*," Op. 23 No. , where none of the exclamation marks are retained.

**Op. 23 No. 7 Es war einmal**

**“Es war einmal”<sup>96</sup>**

**Wilhelmine Wickenburg - Almásy**

*"Es war einmal", so spricht die Märchenfrau,  
Und aus vergang'ner Zeiten Dämmergrau  
Reicht sie der Kinderschaar  
Die gold'nen Schätze dar!*

*Auch ich erzähl' in trüber Einsamkeit  
Mir schöne Mären aus vergang'ner Zeit  
Und sprech' in Sehnsuchtsqual  
Ganz leis: Es war einmal!*

*Es war einmal und wird nicht wieder sein!  
O Lust und Kraft, o Sang und Sonnenschein!  
Ihr winkt von ferne her,  
Ein Märchen und nicht mehr!*

**Es war einmal**

**Once upon a time<sup>97</sup>**

“Es war einmal”, so spricht die Märchenfrau<sup>98</sup>, und aus vergang'ner Zeiten  
“Once upon a time”, so speaks the storyteller, and out-of past times  
“Once upon a time,”...so speaks the storyteller, and from the gray twilight

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<sup>96</sup> Wilhelmine Wickenburg-Almásy, *Letzte Gedichte* (Wien: C. Gerold, 1890), 64.

<sup>97</sup> The literal translation of “*es war einmal*” is more accurately “it was once.” But the “Once upon a time” common to fairy tales has been chosen to better relate to character of the *Märchenfrau* mentioned in the first line of the poem. See the following note for mention of this personage.

<sup>98</sup> “*Märchenfrau*” is translated as “storyteller”. For a more direct understanding of the word, one may wish to investigate an incredibly influential *märchenfrau*, Dorothea Viehmann, who was the source for many of the fairy tales made famous by the Brothers Grimm. See Bernhard Lauer, *Dorothea Viehmann Und Die Brüder Grimm: Märchen Und Wirklichkeit* (Kassel: Br der-Grimm-Ges, 1997.)

Dämmergrau reicht sie der Kinderschar die goldnen Schätze dar<sup>99</sup>. Auch ich  
twilight presents she to the group-of-children the golden treasures. Also I  
of bygone times, she presents golden treasures to the group of children. I also

erzähl' in trüber Einsamkeit mir schne Mären aus vergang'ner Zeit und  
tell in gloomy solitude to-me beautiful tales from past time and  
tell myself, in gloomy solitude, beautiful tales from a bygone time and

sprech' in Sehnsuchtsqual ganz leis: "Es war einmal". Es war einmal und  
speak in pain-of-longing quite softly: "Once upon a time". Once upon a time and  
speak, very quietly, with the pain of longing: "Once upon a time." Once upon a time and

wird nicht wieder sein. O Lust und Kraft, o Sang und Sonnenschein, ihr  
will never again be. Oh joy and strength, oh song and sunshine, you  
never to be again. Oh joy and strength, oh song and sunshine, you

winkt von ferne her, ein Märchen und nicht mehr.  
beckon from a-distance to-here, a fairytale and nothing more.  
beckon from a distance, a tale and nothing more.

Throughout discussion of the opus<sup>100</sup>, the original poems have differed from the text as set by Dora Pejačević in two primary ways: the appearance of antiquated spellings and differences in punctuation, particularly the exclamation marks frequently used by Wilhelmine Wickenburg-Almásy at the end of lines and stanzas. There is only one spelling difference in "*Es war einmal*." The word "*Kinderschaar*" in the third line of the original poem appears as "*Kinderschar*" in the song publications. Yet the poet's use of exclamation marks is avoided in this song setting more so than in any of the others. In

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<sup>99</sup> This *dar* relates to the the former *reichen* to create the seperable prefix verb whose infinitive form is *darreichen*.

<sup>100</sup> See earlier discussion of Op. 23 No. 1 on page thirty-two for notes concerning the relationship of this text, its place in the works of Wickenburg-Almásy, and its place as the final text used in this particular opus.

the original poem, each of the first two stanzas ends with an exclamation mark. In the final stanza, Wickenburg-Almásy applies the exclamation mark to three out of the four lines (the third line is not an independent thought and is followed by a comma). This choice of punctuation is not found in the song publications with the exclamation marks being replaced by periods.

### **Op. 27 No. 1 Ich schleiche meine Straßen**

#### **Ich schleiche meine Straßen<sup>101</sup> Wilhelmine Wickenburg-Almásy**

*Ich schleiche meine Straßen  
Mit müdem Fuß einher,  
Sie dehnt sich ohne Maßen,  
Das Ränzel wird mir schwer.*

*Doch hab' ich d'rin geborgen  
Kein Silber und kein Gold,  
Nur meine stillen Sorgen  
Hab' ich darein gerollt.*

*Ob mir der Himmel blaue,  
Ob ich im Nebel geh' –  
Ich weiß nicht, was ich schaue,  
Nur daß ich dich nicht seh'!*

**Ich schleiche meine Straßen**  
I creep-along my street

Ich schleiche meine Straßen mit müdem Fuß einher, sie dehnt sich ohne  
I creep my street with tired feet along, it stretches itself without  
I drift along my street with tired feet, it stretches without

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<sup>101</sup> Wilhelmine Wickenburg-Almásy, *Letzte Gedichte* (Wien: C. Gerold, 1890), 33.

Maßen, das Ränzel wird mir schwer. Doch hab' ich drin geborgen kein  
measure, the knapsack is to-me heavy. But have I in-it hidden no  
measure, my knapsack is heavy. Yet inside it, I have hidden no

Silber und kein Gold, nur meine stillen Sorgen hab' ich darein gerollt,  
silver and no gold, only my quiet worries have I into-it rolled,  
silver and no gold, only my silent worries have been rolled into it,

hab' ich darein gerollt. Ob mir der Himmel blaue, ob ich im Nebel geh',  
have I into-it rolled. Whether to-me the heaven blue, whether I in fog go,  
have been rolled into it. Whether the sky is blue, whether I journey into fog,

ich weiß nicht was ich schaue, nur daß ich dich nicht seh!  
I know not what I behold, only that I you not see!  
I know not what I'm looking at, only that I do not see you!

## **Op. 27 No. 2 Verweht**

**Verweht**  
**Ernst Strauss**

*Kennst du den Platz am Wiesenrain  
Unterm Marienbild?  
Dort las ich seinen kleinen Brief  
Der all mein Glück enthielt.  
Ich las ihn wohl an hundertmal  
Mit strahlendem Gesicht.  
Es zogen schwere Wolken auf,  
Mein Auge sah es nicht.  
Ich blickte starr und weltentfernt  
Auf jedes Liebeswort.  
Da trug ein Windstoß jäh und keck,  
Das weiße Blättchen fort.  
Herr Sturm, du windiger Gesell,  
Bist wirklich ein Prophet.  
Was in dem kleinen Briefchen stand,  
Der Wind hat es verweht!*

**Verweht**  
Carried-away

Kennst du den Platz am Wiesenrain unterm Marienbild? Dort las ich seinen  
Know you a place on Wiesenrain under-the icon-of-Mary? There read I his  
(Do you know the place on Wiesenrain, under the icon of Mary? There I read his

kleinen Brief, der all mein Glück enthielt. Ich las ihn wohl an hundertmal  
small letter that all my happiness contained. I read it probably a hundred times  
small letter that contained all my happiness. I probably read it a hundred times,

mit strahlendem Gesicht. Es zogen schwere Wolken auf<sup>102</sup>, mein Auge sah  
with beaming face. There drew-up heavy clouds, my eyes saw  
my face beaming. Heavy clouds gathered, my eyes did not

es nicht. Ich blickte starr und welt entfernt auf jedes Liebeswort. Da trug  
it not. I looked fixedly and world far-away on every word-of-love. As carried  
see them. I stared transfixed, and worlds-away, on every word of love. Then suddenly

ein Windstoß jäh und keck, das weiße Blättchen fort! Herr Sturm, du  
a gust-of-wind suddenly and boldly, the white little-page away! Mr. Storm, you  
and boldly, a gust of wind carried the little white page away! Oh Storm, you

windiger Gesell, bist wirklich ein Prophet. Was in dem kleinen Briefchen  
windy companion, you-are really a prophet. What in the small little-letter  
windy companion, you really are a prophet. What was contained in that small little

stand, der Wind hat es verweht!  
stood, the wind has it carried-away!  
letter, the wind really has carried away!

The two songs that make up Dora Pejačević's Op. 27, "*Ich schleiche meine  
Straßen*" and "*Verweht*," are rarely discussed in the existing research concerning the  
composer. They are not mentioned in the English-Croatian biography of the composer.<sup>103</sup>

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<sup>102</sup> This *auf* relates to the the former *zogen* to create the seperable prefix verb whose infinitive form is *aufziehen*.

<sup>103</sup> Kos, *Dora Pejačević*, 1998.

They are mentioned in passing in one sentence of the introductory material in the first edition of the composer's songs: "Since the two songs of Op. 27 do not demonstrate anything significantly new, this opus should not be dwelt on, and then to the four songs of op. 30..."<sup>104</sup> The more recent edition of the composer's songs mentions a date of composition (1909) for the pieces and presents the idea that the pair might be linked by the contrasting general atmosphere present between them. This contrast is can be seen in the titles of the songs alone with the verb *schleichen* of "*Ich schleiche meine Straßen*" meaning creeping, slinking, or crawling along, and the title word of "*Verweht*" indicating a blowing away by the wind.<sup>105</sup>

The reason for the limited discussion of this opus in current scholarship probably lies in the fact that any attempts at starting an exploration from a primary source are currently not possible. The Pejačević family donated manuscripts and autographs to the Croatian Music Institute meaning that nearly all of Dora Pejačević's works are centered in one location.<sup>106</sup> The two songs of Op. 27 are among the few compositions for which no autograph can be found.<sup>107</sup>

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<sup>104</sup> Dora Pejačević, *Solo Pjesme (Lieder)*, ed. Koraljka Kos, (Croatia: Ars Croatica, 1985), xiii. The original Croatian reading, "*Budući da Dvije pjesme op. 27 ne donose ništa bitno novoga...*"

<sup>105</sup> Dora Pejačević, *Dora Pejačević: Songs* (Zagreb: Croatian Music Information Center, 2009) XXXII.

<sup>106</sup> Koraljka Kos, *Dora Pejačević* (Zagreb: Muzički Informativni Centar Kocertne Direkcije Zagreb, 199 ), 19-20.

<sup>107</sup> Koraljka Kos, *Dora Pejačević* (Zagreb : Jugoslavenska akademija znanosti i umjetnosti, Razred za muzičku umjetnost: Muzikološki zavod Muzičke akademije u Zagrebu, 1982), 192.

The first of the two songs is a setting of a Wilhelmine Wickenburg-Almásy poem and, as with the songs of Op. 23, there are minor details between the original text and the setting as it appears in the song publications. These differences concern spelling and punctuation. With regard to modern spellings, the “*d’rin*” of the original text (first line, second stanza) is printed as “*drin*” in the song publications. Concerning differences in punctuation, the dash after “*geh*” (second line of the final stanza) is replaced by a comma in the song publications. Finally, the composer chose to repeat the final line of the second stanza “*hab’ ich darein gerollt.*”

### **Op. 30 No. 1 Ein Schrei**

#### **Ein Schrei<sup>108</sup> Anna Ritter**

*Einst, als du mich küßtest im lachenden Mai,  
Da blühten die Linden, die Nachtigall sang,  
Vom Felde her kam ein verlorener Klang  
Wie Glockengeläut - o wir seligen Zwei.<sup>109</sup>*

*Der Sommer zog blühend und glühend vorbei.  
Nun ist es so schaurig, so öde im Wald,  
Der Himmel so blaß und die Nächte so kalt,  
Und durch die Versunkenheit gellt's wie ein Schrei.*

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<sup>108</sup> Anna Ritter, *Gedichte von Anna Ritter* (Leipzig: A.G. Liebeskind, 1898), 45.

<sup>109</sup> The removal of the dash from this line is the only difference between the poem as published compared to the text as set by the composer. The dash, although not present, is replaced by the first significant rest in the vocal part up to that point.

## Ein Schrei

### A Scream

Einst, als du mich küßtest im lachenden Mai, da blühten die Linden, die  
Once, when you me kissed in-the laughing May, there bloomed the lindens, the  
Once when you kissed me, in the laughing month of May, the lindens blossomed and the

Nachtigall sang, vom Felde her kam ein verlorener Klang wie Glockengeläut  
nightingale sang, from-the field forth came a lost sound like bells-ringing  
nightingale sang, from the field a lost sound came forth like the ringing of bells,

O wir seligen Zwei. Der Sommer zog blühend und glühend vorbei. Nun  
Oh we blessed two. The summer went blooming and glowing past. Now  
Oh how blessed we were. The summer, blooming and glowing, has passed. Now

ist es so schaurig, so öde im Wald, der Himmel so blaß und die Nächte  
is it so dreadful, so desolate in-the forest, the heaven so pale and the nights  
it is so dreadful and desolate in the forest, the sky so pale and the nights

So kalt, und durch die Versunkenheit gellt's wie ein Schrei.  
So cold, and through the contemplative-silence rings-it like a scream.  
So cold, and through the all-consuming silence, a scream is resounding.

## Op. 30 No. 2 Wie ein Rausch

### Wie ein Rausch...<sup>110</sup>

Anna Ritter

*Wie ein Rausch ist deine Liebe,  
Deine Küsse wie der Wein -  
Trank ich mich an deinen Lippen  
Selig satt, so schlaf ich ein.<sup>111</sup>*

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<sup>110</sup> Anna Ritter, *Gedichte von Anna Ritter* (Leipzig: A.G. Liebeskind, 1898), 28. The ellipsis attached to the title of this poem is present in the publication from 1898, but is not present in the Pejačević song publications.

<sup>111</sup> Concerning this stanza, the dash after “*Wein*” and the period after the final word “*ein*” are not present in the song publications. The dash is replaced by a period. The period after “*ein*” is removed entirely causing the sentence to continue into the second stanza.

*Und dein Arm ist meine Wiege,  
Heimlich singst du mir ein Lied,  
Daß ein Glanz von Glück und Liebe  
Noch durch meine Träume zieht.*

**Wie ein Rausch**  
Like intoxication

Wie ein Rausch ist deine Liebe, deine Küsse wie der Wein. Trank ich  
Like an intoxication is your love, your kisses like the wine. Drank I  
Your love is like intoxication, your kisses like wine. I

mich an deinen Lippen selig satt, so schlaf ich ein.<sup>112</sup> und dein Arm ist  
myself at your lips blissfully full, so fall-asleep I. And your arm is  
become drunk on your lips and, blessedly satisfied, I fall asleep. And your arm is

meine Wiege, Heimlich singst du mir ein Lied, daß ein Glanz von Glück  
my cradle, secretly sing you to-me a song, so-that a shine from happiness  
my cradle, you secretly sing me a song, so that the shining of love and happiness

und Liebe noch durch meine Träume zieht.  
and love still through my dreams pulls.  
still runs through my dreams.

**Op. 30 No. 3 Ich glaub', lieber Schatz**

**Ich glaub', lieber Schatz<sup>113</sup>**  
**Anna Ritter**

*Unter den blühenden Linden –  
Weißt du's noch?  
Wir konnten das Ende nicht finden,  
Erst küßttest du mich,  
Und dann küßte ich dich –*

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<sup>112</sup> This *ein* relates to the preceding *schlafen* as a separable prefix verb *einschlafen* meaning “to fall asleep.”

<sup>113</sup> Anna Ritter, *Gedichte von Anna Ritter* (Leipzig: A.G. Liebeskind, 1898), 16.

*Ich glaub', lieber Schatz, es war Sünde,  
Aber süß, aber süß war es doch!*

*Der Vater rief durch den Garten –  
Weißt du's noch?  
Wir schwiegen ... der Vater kann warten!  
Erst küßttest du mich,  
Und dann küßte ich dich:  
Ich glaub', lieber Schatz, es war Sünde,  
Aber süß, aber süß war es doch.*

**Ich glaub', lieber Schatz**

I believe, dear treasure

Unter den blühenden Linden, weißt du's noch? Wir konnten das Ende nicht  
Under the blooming Linden, know you-it still? We could the end not  
Under the blooming linden – do you remember? We couldn't find the

finden. Erst küßttest du mich, dann küßte ich dich, ich glaub', lieber Schatz,  
find. First kissed you me, then kissed I you, I believe, beloved treasure,  
end. First you kissed me, then I kissed you – I believe, dear treasure,

es war Sünde, aber süß, aber süß war es doch. Der Vater rief durch den  
it was sin, but sweet, but sweet was it anyway. The father cried through the  
that it was sin, but sweet, so sweet, it was! Father cried through the

Garten, weißt du's noch? Wir schwiegen, der Vater kann warten. Erst  
garden, know you-it still? We stayed-silent, the father can wait. First  
garden – do you remember? We stayed silent ... father can wait! First

küßttest du mich, dann küßte ich dich. Ich glaub', lieber Schatz, es war  
kissed you me, then kissed I you. I believe, beloved treasure, it was  
you kissed me, then I kissed you – I believe, dear treasure, that it was

Sünde, aber süß, aber süß war es doch.  
sin, but sweet, but sweet was it anyway.  
sin, but sweet, so sweet, it was!

**Op. 30 No. 4 Traumglück**

**Traumglück<sup>114</sup>**  
**Anna Ritter**

*Und wenn du schläfst und träumst von mir  
Dann komm ich still gegangen  
Und leg' mein weinendes Gesicht  
An deine braunen Wangen.  
Und nehme schein dein schlafend Haupt  
In meine beiden Hände  
Und denk, wir wären beide tot,  
Und Alles wär' zu Ende.*

*Die Ahnung meiner Nähe hebt  
Dir wohl die trunk'nen Lider,  
Ich aber küsse sie dir zu  
Und gehe heimlich wieder.*

*Und wenn du morgens dann erwachst,  
Liegt wohl ein blasser Schimmer  
Von Traumglück und verweinter Lust  
Noch über deinem Zimmer.*

**Traumglück**  
Happiness of a Dream

Und wenn du schläfst und träumst von mir, dann komm ich still gegangen  
And when you sleep and dream of me, then come I silently walking  
And when you sleep and dream of me then I come to you, silently walking,  
und leg' mein weinendes Gesicht an deine braunen Wangen und nehme  
and lay my crying face on your brown cheeks and take  
and lay my crying face on your brown cheeks and shyly

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<sup>114</sup> Anna Ritter, *Gedichte von Anna Ritter* (Leipzig: A.G. Liebeskind, 1898), 35-36.

scheu dein schlafend Haupt in meine beiden Hände und denk wir wären  
shyly your sleeping head in my both hands and think we were  
take your sleeping head in both of my hands and imagine that we

Beide tot und alles wär zu Ende. Die Ahnung meiner Nähe hebt dir wohl  
both dead and all was at-its end. The feeling of-my nearness lifts you well  
both might be dead, and all was at its end. The feeling of my nearness lifts your

die trunk'nen Lider, ich aber küsse sie dir zu und gehe heimlich wieder.  
the drunken eyelids, I but kiss them you for and go secretly again.  
eyelids, drunk with sleep, but I kiss them for you and leave secretly.

und wenn du morgens dann erwachst, liegt wohl ein blasser Schimmer von  
and if you in-morning then awake, lies indeed a pale glimmer of  
and in the morning, when you awake, a faint glimmer of

Traumglück und verweinter Lust noch über deinem Zimmer.  
happiness-of-a-dream and tearful pleasure still about your room.  
dreamt happiness and wept-over pleasure still about your room.

Like the two songs of Op. 27, there is a dearth of current researching concerning the four songs of Op. 30. In fact, the rare problem of a lack of autograph manuscripts<sup>115</sup> is encountered in a study of these songs as well as the prior vocal opus. Of the four songs, an autograph only exists for Op. 30 No. 2, “*Wie ein Rausch*,” and this one is incomplete.<sup>116</sup> Unlike, the two songs of Op. 27, however, other sources can help establish a relationship between the composer and her interaction with the Op. 30 texts, all by poet Anna Ritter.

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<sup>115</sup> See information connected to note 102.

<sup>116</sup> Koralja Kos, *Dora Pejačević* (Zagreb : Jugoslavenska akademija znanosti i umjetnosti, Razred za muzičku umjetnost: Muzikološki zavod Muzičke akademije u Zagrebu, 1982), 192.

Anna Ritter (1865-1921) was a German poet who also served on the editorial staff of a journal titled *Gartenlaube*. She wrote a variety of stories and poems for this magazine, and it is from these works that Dora Pejačević selected the four texts of her Op. 30.<sup>117</sup> In fact, the poems were entered by the composer into a journal of books that she had read. During the second half of 1911, along with Tolstoy's *War and Peace*, Dostoyevsky's *Crime and Punishment*, and other entries, the composer read a selection of poems by Anna Ritter than included the texts set as her Op. 30.<sup>118</sup>

This particular opus marks a turning point in the musical characteristics of Dora Pejačević's art songs. Koralka Kos describes this as an abandonment of "the attractiveness of the melodic line, giving increasingly more importance to the piano part. At the same time, she used more care in the selection of texts for her vocal works, finding the strength to come to terms with poetically more powerful and exceptional verses."<sup>119</sup> According to the latest publication of her solo songs, these are the final compositions before her Op. 37 *Verwandlung* initiated "the beginning of an introspective phase within Dora Pejačević's vocal oeuvre."<sup>120</sup> This shift in compositional style corresponds with the start of World War I. Op. 30 marks the end of vocal works that Pejačević composed prior to the beginning of this war.

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<sup>117</sup> Dora Pejačević, *Solo Pjesme (Lieder)*, ed. Koralka Kos, (Croatia: Ars Croatica, 1985), xi.

<sup>118</sup> Elena Ostleitner, "*Dora, Sie, Die Lieder, Sie, Die Töne Hat!*" *Die Kroatische Komponistin Dora Pejačević (1885-1923)* (Kassel: Furore, 2001), 16.

<sup>119</sup> Koralka Kos, *Dora Pejačević* (Zagreb: Muzički Informativni Centar Kocertne Direkcije Zagreb, 199 ), 37-39.

<sup>120</sup> Dora Pejačević, *Dora Pejačević: Songs* (Zagreb: Croatian Music Information Center, 2009) XXXII.

As with earlier Pejačević songs, minor differences in original publications these Ritter poems and the settings as found in the Pejačević song publications occur within Op. 30 No. 3 and Op. 30 No. 4. Concerning the third song of this opus, the original text shows a dash after the words *Linden* (first line), *dich* (fifth line), and *Garten* (first line of the second stanza). The song publications replace these dashes with commas. Exclamation marks appear in the original text after the word *doch* (end of first stanza) and *warten* (third line of second stanza). These are periods in the song publications. The original text contains an ellipsis after *schwiegen* (third line of second stanza). Although this is replaced by a comma in the song publications, a sixteenth rest with a fermata appears at this moment. Two other notable differences include the transformation of an original colon into a comma after *dich* (prepenultimate line) and the removal of the word *und* found originally at the beginning of the fifth line of each stanza. An alternate English translation of this text can be found online.<sup>121</sup>

With respect to the final song in this opus, there are five differences between the original setting of the poem and the setting as it appears in both of the publications of the complete songs of Pejačević. *Todt* is spelled as *tot* in the song publications (third line of the second stanza). The commas after this *totd*, as well as *denk* (same line), are missing in the song publications. Yet a comma that is present in the song publications, after *mir* (first line of poem), is not present in the original setting of the poem.

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<sup>121</sup> See the translation by Malcolm Wren, "I believe, dear treasure," The Lied, Art Song, and Choral Texts Archive, [http://www.recmusic.org/lieder/get\\_text.html?TextId=25017](http://www.recmusic.org/lieder/get_text.html?TextId=25017) (accessed September 25, 2013).

## Op. 37 Verwandlung

### Verwandlung<sup>122</sup> Karl Kraus

*Stimme im Herbst verzichtend über dem Grab  
auf deine Welt, du blasse Schwester des Monds,  
süße Verlobte des klagenden Windes,  
schwebend unter fliehenden Sternen –*

*raffte der Ruf des Geist's dich empor zu dir selbst?  
nahm ein Wüstensturm dich in dein Leben zurück?  
Siehe, so führt ein erstes Menschenpaar  
wieder ein Gott auf die heilige Insel!*

*Heute ist Frühling. Zitternder Bote des Glücks,  
kam durch den Winter der Welt der goldene Falter.  
Oh knieet, segnet, hört, wie die Erde schweigt.  
Sie allein weiß um Opfer und Thräne.*

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<sup>122</sup> Edward Timms, *Karl Kraus, Apocalyptic Satirist: Culture and Catastrophe in Habsburg Vienna*, (New Haven, Conn.: Yale University Press, 1986), 260.

**Verwandlung**  
Transformation<sup>123</sup>

Stimme im Herbst verzichtend über dem Grab auf deine Welt, du blasse  
Voice in Autumn renouncing upon the grave of your world, you pale  
Voice in Autumn, renouncing your world upon the grave, you pale

Schwester des Mond's,<sup>124</sup> süsse Verlobte des klagenden Windes, schwebend  
sister of-the moon, sweet betrothed of-the wailing wind, floating  
sister of the moon, sweet betrothed of the wailing wind, floating

unter fliehenden Sternen - rafte der Ruf des Geist's dich empor zu dir  
under fleeing stars – gathered the cry of-the spirit you upward to you  
under the fleeing stars – Is it the call of the Spirit gathering you upward unto

selbst? Nahm ein Wüstensturm dich in dein Leben zurück? Siehe, so führt  
yourself? Took a desert-storm you into your life back? Behold, so leads  
yourself? Did a desert storm take you back into your life? Behold, thus

ein erstes Menschenpaar wieder ein Gott auf die heilige Insel! Heute ist  
a first human-couple again a god upon the holy island! Today is  
a first human couple once again leads a god upon the holy island! Today is

Frühling. Zitternder Bote des Glück's, kam durch den Winter der Welt der  
Spring. Trembling messenger of happiness, came through the winter of-the world the  
Spring. Trembling messenger of happiness, a golden moth came through the winter of

goldene Falter. Oh knieet, segnet, hört wie der Erde schweigt. Sie allein  
golden moth. Oh kneel, bless, hear how the Earth is-silent. She alone  
the world. Oh kneel, bless, hear how the Earth is silent. She alone

weiß um Opfer und Thräne.  
knows about sacrifice and tears.  
knows about sacrifice and tears.

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<sup>123</sup> An alternate English translation of this text can be found in Edward Timms, *Karl Kraus, Apocalyptic Satirist: Culture and Catastrophe in Habsburg Vienna*, (New Haven, Conn.: Yale University Press, 1986), 260-1. A brief analysis of the poem appears after this translation.

<sup>124</sup> The song publications insert an apostrophe within *Monds* and *Glücks* (first line of third stanza), while eliminated the dash after *Sternen* (last word of first stanza) and the comma after *hört* (penultimate line).

“*Verwandlung*” marks a turning point in Dora Pejačević’s art song output.<sup>125</sup> This indicates the beginning of what is sometimes referred to as the composer’s “introspective phase,” characterized by an intense search for free-verse poetry laden with symbolism. This search inspired a retreat from certain musical characteristics, such as a primary focus on the melodic line and strict formal structures. The sound of these works is often described as “meditative and somber.”<sup>126</sup> The meaning of this comment is highlighted by an examination of a later orchestration of this song. Although the first version of *Verwandlung* was written for violin, voice, and organ, the song was later orchestrated in a way that maximized sounds in relatively lower registers. The bass-clarinet features prominently, as well as a horn quartet. Strings are present, but without violins.

During this introspective phase, Pejačević gave great thought to the selection of her texts and, undoubtedly, Karl Kraus’ poetry was certainly meant to be the focus of this particular composition. The manuscript of “*Verwandlung*” is the only of its kind in which the composer writes the poem itself in its entirety on the back of the front page.<sup>127</sup> Karl Kraus wrote this text for the occasion of the marriage of the Baroness Sidonie Nádherný von Borutin, a close friend of Dora Pejačević, to the Count Carlo Guicciardini.

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<sup>125</sup> See the discussion of Pejačević’s setting of the “*Ave Maria*” earlier in this paper for a consideration of viewing these two voice/violin/organ works as types of landmarks in the composer’s oeuvre.

<sup>126</sup> See Dora Pejačević, *Dora Pejačević: Songs* (Zagreb: Croatian Music Information Center, 2009) XXXII, for the mention of the “introspective phrase” and the general attributes belonging to it. For those interested in an extended English-language discussion for how these attributes are embodied specifically in “*Verwandlung*,” *ibid.*, XXXIII should be consulted.

<sup>127</sup> Koraljka Kos, *Dora Pejačević* (Zagreb: Muzički Informativni Centar Kocertne Direkcije Zagreb, 199 ), 41.

Although the wedding was scheduled for May 6, 1915, it never came to fruition because the groom was called to military service.<sup>128</sup> Yet viewing the text in the context of a simple wedding gift removes layers of subtext that more appropriately reveal the poem to be an intimate symbol of the relationship of Karl Kraus and Nádherný, a relationship of which Pejačević was well aware.

Kraus was romantically involved with Nádherný as many letters to the Baroness prove. He frequently worried that their relationship would be revealed as more than platonic and took efforts to disguise its romantic nature. As part of these efforts, he frequently changed the titles of his manuscripts of particular poems. “*Verwandlung*” was one of these poems, its name later changed to a simple “*Zu Sidis Hochzeit*” (For Sidi’s Wedding).<sup>129</sup> Furthermore, the text of this particular poem references specific items relevant to the relationship between Kraus and Nádherný, a fact documented through their private correspondence. The *fliehenden Sternen* in the poem are a reference to the starry night when the two first met in the Prater section of Vienna. The *Insel* refers to a small island in the middle of a lake at Janovice where the two, along with Pejačević, spent a significant amount of time. The *Grab* is a reference to the death of Sidonie’s brother Johannes on May 28, 1913 and the *Winter der Welt* is a reference to World War I.

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<sup>128</sup> Dora Pejačević, *Dora Pejačević: Songs* (Zagreb: Croatian Music Information Center, 2009), XXXII.

<sup>129</sup> Edward Timms, *Karl Kraus, Apocalyptic Satirist: Culture and Catastrophe in Habsburg Vienna* (New Haven, Conn.: Yale University Press, 1986), 260.

Concerning the *Wüstensturm*, the first conversation between Kraus and Sidonie concerned experiences that both had when visiting the desert.<sup>130</sup>

Although Dora Pejačević's setting of "*Verwandlung*" would not be performed at the wedding for which it was intended, Kraus was still eager to present the composition to the public. He made the decision to have it performed during one of his literary evenings, gatherings of many of his followers and other Viennese intellectuals. He was obsessive about ensuring the success of this premiere. On November 13, 1916, he brought the composition to Arnold Schönberg to confirm that it was worthy of public performance. After expressing his surprise at the fact that a woman could create music, Schönberg expressed approval for the piece. Unfortunately, the performance would not occur. A variety of logistical problems, culminating in the inability to find a vocalist, would cause Kraus to cancel the performance. It would finally receive its premiere in its orchestrated version together with Pejačević's *Liebeslied*, Op. 39 on March 7, 1917 at the Croatian National Theater in Zagreb.<sup>131</sup>

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<sup>130</sup> Koraljka Kos, "'Verwandlung' Dora Pejačević sluhom Arnolda Schönberga," *Muzikološki Zbornik* 43, no. 1 (2007): 137-146, is the source for this information concerning the poem itself as well as the following information related to the history behind it. Written in Croatian, the article may not be approachable to many readers. The reiteration of aspects of this article in this document allows English-speaking readers access to this information. Those wishing to explore further can consult the article itself, where much Kraus' letters can be read in German in the footnotes.

<sup>131</sup> Ibid. As mentioned before, some of the correspondence containing this information can be found in the original German in the footnotes of the cited article. Those wanting a broader perspective can view nearly all of the letters between Karl Kraus and Sidonie Nádherný von Borutin in Karl Kraus and von B. S. Nádherny, *Briefe an Sidonie Nádherný Von Borutin : 1913-1936* (München: Ksel, 197 ).

## Op. 39 Liebeslied

### Liebeslied<sup>132</sup> Rainer Maria Rilke

*Wie soll ich meine Seele halten, daß  
sie nicht an deine rührt? Wie soll ich sie  
hinheben über dich zu andern Dingen?  
Ach gerne möcht ich sie bei irgendwas  
Verlorenem im Dunkel unterbringen  
an einer fremden stillen Stelle, die  
nicht weiterschwingt, wenn deine Tiefen schwingen.  
Doch alles, was uns anrührt, dich und mich,  
nimmt uns zusammen wie ein Bogenstrich,  
der aus zwei Saiten eine Stimme zieht.  
Auf welches Instrument sind wir gespannt?  
Und welcher Geiger<sup>133</sup> hat uns in der Hand?  
O süßes Lied.*

### Liebeslied Love Song

Wie soll ich meine Seele halten, daß sie nicht an deine rührt? Wie soll  
How should I my soul keep, that it not on yours touch? How should  
How should I keep my soul so as not to touch yours? How should

ich sie hinheben über dich zu andern Dingen? Ach gerne möcht ich sie  
I it lift-up over you to other things? Ah, gladly would I it  
I carry it up over you onto other things? Ah, I would gladly store it

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<sup>132</sup> Rainer M. Rilke, and Stephen Cohn, *New Poems: A Bilingual Edition*, (Evanston, Ill: Northwestern University Press, 1998), 24. Rilke's texts have been translated into English numerous times. Although the translations for this document were made prior to consulting others, this book is to be recommended if the reader wants to consult an alternate translation of a given Rilke poem. An alternate translation of *Liebeslied* can be found on page 25.

<sup>133</sup> Pejačević changes the original *Geiger*, a violinist, to the more generic *Spieler*, any musician, literally "player."

bei irgendwas Verlorenem im Dunkel unterbringen an einer fremden stillen  
next-to something lost in-the-darkness store in a foreign quiet  
next to something lost, in darkness, at a foreign, quiet,

Stelle, die nicht weiterschwingt, wenn deine Tiefen schwingen. Doch alles,  
location, that not further-vibrates when your depths vibrate. But all,  
place that doesn't resonate with the vibrating of your depths. But all

was uns anrührt, dich und mich, nimmt uns zusammen wie ein Bogenstrich,  
that us touches, you and me, draws us together like a bow-stroke,  
that touches us, you and me, draws us together like the stroke of a bow,

der aus zwei Saiten eine Stimme zieht. Auf welches Instrument sind wir  
that from two strings one voice draws. Upon which instrument are we  
that out of two strings draws one voice. Upon which instrument are we

gespannt? Und welcher Spieler hat uns in der Hand? O süßes Lied.  
stretched? And which player has us in the hand? Oh sweet song.  
stretched? And which player has us in the hand? Oh sweet song.

Dora Pejačević's *Liebeslied* shares many similarities to her *Verwandlung*, Op. 37 in terms of historical background. Within the biographical material concerning the composer, four individuals are often mentioned as among those who frequented the castle at Janovice, namely the composer herself, Sidonie Nádherný von Borutin, Karl Kraus, and Rainer Maria Rilke. *Verwandlung* provided a glimpse of the interpersonal relationships between the first three of these individuals, but it is through *Liebeslied* that Rilke makes his appearance in Pejačević's art song oeuvre. In fact, the same event that served as the catalyst for the musical setting of Kraus' *Verwandlung*, the wedding of Sidonie Nádherný and an Italian count, was also the source for initial thoughts of collaboration between Rilke and Pejačević.

The idea for a song scored for voice, violin, and organ (later realized as *Verwandlung*) to be used during Sidonie Nádherný's wedding ceremony was originally presented not to Kraus, but to Rilke. The Baroness wrote Rilke on March 4<sup>th</sup>, 1915 asking he if could provide a text that Pejačević would use in the creation of a piece for the wedding ceremony. Although not a fan of musical settings of his poetry, Rilke responded on March 10<sup>th</sup> by telegram, with a poem titled *Strophen zu einer Fest-Musik*. Nevertheless, it was Karl Kraus' *Verwandlung* that would be chosen to be set to music by Pejačević for the ceremony. This decision was made between mid-March and mid-April. A letter from Sidonie Nádherný to Rilke dated April 8<sup>th</sup> praises Rilke's text and states that any musical setting by Pejačević would only serve to spoil the poetry. Although Rilke's *Strophen zu einer Fest-Musik* would never be set by Pejačević, the correspondence probably renewed her interest in setting the poet's work because her setting of *Liebeslied* was produced during the same year.<sup>134</sup>

Drawing *Verwandlung* and *Liebeslied* closer together is the fact that the orchestrated versions of both songs received their premiere during the same concert on March 7, 1917 at the Croatian National Theater in Zagreb. It was this concert that introduced the orchestral art song into Croatian music, an event often credited to Pejačević.<sup>135</sup>

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<sup>134</sup> Koraljka Kos, "Dora Pejačević und Rainer Maria- Rilke." *International Review of the Aesthetics and Sociology of Music* 43, no. 1 (June 2012): 8-10, is the source of this background information. By providing this English summary of the original German-language contents, this document aims to increase awareness of the information in a larger audience.

<sup>135</sup> Koraljka Kos, "Pejačević, Dora." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44994> (accessed 26 July 2013).

**Op. 42 No. 1 Als du mich einst gefunden hast**

**Als du mich einst gefunden hast<sup>136</sup>**  
**Rainer Maria Rilke**

*Als du mich einst gefunden hast,  
da war ich klein, so klein,  
und blühte wie ein Lindenast  
nur<sup>137</sup> still in dich hinein.*

*Vor Kleinheit war ich namenlos  
und sehnte mich so hin,  
bis du mir sagst, daß ich zu groß  
für jeden Namen bin:<sup>138</sup>*

*da fühl ich, daß ich eines bin  
mit Myrthe, Mai und Meer,  
und wie der Duft des Weines bin  
ich deiner Seele schwer...*

**Als du mich einst gefunden hast**  
When you me once found had  
(When once you had found me)

Als du mich einst gefunden hast, da war ich klein, so klein, und blühte  
When you me once found had, then was I small, so small, and bloomed  
When once you had found me, then was I small, so small, and I bloomed

wie ein Lindenast so still in dich hinein. Vor Kleinheit war ich Namenlos  
like a linden-branch so quietly in you within. Before smallness was I without-name  
quietly within you, like a linden branch. In smallness I was nameless

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<sup>136</sup> Rainer Maria Rilke, *Sämtliche Werke, Vol. 1*, (Frankfurt am Main: Insel Verlag, 1955), 169.

<sup>137</sup> Pejačević changes this *nur* to *so* in her setting of the text.

<sup>138</sup> The colon ending this line is replaced by a period in the Pejačević setting. In the following stanza, the ellipsis is replaced by a period as well.

und sehnte mich so hin, bis du mir sagst, daß ich zu groß für jeden  
and longed me so along, until you to-me said, that I too great for any  
and in great longing, until you said to me that I was too great for any

Namen bin. Da fühl' ich, daß ich eines bin mit Myrthe, Mai und Meer  
name am. Since feel I, that I one am with myrtle, May, and sea  
name. Since then I feel that I am one with myrtle, May, and the sea,

und wie der Duft des Weines bin ich deiner Seele schwer.  
and like the scent of wine am I of-your soul heavy.  
and like the scent of wine, I am heavy of your soul.

### Op. 42 No. 2 Viel Fahren sind auf den Flüssen

#### **Viel Fahren sind auf den Flüssen**<sup>139</sup> **Rainer Maria Rilke**

*Viel Fahren sind auf den Flüssen,  
und eine bringt sicher ihn;  
aber ich kann nicht küssen,  
so wird er vorüberziehn. -*

*Draußen war Mai.*

*Auf unserer alten Kommode  
brannten der Kerzen zwei;  
die Mutter sprach mit dem Tode,  
da brach ihr die Stimme entzwei.*

*Und wie ich klein in der Stille stand,  
reichte ich nicht in das fremde Land,  
das meine Mutter bange erkannt,  
ragte nur bis zum Bettesrand,  
fand allein ihre blasse Hand,  
von der ich Segen bekam.*

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<sup>139</sup> Rainer Maria Rilke, *Sämtliche Werke, Vol. 1*, (Frankfurt am Main: Insel Verlag, 1955), 169-70.

*Aber der Vater, von Wahnsinn wund,  
riß mich hoch an der Mutter Mund,  
der mir den Segen nahm.*

### **Viel Fähren sind auf den Flüssen**

Many ferries are on the rivers

Viel Fähren sind auf den Flüssen, und eine bringt sicher ihn; aber ich kann  
Many ferries are on the rivers, and one brings certainly him; but I can  
Many ferries are on the rivers, and one is surely bringing him; but I cannot

nicht küssen, so wird er vorüberziehn. Draussen war Mai. Auf unserer alten  
not kiss, so will he pass-by. Outside was May. Upon our old  
kiss him, he will pass by. Outside it was May. Upon our old

Kommode brannten der Kerzen zwei; die Mutter sprach mit dem Tode, da  
dresser burned of-the candles two; the mother spoke with the Death, as  
dresser burned two candles; Mother spoke with death and

brach ihr die Stimme entzwei. Und wie ich klein in der Stille stand, reichte  
broke her the voice in-two. And how I small in the silence stood, reached  
her voice broke into pieces. And how I stood, small, in the silence, I

ich nicht in das fremde Land, das meine Mutter bange erkannt, ragte nur  
I not in the distant land, that my mother anxiously perceived, sticking only  
could not reach the foreign land that my mother anxiously perceived, sticking only

bis zum Bettesrand, fand allein ihre blasse Hand, von der ich Segen bekam.  
up to bed-edge, took only her pale hand, from which I blessing received.  
to the edge of the bed, I but took her pale hand from which I received a blessing.

aber der Vater, von Wahnsinn wund riß mich hoch an der Mutter Mund,  
But the father, from madness wounded dragged me up to the mother's mouth,  
But Father, mad with grief, dragged me up to my mother's mouth,

der mir den Segen nahm.  
that of-me the blessing took.  
which took the blessing from me.

**Op. 42 No. 3 Ich bin eine Waise**

**Ich bin eine Waise<sup>140</sup>  
Rainer Maria Rilke**

*Ich bin eine Waise. Nie  
hat jemand um meinetwillen<sup>141</sup>  
die Geschichten berichtet, die  
die Kinder bestärken und stillen.*

*Wo kommt mir das plötzlich her?  
Wer hat es mir zugetragen?  
Für ihn weiß ich alle Sagen  
und was man erzählt am Meer.*

**Ich bin eine Waise  
I am an orphan**

Ich bin eine Waise. Nie hat jemand um meinerwillen die Geschichten  
I am an orphan. Never has someone for my-sake the stories  
I am an orphan. Never has someone, for my sake, told those

berichtet die die Kinder bestärken und stillen. Wo kommt mir das plötzlich  
reported that the children strengthen and calm. Where comes to-me that suddenly  
stories that strengthen and calm children. From where did this suddenly come

her? Wer hat es mir zugetragen? Für ihn weiß ich alle Sagen und was  
from? Who has it to-me carried? For him know I all legends and what  
to me? Who has brought this upon me? For him I know all the legends and what

man erzählt am Meer.  
they tell by-the sea.  
they tell by the sea.

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<sup>140</sup> Rainer Maria Rilke, *Sämtliche Werke, Vol. 1*, (Frankfurt am Main: Insel Verlag, 1955), 170.

<sup>141</sup> Printed as *meinerwillen* in the Pejačević song publications.

**Op. 42 No. 4 Ich war ein Kind und träumte viel**

**Ich war ein Kind und träumte viel<sup>142</sup>  
Rainer Maria Rilke**

*Ich war ein Kind und träumte viel  
und hatte noch nicht Mai;  
da trug ein Mann sein Saitenspiel  
an unserm Hof vorbei.*

*Da hab ich bange aufgeschaut:  
"O Mutter lass mich frei..."<sup>143</sup>  
Bei seiner Laute erstem Laut  
brach etwas mir entzwei.*

*Ich wußte, eh sein Sang begann:  
Es wird mein Leben sein.  
Sing nicht, sing nicht, du fremder Mann:  
Es wird mein Leben sein.*

*Du singst mein Glück und meine Müh,  
mein Leid singst du und dann:  
mein Schicksal singst du viel zu früh,  
so daß ich, wie ich blüh und blüh, -  
es nie mehr leben kann.*

*Er sang. Und dann verklang sein Schritt, -  
er mußte weiterzieh'n;  
und sang mein Leid, das ich nie litt,  
und sang mein Glück, das mir entglitt,  
und nahm mich mit, und nahm mich mit –  
und keiner weiß wohin...<sup>144</sup>*

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<sup>142</sup> Rainer Maria Rilke, *Sämtliche Werke, Vol. 1*, (Frankfurt am Main: Insel Verlag, 1955), 170-1.

<sup>143</sup> Pejačević replaces this ellipsis with an exclamation mark in her setting of the text.

<sup>144</sup> In this stanza, there are four differences in punctuation between the original text and Pejačević's setting. The composer removes the dashes after *Schritt* and *mit*, well as the comma after *Glück*. Also, the final ellipsis is replaced with a period.

### **Ich war ein Kind und träumte viel**

I was a child and dreamed a lot

Ich war ein Kind und träumte viel und hatte noch nicht Mai; da trug ein  
I was a child and dreamed much and had yet not May; when carried a  
I was a child who dreamed a lot and had not yet known May; when a man

Mann sein Saitenspiel an unserm Hof vorbei. Da hab ich bange aufgeschaut:  
man his lyre to our yard past. There have I anxiously looked-up:  
carried his lyre past our yard. I anxiously glanced over there:

“O Mutter lass mich frei!” Bei seiner Laute erstem Laut brach etwas mir  
“Oh mother leave me free!” By of-his lute the-first sound broke something in-me  
“Oh mother, let me go!” With the first sounds of his lute something within me broke

entzwei. Ich wusste eh sein Sang began: Es wird mein Leben sein. Sing  
in-two. I knew ‘ere his song began: It will my life be. Sing  
in two. I knew, ‘ere his song began: It will be my life. Sing

nicht, sing nicht du fremder Mann: es wird mein Leben sein. Du singst  
not, sing not you foreign man: it will my life be. You sing  
not, sing not, you strange man: it will be my life. You sing

mein Glück und meine Müh, mein Leid singst du und dann: mein Schicksal  
my happiness and my toil, my sorrow sing you and then: my fate  
my happiness and my toil, you sing my sorrow and then: you sing my

singst du viel zu früh, so daß ich, wie ich blüh’ und blüh’, es niemehr  
sing you much too early, so that I, as I bloom and bloom, it no-more  
fate much too early, so that I, even as I bloom and flourish, cannot live

leben kann. Er sang. Und dann verklang sein Schritt, er musste weiter  
live can. He sang. And then faded-away his steps, he had-to further  
anymore. He sang. And then his steps faded away, he had to depart

ziehn; und sang mein Leid, das ich nie litt, und sang mein Glück das mir  
retreat; and sang my sorrow, that I never suffered, and sang my happiness that from-me  
and he sang my sorrow that I never suffered, and he sang my happiness that slipped

entglitt, und nahm mich mit, und nahm mich mit, und keiner weiß wohin.  
slipped, and took me with, and took me with, and no-one knows where-to.  
away from me, and took me with him, and took me with him, and nobody knows where.)

After setting Rilke's *Liebeslied*, Pejačević immediately returned to the work of this poet for her next vocal composition, the Op. 42 *Mädchengestalten* (Maiden Forms). Based on correspondence between Dora Pejačević and her friend Sidonie Nádherný, it is not surprising that the composer's work with Rilke's text might extend beyond her setting of his *Liebeslied*. Sidonie Nádherný was often trying to encourage collaboration between Rilke and Pejačević. She would often mention the composer to Rilke in her letters to the poet. For example, in a letter dated September 1914, Sidonie Nádherný tells Rilke how much she is enjoying a trip to Našice, Pejačević's hometown, and encourages the poet to meet the composer. She mentions Pejačević in another letter to the poet one month later, writing about her experience listening to the composer improvise for an hour at the piano, mentioning that this event allowed her to temporarily forget the ongoing World War.<sup>145</sup>

This type of communication eventually led to a direct connection between Pejačević and Rilke. In addition to her work with Rilke's *Mädchengestalten*, Pejačević was waiting on the poet to suggest an opera libretto to her. Unfortunately, this larger work never came to fruition.<sup>146</sup> The *Mädchengestalten* are Pejačević's only true song cycle. In addition to using the word *Liederzyklus* in the title of the opus, the composer did not title the individual songs. On the manuscripts, a large number appears in place of a title, as if to suggest that any individual song should not be viewed apart from its role within the larger opus.

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<sup>145</sup> Koraljka Kos, "Dora Pejačević und Rainer Maria- Rilke." *International Review of the Aesthetics and Sociology of Music* 43, no. 1 (June 2012): 8.

<sup>146</sup> *Ibid.*, 3.

**Op. 46 An eine Falte**

**An eine Falte<sup>147</sup>**  
**Karl Kraus**

*Wie Gottes Athem seine Fluren fächelt,  
so wird es leicht und licht  
in diesem klaren Angesicht.  
Es hat die Erde gern  
und schwebt ihr fern  
und liebt und lächelt.*

*Und Gottes Finger bildete den Bug  
vom Ebenbilde.  
Es zieht so milde  
hin über alles Leid,  
und es verzeiht  
der edle Zug.*

*In dich, o unvergeßlich feine Falte,  
betend versanken  
meine Gedanken.  
Daß diese letzte Spur  
seiner Natur  
mir Gott erhalte!*

**An eine Falte**  
To a wrinkle

Wie Gottes Athem seine Fluren fächelt, so wird es leicht und licht in diesem  
Like God's breath his fields refreshes, so will-turn it easily and lightly in this  
Just as God's breath fans his plains, so will it refresh, with ease and gentleness, your

klaren Angesicht. Es hat die Erde gern und schwebt ihr fern und liebt und  
clear face. It has the Earth gladly and floats it away and loves and  
clear face. It is fond of the Earth and soars far above her, and loves,

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<sup>147</sup> Ibid., 130-1.

lächelt. Und Gottes Finger bildete den Bug vom Ebenbilde. Es zieht so  
smiles. And God's finger made the fold from-the likeness. It extends so  
and smiles. And God's finger formed the fold from His likeness. It passes

milde hin über alles Leid, und es verzieht der edle Zug. In dich, o  
mild over all sorrow, and it distorts the noble trait. In you, oh  
so gently over all sorrow, and it distorts noble traits. In you, oh

unvergeßlich feine Falte, betend versanken meine Gedanken. Daß diese  
unforgettable fine wrinkle, praying are-absorbed my thoughts. That this  
unforgettable fine wrinkle, my prayerful thoughts are absorbed. That this

letzte Spur seiner Natur mir Gott erhalte!  
last trace His nature to-me God preserve.  
last trace of His nature may remain mine.

*An eine Falte* is the second of two texts by Karl Kraus that Dora Pejačević chose to set. Like *Verwandlung*, it once again connects the three figures often associated with the castle in Janovice, namely Kraus, Pejačević, and the Baroness Sidonie Nádherný. Also like *Verwandlung*, this text is one of the poems that Karl Kraus wrote specifically to Sidonie Nádherný, whom he often referred to as his “Sidi.”<sup>148</sup> Just as she is the dedicatee of the poem, Sidonie Nádherný is also the dedicatee of the Pejačević composition.

The final English translation of the text used in this document was produced with the influence of an already existing translation.<sup>149</sup> Since Kraus' use of the German language can complicate translation, the reader is encouraged to consult this publication as well. Max Knight, a translator of much of Kraus' work notes that, “to a greater extent than is customary in German, one finite verb in Kraus can resolve several phrases; the

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<sup>148</sup> Karl Kraus, *In These Great Times*, Edited by Harry Zohn, (Montreal: Engendra Press, 1976), 22.

<sup>149</sup> Ibid., 131 contains this poem as well as an alternate English translation to which this document owes the final three lines of the first stanza, as well as the last line of the poem.

links between nouns and pronouns are not always readily apparent; conjunctions are often dispensed with; and the style is generally elliptical.”<sup>150</sup>

### **Op. 52 No. 1 Goldne Sterne, Blaue Glöckchen**

#### **Goldne Sterne, Blaue Glöckchen**<sup>151</sup>

*Goldne*<sup>152</sup> *Sterne, blaue Glöckchen,*  
*Wieviel wonnevolle Kelche!*  
*Welche Schimmerpracht, ach, welche*  
*Samtenen und seidnen Röckchen!*  
*Blaue Glöckchen, goldne Sterne,*  
*Tausend Blüten seh' ich winken,*  
*Weiche Blüten nah und ferne,*  
*Nur aus einer sollt' ich trinken?*  
*Daß ich das doch nimmer lerne! ...*  
*Goldne Sterne ...*  
*Blaue Glöckchen ...*

#### **Gold'ne Sterne, blaue Glöckchen**

Golden stars, blue little-bells

Gold'ne Sterne, blaue Glöckchen, wieviel wonnevolle Kelche, welche  
Golden stars, blue little-bells, how-many blissful chalices, what  
Golden stars, blue little bells, how many blissful chalices! What

Schimmerpracht, ach! Welche samtenen und seidnen Röckchen! Blaue  
shimmering-splendor, Ah! What velvety and silken little-skirts! Blue  
shimmering splendor, ah, what velvety, silken little skirts! Blue

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<sup>150</sup> Ibid., 15.

<sup>151</sup> Ibid.

<sup>152</sup> See the text following the translation for an explanation of the presence of an apostrophe in the song title and its removal from the poem.

Gl c kchen, gold'ne Sterne. Tausend Blüten seh' ich winken, weiche Blüten,  
little-bells, golden stars. Thousand flowers see I beckoning, soft flowers  
little bells, golden stars, I see a thousand flowers beckoning, soft flowers

nah und ferne, nur aus einer sollt' ich trinken? daß ich das doch nimmer  
near and far, only from one should I drink? that I this but never  
near and far, and I should only drink from one? But may I never

lerne! Gold'ne Sterne, blaue Gl c kchen...

learn! Golden stars, blue little-bells...

learn this! Golden stars, blue little bells...<sup>153</sup>

## Op. 52 No. 2 Schwebe du Schmetterling

### Schwebe du Schmetterling<sup>154</sup>

*Schwebe, du Schmetterling,*

*Schwebe vorbei!*

*Leben ist leichtes Ding,*

*Fühlst du dich frei.*<sup>155</sup>

*Leben ist Windeshauch,*

*Welt ist wie Gras,*

*Säuseln im Haselstrauch,*

*Elfischer Spaß.*

*Rot ist das Heidekraut,*

*Grün ist der Klee,*

*Himmel, so weit er blaut,*

*Ein goldner See.*

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<sup>153</sup> See the alternate translations by Malcolm Wren, The Lied, Art Song, and Choral Texts Archive, [http://www.recmusic.org/lieder/get\\_text.html?TextId=30105](http://www.recmusic.org/lieder/get_text.html?TextId=30105) (accessed October 12, 2013). His translations of the *Schmetterlingslieder* were not influential to the production of those for this document excepting the translation of *juchhei* as “hurrah” in the second *Schmetterlingslied*.

<sup>154</sup> Karl Henckell, *Mein Lied*, (Berlin: Bard, Marquardt & Co, 1906), 22-3.

<sup>155</sup> The Pejačević song publications have an exclamation mark here.

*Schwebe, du Schmetterling,  
Schwebe vorbei!<sup>156</sup>  
Über die Blumen schwing'  
Hoch dich, juchhei!*

**Schwebe du Schmetterling**  
Float you butterfly

Schwebe du Schmetterling, schwebe vorbei! Leben ist leichtes Ding, fühlst  
Float you butterfly, float past! Life is easy thing, feel  
Float, you butterfly, float on by! Life is an easy thing, you

du dich frei! Leben ist Windeshauch, Welt ist wie Gras, Säuseln im  
you yourself free! Life is breath-of-wind, world is like grass, rustling in  
should feel free! Life is a breath of wind, the world is like grass, elfish

Haselstrauch elfischer Spass. Rot ist das Heidekraut, grün ist der Klee,  
hazel-tree elfish merriment. Red is the heather, green is the clover,  
merriment rustling in the hazel tree. Red is the heather, green is the clover,

Himmel so weit er blaut ein goldner See. Schwebe du Schmetterling,  
heaven so wide it is-blue a golden lake. Float you butterfly  
the sky so wide and blue, a golden lake. Float, you butterfly,

schwebe vorbei, über die Blumen schwing hoch dich, juchhei!  
float past, over the flowers swing high you, hurrah!  
float on by! Swing high over the flowers, Hurrah!

As mentioned earlier, an “introspective period” arose in the oeuvre of Dora Pejačević concurrent with the start of World War I. These songs, and the texts used in their creation, are noted as an exception to the general tone of pieces from this second portion of her compositional life. The “unpretentious, breezy” texts of these pieces certainly contrast with the the typical introspective texts marked by “free poetic form, language,

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<sup>156</sup> The Pejačević song publications replace this exclamation mark with a comma.

[and] symbolism” of the texts from surrounding opuses (texts of Kraus, Rilke, and Nietzsche).<sup>157</sup>

Just as Pejačević affixed large numbers at the top of the initial pages of the autographs of her Op. 42 *Mädchengestalten*, her only true song cycle, large numbers are also used in a similar manner in these two *Schmetterlingslieder*, clearly indicating that any one *Schmetterlingslied* is just one half of a pair. This type of numbering also shows consideration for the original setting of texts as conceived by Karl Henckell. Just as Rilke’s four *Mädchengestalten* are presented in publications of his poetry as a group,<sup>158</sup> the two *Schmetterlingslieder* of Karl Henckell are typically found presented as a pair.<sup>159</sup> In other words, a consistency remains throughout Pejačević’s vocal works that when original poetic texts are conceived as a larger unit by their authors, Pejačević respects these groupings and indicates their unity by the use of large Arabic numbers on the initial manuscript pages.

Concerning the first song of this pair, there are an assortment of differences in punctuation between the original text this poem and the text as printed in the Dora Pejačević song publications. The first of these is the addition of an apostrophe to the word *Gold’ne* that does not appear in the original poem. Knowledge that the original title contains *Goldne* is critical when searching for information on the text. Other differences

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<sup>157</sup> Dora Pejačević, *Dora Pejačević: Songs* (Zagreb: Croatian Music Information Center, 2009), XXXII and XXXV.

<sup>158</sup> Rainer Maria Rilke, *Sämtliche Werke, Vol. 1*, (Frankfurt am Main: Insel Verlag, 1955), 169-71, for example.

<sup>159</sup> Karl Henckell, *Mein Lied*, (Berlin: Bard, Marquardt & Co, 1906), 22.

in punctuation include: the exclamation mark after *Kelche* in the second line being replaced by a comma, the comma after *Sterne* in the fifth line being replaced by a period, and a comma being substituted for the original question mark after *trinken* in the eighth line. An exclamation mark appears in the song publications that does not appear in the original poem, namely after *ach* in the interior of the third line. Finally, only the final of the three ellipses from the original poem is retained in the song publications.

### **Op. 53 No. 1 Venedig**

#### **Venedig<sup>160</sup> Friedrich Nietzsche**

*An der Brücke stand  
jüngst ich in brauner Nacht.  
Fernher kam Gesang;  
goldener Tropfen quoll's  
über die zitternde Fläche weg.  
Gondeln, Lichter, Musik -  
trunken schwamm's in die Dämmerung hinaus ...*

*Meine Seele, ein Saitenspiel,  
sang sich, unsichtbar berührt,  
heimlich ein Gondellied dazu,  
zitternd vor bunter Seligkeit.  
- Hörte jemand ihr zu?*

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<sup>160</sup> Friedrich W Nietzsche, and James Luchte, *The Peacock and the Buffalo: The Poetry of Nietzsche*, (London: Continuum, 2010), 126. Many alternate translations of the Nietzsche texts used in Pejačević's Op. 53 can be found. This source, containing all three texts with English translations, is recommended. It was consulted after the translations for this document were produced.

**Venedig**  
Venice

An der Brücke stand jüngst ich in brauner Nacht. Fern her kam Gesang;  
On the bridge stood recently I in brown night. From afar came singing;  
Recently, I stood on the bridge in the brown night. Singing came from afar;

goldener Tropfen quoll's über die zitternde Fläche weg. Gondeln, Lichter,  
golden droplets gushed-it over the trembling expanse away. Gondolas, lights  
golden droplets welled across the trembling expanse. Gondolas, lights,

Musik - trunken schwamm's in die Däm' rung hinaus... Meine Seele, ein  
music - intoxicated floated-it into the twilight beyond... My soul, a  
music - intoxicatedly floated out into the twilight... My soul, a

Saitenspiel, sang sich, unsichtbar berührt, heimlich ein Gondellied dazu,  
stringed-instrument, sang to-itself, invisibly touched, secretly a gondola-song thereto,  
stringed instrument, secretly sang itself a barcarolle thereto, touched invisibly,

zitternd vor bunter Seligkeit. Hörte jemand ihr zu?  
trembling with colorful bliss. Listened someone it?  
trembling with colorful bliss. Did anyone hear it?

**Op. 53 No. 2 Vereinsamt**

**Vereinsamt<sup>161</sup>**  
**Friedrich Nietzsche**

*Die Krähen schrein  
Und ziehen schwirren Flugs zur Stadt:  
Bald wird es schnei'n -  
Wohl dem, der jetzt noch Heimat hat!*

*Nun stehst du starr,  
Schaust rückwärts, ach! wie lange schon!  
Was bist du, Narr,  
Vor Winters in die Welt entflohn?*

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<sup>161</sup> Friedrich W Nietzsche, and James Luchte, *The Peacock and the Buffalo: The Poetry of Nietzsche*, (London: Continuum, 2010), 100.

*Die Welt - ein Tor  
Zu tausend Wüsten stumm und kalt!  
Wer das verlor,  
Was du verlorst, macht nirgends halt.*

*Nun stehst du bleich,  
Zur Winterwanderschaft verflucht,  
Dem Rauche gleich,  
Der stets nach kältern Himmeln sucht.*

*Flieg, Vogel, schnarr'  
Dein Lied im Wüstenvogelton!  
Versteck', du Narr,  
Dein blutend Herz in Eis und Hohn!*

*Die Krähen schrein  
Und ziehen schwirren Flugs zur Stadt:  
Bald wird es schnein,  
Weh dem, der keine Heimat hat!*

**Vereinsamt**  
Isolated

Die Krähen schrei'n und ziehen schwirren Flugs zur Stadt, bald wird es  
The crows shriek and pull the-whirring swarm towards-the city, soon will it  
The crows shriek and head in a whirring swarm to the city, soon it will

schnei'n wohl dem, der jetzt noch Heimat hat! Nun stehst du starr, schaut  
snow surely upon-him, who now yet homeland has! Now stand you rigidly, look-you  
surely snow upon him who still has a homeland! Now you stand rigidly, looking

rückwärts ach! Wie lange schon! Was bist du Narr vor Winters in die  
backwards ah! How long already! What are you fool of Winter into the  
backwards. Ah! How long already! What are you, a fool, fleeing into the world

Welt entflohn? Die Welt ein Thor zu tausend Wüsten stumm und kalt!  
world fled? The world a gateway to thousand deserts still and cold!  
away from winter? The world – a gateway to a thousand wastelands still and cold!

Wer das verlor, was du verlorst, macht niergends Halt. Nun stehst du  
Who that lost, what you lost, makes nowhere stop. Now stand you  
He who has lost what you have lost stops nowhere. Now you stand

bleich, zur Winterwanderschaft verflucht, dem Rauche gleich, der stets nach  
pale, to winter-wandering cursed, the smoke similar, it constantly upon  
pale, cursed to winter wandering, like smoke, constantly searching

kältern Himmeln sucht. Flieg, Vogel, schnarr dein Lied im Wüstenvogelton!  
colder skies searches. Fly, bird, rasp your song in wild-bird-sound!  
for colder skies. Fly, bird, rasp your song like that of a wild bird!

Versteck', du Narr, dein blutend Herz in Eis und Hohn! Die Krähen  
Hide, you fool, your bleeding heart in ice and mockery! The crows  
Hide, you fool, your bleeding heart in ice and mockery! The crows

schrei'n und ziehen schwirren Flugs zur Stadt, bald wird es schnei'n, weh'  
shriek and pulls the-whirring swarm towards-the city, soon will it snow, woe  
shriek and head in a whirring swarm toward the city. Soon it will snow. Woe

dem, der keine Heimat hat!  
to-him, who no homeland has!  
to him who has no homeland!

### **Op. 53 No. 3 Der Einsamste**

#### **Der Einsamste<sup>162</sup> Friedrich Nietzsche**

*Nun, da der Tag  
des Tages müde ward, und aller Sehnsucht Bäche  
von neuem Trost plätschern,  
auch alle Himmel, aufgehängt in Gold-Spinnetzen,  
zu jedem Müden sprechen: "ruhe nun", -  
Was ruhest du nicht, du dunkles Herz,  
was stachelt dich zu fußwunder Flucht  
Weß harrest du?*

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<sup>162</sup> Friedrich W Nietzsche, and James Luchte, *The Peacock and the Buffalo: The Poetry of Nietzsche*, (London: Continuum, 2010), 382.

**Der Einsamste**  
The Loneliest-One

Nun, da der Tag des Tages müde ward, und aller Sehnsucht Bäche von  
Now, that the day of-the day weary has-grown, and of-all longing brooks of  
Now that the day of the day grows weary, and brooks of all longing

neuem Trost plätschern, auch alle Himmel, aufgehängt in Goldspinnetzen,  
new solace ripple, also all heavens, suspended in gold-spun-patterns,  
ripple with new solace, and all the heavens, suspended in gold-spun  
patterns,

zu jedem Müden sprechen: "Ruhe nun!" Was ruhst du nicht, du dunkles  
to each weary-one speak: "Rest now!" For-what rest you not, you dark  
to each weary one speak: "Rest now!" Why do you not rest, dark

Herz, was stachelt dich zu fußwunder Flucht? Weiß harrest du?  
heart, what goads you to footsore flight? For-what await you?  
heart? What goads you to flee on weary feet? What do you await?)

Dora Pejačević's Op. 53 are often considered the most personal of the composer's works. Other than her final vocal opus of three children's songs, these settings of texts by Friedrich Nietzsche are her only songs that do not have a dedicatee. It has been argued that "it is certain that in some way [Pejačević] dedicated her Op. 53 to herself."<sup>163</sup> There is an abundance of biographical evidence (not simply the lack of a dedicatee) to support this belief.

Based on the composer's diary of books that she had read, it is known that Pejačević read a variety of Nietzsche's works. Furthermore, she placed enough importance on his *Also sprach Zarathustra* to loan her copy of the work, laden with her

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<sup>163</sup> Koraljka Kos, *Dora Pejačević* (Zagreb: Muzički Informativni Centar Kocertne Direkcije Zagreb, 1998), 49.

own marginal commentary, to her future sister-in-law Rosa Mladota-Lumbe in 1920 (the three songs of Op. 53 were completed in 1919-20).<sup>164</sup>

Pejačević described these songs spiritually to Rosa Mladote-Lumbe:

Floating off into this most invisible of worlds inside my very own self, only then do I become my own Me, and that Me, which then feels too much filled with itself in that far, heavenly hiding-place, searches for expression, searches for *relief* from that high spiritual pressure, which is in itself some sort of *delight* – and that liberation is *realised* when a composition is created!...Over the last few days that *high pressure* has been released in solo song compositions – I have come under the power of Nietzsche; listen to what I have composed.<sup>165</sup>

Another letter demonstrated Pejačević's affinity for some of Nietzsche's ideas in general:

This world really is a sad place, and someone like me cannot decide for any one class, because a state of limitation, obduracy, and, finally, stupidity rules in all classes: we are...individual people who seek and find individuals; and as such we belong to no class, we are without a homeland, lonely and often sad...and, despite the suffering, that's where the beauty lies; we run into people all over the place, and only when they show themselves to us in all their nakedness do we turn away from them in abhorrence. – Nietzsche's theory which sees the final purpose of development in the *Übermensch*, consequently in the individual, is perhaps the most correct one.

Even the use of the term *Gesänge* in the title of this opus seems to indicate an effort by the composer to identify these songs as a unique collection within her vocal oeuvre; she consistently affixed the standard German term *Lieder* in similar situations.

Finally, to memorialize the personal connection described above, the phrase "*Ruhe nun,*"

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<sup>164</sup> Zdenka Veber, ed. *Dora Pejačević: 1885-1923, "Poezija Friedricha Nietzschea u Vokalnoj Lirici Dore Pejačević"* (Našice: SIZ kulture i tehničke kulture, 19 7), 45.

<sup>165</sup> Koraljka Kos, *Dora Pejačević* (Zagreb: Muzički Informativni Centar Kocertne Direkcije Zagreb, 1998), 27.

a text from the third song of this opus, is imprinted on the composer's tombstone together with the simple inscription "DORA."

**Op. 55a Zu dir!**

**Zu dir!<sup>166</sup>**  
**Karl Henckell**

*Im Regen, im spritzendem Regen,  
Empor zu dir, zu dir!  
Wärmender Liebe Segen  
Wunderbar leuchtet mir.  
Triefende Zweige schlagen  
Sträubend mir ins Gesicht,  
Selig emporgetragen  
Spür' ich es nicht.<sup>167</sup>  
Schleudert stürzende Güsse,  
Wolken und Winde umher!  
Liebchens köstliche Küsse  
Winken mir wonnenschwer.  
Stampfend unter mich alle  
Nebel und Nesseln der Welt,  
Seh' ich die himmlische Halle  
Herrlich erhellt!*

**Zu dir!**  
To you!

Im Regen, im spritzendem Regen, empor zu dir, zu dir! Wärmender Liebe  
In rain, in splashing rain, upward to you, to you! Of-warming love  
In rain, in the splashing rain, upwards to you, to you! A warming blessing

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<sup>166</sup>Karl Henckell, *Diorama*, (Zürich: Verlags-Magazin (J. Schabelitz), 1890), 172.

<sup>167</sup> The song publications are missing the apostrophe found in this line.

Segen wunderbar leuchtet mir. Triefende Zweige schlagen sträubend mir ins  
blessing wonderfully shines on-me. Dripping branches hit ruffling me in-the  
of love shines wonderfully on me. Dripping branches strike me in the

Gesicht, selig emporgetragen spür ich es nicht. Schleudert stürzende Güsse,  
face, blissfully carried-upward perceive I it not. Tumble falling fountains,  
face, but blissfully carried aloft, I don't notice them. Tumbling fountains, clouds

Wolken und Winde, umher! Liebchens köstliche Küsse winken mir wonnenschwer.  
clouds and wind around! Sweetheart's delectable kisses beckon to-me heavy-with-bliss.  
and wind shoot all around! My sweetheart's delectable kisses beckon to me full with

Stampfend unter mich alle Nebel und Nesseln der Welt, seh' ich die  
Stomping under me all fog and nettles of-the world, see I the  
bliss. Tramping beneath me all fog and nettles, I see the

himmlische Halle herrlich erhellt!  
heavenly hall gorgeously lit!  
heavenly hall, gorgeously alight!

### **Op. 55b Um bei dir zu sein**

**Um bei dir zu sein<sup>168</sup>**

**Ricarda Huch**

*Um bei dir zu sein,  
Trüg' ich Not und Fährde,  
Ließ ich Freund und Haus  
Und die Fülle der Erde.*

*Mich verlangt nach dir,  
Wie die Flut nach dem Strande,  
Wie die Schwalbe im Herbst  
Nach dem südlichen Lande.*

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<sup>168</sup> Ricarda O. Huch, *Gedichte*, (Leipzig: H. Haessel, 1894), 25. The poet originally titles the poem "Sehnsucht."

*Wie den Alpsohn heim,  
Wenn er denkt, Nachts alleine,  
An die Berge voll Schnee  
Im Mondenscheine.*

**Um bei dir zu sein**  
In-order by you to be  
(In order to be by you)

Um bei dir zu sein trüg ich Not und Fährde, ließ ich Freund und Haus  
In-order by you to be would-bear I hardship and danger, would- leave I friend and house  
In order to be with you, I would bear hardship and danger, I would leave friend and house

und die Fülle der Erde. Mich verlangt nach dir wie die Flut nach dem  
and the abundance of-the Earth. I long for you as the tide for the  
and the abundance of the Earth. I long for you, as the tide for the

Strande, wie die Schwalbe im Herbst nach dem südlichen Lande. Wie den  
shore, as the swallow in Autumn for the Southern land. As the  
shore, as the swallow in Autumn for Southern lands. As the

Alpsohn heim wenn er denkt Nachts alleine an die Berge voll Schnee im  
Alp's-son home when he thinks nights alone of the mountains full-of snow in  
Son of the Alps longs for home when he thinks, alone at night, of the snow-covered

Mondenscheine.  
moonlight.  
mountains in the moonlight.

The final two vocal opuses of Dora Pejačević, the two songs of Op. 55 and the three songs of Op. 56 are vastly overshadowed by the more personal songs to texts of Nietzsche, Rilke, and Kraus. Indeed, the leading Pejačević scholar, Koraljka Kos,

considers the Nietzsche settings among “the most original, most individual and most bravely produced in the field of vocal lyricism in Croatia after the First World War.”<sup>169</sup>

Investigation into the available manuscripts of these compositions yields hints, but no conclusive information, pertaining to the unusual opus numbering. These are the only songs employing letters in the opus number (Op. 55a and Op. 55b) instead of using the precedent established by her other compositions (Op. 55 No. 1 and No. 2). The first autograph of these pieces displays the former opus numbering in the composers hand. A second autograph exists displaying the first song in a different tonality, yet this autograph is incomplete. A third autograph of only the second song, using the title “*Nur bei dir zu sein*,” displays the opus number as Op. 56, the number eventually affixed to her final vocal opus. Finally, another late authograph of the second song exists, this with the opus number 55b, showing the song without an interior modulation (present in both earlier autographs).<sup>170</sup> The variety of manuscripts suggests that the use of “a” and “b” in the opus numbers is indicative of indecision as to the final format of these two songs.

The Op. 55 is often used to portray the composer’s path as circular:

After the climax achieved with the cycle *Drei Gesänge*, it seems as though the path could not lead any further. In her Op. 55...Dora Pejačević returned to the style of her youthful solo songs...composed upon the legacy of late Romantic harmony. The circle is now complete.<sup>171</sup>

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<sup>169</sup> Zdenka Veber, ed. *Dora Pejačević: 1885-1923*, “*Poezija Friedricha Nietzschea u Vokalnoj Lirici Dore Pejačević*” (Našice: SIZ kulture i tehničke kulture, 19 7), 61.

<sup>170</sup> This information from Koralja Kos, *Dora Pejačević* (Zagreb : Jugoslavenska akademija znanosti i umjetnosti, Razred za muzičku umjetnost: Muzikološki zavod Muzičke akademije u Zagrebu, 1982), 201.

<sup>171</sup> Dora Pejačević, *Dora Pejačević: Songs* (Zagreb: Croatian Music Information Center, 2009), XXXVI.

The two songs of this opus are simple love songs titled *Zu dir!* (To You!) and *Um bei dir zu sein* (In order to be by you), and are dedicated to her sisters in-law Rosa and Juža Lumbe. For the first of these, she chose a text by the poet Karl Henckell, the same author of her earlier *Schmetterlingslieder*. For the second, she chose a love song by Ricarda Huch (who often published under the pseudonym Richard Hugo). Huch was a leading representative of German-speaking Neo-Romantic authors and often used the transience of life as a theme. The love song chosen by Pejačević is not particularly representative of his author's work.<sup>172</sup>

**Op. 56 No. 1 Majčica, moj anđeo**

**Majčica, moj anđeo**<sup>173</sup>  
**Jovan Jovanović Zmaj**

*Sad mi čelo ljubi,  
sad mi vlasi redi,  
sad mi lice gladi,  
sad u oči gledi,  
sad mi ljubi oči,  
sad opet usnice:  
Ti si vijek anđeo  
slatka mi majčice!*

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<sup>172</sup> Dora Pejačević, *Solo Pjesme (Lieder)*, ed. Koraljka Kos, (Croatia: Ars Croatica, 1985), xi.

<sup>173</sup> Settings of the original Serbian poetry printed in the Cyrillic alphabet (as opposed to the Latin alphabet printings found in the Pejačević song publications), could not be found by the author for the first and third songs of this opus. Yet with thousands of poems credited to Zmaj, and the existence of numerous publications similar to that containing the text of Op. 56 No. 2, this should not be presumed to imply that published settings are nonexistent.

**Majčica, moj anđeo**  
Dear-Mother, my angel

Sad mi čelo ljubi, sad mi vlasi redi, sad mi lice gladi, sad u oči  
Now my forehead kisses, now my hair strokes, now my face caresses, now in eyes  
Now she kisses my forehead, now she strokes my hair, now she caresses my face, now

gledi, Sad mi ljubi oči, sad opet usnice: Ti si uvijek anđeo, slatka mi  
looks, now my kisses eyes, now again lips: You are always angel, sweet my  
she looks in my eyes, now she kisses my eyes, now again my lips: You are always an

majčice!  
Dear-mother!  
sngel, sweet dear, mother!

**Op. 56 No. 2 Dijete i baka**

**Dijete i baka<sup>174</sup>**  
**Jovan Jovanović Zmaj**

*Bako, stara bako, babuščice mila,  
Jesil' i ti kadgod mala, mlada bila?  
Jesil' mogla kadgod ispraviti leđa?  
Jel' i tvoja kosa bila kadgod smeđa?  
Jel' i tvoja halja bila kadgod kratka?  
Jel' i tebe tkogod zvao "Dušo slatka?"  
Jel' i tebi tkogod kada lutku dao?  
Skrhala se valjda, pa ti je sad žao?  
Ta zar mora, bako, ostarjeti svako?  
Hoću' i ja, bako, ostarjeti tako?  
Moram li zar i ja tako da posijedim?  
Tako se smežuram, zgurim i pobljedim?  
Pa zar nema tome baš nikakva lijeka?  
Zar ne može nitko živjeti dovijeka?*

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<sup>174</sup> Those interested in seeing the poem set in the original Serbian can consult Jovan Jovanović Zmaj, *Pevanija Zmaj-Jovana Jovanovića odabrane celokupne umotvorine u pesmi i prozi sa opširnim životopisom*, (U N. Sadu, Izd. Srpske knjižare braće M. Popovića, 1-2), 813. The Pejačević song publications transcribe the poems from the Cyrillic alphabet to the Latin alphabet.

## **Dijete i baka** **Child and grandmother**

Bako, stara bako, babuščice mila, jesi l' i ti kadgod mala,  
Grandmother, old grandmother, little-grandmother dear, Is-it-that and you once small,  
Grandma, old grandma, little grandma dear, were you once small

mlada bila? Jesi l' mogla kadgod ispraviti leđa? Je l' i tvoja kosa bila  
young were? Is-it-that could once straighten back? Is-it-that and your hair was  
and young? And could you straighten your back? And was your hair

kadgod smeđa? Je l' i tvoja halja bila kadgod kratka? Je l' i tebe tkogod  
once brown? Is-it-that and your gown was once short? Is-it-that and you someone  
once brown? And was your gown once short? And did someone once call

zvao "Dušo slatka?" Je l' i tebi tkogod kada lutku dao? Skrhala se valjda  
called "Soul sweet?" Is-it-that and you someone once doll gave? Shattered it maybe  
you "dear soul?" And did someone once give you a doll? Shattered it maybe

pa ti je sad žao? Ta zar mora bako ostarjeti svako? Hoću l' i ja  
but you are now sorry? Is-it really must grandma, grows-old everybody? Will even I  
and you're now sorry? Does everybody really grow old? Will I, also,

bako, ostarjeti tako? Moram li zar i ja tako da posijedim? Tako se  
grandmother, grow-old so? Must even and I so that grow-gray? So  
grandmother, grow old? Do I really have to grow gray?

smežuram, zgurim i pobljedim? Pa zar nema tome baš nikakva lijeka?  
shrivel, sag and grow-pale? Well really there's-not therefore right no medicine?  
Shrivel, sag and grow pale? Is there really not any medicine yet?

Zar ne može nitko živjeti do vijeka?  
Really not can nobody live forever?  
Can't anybody live forever?

## Op. 56 No. 3 Mali Radojica

### Mali Radojica Jovan Jovanović Zmaj

*Radojica mali pred majkom se hvali:*

*"Majko moja mila da si opazila,  
kako malo prvo popeh se na drvo!*

*Rekla bi mi, da sam ptica,  
ili mala vjeverica."*

*Ali majka stara Radi odgovara:*

*"Za miloga Boga, nemoj činit toga  
jer ćeš pasti lako, bit će naopako."*

*No naš mali Rade slušati ne znade,  
već on kao prvo opet će na drvo;  
ne dosegne grane, omakne se, pane,  
i prelomi ruku na veliku muku!*

### Mali Radojica Little Radojica

Radojica mali pred majkom se hvali: "Majko moja mila da si opazila, kako Radojica small before mother bragging: "Mother my dear did you notice, how Small Radojica brags to his mother: "My dear mother, did you notice how

malo prvo popeh se na drvo! Rekla bi mi, da sam ptica, ili mala  
Small first climbed the tree! You-should-have-said to-me that I-am bird, or small  
I climbed the tree a little bit! You should have said to me that I'm a bird, or a small

vjeverica." Ali majka stara Radi odgovara: "Za miloga Boga, nemoj činit  
squirrel." But mother old Radi answered: "For dear God, don't do  
squirrel." But old mother answered dear Radi: "For God's sake, stop doing

toga jer ćeš pasti lako, bit će naopako." No naš mali Rado slušati ne  
that because you-will fall easily, it-will-be topsy-turvy." But our small Rado to-listen not  
that, you'll fall easily and it will be trouble." But our small Rado does not know how

znade, već on kao prvo opet će na drvo; ne dosegne grane, omakne se,  
knows, already he as first again will on tree; not reach branch, slips  
to listen, already on the tree as he was before; he doesn't reach the branch, slips

pane, i prelomi ruku na veliku muku!  
falls, and breaks arm in big anguish!  
falls, and breaks his arm. What great anguish!

Dora Pejačević's final vocal opus consists of three settings of children's poems by the Serbian poet Jovan Jovanović Zmaj. One of the most well-known of Serbian poets, he is most famous for the poems he called "Children's Songs." He spent time studying in Vienna and Prague and was instrumental in translating the work of Goethe into Serbian.<sup>175</sup>

These three songs of Pejačević are often considered tangential to her vocal oeuvre by leading scholars. It is said that they were most likely composed in a short amount of time and differ from her usual work in that any expressive devices are contained in extremely simplicity; they were probably intended for children.<sup>176</sup> In the latest edition of the Pejačević songs, Koraljka Kos opines that the work is "an occasional little piece that, in spite of its charm and successful 'intonation' of the children's song, does not meet the artistic criteria of the *Lied*."<sup>177</sup>

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<sup>175</sup> J. Jovanović Zmaj, *Dječje Pjesme Za Odrasliju Djecu*, (Sarajevo, 1951), 7-9.

<sup>176</sup> Koraljka Kos, *Dora Pejačević* (Zagreb : Jugoslavenska akademija znanosti i umjetnosti, Razred za muzičku umjetnost: Muzikološki zavod Muzičke akademije u Zagrebu, 1982), 65.

<sup>177</sup> Dora Pejačević, *Dora Pejačević: Songs* (Zagreb: Croatian Music Information Center, 2009), XXXVI.

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## APPENDIX A

### THE COMPOSITIONS OF DORA PEJAČEVIĆ

Most of the works are available in newly edited editions through the Croatian Music Information Center at: <http://www.mic.hr/>

<i>Piano</i>		
Op. 2	<i>Berceuse</i>	(1897)
Op. 4	<i>Gondellied</i>	(1898)
Op. 5	<i>Chanson sans paroles</i>	(1898)
Op. 6	<i>Papillon</i>	(1898)
Op. 7	<i>Menuett</i>	(1898)
Op. 9a	<i>Impromptu</i>	(1899)
Op. 10	<i>Chanson sans paroles</i>	(1900)
Op. 12	<i>Albumblatt</i>	(1901)
Op. 14	<i>Trauermarsch</i>	(1903)
Op. 17	<i>Sechs Phantasiestücke</i>	(1903)
Op. 19	<i>Blumenleben</i> (8 pieces)	(1904-05)
Op. 20	<i>Berceuse</i>	(1906)
Op. 21	<i>Valse de concert</i>	(1906)
Op. 24	<i>Erinnerung</i> (Remembrance)	(1908)
Op. 28	<i>Walzer-Capricen</i>	(1910)
Op. 32a	<i>Vier Klavierstücke</i>	(1912)
Op. 32b	<i>Impromptu</i>	(1912)
Op. 36	Piano Sonata in Bb Minor	(1914)
Op. 38	<i>Zwei Intermezzi</i>	(1915)
Op. 44	<i>Zwei Klavierskizzen</i>	(1918)
Op. 45	<i>Blütenwirbel</i>	(1918)
Op. 47	<i>Capriccio</i>	(1919)
Op. 50	<i>Zwei Nocturnos</i>	(1919-20)
Op. 54	<i>Humoreske und Caprice</i>	(1920)
Op. 57	Piano Sonata in Ab Major	(1921)

<i>Cello and Piano</i>		
Op. 35	Sonata in E Minor	(1913)

<i>Violin and Piano</i>		
Op. 3	<i>Reverie</i>	(1897)
Op. 8	<i>Canzonetta</i>	(1899)
Op. 18	<i>Menuett</i>	(1904)
Op. 22	<i>Romanze</i>	(1907)

Op. 26	Sonata in D Major	(1909)
Op. 34	<i>Elégie</i>	(1913)
Op. 43	<i>Slawische Sonate</i> (Bb Minor)	(1917)
Op. 51	<i>Méditation</i>	(1919)

#### **Art Song**

Op. 11	<i>Ein Lied</i>	(1900)
Op. 13	<i>Warum?</i>	(1903)
Op. 16	<i>Ave Maria</i>	(1903)
Op. 23	<i>Sieben Lieder</i>	(1907)
	<ul style="list-style-type: none"> <li>• Op. 23 No. 1 – <i>Sicheres Merkmal</i></li> <li>• Op. 23 No. 2 – <i>Es hat gleich einem Diebe</i></li> <li>• Op. 23 No. 3 – <i>Taut erst Blauveilchen</i></li> <li>• Op. 23 No. 4 – <i>Es jagen sich Mond und Sonne</i></li> <li>• Op. 23 No. 5 – <i>Du bist der helle Frühlingsmorgen</i></li> <li>• Op. 23 No. 6 – <i>In den Blättern wühlt</i></li> <li>• Op. 23 No. 7 – <i>Es war einmal</i></li> </ul>	
Op. 27	<i>Zwei Lieder</i>	(1909)
	<ul style="list-style-type: none"> <li>• Op. 27 No. 1 – <i>Ich schleiche meine Straßen</i></li> <li>• Op. 27 No. 2 – <i>Verweht</i></li> </ul>	
Op. 30	<i>Vier Lieder</i>	(1911)
	<ul style="list-style-type: none"> <li>• Op. 30 No. 1 – <i>Ein Schrei</i></li> <li>• Op. 30 No. 2 – <i>Wie ein Rausch</i></li> <li>• Op. 30 No. 3 – <i>Ich glaub' lieber Schatz</i></li> <li>• Op. 30 No. 4 – <i>Traumglück</i></li> </ul>	
Op. 37	<i>Verwandlung</i>	(1915)
Op. 37b	<i>Verwandlung</i> (orchestrated)	
Op. 39	<i>Liebeslied</i>	(1915)
Op. 42	<i>Mädchengestalten Liederzyklus</i> (1916-18)	
	<ul style="list-style-type: none"> <li>• Op. 42 No. 1 – <i>Als du mich einst gefunden hast</i></li> <li>• Op. 42 No. 2 – <i>Viel Fahren sind auf den Flüssen</i></li> <li>• Op. 42 No. 3 – <i>Ich bin eine Waise...</i></li> <li>• Op. 42 No. 4 – <i>Ich war ein Kind und träumte viel...</i></li> </ul>	
Op. 46	<i>An eine falte</i>	(1918)
Op. 52 -	<i>Zwei Schmetterlingslieder</i>	(1920)
	<ul style="list-style-type: none"> <li>• Op. 52 No. 1 – <i>Gold'ne Sterne, blaue Glöckchen</i></li> <li>• Op. 52 No. 2 – <i>Schwebe du Schmetterling, schwebe vorbei!</i></li> </ul>	
Op. 53	<i>Drei Gesänge</i>	
	<ul style="list-style-type: none"> <li>• Op. 53 No. 1 – <i>Venedig</i> (1920)</li> <li>• Op. 53 No. 2 – <i>Vereinsamt</i> (1919)</li> <li>• Op. 53 No. 3 – <i>Der Einsamste</i> (1920)</li> </ul>	

