

Carl Orff

1895 - 1982

Frühe Lieder

für Singstimme und Klavier

Einführung:
Werner Thomas

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Einführung

Der erste Band der Orff-Dokumentation hat den Blick auf die bis dahin fast un-
Orffs gelenkt.* Ihre teilweise Publikation veranschaulicht die Darstellung
grundlagen seines Schaffens. Erst aus der mit dem Abschluß der Dokum-
Gesamtsicht, vor allem aus der Retrospektive des Spätwerkes, wurde deutlich,
den die Kennmale des Orff-Stils hervortreten. Sie sichern bereits den hohen Rang

Orff hat mit klavierbegleiteten Liedern begonnen. Sie in die Nachfolge
liedes zu stellen, erweist sich als unzutreffend.

Das im Juni 1911 entstandene *Schlaflied für Mirjam* (Text von Richard Beer-
Begegnung des fast Sechzehnjährigen mit einem für die Grundlage der für die
Gedicht eines zeitgenössischen Autors – ist typisch für die Grund-
als Musik darzustellen. In dem expressiven Melos der
rufenden Anzingers unter weitgehender Ausparung
phasenweise skizziert das Instrument fast flüchtig, wie
Grundfigur.

In dem nur wenig älteren Lied *Immer lauer* wird die
Grundzug Orffs bestimmend hervorgehoben. Die Un-
kümmertheit gegenüber der überlie-
dung am Klavier, eine dritte Eigenart
späteren Orff charakteristischen, zum
Auflösung, die farblich wechselnde Klang-
Die zweite Gruppe von
mes mit vielen anderen
an Lenas Büße ein
besied verstanden
„Schwestern“

In diesen Liedern
einander
klang punktiert
aneinanderreihen
Klang

der
Nietz-
Nach
Schwe-

Orff immer auch eine stilistische Öffnung oder

Orff persönlich die
Richard Strauss. In
und *Hier ich bleibe* vollzieht sich der mäch-
Orff-Stil typischen Klangarchitektur, Girlanden gleich wer-
suchen sich gleichsam selbst ihren Tonort. Diatonik wird vor-
Pfeilerartige Stützklänge schaffen
organalartigen Mix-
Singen wird zu ekstatischem Strömen, das in keinen Takt mehr einzubin-

Introduction

The first volume of the Orff documentation* drew our attention to Orff's early works which were almost unknown until then. Their partial publication provided us with a view of the stylistic bases of his creative output. It is only as we have obtained an over-all view of the completion of the documentation and, in particular, from the retrospective of his later works, that it has become clear how early and distinctly the characteristic features of his style found their appearance. His first compositions are already decidedly original. Orff's first works were Lieder with piano accompaniment. It is interesting to note the direct succession to the late Romantic Lied with piano accompaniment. The *Schlaflied für Mirjam* (words by Richard Beer-Höfmann) which Orff composed in 1914, when he was almost sixteen, was his first encounter with a poem by a contemporary writer. It is representative of the fin de siècle emotional temperature and desire for the new, and, above all, – a fascination for a musical representation of speech. The vocal line is clearly combined with an extremely sparse piano accompaniment, the piano part being a simple, staccato speech-song. The role of the piano is almost incidental as it is limited to a few simple, rocking ostinato figures.

A second basic feature of Orff's style makes a particular appearance in his early setting of *Immer leiser wird mein Schlummer* (words by Hermann Hesse) which he composed experimentally as a means of expression. The lack of concern for traditional forms and the free, creative piano part – a third characteristic of Orff's style – are clearly apparent in this work. Other traits of Orff's later music such as ostinato figures, simple, rocking sounds which are resolved and thus form colourfully changing planes, are already present in this early work.

The second group of songs which Orff composed in 1915, 1916 and 1917, were written in spite of the period of time between 1914 and 1918 which was a time of many other temptations, highways and byways. Lenau's *Die Lorelei* is an ecstatic song which is headed by the position of personal power, is treated by Orff as a love song. It is a simple, hymnic song which is characterized by its hymnic expression and its "sister poem".

A further distinctive feature of Orff's style is the use of simple, rocking sounds. Melos and sonority are related to each other in a way which is not only a matter of sound, but also of colour. The result is a peculiar sound pattern in which individual reflections of the melos and the sonority are directed only at important points.

The emergence of the cantabile element in the songs of 1915 and 1916 is also a recurring feature in Orff's later works. After the simple, rocking sounds of the harmonic accompaniment, the final harmonic cadence appears strange, as if it is has never been heard before.

Orff does not seem to have been inclined to change his style. Klabund's *Zwiesgespräch* is an example of this. It is a simple, rocking sound for Orff himself: gratitude to and severance from the world. The two following Klabund songs, *Blond ist mein Haar* and *Herr ich bin ein Mann*, are revolutionary in their sound structure typical of Orff's style is accompanied by a simple, rocking sound. There is no longer an accompaniment in the accepted sense of the word. Pillar-like sounds create an area of sonority which is measured in progressions, oscillating sound gestures and simple chains of mixture chords. The singing becomes an ecstatic stream of sound which is no longer bound by bar-lines.

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