

ERICH WOLFGANG KORNGOLD (1897-1957) His early life and works

with especial reference to his relationship with his teachers, and his *Ballett-Pantomime* <u>Der Schneemann</u>.

A thesis submitted for admission to the degree of Doctor of Philosophy Monash University, Music Department Melbourne, Australia

> by David Ian Kram A.R.C.M. June 25th, 1999

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ABSTRACT

This doctoral thesis represents a contribution to the growing corpus of Korngold research since the re-emergence of serious consideration of the music produced in Vienna and other European centres at the time immediately prior to the nascent *Neue Wiener Schule*.

The intention of the thesis is to present a more detailed musicological historiography of the first thirteen years of the composer Erich Wolfgang Korngold than has been attempted hitherto; especially a working document for the benefit of those English-speaking scholars who may not be totally conversant with German, the language of the vast majority of sources. The thesis treats:

 A survey of all the available relevant Korngold-related literature known to the author,

- His father's memoirs, not yet published in full in the English language, subjected to a comparative analysis,
- An examination of the relationship between the young Korngold and his teachers, including Robert Fuchs and Alexander Zemlinsky, and an appraisal of the influence, if any, of those composers on his formative years,

David Kram Doctoral Thesis. Abstract

- His pivotal first dramatic composition Der Schneemann, which not only receives an exhaustive musicological and dramaturgical analysis but also has been edited to a performable level with reference to original manuscripts,
- A survey of the Viennese pantomime-ballet environment to which Der Schneemann was a representative contribution,

and

2

A bibliography which extends existing bibliographies by dint of correlations of Korngold's early music, and summaries of Korngoldiana in particular collections.

The thesis is the result of research conducted in Vienna, Munich, Berlin, Hamburg, Wuppertal, Cologne and other European cities, Washington D.C, New York and Los Angeles, as well as London, Adelaide, and Melbourne. As an adjunct to the preparatory work, the author performed and conducted a number of premieres and significant revivals of Korngold's early compositions in Bavaria and Australia, including a significant fully-staged production of Der Schneemann, the programme booklet of which is presented as an adjunct to the thesis.

material which:



David Ian Kram Melbourne June 25th, 1999

DECLARATION

To the best of the candidate's knowledge, this thesis contains no

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• has been accepted (except with the PhD and Scholarships Committee's approval) for the award of any other degree or diploma in any university or other institution

• has been previously published or written by another person, except where reference is made in the text of the thesis

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ACKNOWLEDGMENTS

Professor Andrew McCredie, the author's supervisor, has not only guided him through the lengthy gestation period of this thesis, but has opened his mind to a panoply of related themes, thus imparting a much broader foundation of enquiry than would usually be the case. The author has also been stimulated by Professor McCredie's indefaticable intellectual energy and inspired by his understanding of contemporary trends in international musicology.

The author was privileged to meet and correspond with scholars who have made Korngold a lifelong study and passion. If Bernd Rachold's name is mentioned before that of Brendan Carroll, it is in order to recognise the importance of the "unsung hero of Hamburg" who was so generous with access to his incomparable collection of archival Korngoldiana, his office resources, his time, his correspondence, and his expertise.

Mr Carroll, also helpful and enthusiastic, was a lucid correpondent and provided the author with some rare unpublished recordings, which helped the author towards a clearer understanding of the composer's idiosyncratic yet consummate performing style.

Ernst Korngold, the composer's elder son, supported by his wife Helen, was hospitable and helpful during the author's visit to Los Angeles in 1990, and a valuable correspondence ensued, as documented in the body of the thesis.

During the period of his candidature at the University of Adelaide, the author was encouraged and helped by numerous members of the academic staff, not least by the late lamented Malcolm Fox, who co-supervised me whilst Professor McCredie was overseas. Dr Craig de Wilde and Professor Margaret Kartomi, who fulfilled a similar function at Monash University, offered encouragement and advice during the later stages of the thesis, as did his fellow researcher at Monash, John Allan, who is completing a doctoral thesis on die Tote Stadt.

Other international musicologists who have been influential in the formation of the author's ideas and musicological'skills have included Professor Klauspeter

D.Kram. Doctoral Thesis. Acknowledgments

Seibel (Generalmusikdirektor emeritus, Kiel Opera and responsible for a new production of Die tote Stadt witnessed by the author), Dr Horst Weber (Zemlinsky specialist, and participant at the Viennese Zemlinsky conference attended by the author), Dr Alfred Clayton (Hamburg), Zemlinsky scholar, and Australian musicologist Dr Sandra McColl, (Hanslick scholar).

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The author is appreciative of the co-operation of Korngold's first publisher Universal-Edition and the encouragement of Mr Balint András Varga, and Universal-Edition's Australian agent Boosey and Hawkes. The author was also encouraged by Universal-Edition's London office, as well as Korngold's principal publisher Schott, and Ricordi in Munich, whose representative permitted him to examine Zemlinsky's ballet Das gläserne Herz/Ein Tanzpoem ... Josef Weinberger in London kindly presented the author with a score of die Kathrin..

In Vienna the author had the pleasure of conducting personal interviews with two people who had known Erich Wolfgang Korngold: Ms Angelina Danilowatz from the Theatermuseum, and Frau Professor Riki Raab - former dancer, pedagogue, and lately archivist.

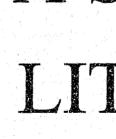
A significant debt is owed to the libraries and research institutions directly related to Korngoldiana. In Europe, this included the Nationalbibliothek, Vienna, especially the Theatermuseum, professionally and charmingly directed by Ms Jarmila Weissenböck; the Handschriftensammlung, and the Musiksammlung. The Stadt- und Landesbibliothek, Vienna, including the general library in the Rathaus (for Theaterzettel relating to Zemlinsky, and access to historical journals), the Handschriftensammlung for correspondence, and the Musiksammlung which contains material relating to Universal-Edition, were all important research centres with unfailingly co-operative staff. The Haus-, Hof- und Staatsarchiv in Vienna was generous with access to archival material directly relating to the Hofoper in 1910. The library of the University of Vienna contains a number of important dissertations relating to Korngold, his teachers and his contemporaries. The Bayrische Staatsbibliothek, Munich, enabled the author to witness correspondence of Julius Korngold.

The important collections of Korngold and Zemlinsky held in the National Library of Congress, Washington DC, were made available for the author's scrutiny by the helpful and knowledgeable staff, as were examples of Korngold's later film composition by the staff of the University of Southern California in Los Angeles. Mrs Gloria Korngold, widow of George Korngold, Mr Rudi Fehr, formerly music editor for Warner Bros., and Mr and Mrs Louis Kaufmann (Mr. Kaufmann had led the orchestra under Korngold's baton) were hospitable and informative, and introduced me to others, including Dr. John Yoell and his wife, who helped the author to understand the particular genius of the subject in question. Mr Paul Kram, in New York, helped the author with research in that city.

During the author's travels he had much occasion to be the guest of other libraries whilst engaged in secondary Korngold research and acknowledges the co-operation of the Universities of Wuppertal, Heidelberg and London, the Preussische Staatsbibliothek (formerly Humboldt-Universität), Berlin, the British Library, the Westminster Music Library, London, the public libraries of Wuppertal, Wiesbaden (music library), and libraries in Australia, including the National Library, Canberra, the Mitchell Library in Sydney, and the State Library in Melbourne, as well as the libraries of Monash University, Melbourne University and the Victorian College of the Arts, Melbourne, with special thanks to the VCA's chief librarian Ian Miller and research librarian Anna Gifford.

A work of the nature under consideration necessitates the sacrifice of time away from the domestic environment and the author wishes to conclude this section with a special expression of thanks and appreciation to his wife Belinda and his children for their patience, love and support during this extended period.

David Kram. June, 1999



D.Kram. Doctoral Thesis. Survey of Literature

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PART ONE

A SURVEY OF LITERATURE

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1. PRIMARY SOURCES OF RESEARCH:

1.1 MANUSCRIPTS AND ORIGINAL DOCUMENTS

Although a corpus of original manuscripts and memorabilia were lost during the Holocaust era, the most important items were smuggled out of Austria under the auspices of the publisher Josef Weinberger, between the pages of other composers' scores.1

Seven principal sources relating to Korngold research are extant in 1999.

- 1) sections:
- - compositions, and

¹Ernst Korngold, personal testimony. (January 22nd, 1990). See also: Carroll, Brendan. The Last Prodigy. (Amadeus Press, Portland (Oregon), 1997) 273f. for a fuller account of this episode.

The majority of the manuscript scores reside in the Library of Congress, Washington D.C., represented by a catalogue which is divided into three

• The Inventory lists all the holdings, comprising sketches, manuscripts, and some proofs, a libretto and two letters. These comprise

(a) op. 1 - 14, 17, 18, 20, 22, 24 - 26, 28 - 33, 35 - 42;

(b) scores of sixteen motion pictures;

(c) many works without opus numbers, including Der Schneemann, the first (d minor) piano sonata, Don Quixote, the Zemlinsky orchestration exercises, and over fifteen pages of fragments and unidentified

(d) six adaptations of works by other composers.

• The Korngold Gift is an index listing the compositions by title in alphabetical order, with bibliographic information on each item and a quantity of descriptive information regarding the background to the works. A letter from President Ronald Reagan exists, addressed to Ernst Werner Korngold, the composer's elder son, expressing gratitude for the gift and confirming that

Korngold's music "has touched many lives, including my own, in a special way. He left a legacy of beauty that can now be shared by a multitude of his

Schedule A is a list of the works in the inventory entitled 'property of Ernst . Werner'. This comprises manuscripts (and some proofs) of Don Quixote, op. 5, 6, 7, 12, 13, 14, 17, 20, 24, 25, 29, 30, 31, 32, 33, 37, 39, 42, The Great Waltz (fragments), and The Adventures of Robin Hood.

Commencing March 1995 this catalogue has been redrafted and revised, following a procedure already adopted by he Library of Congress for composers such as Zemlinsky.

admirers".²

2) Another collection of music manuscripts is held in Vienna at the Österreichische Nationalbibliothek (Musiksammlung), representing a portion of the archives of the *Wiener Staatsoper* (OA = Opernarchiv in the Signatur), the Burgtheater (BA = Burgtheaterarchiv), and other items. The OA includes autograph piano and orchestral scores (and some orchestral material) of all the operas up to Das Wunder der Heliane, and the Schneemann (although one of the scores is lost); the BA has many operetta arrangements, the result of Korngold's collaboration with Marischka and Reinhardt. There are also a number of orchestral Lieder in autograph form. A complete listing with Signaturen is to be found in the bibliography.

The music collection of the Wiener Stadt- und Landesbibliothek, besides 3) containing a substantial Johann Strauß archive, holds a collection of works of one hundred and seventy composers published by Universal-Edition (and the Flugblätter of the Wiener Tonkünstlerverein) catalogued by Dr. Ernst Hilmar - a collection which is updated from time to time as new items emerge. Der Schneemann is the sole work of Korngold's in this archive. However, there is a collection of seventy-four items of correspondence between Julius Korngold and Universal-Edition and vice-versa, and sixteen items of correspondence between Erich Wolfgang and Universal-Edition (and vice-versa).

Autographs of film music particelli (and instrumentations by the Warner 4) Bros. arrangers) are located in the Warner Brothers collection in the library of the University of California, Los Angeles.

Collections of correspondence are to be found in Vienna; one in the 5) Handschriftensammlung of the Nationalbibliothek, one in the Handschriftensammlung of the Wiener Stadt- und Landesbibliothek. These collections include correspondence from and to Erich-Wolfgang and Julius Korngold, as well as a small selection of letters from Erich's mother Josefine (née Witrofsky), brother Han(n)s Robert, wife Luise (Luzy, Luzi)³ (née Sonnenthal), and uncle Eduard Korngold (pseud. Kornau). An integrated catalogue is included in the bibliography.

6) the composer.

The International Erich Wolfgang Korngold Society (Korngold-7) Gesellschaft) possesses a significant collection of Korngoldiana, including copies of music, serial articles, recensions and handbills. The society is represented by Brendan Carroll and Konrad Hopkins in the United Kingdom, and Bernd Rachold in Hamburg.

1.2 PUBLISHED MATERIAL

1.2.1 MUSIC

The published music, which by no means represents all of Korngold's composition, is represented for the most part by Schott (Mainz), with the earliest compositions up to and including the Trio op. 1 being published by Universal-Edition (Wien) (Der Schneemann, Sonata in d minor, Trio op. 1) and the former company of Walheim-Eberle (Don Quixote). A significant problem with regard to successful performance of Korngold's 'works has been the substandard quality of the orchestral parts, one of the factors which decided

documentation.

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The relatives of Erich Wolfgang's sons Ernst and George, residing in the United States of America, possess documents and memorabilia relating to

³ The spelling of Han(n)s and Luzi (Luzy, Luise) varies in the Korngold literature and

²Letter dated 03.12.1981. Korngold composed the music for Kings Row (September/December 1941) which was one of Ronald Reagan's most prominent films. See: B. Rachold's discography to J. Korngold's Memoirs (Korngold, Julius. Die Korngolds in Wien (M and T Vg, Zürich, 1991) 372 ff.) and B. Carroll's bibliography/discography (Carroll, Brendan op.cit. (The Last Prodigy) 415 ff.,

Julius Korngold to transfer to Schott. The author has been told that this problem was still evident during the recording of <u>Werner Andreas Albert</u>'s fourvolume CD set and also during the recording of *Das Wunder der Heliane*.⁴ A visit to Schott in 1992 revealed that *Viel Lärm um Nichts* (for example) was still only available in a copyist's hand, on paper which had been subjected to the duresses of time. Schott took measures to rectify this situation with its new computer technology,⁵ and recent acquisitions of Lieder by the author bear witness to the improvement in quality.

Some *Lieder* and other works, including *Märchenbilder*, have been published by firms in the United States of America, *Universal-Edition* continues to be the source for *Der Schneemann*. The quality of the available orchestral material reflects the fact that *Der Schneemann* has not been performed in its entirety since the 1933 production. The author undertook a substantial handwritten revision and correction of one copy of this material, the copy which was sent to Australia in 1997 via Boosey and Hawkes. This revision was in connection with the first live staging of the work since the series of revival performances commencing in 1933.

1.2.2 LITERATURE

The published *writings* of Erich Wolfgang Korngold and his father can be classified as follows:

Erich Wolfgang contributed an article on Zemlinsky⁶ and another, *Wenn ein Künstler richtigstellt*....⁷ denouncing non-factual material published by his critics.

⁴Korngold, Erich Wolfgang. *Das Wunder der Heliane*. cond. John Mauceri. (Decca CD 436 636-2 (1993)). Source: personal interview with Brendan Carroll, who attended the recording sessions in Berlin.

⁵ Schott introduced the software programme *Score* (meeting with representatives of Schott in June, 1992).

⁶Korngold, Erich Wolfgang. "Das Vorbild meiner jungen Jahre". In: Der Auftakt. (October 14, 1921) n.p..

⁷Korngold, Erich Wolfgang. "Wenn ein Künstler richtigstellt...". In: Blätter des Operntheaters. (1. Jg, 1920-21, Heft 9) 20-23.

Julius Korngold is represented by his numerous articles for periodica. His activity as a young man in Brünn (Brno) is represented by his contributions to the Brünner Morgenpost from approximately 1882,⁸, Der treue Eckart (also known as the Deutsches Blatt),9 Brünn's principal newspaper Tagesbote aus Mähren und Schlesien¹⁰ and a publication under his own editorship, the Brünner Sonntagszeitung, which combined the criteria of a Sunday newspaper and a weekly review¹¹. His Vienna period is dominated by the *Neue Freie* Presse, where, fostered by Hanslick, he first contributed articles,¹² then joined the staff in August 1902,¹³ then became Hanslick's successor from 1904.¹⁴ Korngold also contributed to a number of other journals. He published four books during his lifetime. The first two, Deutsches Opernschaffen der Gegenwart¹⁵ and Die romanische Oper der Gegenwart¹⁶ bear dual witness to his continuation of Hanslick's legacy¹⁷ being distillations and reproductions of his feuilletons, articles and recensions from the Neue Freie Presse, one volume dealing with German and Austrian opera, including the Strauss operas, and Blech, Bittner, D'Albert, Kienzl, Siegfried Wagner, Zemlinsky, Schreker etc., and the other with Italian and French opera, with a supplement on Czech, South-Slavic and Dutch opera.¹² The third, Atonale Götzendämmerung¹⁹ is a polemical work attacking the Neue Wiener Schule (the title is based on a former

°*JKM* 48.

¹² JKM 55, 59, 61.

¹⁶Korngold, Julius. Die romanische Oper der Gegenwart. (Rikola Vg., Vienna, 1922).

⁸Korngold, Julius. Die Korngolds in Wien. (M & T Verlag, Zürich, 1991) 47. Henceforth referred to as JKM (= Julius Korngold Memoirs)

¹⁰ JKM 50.

¹¹ JKM 49.

¹³ JKM 66, 78.

¹⁴ Endler, Franz. Julius Korngold und die Neue Freie Presse. (Vienna University, 1981 (Phil. Diss.) 26. n.b., not 1902, as in earlier editions of Groves to 1930 (J. Endler. op. cit. 31). ¹⁵Korngold, Julius. Deutsches Opernschaffen der Gegenwart. (Rikola Vg., Vienna, 1922).

¹⁷ Hanslick, Eduard. Die Moderne Oper. A(llg. Verein für Deutsche Literatur, Berlin, 1875 (1880, 1900)).

¹⁸Composers are Giordano (Fedora, Andrea Chénier, Siberia), Crescenzo (Buongiorno Crescenzo, II cuor delle fanciulle), Verdi (Falstaff), Wolf-Ferrari (Le donne curiose, I gioielli della Madonna), Puccini (Tosca, Madama Butterfly, Manon Lescaut, La Fanciulla del West, il Trittico), Bacchierotti (Ubaldo Bacchierotti, Alt-Heidelberg), Leoncavallo (Zaza), Mascagni (Szabeau), Charpentier (Louise), Délibes (Lakmé), Erlanger (Camille Erlanger, Der Polnische Jude), Soint-Saens (Samson et Dalila), Dukas (Arianne et Barbe-Bleu), Leroux (Xavier Leroux, Le Chemineau), Rouguès (Jean Rouguès, Quo Vadis), Berlioz (Benvenuto Cellini), Debussy (Pelléas et Mélisande), Massenet (Le jongleur de notre Dame), Weiss (Karl Weiss, Der Polnische Jude), Lehár (Tatjana), Smareglia (Anton Smareglia, Istrianische Hochzeit), Brandts-Buys (Die Schneider von Schönau), and Janácek (Jenufa). ¹⁹Korngold, Julius. Atonale Götzendämmerung. (Herzmansky (Doblinger) Vg., Vienna, 1938). An English translation Twilight of the New Music-Isms remained unpublished. See: B. Rachold's footnote to the J. Korngold Memoirs (JKM 393).

recension), published by Herzmansky-Verlag in Vienna with a press run of 200 copies²⁰ which was deleted from the publisher when Austria was annexed,²¹ whilst the fourth, published as *Child Prodigy*, was an English translation of the latter portion of his memoirs dealing specifically with Erich Wolfgang Korngold's development.²²

These memoirs, published posthumously as *Die Korngolds in Wien*, are a product of his later years. The original is on typed 4° sheets with ink corrections. A major section of the dissertation has been devoted to this important testament to the period under examination. It is discussed at length and referred to throughout the course of the thesis.

2. SECONDARY SOURCES OF RESEARCH

2.1 AN INTRODUCTION

Up until Brendan Carroll's Korngold biography published in 1997, which, although formulated for the general reader, was based on substantive research, postwar retrospective scholarly investigation into the life and works of Erich Wolfgang Korngold was still in its infancy. Academic studies of his first compositions had been limited to theses on the three pianoforte sonatas²³ the Lieder²⁴ and *Violanta* ²⁵ Other research, adopting a generally panoramic approach, befitted progress in the field (in view of the paucity of published

²²Yoell, John. "From the Memoirs of Doctor Julius Korngold". in: Jahrbuch für Opernforschung (Sonderdruck). (Frankfurt a. M. etc, 1990) 1. The source for Dr. Yoell's monograph "....consists of 343 typed pages translated into English by Ann Lingg-Lessner in 1976; with it come a translator/editor's Foreword and an Epilogue, contributed by the elder Korngold's grandson, George Korngold. (*loc. cit.*).

²³Wood, Ruth. The Piano Sonatas of Erich Wolfgang Korngold. (UMI, Ann Arbor, Mich., 1991).
 ²⁴Wagner, Rendel. R.. Wunderkinder Lieder: A Study of the Songs of Erich Wolfgang Korngold. (University of Nebraska, 1993 (Dissertation)).

²⁵Kram, David. Violanta: an Opera by Erich Wolfgang Korngold. (Adelaide University, 1990 (Masters Thesis (part one)).

literature on Korngold) by way of establishing a ground-base of comparative secondary literature.²⁶

The problems inherent in Korngold research are evident. Common to a number of cases involving emigration, primary sources of accessible information were scattered; musical manuscripts, smuggled out of Europe, reside in the Library of Congress, Washington D.C.; whereas correspondence remains in the *Nationalbibliothek* and *Stadt- und Landesbibliothek* in Vienna.

The only published volume on Korngold which purported to a degree of musicological enquiry, and was produced when the composer was relatively young, <u>Rudolf Stefan Hoffmann</u>'s *Erich Wolfang Korngold*²⁷ is out of print. Following Korngold's death in 1957 the obituaries were ephemeral in their effect.²⁸ The biography written by <u>Luzi Korngold</u>,²⁹ despite inclusion in a series devoted to Austrian composers and despite its being generally informative (including a catalogue of compositions), failed to resonate through academia. The composer's sons Ernst and Georg(e), in deference to to their father's memory, cooperated with the few who called on their assistance; Georg(e), by way of his professional activity in the record industry, procured recorded performance of a number of works, the majority being film music. Productions of *Die Tote Stadt* took place in Berlin and at the New York City Opera, and recordings of that opera and of *Violanta* were made, but there was no corresponding musicological activity.

The Music Index reflects the postwar pattern of Korngold reception and shows the increasing interest in his music (except for "lulls" in 1965, 1985 and 1995), and specific ocurrences such as his death, his centenary, major new productions and the influence of the compact disc market on the dissemination of his music.

In 1949 One article appeared, on the *Third String Quartet*.
1950 One on his film music, one on*Die Kathrin*

²⁶See below, section 2.1.4, Postwar Musicological Studies.
²⁷Hoffmann, Rudolf Stefan. Erich Wolfgang Korngold. (Carl Stephenson Vg., Vienna, 1922).
²⁸See also references to The Music Index, below, section 2.1.1.
²⁹Korngold, Luzi. Erich Wolfgang Korngold: (Ein Lebensbild. Lafite, Vienna, 1967).

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²⁰ Letter from Bernd Rachold to Dr Dietmar Strauß, dated Hamburg 5.11.94, enclosing letter from Doblinger to Julius Korngold, dated 17.5.1939.

²¹Endler, F. op.cit. 33.

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No entries.		three rec the first
One on Die Stumme Serenade.	1968	One rece six of I
One on the film music, one on the Symphony in f minor.	1969	One revi
"A Tribute to Erich Wolfgang Korngold" ³⁰	1970	Three re-
Three tributes on Korngold's sixtieth birthday,	1971	No entry
four obituaries, a recension of the 5 Lieder für mittlere Stimme.	1972	An articl V
Seven obituaries.	1973	Four arti
One obituary, an article in <i>Violins and Violinists</i> ,		an article articles o
a recension of the suite Much Ado about Nothing.		correspo Die Tote
A biography in Opera News.		and exce
a portion in a book review of Lieber Meister Chopin.	1974	Two artic
idem, Lieber Meister Chopin,	1075	An upsu
an article in Die Musikforschung;		Die Tote
No entry.	1976	Six articl
A critique of a production of Der Ring des Polykrates.		one articl
No entry.	1983	One tribu
Acommemorative article in <i>OeMZ</i> ³¹ by Bruno Walter,	³¹ Walter, Bru ³² L. Dis M	ino. "Bruno Walter usikforschung. (X
		One on Die Stumme Serenade. 1968 One on the film music, 1969 one on the Symphony in f minor. 1969 "A Tribute to Erich Wolfgang Korngold" ³⁰ 1970 Three tributes on Korngold's sixtieth birthday, 1971 four obituaries, 1972 a recension of the 5 Lieder für mittlere Stimme. 1973 Seven obituaries. 1973 One obituary, an article in Violins and Violinists, a recension of the suite Much Ado about Nothing. 1973 A biography in Opera News . 1974 a portion in a book review of Lieber Meister Chopin. 1975 No entry . 1976 A critique of a production of Der Ring des Polykrates. 1983 No entry. 1983 Acommemorative article in Oeld/Z ¹¹ by Bruno Walter, "Walter, Br

³⁰Anon. "A Tribute to Erich Wolfgang Korngold". In: *Music of the West.* (Los Angeles, 11th June, 1956) n.p.,

1. 1 AF

³¹Walter, Bruno. "Bruno Walter über Erich Wolfgang Korngold". In: *OeMZ* (XXII) 267.
³² In: *Die Musikforschung*. (XXIV/4 1971) 424 f..
³³Freyenfels, Jodek. "Abendgianz im Jugendstil" In: *NZFM* (CXXXIII. Nov. 1972) 628-633.
³⁴in: *Opera* (GB). (24 Nov. 1973) 968-979.

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ecensions of *Die Tote Stadt*, st recension of Luzi Korngold's biography.

ecension of *Die Tote Stadt*, f Luzi Korngold's biography.

eview of the Biography.

recensions of a production of Das Wunder der Heliane.

try.

icle in *Die Musikforschung³²* relating to the pianist Paul Wittgenstein.

rticles on different topics,

le 'Abendglanz im Jugendstil' in NZFM,³³

on film music,

ondence,

te Stadt ,

cerpts from Julius Korngold's unpublished biography.³⁴

ticles on recordings of Korngold's music.

surge of fifteen articles relating to a new production of *te Stadt* at the New York City Opera.

cles on *Die Tote Stadt*, including the recording, cle on the *Concerto for Violoncello*.

bute to Korngold

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Korngold

1984

1985

1986

1987-8

birthday

	one announcing the establishment of the Erich Wolfgang
	Society, ³⁵
	five articles on Die Tote Stadt,
	three on Der Ring des Polykrates;
	Four articles on Violanta, which had been recorded.
	No entry
°.,	
	Nine articles on Die Tote Stadt, which had been presented
	at the Wiener Staatsoper,
	a film music discography,
	one article on the Violin Concerto
	an article of recording The Sea Hawk
	an article in Oper und Konzert 'Theseus und Ariadne';
	Two biographical articles, including one for his hundredth
	(sic),
	six articles on Die Tote Stadt,
	two articles on Das Wunder der Heliane in Bielefeld,
	one on the <i>Violin Concerto</i> ,

1989 One article relating Korngold, Steiner, Salter and Ernest Gold, four articles on Die tote Stadt, seven on Das Wunder der Heliane one on Korngold's string quartets, one obituary of George Korngold.

seven obituaries for George Korngold.

1990 Two on Korngold's film music, one on the string quartets, one George Korngold obituary.

³⁵In: The Musical Opinion. (CVI. Jan. 1983) 126.

1994

1991

1992

1993

³⁶ Rachold, Bernd. "Wiedersehen mit Europa: die Nachkriegsjahre von Erich Wolfgang Korngold". In: Opernwelt. (Yearbook, 1993) 34-37.

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One article about Korngolds American residency, one on "holocaust" composers, four on his film composition, one on his orchestral works, two on Die tote Stadt. One on the String Sextet, One on his Lieder.

One on his relationship to Schönberg's Musik zu einer Lichtspielszene, one with a discography, two on new recordings: (the Trio op. 1, the Violin Sonata, the four-volume orchestral set), one thesis on the piano music (Ruth Wood), one on the Kiel production of Die tote Stadt.

One discography, one recension of the Julius Korngold memoirs, one reminiscence by Marcel Prawy, Bernd Rachold's article on the postwar Korngold,³⁶ two on orchestral music, one on opera recordings, two on Die tote Stadt., three on Violanta (Darmstadt), eleven on the recording Das Wunder der Heliane. Two on film composition,

one on reception and revival, five on orchestral music, one on the Robbert van Lek publication, four on chamber music and Lieder, one on Der Ring des Polykrates, one on the recording Das Wunder der Heliane. 20

1995	No entries.
1996	One on Jessica Duchen's biography (q.v.),
	six on Korngold's orchestral music,
	one on the van der Lek publication,
	two on the string quartets,
	one on the piano sonatas,
	one on Die tote Stadt,
	one on the recording Das Wunder der Heliane,
	two on chamber music.
1997	One recension of J. Duchen's biography,
	one on Entartete Musik and Decca,
	three on film nusic,
	six on orchestral music, notably a new recording of the Violin
Concerto,	
	one Italian article on Korngold's connection with
	the operas of Richard Strauss. ³⁷
1998	Five on the film music,
	three on orchestral music,
	one on <i>Die Kathrin</i> , ³⁸
	one on "He Haunts my Heart,"
	two on Brendan Carroll's biography (q.v.),
	two other biographies,
	one on a Korngold festival in Brno,
	one on the recording of Der Ring des Polykrates,
an an an Air an Air an An Air an Air an Airtean Airtean Airtean	one on Die tote Stadt (Wiesbaden, Spoleto, Stockholm)
	지수를 위해 사람이 있는 것 같아요. 물로 가슴 다 가지 않는 것이 같아요. 이 가지 않는 것이 가지 않는 것이 같아요. 이 가지 않는 것이 같아요. 이 가지 않는 것이 있는 것이 가지 않는 것이 있는 것이 없는 것이 없는 것이 있는 것이 없는 것이 없 않는 것이 없는 것이 없 않는 것이 없는 것이 않은 것이 없는 것이 않은 것 있 않은 것이 않이 않은 않은 것이 않은 않은 것이 않이 않는 것이 않이 않이 않이 않이 않이 않은 않이

Bernd Rachold, in an epilogue to the Julius Korngold Memoirs³⁹ listed as . significant milestones in postwar Korngold reception the Georg(e) Korngold

³⁷ Molinari, G. "Richard Strauss e l'opera austro-tedesca tardo-romantica". In: Rassegna musicale Curci (50/2, 1997) 16 ff.

inspired film music recording in 1972 (which reached the top of the Classic charts in the USA); the reemergence of the Violin Concerto as a standard repertoire work, and new prouctions of Die Tote Stadt in Darmstadt, Berlin, New York, Los Angeles, Düsseldorf, Vienna and Klagenfurt, as well as Heliane in Bielefeld.

Korngold's centenary in 1997, as well as occasioning an Austrian commemorative postage stamp, gave rise to numerous performances of his works, musicological dissertations detailed in section 2.1.4, and biographical studies detailed in section 4, which also contains some information appertaining to the Internet.

It was the International Erich Korngold Society, however, which provided a significant impetus for Korngold research between his death and his centenary.

³⁹*JKM* 348 ff.

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³⁸Die Kathrin was performed in the United Kingdom on BBC Radio 3.

2.2 THE INTERNATIONAL ERICH WOLFGANG KORNGOLD SOCIETY

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(Internationale Erich-Wolfgang-Korngold-Gesellschaft):

The Erich Wolfgang Korngold Society, with its former office in Paisley, Scotland, and its current headquarters in Grassendale (near Liverpool, UK) and Hamburg (Germany), represents a significant milestone in Korngoldian research. Founded on October 11th, 1982, it already numbered one hundred and seven members by December 1st, 1983, and its seventeen newsletters, dating from October 1982 to June 1986⁴⁰ bear witness to the pioneering efforts of the society and its founders Brendan Carroll and Konrad Hopkins in a period where the name of Korngold was still regarded with a note of condescending nostalgia. Whilst Konrad Hopkins remains titular secretary to this day, health problems and the demands of his profession as a teacher have prevented his undertaking the travel necessary to further the work. The practical responsibility within the United Kingdom passed into the hands of Mr Brendan Carroll of Grassendale, near Liverpool, the first manifestation of his contribution to the dissemination of Korngold literature being the monograph Erich Wolfgang Korngold, his life and works.⁴¹ Since that time Mr. Carroll amassed sufficient knowledge and material to enable him to complete the first major Korngold biography in the English language⁴², the result of twenty-three years of preparation. In addition, Mr Carroll has contributed leading articles on Korngold and his peers to recording companies (including the Decca recording of Das Wunder der Heliane), as well as the article on Korngold in the New Grove. On the European continent Korngold's legacy has been documented in similarly intensive fashion by Mr Bernd Rachold, president of the European section of the Internationale Korngold-Gesellschaft in Hamburg, who has accumulated the most extensive collection of Korngoldiana in the world. In addition to contributing to journals and continuing regular correspondence and exchange of material with Korngold researchers, Mr Rachold organised an

⁴⁰Copies of the newsletters are deposited in the Westminster Music Library, London. ⁴¹Carroll, Brendon. G. Erich Wolfgang Korngold: His Life and Works. (Wilfion, Paisley, 1984).

exhibition of Korngoldiana in tandem with a new production of Die Tote Stadt in Kiel, from April 25th until July, 1992. In addition, a significant contribution to research and a stimulus for Korngold scholars has been Mr Rachold's coeditorship of the recently published memoirs of Julius Korngold. These memoirs, a work of Julius Korngold's later years, were written in Hollywood, in German: a letter of agreement exists between him and the translators Ruth and Thomas Martin, whereby a portion of those memoirs (originally entitled Postlude in Dur und moll) would be published under the title of Child Prodigy -Frich Wolfgang Korngold's Years of Childhood.43- This book44 covered the early life of Erich Wolfgang Korngold; however, Julius Korngold passed away on 25.09.1945⁴⁵ and the complete memoirs were not to be published until 1991. The new edition includes forewords by Bruno Walter and Franz Werfel, written for the original edition, B. Rachold's footnotes and his epilogue concerning Korngold's life and work subsequent to the period covered by the Memoirs⁴⁶, a Werkverzeichnis, a discography, a list of famous interpreters of Korngold's works, and an index (subsequently revised and corrected).

Both Mr Rachold and Mr Carroll have remained in contact with each other, with Ernst Korngold (Georg(e) having passed away in 1987) and with researchers and performers worldwide. Ernst Korngold passed away in 1996, regretfully unable to enjoy the fruits of his father's centenary.

2.3 PERFORMANCES AND RECORDINGS OF KORNGOLD'S WORKS

The escalation of interest in and appreciation of Korngold, parallel to the perceived renaissance of interest in composers of his period, for example, the Zemlinsky-Symposium in Vienna, 1992, the revivals of Schreker's operas on Hamburg, Vienna and elsewhere and of Zemlinsky's Der Zwerg in Darmstadt,

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⁴² Carroll, Brendan G. The Last Prodigy: a Biography of Erich Wolfgang Korngold. (Portland

44 Korngold, Julius. Child Prodigy - Erich Wolfgang Korngold's Years of Childhood. (Willard, New

⁴⁶see references to The Music Index, above, section 2.1.1.

⁽Oregon). Amadeus Press, 1997). ⁴³Yoell, J. op. cit. York, 1945). ⁴⁵ Endler, Franz. op. cit. 34.

and <u>Max von Schilling</u>'s *Mona Lisa* in Kiel, as well as the Decca series *Entartete Musik* mentioned above) has been enhanced by new productions of *Die Tote Stadt* in Kiel (1992) Oldenburg (1991), and other houses including Wiesbaden, Antwerp and the Spoleto Festival; revivals of that opera at the *Deutsche Oper am Rhein*, a new production of *Violanta* in Darmstadt (1993), and a production of *Der Ring des Polykrates* in the UK. The New York City Opera production of *Die tote Stadt* was performed in Brisbane during June 1997, and *Violanta* was performed at the Promenade concerts in London later in the year. All Korngold's operas have now been recorded.

2.3.1 RECORDINGS AND PERFORMANCES IN GENERAL

Performances of his symphonies, instrumental works and Lieder have been steadily increasing in frequency. The *violin concerto* and the *symphony in F* sharp especially have received performances worldwide; the symphony conducted by <u>Rudolf Kempe</u>, the violin concerto recorded by Heifetz (and a performance featuring soloist <u>Gil Shaham</u>, with the London Symphony Orchestra conducted by <u>André Previn</u>), and a four-volume CD performed by the *Nordwestdeutscher Philharmonie* under <u>Werner Andreas Albert</u> contributed significantly to the quantity of recorded instrumental music and have had numerous followers during the nineties.

2.3.2 RECORDINGS AND PERFORMANCES OF THE EARLY WORKS

Performances of the works falling within the context of this thesis, i.e. the early works, are to date (1999):

Piano Sonata in d minor

3 recordings

1 recording

the suite for piano Don Quixote

Der Schneemann,

original version for piano

one complete recording and one excerpts

orchestral version	4 recordings of excerpts ⁴
<i>Trio</i> op. 1	5 recordings
Piano Sonata no. 2	2 recordings
Märchenbilder	2 recordings

The German conductor and pianist <u>Thorsten Schmidt-Kapfenburg</u> has performed the same piano sonata and excerpts from *Märchenbilder*, as well as unpublished pieces such as *Ein Walzer für Luzi* in Kiel on 15.05.1994, in a recital which included Korngold *Lieder*.

The author has conducted a performance of the overture *Cagliostro in Wien* (1991) and the *Introduktion* and *Serenade* of *Der Schneemann* (1992) during his New Years Eve concerts at the Sydney Opera House.

In 1996, the author conducted the Australia premiere of the *Schauspiel-Ouvertüre* in Melbourne, and the first staged performance of *Der Schneemann* since the 1933 Vienna revival, also an Australian premiere.

As a pianist, the author performed excerpts from the film music and the operas at the residence of the American Consulate in Sydney during 1990, excerpts from *Der Schneemann* and the complete *d minor piano sonata* in Adelaide (22.08.94), Melbourne (27.08.94) and Conberra (31.08.94). and *Don Quixote*, *Märchenbilder*, and *Knabe* in Bavaria (29th April, 1995).

Other Korngold recitals were performed in London (May 1995), Melbourne 1997⁴⁸ and Melbourne (May 1999).

2.4 POSTWAR MUSICOLOGICAL STUDIES

Within the context of musicology the term panoramic has been employed above to designate the current state of completed study. <u>H. Pöllmann</u>'s thesis⁴⁹ surveyed Korngold's life and works, advancing a hypothesis that the stylistic

 ⁴⁷Der Schneemann with orchestra: Dol Dauber's Salon orchestra (1929), Austrian Radio Orchestra (1949)Nordwestdeutsche Philharmonie (1990), and BBC Philharmonic (1997).
 ⁴⁸ May 9th, 1997: Melbourne Lieder Society (Lieder and piano works).

⁴⁹Pöllmann, Helmut. Erich Wolfgang Korngold - Untersuchungen zur Psychologie, Ästhetik und Kompositionstechnik seines Schaffens. (J. Gutenberg-Universität, Mainz) n.d.

ontent of the symphony in F sharp op. 40 (completed 1952), marking a return to his earlier style within a post-war contemporary context (but falling within the parameters set by Stravinsky and Bartók rather than the Neue Wiener Schule) is related to aspects of the unfolding of Korngold's inner music world as a reflexion of his personal relationship with his father. This has since been published by Schott.⁵⁰

Robbert van der Lek⁵¹ and Sonja Blickensdorfer⁵² contributed analyses of the opera and film music whereby Ms Blickensdorfer drew upon Bernd Rachold's archives and other sources to provide the first detailed account of Korngold's last opera Die Kathrin.

The first postwar detailed study of a single work, a thesis on Violanta⁵³, was submitted to the University of Adelaide by the author in 1990, the core of the thesis being a musicological analysis of the work. This was followed by Ruth Wood's dissertation on the piano sonatas⁵⁴ and <u>Randall Wagner's study of the</u> Lieder.⁵⁵ The Korngold centenary was the occasion for a body of research in Vienna and Graz, including dissertations by Christoph Eichberger, 56 and Regina Potzmann.⁵⁷ Most relevant to this thesis is Kyung-Hwa Shin's study of Der Schneemann,⁵⁸ under the auspices of the University of Vienna.

2.5 THE SCOPE OF THE PRESENT STUDY

Within the context of Korngold's career as a composer, the most seminal work was the ballet-pantomime Der Schneemann, composed for pianoforte in 1908-1909; that which introduced him as a composer to the audiences of the Wiener Hofoper and thence throughout Europe; that which represents a valuable vehicle for continuing research into Alexander von Zemlinsky, who orchestrated the work for performance at the k.k. Hofoper; that which already manifested a comparative maturity of music-dramatic integration which set standards for its time (compared to the works of Josef Bayer and his contemporaries), coming to fruition in his operas and thence to pioneering achievements in illustrative film composition. This contribution to the corpus of Viennese Ballett-Pantomime in the commedia dell'arte tradition, until 1998, had never been subjected to detailed musicological scrutiny, nor even to any form of analysis beyond the chapter which Rudolf Stefan Hoffmann devoted to it in his biography, work exegesis, and feuilletonistisch-musikwissenschaftlich commentary on aspects of Korngoldian style.⁵⁹

Kyung-Hwa Shin's thesis⁶⁰ draws on some of the same material accessed by the author during his visits to Vienna in 1994, especially descriptions of costume designs. Mr Shin's musicological analysis focuses on aspects of the characterisation of commedia dell'arte inherent in the score, and he offers insights into the 1933 revival of Der Schneemann, aspects of which were not pursued by this author during 1994. The author also acknowledges Mr Shin's research into the various published editions of Der Schneemann which, linked with information provided by Brenda 1 Carroll, has helped to elucidate the author's researches into the published and unpublished sources of that work and its subsequent revisions.

With the resurgence of musicological interest in and around the Korngold centenary year, it became apparent that the lightweight (but not superficial) work Der Schneemann was but one of a corpus of early works which necessitated further examination, both individually, and within the context of Korngold's earliest exercises in composition, which, like that work, were also rezipiert

⁵⁹Hoffmann, Rudolf Stefan, Erich Wolfgang Korngold. (Carl Stephenson Vg., Vienna, 1922). ⁶⁰ Shin, Kyung-Hwa, Erich Wolfgang Korngolds Pantomimeballett "Der Schneemann", (Vienna

⁵⁰ Pöllmann, Helmut: Erich Wolfgang Korngold : Aspekte seines Schaffens. (Schott, Mainz, 1998).

⁵¹Lek, Robbert van der. Diagetic Music in Opera and Film: a similarity between two genres of drama analysed in works by Erich Wolfgang Korngold. (Rodopi, Amsterdam et al., 1991).

⁵²Blickensdorfer, Sonia. Erich Wolfgang Korngold: Opern- und Filmmusik, (University of Vienna, 1993 (Diplom-Arbeit)).

⁵³Apart from R. Stefan Hoffmann (op. cit.), Richard Specht contributed analyses of Violanta and Der Ring des Polykrates. See Specht, Richard. Thematische Führer zu Erich Wolfgang Korngolds Opern-Einaktern 'Violanta' und 'Der Ring des Polykrates'. (B. Schott's Söhne, Mainz, 1916). ⁵⁴Wood, Ruth A. The piano sonatas of Erich Wolfgang Korngold. (U.M.I, Ann Arbor, Mich., 1991).

⁵⁵ Wagner, Randel R. Wunderkinder Lieder : a study of the songs of Erich Wolfgang Korngold. (University of Nebra. a. 1993).

⁵⁶ Eichberger, Christoph. Erich Wolfgang Korngold - Studien zur Wirkungsgeschichte seiner Wiener Zeit. (Hochschule für Musik u. Darst. Kunst, Vienna, 1998. (Diplom-Arbeit)).

⁵⁷ Potzmann, Regina. Erich Wolfgang Korngold : ein Komponist zwischen den Zeiten. (Hochschule für Musik u. Darst. Kunst, Graz, 1994. (Diplom-Arbeit)).

⁵⁸ Shin, Kyung-Hwa. Erich Wolfgang Korngolds Pantomimeballett "Der Schneemann" Anmerkungen zur Komposition eines Elfjährigen. (University of Vienna, 1998 (Diplom-Arbeit)).

University, January 1998 (Diplom-Arbeit)).

throughout Europe. Furthermore, these compositions emanated from a remarkable mind living in a remarkable city in a remarkable age.

2.6 SECONDARY MUSICOLOGICAL LITERATURE

2.6.1 SCHOOLS OF COMPOSITION AS A **BACKGROUND TO KORNGOLD'S EARLY** DEVELOPMENT

An extensive, and to some degree opaque corpus of secondary historiography, iconography, and musicological commentary is available to the researcher embarking on a study of fin-de-siecle Vienna and the cultural environment in that city characterised by the various, sometimes ephemoral cultural Strömungen - those overtly and unseverably indebted to Wagner (Humperdinck, Siegfried Wagner, Julius Bittner) and the related but more forward-thinking neudeutsch or Neutöner movement (Reger, Richard Strauss, Max von Schillings); the Jugendstil movement, i.e that school inspired by Secessionist art and Jung-Wien literature (Zemlinsky, Schreker, early Schönberg); the Neue Wiener Schule; and two aspects of cultural life which merit categorization, representing as they did the overwhelming majority of musical performances heard by the Viennese audiences of the time. These are namely the conservative school of the classically-oriented composers up to Brahms, including those who fell within his sphere of influence at the Konservatorium (Robert Fuchs, early Zemlinsky), and a school which has only received limited scholarly attention (the most representative work being that compiled by Dahlhaus,⁶¹ namely that characterised by the Johann Strauß family, their peers and their successors, including the massive, barely-researched corpus of operettas, ballets, and individual songs and dances, which the author has chosen to classify as the auric-argentine school, a synthesis of the established connotations characterising the 'gold' and 'silver' ages of Viennese operetta and its associated musical manifestations.

⁶¹Dahlhaus, Carl (ed.). Studien zur Trivialmusik des neunzehnten Jahrhunderts. (C. Bosse, Regensburg, 1967).

It may be noted that Gustav Mahler, undoubtedly the central figure in Viennese musical life during Erich Wolfgang Korngold's early formative years,⁶² has not been mentioned up to this point, the reason being that Mahler's life and work, encompassing and even synthesising all those movements, merits classification as a separate category.

Commencing with Mahler's legacy, therefore, literature has been consulted dealing with Mahler and the Hofoper Ballet, Mahler and the press, Mahler and Zemlinsky, and Mahler's influence on Korngold, especially with relation to the so-called trivial or banal aspects of Mahler's music. As well as the established Mahler biographies⁶³ and reception,⁶⁴ including contemporaneous material,⁶⁵ a number of dissertations, including those of <u>E. D. Schuschitz⁶⁶</u> and <u>R.</u> Matzinger⁶⁷ (for the Mahler-Hassreiter relationship) have been consulted.

The auric-argentine school - being of particular relevance to the musical style of Korngold's ballet-pantomime, as well as to those of his contemporaries - has been approached by way of a brief survey of the history of the waltz and related dance-forms and their impact on cultural art and entertainment forms by 1910, with particular reference to K. Weigl.⁶⁸ Historiographical sources have included publications by R. Flotzinger⁶⁹, V. Klotz⁷⁰ and O. Schneiderheit.⁷¹

The conservative school inevitably emerges at intervals throughout this work, especially in terms of the basic musical grounding which the young Korngold received at the hands of Fuchs and Zemlinsky. As such, the literature consulted overlaps with that concerned with the pedagogic elements of Korngold's development as a musician, manifested in passages such as the finale of the dminor piano sonata, and fugato passages in Der Schneemann. The subject falls

⁶³Blaukopf, Alma Mahler, et al. ⁶⁴Adorno et al. ⁶⁵J. Korngold, Specht et al. University, 1979, (phil. Diss.). 1982. (Phil. Diss.). und Sohn, Langenscheidt, c. 1910).

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⁶²Mahler relinquished his position at the k.k. Hofoper during Korngold's tenth year of life.

⁶⁶Schuschitz, Elisabeth D. Die Wiener Musikkritik in der Ära Gustav Mahler 1897-1907. (Vienna

⁶⁷Matzinger, Ruth. Die Geschichte des Balletts der Wiener Hofoper 1869-1918. (Vienna University,

68 Weigl, Bernd. DieGeschichte des Walzers, nebst ein Anhang über die moderne Operette. (Beyer

⁶⁹Flotzinger, R. Geschickte der Musik in Österreich. (Beyer und Sohn, Langenscheidt, c. 1910). ⁷⁰Klotz, Volker. Operette (Porträt und Handbuch einer unerhörten Kunst). (Styria, Graz, 1988). ⁷¹Operettenbuch (Die Welt der Operette: die Operette der Welt). (Henschel Vg, Berlin, 1962).

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therefore into three categories, namely (1) Historiography, including the series Neues Handbuch der Musikwissenschaft⁷² (2) Aesthetics and Reception, epitomised by Hanslick's Vom Musikalisch-Schöne and the reception of that work⁷³ and (3) *Theory of Music*, including primary treatises⁷⁴ and secondary literature.75

The Neue Wiener Schule is less relevant in terms of a direct reflexion on the part of Korngold, whose modernistic tendencies were influenced more by other schools, specifically Italian verismo, especially Leoncavallo and Puccini, and trends in French composition (Charpentier, and for Korngold's later works -Dukas). Korngold's confrontation with the Stilumbruch was through his father's opposition to that movement and only manifested itself in a covert form (such as in the slow movement of the second Piano Sonata). However, the importance of Schönberg as a historical and music figure warrants inclusion with regard to two perspectives: firstly, the reception of Julius Korngold to Schönberg⁷⁶: secondly, the relationship of Schönberg to his teacher Zemlinsky as a manifestestion of Zemlinsky's theory and practive of musical pedagogy. In this connection a revealing selection of letters and telegrams from Arnold Schönberg to Zemlinsky, located in the British Museum (with a transcript in the Wiener Stadt- und Landesbibliothek) has been sighted. In addition, portions of a representative selection of Schönbergian secondary literaturehave been examined, not least of which are Julius Korngold's own published statements, Zemlinsky's recollections, and Schönberg's recollections. W. Frosch's dissertation The Early Works of Arnold Schoenberg⁷⁷ is one of a number of recent related studies.

Neither is the Jugendstil a significant influence of Korngold's style at this stage, despite Zemlinsky's pedagogical influence: Jugendstil elements appear first in Korngold's operas. Thus the literature consulted has been broader in scope for the purposes of comparison with other composers, and the theory and

composition of those composers during the first ten years of the century, particularly with regard to dance. Thus <u>C. Hailey's</u> study of Schreker,⁷⁸ the literature by Horst Weber, A. Beaumont's paper on Zemlinsky's ballet Das Gläserne Herz/Ein Tanzpoem,⁷⁹ and the various symposia concerned with Zemlinsky and Jugendstil,⁸⁰ and conversations with Zemlinsky specialist Dr. Alfred Clayton have all served as valuable sources as a corollary to more global reading such as <u>J. Nautz⁸¹</u> and the catalogue of the exhibition Jugend in Wien.⁸²

Neo-Wagnerian influences are evident in the subject-matter of some of Korngold's earlier pieces (Gold, Märchenbilder) and there is evidence of knowledge of leitmotivic manipulation, or at least the employment of reminiscence-theme s, in his early programmatic pieces (Don Quixote) and also in Der Schneemann. The author consulted some literature on Julius Bittner, a lifelong friend of Korngold, to ascertain whether Bittner's Germanic style in his early works such as Die rote Gred⁸³ or Der Musikant⁸⁴ may have influenced the younger composer, representing dramatic works of the neo-Wagnerian school contemporaneous with the first emergence of Korngold's composition, although a generation separates the two composers.⁸⁵ Studies include W. Zauner's⁸⁶ which includes a chapter ⁸⁷ which focuses more on Bittner's reception of operetta from 1911 than on his earlier preoccupation with Wagner's legacy. R. Brantl's study⁸⁸ is valuable for its harmonic and melodic analyses of Bittner's style⁸⁹ and for his reception.⁹⁰ Apart from the resemblance of a theme

⁷⁷Frosch, W. The Early Works of Arnold Schoenberg. (Berkely, CA, 1993). ⁷⁸Hailey, Christopher. Franz Schreker (1878 - 1934): A Critical Biography. (CUP, Cambridge, 1993).

Tanzpoem". In: Festschrift Über Musiktheater (gewidmet Dr. Arthur Scherle anläßlich seines 65. Geburtstags) (Ricordi, Munich, 1992). ⁸⁰Graz, Vienna, Adelaide. ⁸¹Nautz, J. Die Wiener Jarhhundertwende: Einflüße - Umwelt - Wirkungen. (Böhlau, Vienna, 1993). ⁸² Jugend in Wien. Catalogue of exhibition in Marbach from 11th May - 31st October, 1974. (München/Stuttgart, 1974). ⁸³Première Frankfurt 26.10,1907, Wien 10.04.1908. ⁸⁴Première Wien, 12.04.1910. ⁸⁵Bittner 09.04.1874-09.01.1939. ⁸⁶Zauner, Waltraud. Studien zu den musikalischen Bühnenwerken von Julius Bittner (mit Beiträgen zur Lebensgeschichte des Komponisten). (Vienna University, 1983 (Phil. Diss). ⁸⁷*ibid*, ("Bittners Wege der Auseinandersetzung mit seiner Zeit") 66-72. 88 Brantl, Renate. Das Klavierlied von Julius Bittner. (Vienna University, 1979 (Phil. Diss.)). ⁸⁹*ibid.*, 135-164. ⁹⁰ ibid., ("Julius Bittner im Spiegel der zeitgenössischen Kritik") 184-193.

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⁷⁹Beaumont, Anthony: "Alexander von Zemlinsky: Der Triumph der Zeit/3 Ballettstücke - Ein

¹²Dahlhaus, C, Danuser, H et al.. Neues Handbuch der Musikwissenschaft. (Laaber Vg., Laaber, n.d.).

⁷³R. Hirschfeld. Das kritische Verfahren von Eduard Hanslick. (Löwit, Vienna, 1885). ⁷⁴Sechter, Louis-Thuille, Riemann.

¹⁵e.g. Dahlhaus, Carl (trans. May Wittall). Between Romanticism and Modernism: Four studies in the music of the later Nineteenth Century. (University of California Press, Berkely, 1989). ⁷⁶ Berg and Webern, belonging to a later period, are significant only with regard to Schönberg's pedagogical methods as a reflexion of Zemlinsky's.

in rising fourths in Der Musikant⁹¹ to the opening of Korngold's Sinfonietta op. 5, and the mediant-tonic relationship⁹² common to many composers of the late romantic period, the author was unable to draw any binding conclusions.

Neudeutsch tendencies, or at least their more mature forms, are apparent in Korngold's earliest full-length instrumental pieces, the piano sonatas in d minor and e minor, and the Trio for piano, violin and violoncello, as well as the literary reflexion of the suite Märchenbilder to the archetypal topoi which influenced composers of that school. Richard Strauss was the most overt German influence on the young Korngold and there is evidence of contact between him and the Korngold family, although the most significant association belongs to the period succeeding that under scrutiny. A comparison of waltz elements in Der Schneemann and Der Rosenkavalier a has been incorporated, the Entstehungsprozess of both works being contiguous for a period. To this end, William Mann⁹³ and others have been consulted, as well as Strauss' own writings and also the Strauss-Hofmannsthal correspondence, being a microcosm of the currents of thought travelling between München and Wien and of relevance to theories of Ballett-Pantomime.94

2.6.2 VIENNA: THEATRE HISTORY AND DANCE HISTORY

Given that the Schneemann is the central core of the present study, its genesis has been explored not only from a compositional perspective but also via an examination of the socio-dramaturgical aspects of Ballett-Pantomime in Vienna.

2.6.2.1 THEATRE HISTORY

The historiograhical books and annals of the k.k. Hofoper overlap quite considerably as to information. Source materials such as the Ämtliche

Jahrbücher inspired dual history-statistical publications compiled by Bauer, 95 Beetz⁹⁶ and Hadamowsky⁹⁷; a middle way was found by Przistaupinsky, ⁹⁸who introduced an iconographic element. Specht ⁹⁹ for his part dispenses with charts altogether and adopts a more feuilletonistic approach based on his reminiscences. Later publications, notably those of Prawy, ¹³⁰ etc, have concentrated almost totally on the iconographic approach. A catalogue of a centenary exhibition of the Wiener Staatsoper is worthy of mention, especially the sections dealing with room XI (the Mahler era) and room X (the Weingartner era).¹⁰¹

All of these publications are sources of information for the ballet and the most comprehensive selection is to be found in the reference library of the Theatermuseum (Nationalbibliothek) in Lobkowitzplatz, Vienna.

Whereas the k.k. Hofoper is given the majority of literary and statistical attention and is most relevant to this study, as Julius Korngold concentrated his professional activities in that institution and the Schneemann was performed there, the other theatres in Vienna, owing to their own traditions of dance, pantomime or burlesque, have been devoted an amount of research, because of the influence they had on the music that was being performed in public places, where the young Korngold undoubtedly derived source material for his early composition.

1629 bis zur Gegenwart). (Böhlau, Graz/Köln, 1955). AG, Zurich, 1949).

30.4.1919. (Self-published, Vienna, 1919). aus 50 Jahre). (Paul Knepler, Vienna, 1919).

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⁹⁵ Bauer, Anton. Opern und Operetten in Wien (Verzeichnis ihrer Erstaufführungen in der Zeit von

⁹⁶ Beetz, (Dr) Wilhelm. Das Wiener Opernhaus: 1869 bis 1945. (The Central European Times Vlgs,

⁹⁷ Hadamowsky, Franz (ed.). Die Wiener Hoftheater (Staatstheater): Ein Verzeichnis der aufgeführten und eingereichten Stücken mit Bestandsnachweisungen und Aufführungsdaten. Teil 2: Die Wiener Hofoper (Staatsoper) 1811 - 1974. (Hollinek, Vienna, 1975).

98 Przistaupinsky, Alois. 50 Jahre Wiener Operntheater: Eine Chronik des Hauses und seiner Künstler in Wort und Bild, der aufgeführten Werke, Komponisten und Autoren von 25.05.1869 bis

99 Specht, Richard. Das Wiener Operntheater (von Dingelstedt bis Schalk und Strauss. Erinnerungen

¹⁰⁰ Prawy, Marcel. TheVienna Opera. (Praeger, New York, 1970). Also known asDieWiener Oper: Geschichte und Geschichten. (Vg., Fritz Molden, Vienna, 1969).

¹⁰¹The latter displays a page of the conductor's score of Der Schneemann (copyist's hand) open at the Entr'acte (catalogued ÖNB MS OA 1118) and also Heinrich Lefler's set design, executed by Anton Brioschi, showing a street scene (catalogued ÖNB Th. S.S. Op Ü 5697).

⁹¹ Zauner, W. op. cit. 104.

⁹² Brantl, R. op. cit. 103 ("Mediantische Effekte").

⁹³Mann, William. Richard Strauß: das Opernwerk. (Vg. C.H. Beck, München, 1964).

⁹⁴Strauss rejected an association which would have led to a Strauss-Hofmannsthal ballet Der Triumph der Zeit. A portion of the scenario was subsequently set to music by Zemlinsky but the project as a whole failed to arouse Mahler's interest. Strauss' Josephslegende and literature relating to it, whilst strictly falling outside the confines of the period, has been included as a topic in view of its impact on ballet in Vienna.

The Volksoper (originally called the Kaiser-Jubiläums-Theater) is the subject for two detailed studies, one being an early one by D. Back, 102 the other being a dissertation in two volumes (the first historiographical, the second statistical) by E. Gieler. 103. The Wiener Stadt- und Landesbibliothek holds a representative, if not exhaustive, collection of original Theaterzettel from that theatre.

A. Lang has written about the Theater an der Wien,¹⁰⁴ J. Hein on the Wiener Volkstheater,¹⁰⁵ and J. Gregor, as well as his books on opera history, has devoted a book to the Theater in der Wiener Josefstadt¹⁰⁶ - a building which not only performed Wagner, but also the Singspiel of Johann Strauß. One of the most pertinent studies to the ballet historiography of Der Schneemann is A.Heiss' dissertation¹⁰⁷ which describes not only the evolution of the commedia dell'arte and related genres in Vienna, but also delineates each individual character.

2.6.2.2 DANCE HISTORY

It has been mentioned that the history of the ballet of the k.k. Hofoper has been documented as a part of general histories of the institution. General histories of ballet, such as M. Pasi's¹⁰⁸ or W. Sorell's ¹⁰⁹ follow a format primitive-templecourt dance, prominent innovators such as Noverre, prominent dancers such as Taglioni and Elßler, Nijinsky and Isidora Duncan. French, Italian and Russian dance features more prominently than Viennese. Specialist works are represented by monographs such as that of R. Haas, ¹¹⁰ G. Lasser's

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dissertation¹¹¹ and a dissertation by K. Veitl on Arnold Schönberg's reflexion to Dance.¹¹² Although the bulk of this concerns choreographies of Schönberg's works after the period under discussion, the earlier chapters include a background to the ballet of the nineteenth century, a section devoted to Isidora Duncan, and one concerning the Symphonic ballet. The most assiduous documenter of Viennese ballet is a former dancer, then pedagogue and balletologist, Professor Riki Raab, who has not only contributed a number of monographs¹¹³ and books¹¹⁴ but who compiled over fifty years biographical material about every dancer who has appeared with the Wiener Ballett. 115

Two scholars have drawn on that body of knowledge, and on an accumulation of primary sources in order to compile A. Amort's historywhich covers 1918-1942,¹¹⁶ and more cognate to this study, R. Matzinger's from 1869-1918.¹¹⁷ The treatise s list every première and delineate each revival, season by season. with biographical details of the dancers, information as to budgetary considerations, and descriptions of the ballets, including musical examples.

basis.

1992 (Phil, Diss.). 1969) 487-493. Hollinek, Vienna, 1994). 1992 (phil. Diss)), University, 1982 (phil. Diss.)).

Notwithstanding, to the author's knowledge there has not been to date a musicological examination of aspects of Ballett-Pantomime on a correllative

¹¹¹Lasser, Gerhard. Historische Aspekte der Tänze und Tanzformen: mit besonderer Berücksichtigung Wiens und der Wende ins 20. Jhdt. (Vienna University, 1990 (Diplom-Arbeit)). ¹¹²Veitl, Karin. Aspekte des Tanzes in der Musik Arnold Schönbergs: Bewegungsdramaturgie und musikalische Konzeption in der "Verklärten Nacht" und in "Moses und Aaron". (Vienna University,

113 including Raab, Riki. 100 Jahre Wiener Opernballett. In: Wiener Geschichtsblätter (no. 24,

¹¹⁴including Raab, Riki. Fanny Elßler. (Bergland Vg., Vienna, 1962). ¹¹⁵ibid. Biographischer Index des Wiener Opernballetts von 1631 bis zur Gegenwart. (Brüder

¹¹⁶Amort, Andrea. Geschichte des Balletts der Wiener Staatsoper, 1918 - 1942. (Vienna University,

¹¹⁷Matzinger, Ruth. Die Geschichte des Balletts der Wiener Hofoper, 1869 - 1948. (Vienna

¹⁰²Back, D. Die Wiener Volksoper - eine Kunstpolitische Studie. (Vienna, 1911). ¹⁰³Gieler, Erika. Die Geschichte der Volksoper in Wien unter Rainer Simons bis 1945. (Vienna University, November 1961. (Phil. Diss.)).

¹⁰⁴ Lang, Attila E. Das Theater an der Wien (vom Singspiel zum Musical). (Jugend und Volk, Vienna, 1976).

¹⁰⁵Hein, Jürgen. Das Wiener Volkstheater (Raimund und Nestroy) (Wiss. Buchgesellschaft, Darmstadt, 1978), though largely concerned with the Possen of Raimund and Nestroy.

¹⁰⁶ Gregor, Josef. DasTheater in der Wiener Josefstadt. (Wiener Drucke, Vienna, 1924). ¹⁰⁷Heiss, Astrid Monika. Die Pantomime im Alt-Wiener Volkstheater. (Vienna University, 1969 (Phil. Diss.).

¹⁰⁸Pasi, Mario. Ballett (Eine illustrierte Darstellung des Tanztheaters von 1581 bis zur Gegenwart). (Drei Lilien Vg., Wiesbaden, 1980).

¹⁰⁹ Sorell, Walter. Dance in its Time. (Amber Press/Doubleday, New York, 1981). ¹¹⁰Haas, Robert. "Die Wiener Ballett-Pantomime im 18. Jht. und Glücks Don Juan" in: Studien zur Musikwissenschaft. (Heft 9. Vienna, 1922) 6-36.

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2.7 ERICH WOLFGANG KORNGOLD **BIOGRAPHY**

From the material which has been made available to the author, four waves of publications devoted to the biographical delineation of Korngold can be plotted, concomitant with:

(1) Korngold's early emergence as a child prodigy,

(2) the reflexion and reception to Korngold's return and performance of works in Vienna after World War Two,

(3) the necrologia and related reflections to the composer's passing, and

(3) literature which has appeared since the renewal of interest in Korngold within the past ten years.

Of those categories (3) has been largely ignored, as the only performances of early works in that period, to the author's knowledge, was a recording of excerpts from Der Schneemann, and a private recording of the d minor Piano Sonata.118

The classification admits to exceptions, for example the lexicon entries, program notes and journal submissions which accompanied performances of Korngold's works throughout and after his life. For example, material dealing with Schneemann reception at its revival in Vienna during 1933 is discussed during the thesis chapter on reception. The first classification also covers a more extended time frame than the other three, if an arbitrary Jahreszahl, extending beyond the statutary one, is taken contiguous to the première of Die Tote Stadt, a composition which, by dint of its reputation, can be regarded as marking a coming-of-age in compositorial terms for the composer. The author also concedes that he has not researched the period of Korngold's American residency to PhD. level and has only a selection of material relating to that period.

However, even the European literature, and that published recently in the United States, reveals patterns of thinking which reflect the shifts in aesthetic perspectives and attitudes during this century.

2.7.1 PERIODICA

Articles in *periodica* reflecting the dissemination of the private publication of the first piano sonata, the Don Quixote suite, and the Schneemann represent the first important testaments to the emergence of a talent beyond the bounds of normality. Thus E. Decsey's article in the Neue Freie Presse.¹¹⁹ followed by a similar article by the same author in Signale für die Musikalische Welt¹²⁰ created waves of resonance, including satirical comment¹²¹ and polemical attacks.¹²² Notwithstanding the controversy, Korngold's reputation rapidly spread overseas, so that J. van Broekhoven's ¹²³ American recensionwas able to provide informed comment and musical analysis of Korngold's work.

With the issue and performance of each work can be plotted a engumbration of articles, all couched in similar terms - the apparition of an extraordinary talent, a brief curriculum vitae, mentioning his father, and the expression of hope that the young composer will not be subjected to abnormal pressure but be allowed to follow a more or less normal development through adolescence.

2.7.2 MUSIC PSYCHOLOGY

Literature on the general topic of the psychological processes of early musical development is more profuse now than it was at the beginning of this century. Personal interviews with Ms Lyndall Hendrickson,¹²⁴ who has acquired an international reputation not only as a music teacher of exceptionally gifted

¹²⁴Lyndall Hendrickson was embarking on an international career as violinist when she was incapacitated through polio. On recovery, she turned to teaching, acquiring a reputation for teaching gifted young violinists, including the Adelaidian Jane Peters. In the late eighties, at the behest of a paediatrician whose son was autistic but seemed to possess exceptional musical gifts, she devised a course of musical therapy, with significant results. This was followed by another autistic child who also showed a positive response. The author has conducted a number of personal interviews. (Adelaide, Australia, 1990-99).

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¹¹⁹Decsey, Ernst. "Vom jüngsten Komponisten." In: Neue Freie Presse. (February 27, 1910). ¹²⁰ibidem. "Ein neuer Komponist". In: Neue Freie Presse. (March 2nd, 1910). ¹²¹For example R. Batka, "Kind und Kunst. Ein Gespräch." In: Der Merker. (October 25th, 1909)

¹²²K. Kraus. "Der kleine Korngold." in: Die Fackel. (no.. 313/314, 31.12.1910). ¹²³ Broekhoven, J. van. "Erich Wolfgang Korngold". In: The Musical Observer (USA).

¹¹⁸In the possession of the Erich Wolfgang Korngold Society.

^{55-58.}

^{(11.12.1916).}

children but also through her achievements with autistic children, led to readings of Radocsy and Boyle, 125 and R. Jacoby 126

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One of the pioneers of the psychology of music, Erich v. Hornbostel, has a collection of Opera Omnia in the Music Library of London University. but it contains mostly his ethnomusicological writings, and his report on his testing of Erich Wolfgang Korngold is not extant, and it is necessary to consult either the English version of G. $Révész^{127}$ for a second-hand account of the Hornbostel/Korngold experiments, or the German version.¹²⁸ Both offer an insight into the progress of the field at the time of Korngold's youth, as well as a comparative study of another gifted child, a young Hungarian pianist.

The theme of child precociousness has potential negative as well as positive connotations. This is reflected in the published literature of the time. Whilst some articles and recensions concentrate on comparative studies, other essays are more polemic in tone. Nowhere was this more apparent than in those periodicals which were by their very nature polemic and contentious, such as Karl Kraus' Die Fackel, and also in those journals, the representatives of which were considered or considered themselves inimical to Julius Korngold and, as he feared would happen, used the issue of child precocity as a vehicle of attack or at best insinuation. This phenomenon was particularly acute in Vienna: other cities adopted a more objective stance. Apart from the Arbeiter-Zeitung, which, despite its proletarian readership, regarded it as imperative to adopt high standards of musical criticism,¹²⁹ the quality of the journal was reflected in the quality of the reportage.

2.7.3 BOOKS

The first book devoted to Erich Wolfgang Korngold was that by Rudolf Stefan Hoffmann, referred to on several occasions. Hoffmann, also a composition student of Zemlinsky, contributed a series of journal articles devoted to

Korngold: the first appeared concurrently with the first published compositions, ¹³⁰ then Erich Wolfgang Korngold,¹³¹ then Das Wunderkind in der Musik,¹³² extracted from his biography of Korngold, then "Erich Wolfgang Korngold¹³³ defending Julius Korngold from the insinuation in other journals that he had used undue influence to help his son's career. Hoffmann thus emerges as a Korngold apologist.

Hoffmann's book Erich Wolfgang Korngold, 134 like Julius Korngold's books, is no longer in print. Following an introduction and biographical outline, Hoffmann devotes a chapter to the categories of piano music, chamber music, Lieder, orchestral music, and following a brief introduction to the operas, each opera in turn up to and including Die tote Stadt. Chapters are then devoted to various aspects of Korngold's style: his precociousness, his harmonic, rhythmic, melodic, formal and dramtic attributes, and his 'Jewishness', before a concluding chapter. The book is interspersed with photographs, including a facsimile of a page of score.

K. Seid1¹³⁵ has contributed a historiography of his years as a film-composer in Hollywood 1934-1946.

Korngold's centenary occasioned a number of publications, Brendan Carroll's biography, and two smaller biographies: Jessica Duchen's book, 136 intended for the general reader, and one in Italian by Mario Tedeschi Turco.¹³⁷

Brendan Carroll's biography, whilst couched in narrative style, is a scholarly study, researched over a period of over twenty years, and it includes substantial footnotes and a comprehensive bibliography.discography/filmography. The

(December, 1922) 294-296. 1924). n.p..

¹³⁴Hoffmann, Rudolf Stefan. Erich Wolfgang Korngold. (Carl Stephenson Vg., Vienna, 1922). ¹³⁵ Seidl, Kurt-Michael. Erich Wolfgang Korngold in Hollywood: seine Zeit als Filmkomponist, 1934-1946. (Hochschule für Musik u. darst. Kunst, Vienna, 1993 (Diplom-Arbeit)). ¹³⁶ Duchen, Jessica. Erich Wolfgang Korngold. In the series 20th Century Composers. (Phaidon, London, 1996).

¹³⁷ Tedeschi Turco, Mario: Erich Wolfgang Korngold. (Cierre, Verona, 1997).

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¹³⁰Whilst not quoting his source, Hoffmann introduces his citation with "...nach der Uraufführung am 4.10.10 in diese Worte gekleidet habe: 'Dem Urteil über die Musik...'". See: Hoffmann, Rudolf

¹³¹Hoffmann, Rudolf Stefan. "Erich Wolfgang Korngold", In: Musikblätter des Anbruchs. (March, 1922) 79-81. A biographical sketch and commentary on style.

¹³² Hoffmann, Rudolf Stefan. "Ein Wunderkind in der Musik". In: Musikblätter des Anbruchs.

¹³³Hoffmann, Rudolf Stefan. "Erich Wolfgang Korngold". In: Musikblätter des Anbruchs, (October,

¹²⁵Radocsy, Rudolf E. and Boyle, J. David. Psychological Foundations of Human Behaviour. (Charles C. Thomas, Springfield, Illinois n.d.). Chapter 5 "Music, a phenomen of Man", quotes Révész.

¹²⁶Jacoby, R. Musikalische Begabung und ihre Meßbarkeit (Vortrag auf der

Bundesschulmusikwoche. (Hannover, 1968: Tagungsbericht). (Schott, Mainz, 1968).

¹²⁷ Révész, Géza. The Psychology of a Musical Prodigy. (Kegan Paul, London, 1925).

¹²⁸Révész, Géza. Talent und Genie: Grundzüge einer Begabungspsychologie. (Francke, Bern, 1952). ¹²⁹Schönaich's successor David Bach was respected by Mahler.

Stefan, op. cit. 14 f.

work, an unashamed apologia by a fervent admirer of the composer, combines erudition with accessability to the general reader.

Finally, the Internet provides a burgeoning source for Korngold informationgathering, and one web site originating from Otranto¹³⁸ has announced (June, 1999) the forthcoming publication of a book in English and Spanish.

2.7.4 KORNGOLD'S TEACHERS

Korngold's teachers, in chronological order, were his father Julius Korngold, Emil Lamm (a relative), Robert Fuchs, Alexander (von) Zemlins(z)ky, 139 and Hermann Grädener.

The literature on Julius Korngold concentrates on his capacities as music critic. This includes F. Endler's dissertation Julius Korngold und die Neue Freie Presse,¹⁴⁰ the historiographical literature dealing with Vienna, for instance E. Schuschitz' dissertation Die Wiener Musikkritik in der Ära Gustav Mahler, which focuses on J. Korngold's critical attitude to Mahler as compared to his colleagues,¹⁴¹ and <u>M. Wagner's</u> Geschichte der Österreichischen Musikkritik in Beispielen,¹⁴² which features an introduction, followed by extracts from critical literature, including Korngold. The numerous entries in lexica and mentions in biographies and memoirs, e.g. Bruno Walter, Maria Jeritza, Weingartner, whilst touching on their relationship to Erich Wolfgang as a campaigner for dissemination of his compositions, fail to give credence to the seminal influence of the critic-musician-lawyer in the earliest musical education of his son. This only reveals itself in the Memoirs.¹⁴³

¹³⁸ Web Site "bs magazine" = www.geocities.com/~bs-magazine/korngold/i_kmenu.html. ¹³⁹Whilst the composer in his corespondence signed his name as Alexander von Zemlinszky, the author of this study adopts the form Alexander Zemlinsky standard in current literature. ¹⁴⁰Endler, Franz. Julius Korngold und die Neue Freie Presse. (Vienna University, October 1981

143 JKM 118 int, al.

Emil Lamm, whilst mentioned in the Korngold biographical literature, has not been located elsewhere and he does not figure as a correspondent in the available collections.

Robert Fuchs' pedagogical legacy is mostly confined to an outline of his career in the Konservatorium and a listing of his pupils, even in the only published book, <u>A. Mayr's Erinnerung an Robert Fuchs¹⁴⁴ which forms the basis for</u> lexikon entries such as that in W. Suppan's Steirisches Musiklexikon,¹⁴⁵ and F. Hagenbucher's Die original-Klavierwerke zu 2 und 4 Händen von Robert Fuchs, 146 which contains a biography. Nevertheless, M. Kreuz' comprehensive dissertation Robert Fuchs (1874-1927): Der Mensch - der Lehrer - der Komponist,147 besides listing Fuchs' career at the Konservatorium year by year, contains sections on the Fuchs-Mahler and Fuchs-Wolf relationships, extracts of his pupils' and colleagues' reception to his teaching (including Julius but not Erich), and the author's own evaluation of Fuchs' style, which the author considers to be a legacy of Schubert in terms of its melodiousness, sonority (Wohlklang) and intimacy.

Zemlinsky's contribution to pedagogy was already honoured in 1913.¹⁴⁸ then in the Zemlinsky-Sonderheft of Der Auftakt)149 which included articles by Erich Korngold and Schönberg (who, years later, contributed retrospective thoughts on the subject in his articles 'Rückblick' ¹⁵⁰ and 'My Evolution'.¹⁵¹ The progenitor of postwar Zemlinsky literature, Horst Weber¹⁵² and the symposium report Alexander Zemlinsky: Tradition im Umkreis der Wiener Schule¹⁵³ inspired a wave of Zemlinsky research which, concentrating more on Zemlinsky as a composer, especially his style in perspective to the corellative

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¹⁴⁴Mayr, Anton. Erinnerungen an Robert Fuchs. (Leuschner und Lubensky, Graz, 1934). 145 Suppan, Wolfgang (ed.). Steirisches Musiklexikon. (Akad. Druck- und Verlagsanstalt, Graz,

146 Hagenbucher, Franz. Die original-Klavierwerke zu 2 oder 4 Händen von Robert Fuchs (Vienna

147 Kreuz, Maximilian. Robert Fuchs (1847 - 1927): Der Mensch - Der Lehrer - der Komponist

¹⁴⁸Fleischmann, Dr. H.R.. "Biographische Skizzen moderner Musiker: XV. Alexander von Zemlinsky." In: Modernes Musikleben. (Vienna, 1.07.1913) 115-118.

¹⁴⁹ "Zemlinsky-Sonderheft". In:: Der Auftakt (Prague). (1. Jg. Heft 14/15. 1921).

¹⁵⁰Schönberg, Arnold. "Rückblick". In: Stimmen, Monatsblätter für Musik. (1. Jg., Berlin, 1949). ¹⁵¹ Schoenberg, Arnold. "My Evolution". In: The Musical Quarterly. (1952) 517 ff..

¹⁵² Weber, Horst. Alexander Zemlinsky, eine Studie. (Vg. Elisabeth Lafite. Vienna, 1977).

¹⁵³Alexander von Zemlinsky: Tradition im Umkreis der Wiener Schule. (Universal-Edition (für

⁽Phil. Diss.)). ¹⁴¹Schuschitz, Elisabeth. Die Wiener Musikkritik in der Ära Gustav Mahler 1987 bis 1907 (Eine historisch-kritische Standortbetimmung). (Vienna University, 1978, 1979 (Phil. Diss)).

¹⁴²Wagner, Manfred. Geschichte der Österreichischen Musikkritik in Beispielen (Hans Schneider, Tutzing, 1979).

^{1962 - 66) 140-143.} University, 1940 (Phil, Diss.)). (Vienna University, 1994 (Phil. Diss.)). Institut der Wertungsforschung), Graz, 1976).

musical forces of the time, produced the symposium in Vienna, 1992,¹⁵⁴ E. Rathgeber's treatise on Zemlinsky's Lieder,¹⁵⁵ W. Loll's work on the Chamber Music,¹⁵⁶ and <u>P. Dannenberg</u> and <u>S. Rode's</u> book Alexander von Zemlinsky: Das Leben und das $Werk^{157}$. But the subject of Zemlinsky as pedagogue has barely been touched, except for two papers delivered at the 1992 Vienna conference; A. Clayton's 'Alexander Zemlinskys künstlerisch-pädagogische Beziehungen zu seinen Schülern' and P. Kuret's 'Alexander Zemlinsky als Lehrer des slowenischen Komponisten Josip Ipavez (auf Grund einer Unterrichtsmitschrift), as well as paragraphs in Alma Mahler's memoirs, 158 but above all in: Alma Mahler-Werfel. Mein Leben.¹⁵⁹ R. St. Hoffmann's article 'Das Wunderkind in der Musik'¹⁶⁰ contains a rare quote of Zemlinsky describing in some detail his teaching relationship with Korngold, including the instrumentation of Der Schneemann.¹⁶¹

An impression can be gained by inference - but only if one accepts that Schönberg's teaching methods were inspired by Zemlinskys - from documentation to Schönberg's work, such as his letters to Zemlinsky from 1902 onwards,¹⁶² and by articles such as L. Knight's 'Classes with Schönberg'.¹⁶³

Hermann Grädener literature, despite his lengthy career at the Konservatorium, is sparse. He merits a small mention as son of Karl Graedener in Propyläen Welt der Musik: die Komponisten.¹⁶⁴ R. Cahn-Speyer devoted an article

¹⁵⁹Mahler-Werfel, Alma. Mein Leben. (Fischer, Frankfurt a. M. 1992) 29 f. 160 Hoffmann, R. St. op. cit. n.p.

celebrating his seventieth birhday in the Allgemeine Musik -Zeitung,¹⁶⁵ admitting that "...vielen, die diese Zeilen lesen, von Hermann Grädener nicht viel mehr bekannt ist als der Name". Cahn-Speyer affirms a point of commonality between the three main teachers of Korngold - they did not follow a prescribed teaching method or primer, but adopted a free approach based on the needs of the individual student.

2.8 SECONDARY LITERATURE AS A **REFLEXION TO THE CONTENT OF** JULIUS KORNGOLD'S MEMOIRS: AN **APOLOGIA**

One key problem when dealing with this period in relation to any one composer is how to impart structure to a situation when so many parallel and opposing forces were prevalent, and the solution chosen has been to take Julius Korngold's memoirs as a reference point. In the memoirs there is not one single issue which is not mentioned or debated, hardly a composer who has been ignored or forgotten. Spanning as they do a period from the eighteensixties to a time which falls outside the consideration of this study, the memoirs impart chronological cohesion. Significantly, the centre of the memoirs in every sense deal with the period and subject of this dissertation. It follows therefore, that the two central figures are that of Julius Korngold and his son.

Parallel literature concerning Julius Korngold is sparse, but continues to grow as his contribution to literary musical criticism is becoming increasingly recognised. Nevertheless, there is hardly a history, hardly a collection of memoirs, where he does not receive some mention, from Alma Mahler to Bruno Walter, from Felix von Weingartner to Maria Jeritza, from Puccini biographies to Strauss biographies. Bruno Walter, in particular, has demonstrated his admiration for Korngold in his own memoirs, and in the introduction to that of Julius Korngold. Two recent doctoral theses have been quoted in detail, however, both emanating from Vienna. Schuschitz has been mentioned in

(8.5.1914) n.p..

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¹⁶⁵Cahn-Speyer, R. "Hermann Grädener zu seinem 70. Geburtstag". In: Allgemeine Musik-Zeitung

¹⁵⁴Alexander-Zemlinsky-Symposion. (Hilmar, Ernst ed.). In der Reihe "Kunst und Wissenschaft am Rennweg (Wien)" (1992). Kulturabteilung der Stadt Wien. (Archiv der Gesellschaft der Musikfreunde).

¹⁵⁵ Rathgeber, Eike. Alexander von Zemlinsky: der Komponist und seine Lieder, op. 2. (Vienna University, 1991 (Diplom-Arbeit)).

¹⁵⁶Loll, Werner. Zwischen Tradition und Avant-Garde: die Kammermusik Alexander Zemlinskys. (Bärenreiter, Kassel etc, 1990).

¹⁵⁷Dannenberg, Peter and Rode, Suzanne. Alexander von Zemlinsky: Das Leben und das Werk. (Musikantiquariat Walter Ricke. Kottreisering, 1992).

¹⁵⁸ Mahler, Alma. Erinnerungen an Gustav Mahler. (Fischer, Frankfurt a. M., 1992) 98.

¹⁶¹*ibid.* 296.

¹⁶²The letters are in the British Museum, with a transcript in the Wiener Stadt- und Landesbibliothek (Handschriftensammlung).

¹⁶³Knight, L. "Classes with Schönberg". In: Journal of the A. Schoenberg Institute. (Vol. XIII/2 Nov. 1980) 140 - 148.

¹⁶⁴Baumgartner, Alfred. Propyläen: Welt der Musiker (Die Komponisten). (Propyläen-Vg., Berlin etc., 1989. vol 2).

connexion with Mahler. F. Endler's treatise Julius Korngold und die Neue Freie Presse is a source of great detail on the subject. Julius Korngold's own publications¹⁶⁶ afford not only a significant insight into his character and his literary style, a direct legacy of Hanslick's chiselled turns of phase and epigrammatic sentences,¹⁶⁷ but his analytical style, formed by his legal background, manifest as a counterpoint to the subjectivism of Graf and Kalbeck, the polemics of Hirschfeld, and the pragmaticism of Schönaich (and to some extent his successor Bach). B. Carroll also draws extensively on the memoirs, especially the English translation published in a limited edition in the United States.¹⁶⁸

In conclusion: The progenitive circumstances of Erich Wolfgang Korngold's juvenile musical capacity, whilst the subject of a modicum of contemporaneous scrutiny when his youthful talent for composition and pianoforte performance was brought to the attention of his father's peers, has received somewhat less attention in the intervening years. A series of retrospective periodica articles and Rudclf Stefan Hoffmann's previously mentioned descriptive biography of Korngold's life and works to that date¹⁶⁹ in consequence of the success of *Die* Tote Stadt failed to deepen enquiry into the causes of his phenomenal talent. A number of *periodica* articles relating to the question of child precocity, and Hornbostel and Revesz' examination of Korngold cannot be measured in terms of subsequent progress achieved in the field of music-psychology, and the available intact information is scanty.¹⁷⁰ Never was the question asked as to whether this talent was a result of largely genetic or largely environmental contingencies, whether, for example, his gifts would have flourished or attenuated had his family remained in provincial, albeit comparatively cultured Brünn.¹⁷¹

As political circumstances and cultural norms dictated a transculturalisation process in the nineteen thirties, the scope for informed and profound retrospective analysis narrowed. Valuable archival material relating to those early years were jettissoned or sequestered; at all events, unavailable until such time as it may reemerge. At that time, shortly before and during world war two, Korngold's stylistic and artistic environment, his not having reached the age of retrospective comment, the paucity of American learned musical journals compared with those available in Europe, and possibly the inhibitions caused by a foreign language effected a hiatus which even the various obituaries, his widow's biography, and the activities of his Korngold's sons Ernst and Georg, especially the latter through his association with the recording industry, failed to reactivate.

The value of a work such as the *Memoirs*, is therefore indisputable, and manifesting itself twofold. Obviously, the worth of a major critcal contribution to the corpus of historiography of a crucial transformatory stage in musical history is indisputable; however, the relative lack of primary source material due to the exigencies of the Korngolds' forced and accellerated departure and the advanced age of the author, result in the information giving rise to a body of questions, some of which are able to be answered by dint of further research, some of which are to remain in the realm of speculation, or at the very best, a subject for inductive reasoning reinforced by comparative exemplification. Historical contingencies have dictated that the author of this study has corresponded with and interviewed a number of people who knew Korngold in Vienna, but none who knew him as a child.¹⁷² As Julius Korngold's memoirs decrease in the matter of detail as the work progresses, it is to be hoped that musicology in the United States will be able to redress this imbalance. It is also to be hoped that this present study, along with the above-mentioned work on the piano sonatas and the Lieder, will inspire a body of detailed research into Julius Korngold's upbringing and environment, which has tended to concentrate on Janacek's contribution to Brünn's musical life, as well as a more thorough exegesis of Erich Wolfgang's life and works as a mature teenager and young adult.

A STATE OF

Logen und Sitzen für die k.k. Hoftheater), in which telephone bookings can be effected "sowohl aus Wien, wie aus der Provinz" rather than Weltstadt Vienna.

¹⁶⁶His newspaper recensions and articles and the distillation of those in the three books published in his lifetime, not including Child Prodigy.

¹⁶⁷Also his method of preparing a performance. Hanslick also bequeathed his research files to Julius Korngold.

¹⁶⁸ Korngold. J. op. cit. (Child Prodigy: Erich Wolfgang Korngold's years of childhood). ¹⁶⁹Hoffmann, R. Stefan. op. cit.. The work, whilst informative in biographical and musical analysis terms, is panagyric in substance.

¹⁷⁰The Révész study, for instance, is only available to us in a condensed and somewhat cryptic form, quoted in a contemporary study of a Hungarian child prodigy pianist.

¹⁷¹On the one hand Brünn merited a regular place in the columns of the Neue Freie Presse advertising cultural events, on the other hand Vienna's attitude to its preeminence is conveyed by a paragraph in the Jahrbuch des k.k. Hof-Operntheaters in Wien (Wien, 1907. 70, Telephonische Bestellung von

PART TWO: HISTORIOGRAPHY

A comparative commentary on DIE KORNGOLDS IN WIEN

The memoirs of Julius Korngold (written 1942), with especial reference to Part Four, being an account of Erich Wolfgang Korngold's early years, his teachers and mentors,

and the events gestating his early works, including Der Schneemann.

¹⁷² B. Carroll, who commenced his researches over twenty years before, was able to record an interview with Korngold's governess. See: Carroll, B. op. cit. (The Last Prodigy) 17.

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CHAPTER ONE: INTRODUCTION

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2. A CONTRIBUTION TO SUPPLEMENTARY EVIDENCE 49

1. PERSONAL MEMOIRS IN THE LIGHT OF HISTORIOGRAPHY

Franz Endler¹, discussing Julius Korngold's relationship with Universal-Edition and with Schott, notes that "... in heiklen Momenten auch der Schriftsteller Julius Korngold es versteht, durch Auslassungen wesentliche Teile eines Berichtes zu unterschlagen und ein Bild nach seinem Herzen zu entwerfen." This is probably true, but it is not only equivocation which underpins subtext; the sequence followed by the author, his balancing of data and opinion, and other such extrapolations also play a role.

Differing reports of a particular set of circumstances may therefore illuminate factors pertinent to crucial evidence concerning Erich Wolfgang Korngold's development, upbringing, and family relationship. One issue, for instance, is that the memoirs mention his mother, Josefine Witrowsky, only sporadically, his brother Han(n)s Robert, hardly at all. Either they did indeed play an important part in Julius Korngold's life but for the purposes of his memoirs, which constitute more a professional biography than a personal statement, he preferred to concentrate on those aspects pertinent to his subject - or else Julius' life as he experienced it was so centred around music that other aspects were secondary.

¹Endler, Franz. Julius Korngold und die Neue Freie Presse. (Vienna University, 1981 (Phil. Diss.)) 138.

Der Rückblick auf mein Leben darf zuerst bei dem Ungewöhnlichen verweilen, das vielfach bestimmend, ein Lebenziel begründend, auch eine Quelle von Freud und Leid, durch Dezennien auf mein Tun, Denken und Fühlen eingewirkt hat."2

This seminal statement, referring to Erich, may imply that the latter hypothesis (that of music being the dominant force of his father's life) - but one could also argue that the kind of statement quoted is not unusual in an autobiography devoted to the depiction of a professional career. Ernst Korngold, the composer's elder son, who has contributed valuable judgements based on his own experience of father and grandfather, opined that "Julius was an outright misogynist. He, no doubt, thought that he had covered Josefine sufficiently" and "Hans did not receive a musical education. He was a difficult child to begin with who became, no doubt, more difficult as his younger brother received so much parental attention....Julius does not mention Hans any more often than he has to, because it became his habit to treat his behavior with silence..."³

2. ACONTRIBUTION TO SUPPLEMENTARY EVIDENCE

Ernst Korngold's experiences, although one generation removed from the period under examination, possess the authority of a direct descendant. The author has been unable to locate direct contemporaries of the young composer but a small number of written accounts, mostly anecdotal in nature, do surface at intervals, such as the as yet unpublished memoirs of Elbogen.⁴ With increasing evidence, even though the final conclusion must remain at best a question of speculation, at least the degree of speculation will have been diminished.

 ^{2}JKM 118.

³Korngold, Ernst. Letter to the author (February 12th, 1993). ⁴Paul Elbogen's unpublished memoirs in the possession of Guido Graf, Braunschweig. Bernd Rachold, in a letter to the author (15th November, 1994), describes Elbogen as a writer, a childhood friend of Erich Korngold, and later the second husband of Erich's elder brother's first wife. Guido Graf submitted a letter to Bernd Rachold with extracts from the Elbogen memoirs.

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These considerations have an impact on the present study, which in no way is intended to be a personal biography of Erich Wolfgang Korngold's early years, but rather to elucidate the influences which shaped his musical development. Therein lies an inherent problem, for it is impossible to draw a cognate line between musical and extra-musical development, and it is clearly unrealistic to attempt to categorize biographical data along rigid lines.

(PART TWO - HISTORIOGRAPHY)

CHAPTER TWO

JULIUS KORNGOLD

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1. ORIGINS

issue.

year as <u>Mahler</u>, born on July 7th in that year.¹ Thus Julius was eleven years older than his son's favourite teacher Alexander Zemlinsky. He died in Hollywood, on September 25th, 1945. "Wie und wann erwachte der Musiksinn in mir?" he asks in the opening pages of his memoirs.² This gives the to further speculation on the part of the reader. Is it to be assumed that the feeling for music in a human being is a latent quality requiring a particular cultural stimulus for it to become conscious, such as attending a concert, or listening to music in the home? Or is it something intrinsic to a particular individual; a faculty, programmed into the genetic structure of an organism, which would find expression under any circumstances, at any period of history? Comparing the family backgrounds of notable musicians, Mahler and Strauss, for example, throws no light on the

Julius Korngold answers by way of reference to his forebears, but this in itself could imply either genetic influences or else the programming of a subtle conditioning - prominent ancestors rarely go unmentioned in households. Ernst Korngold considers that Erich Wolfgang Korngold's gifts would not have developed, at least not so early, in an unmusical family, but that they would have developed had the family remained in Brünn, "given the remarkable" devotion of his father to music".³

At what point in Julius Korngold's upbringing, if any, did his mother's relatives Maurice Strakosch⁴ and Max Maretzek⁵ gain psychological

¹Mahler's stage designer Alfred Roller, was also born in Brünn on October 2nd, 1864. He died on 21st June, 1935, in Vienna. See: Riemanns Lexikon (1975, Personenteil) 504. ²JKM 14. ³Korngold, Ernst. op. cit. ⁴Maurice Strakosch *1825 in Lemberg, studied at the Konservatorium, Wien and lived from 1845-1860 in the USA, first as music teacher then as impresario and opera director in New York and Chicago. He died on 9.10.1887 in Paris. [See: Welt der Musik. (vol. 5) 239]. He had been married to Adelina Patti's sister Carlotte and was manager to both the Patti sisters. Strakosch's memoirs are entitled Souvenirs d'un impresario. [See : Altmann, Frank. Tonkünstlerlexikon, quoted in: Endler, Franz. op. cit. 12].

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Julius Leopold Korngold was born in Brünn on December 24th, 1860, the same

significance? If this question remains unanswered by Julius, the mention of these shadowy figures indicates a correspondingly veiled intimation that music was of significance in the family, and Julius' description of Maretzek as "ein Streithahn, Kämpfer mit Chor, Orchester, Presse, Lritikern. Mit satirischer Literaturbegabung, in vertraulichen Kreisen 'The Magnificent' genannt."⁶ hints at a subliminal pride and perhaps a sense of identification with his own complex personality. It is in any case indisputable that Korngold attributes his musical sensibilities to his mother's side - "...sie war es, die die Musikliebe auf mich vererbte."⁷ and devotes the first paragraph of his memoirs to her and her relatives.

As Strakosch was based in Paris and Rome during Julius Korngold's youth, and Maratzek in America, it is likely that Julius's childhood impression of these personalities would have been tinged by their exotic and faraway locations.

Did Julius Korngold set out to continue their musical legacy, or even to enhance it? Franz Endler views the musical ambitions of Korngold as a typical manifestation of Jewish sons of fathers who by dint of hard work had achieved prosperity. Rather than succeeding their fathers in business, their sons had turned to literature and art.⁸ As for Julius Korngold's guitar-playing mother, the memoirs provide no clue as to whether her musical gifts had developed early in life.⁹ If she did, it is conceivable that Julius may have experienced music in utero. Pre-natal musical experiences can be significant to the later musical development of a child.¹⁰ The guitar-playing, at all events, had ceased by the time Julius attained conscious awareness of music. He mentions that the guitar was 'very old' and was discovered with a 'yellowing manuscript book with

⁹Julius Korngold never spoke of his mother in Ernst Korngold's presence. Ernst learnt about his grandmother from the memoirs. (Korngold, Ernst (op. cit.)).

copied-out songs',¹¹ hinting at a youthful exploration of neglected areas of the house, and possibly the first awareness of direct music-making within his family. If his mother did not pursue her former musical interests, her husband, a "responsibly-minded businessman", sensed his young son's interest in music and purchased a pianoforte, engaging an "inexpensive teacher" who gave the young pianist the foundations of what would prove to be a vital tool in the future critic's musical armoury.

Although the age at which Julius Korngold commenced his studies is not mentioned in the memoirs, by inference it would have been before he was nine years old, as he reports that he was introduced to a vocal score of his first masterwork - Don Giovanni - at that age.¹² He had also been able to play the Anvil Chorus from Il Trovatore for his reportedly nonmusical father's pleasure at an earlier date. His first introduction to symphonic music was playing Schumann four-handed at the age of eleven¹³ and later he developed a pleasant tenor voice¹⁴, which explains his appreciation of melody and emphasis on its importance to composition - a philosophy which was to colour his whole approach to musical criticism.

Deerfield Beach, Fa., 198) 25f. ¹¹JKM loc. cit. ¹²*ibid. loc. cit.* ¹³*ibid.* 18. ¹⁵loc. cit.

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2. EARLY LIFE IN BRÜNN

Julius' family appears to have been typical of the middle-class in Brünn - a capacity for appreciating music, without a deep knowledge or appreciation, but conscious of the cultural heritage within the family constellation - or "gutes Bürgertum, geschäftliches Interesse, der Ehrgeiz eines jeden - nicht nur jüdischen - Vaters, die Kinder "etwas Besseres" werden zu lassen.¹⁵

Julius' brother Eduard, who became an actor under the name Kornau, receives but one mention in the memoirs. Whereas Endler retrospectively judges him to have been considered a 'black sheep' in the family, mentioning that his name occurs in issues of Karl Kraus' Der Fackel when that author, who was inimical

¹⁰See, for example: Bradshaw, John. Bradshaw on The Family, (Health Communications Inc.,

¹⁴Korngold, Luzi. Erich Wolfgang Korngold, ein Lebensbild. (Elisabeth Lafite. Vienna, 1967) 9.

⁵Maximilian Maretzek (Marecek, Mareczek, Mracek), *28.6.1821, Brünn, +14.5.1897, New York, is merited an entry in the Österreichisches biographisches Lexikon (1815 - 1950, VI, Band). Before travelling to New York in 1848, where he became active as a composer and opera manager, Maretzek had served as conductor at London's Drury Lane theatre and passed through Paris, where he made the acquaintance of Chopin, Liszt, Berlioz, Meyerbeer and Offenbach, [See: Endler, Franz, op. cit. 11]. "Es ist nicht zu übersehen, daß die meisten aus Europa in die USA eingewanderten Musiker, die es zu auffäligen Erfolgen brachten, nicht nur ein vorzügliche Ausbildung, sondern auch viel Organisationstalent mitbrachten" [See: Propyläen Welt der Musik. (Vol.3) 553]. His composition includes two operas, one entitled Sleepv Hollow, and a number of orchestral works. B. Carroll (op. cit. [The Last Prodigy] 24) mentions an opera Hamlet, composed in 1840. ⁶JKM. loc. cit.

^{&#}x27;ibid.. loc. cit.

⁸Endler, Franz. op. cit. 14.

to Julius Korngold, wished to cast arrows at the critic,¹⁶ Ernst Korngold presents a more differentiated picture. "Eduard Kornau visited us from time to time. He was always welcome and much beloved. I believe, however, that there was bad blood between the brothers, perhaps because Julius found Eduard's choice of profession less than honorable. Eduard was a night-club entertainer. He was married, but I never knew his wife. I don't know if he had children".¹⁷

Julius Korngold, although associated with Vienna and the Neue Freie Presse, spent nearly forty years of his life in Brünn, before moving to Vienna in November 1901. Brünn in the 1870s was notable for its textiles, hence its epithet the "Manchester of Austria" and was also a centre for machinery¹⁸ and light weapon manufacture. Luzi Korngold recalled that Julius' father Simon owned a liquor retail shop auf der Zeile 44 and his father-in-law Hermann Witrońsky owned a spirit distillery in the town.¹⁹

Although theatre was cultivated more than music, an opera house had been in existence since 1739. The Brünn performance schedule figured in Viennese newspapers. Franz Endler maintains that the Brünner opera singers regarded themselves as potential members of the Viennese ensemble.²⁰ Brünn being hardly seventy kilometres from Vienna, it is inevitable that its status was that of a satellite company; it had, however, had set an example to Vienna in the arena of Singspiele and Ballet.²¹ There was a Konzertverein, under the leadership of Otto Kitzler (a teacher of Anton Bruckner)²² and the regular military band concerts were as much a part of Julius' musical environment as they were for his compatriot Gustav Mahler. An important source of Julius' music material

²⁰Endler, Franz, op. cit. 19. MGG (loc. cit.) lists some of the operas performed at the time: (a) in the Czech theatre, Prodaná nevesta (Smetana's The Bartered Bride) 1884, Carmen 1886, Don Giovanni 1888, Eugene Onegin 1891, Janácek's Pocátek románu (Beginning of a Novel) 1894, Lohengrin 1895, Aida/Otello 1901/1902; the German Theatre had staged Fidelio in 1811, Der Freischütz 1822, and works of Bellini, Donizetti etc; Wagner's Tannhäuser in 1861 then regular performances of Wagner (the Ring cycle in 1904/5); verismo composers such as Mascagni and Leoncavallo from approx. 1890. The new theatre was opened in 1882. Leo Slezak and Maria Jeritza were guest artists in the theatre.

was the lending library "...um die es Wien beneiden konnte"²³ which furnished scores of Auber, Halevy, Offenbach and J. Strau§ along with the standard opera repertoire and new publications. Thereby Julius became a "richtiger Notenfresser...ein fixer Prima-vista-Spieler",24 a characteristic which remained with him later in life. Indeed, on December 8th 1881, while a student in Vienna, Julius' life was saved because he became engrossed in practising Dvorak's latest piano work Legenden and thus missed a performance at the Ringtheater, which caught fire on that evening.

Through the Memoirs there is continuing evidence that Julius saw himself as a human being with a thirst, a passion for life, someone who devoted himself unstintingly, some might say fanatically, to his love of art. Luzi Korngold described him as:

Von leidenschaftlichem Temperament, fanatisch in allem, was er unternahm, gleichzeitig belastet mit der bürgerlichen Kleinlichkeit seiner Vorfahren, strebte er mit eisernem Fleiß und ungewöhnlichem Talent, in dem wohl auch ein genialischer Funke glühte, neben seinem Beruf als Anwalt nach höheren, idealen Zielen: nach Musik, nach der 'heiligen Kunst'.²⁵

At school he was dubbed the "Literat der Klasse"²⁶ and he describes himself later as "literaturkundig".²⁷ This passion for art as an integral force and its consequential raising to the level of a neo-religious metasystem, typical of the generation of Julius Korngold and of Mahler, demonstrates the continuing influence of Wagnerian Gesamtkunstwerk ideology pervading the spirit of his time.

3. STUDENT LIFE IN VIENNA

At Vienna University he spent many hours in the library studying the standard works of musical aesthetics "...unverdrossen exzerpierend, unersättlich neuen Bildungsstoff aufnehmend".²⁸ Even as a husband and father his "geradezu quälende Bildungstriebe" was assuaged by lengthy periods in that same library

 ^{23}JKM 20. ²⁴ibid. ²⁵Korngold, Luzi, *loc. cit.* ²⁶JKM 21. ²⁷*ibid.*, 41.

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¹⁶Endler, Franz. op. cit. 13.

¹⁷Korngold, Ernst. op. cit. Further commentary is to be found in Carroll. B., op. cit. (The Last Prodigy) 24, and 373 (footnote).

¹⁸In the nineteenth century there was a yearly international machinery exhibition. See MGG (vol. XV, (Brünn)) columns 1129-1140.

¹⁹Korngold, Luzi, op. cit.

 $^{^{21}}JKM$ 16. ²²Endler, Frazz, op. cit. 12.

analysing older operatic literature.²⁹ Julius' principal tertiary study was law, but he attended the Conservatorium³⁰ three days a week, studying harmony and counterpoint with Bruckner, ³¹ and piano with Wilhelm Rauch. The evenings were spent listening to chamber-music concerts in the Bösendorfer-Saal from the vestibule, and queueing for seats at the Hofoper and the Burgtheater.

At the conclusion of Julius Korngold's student period³², therefore, he had satisfied the preconditions for a critic with a more than average range of skills and studies. Pianoforte studies from an early age; vocal studies; the desire, quashed by the end of his studies, to become a conductor; a broad-based knowledge, not only of all aspects of musicology, but also of related fields in philosophy, history, and aesthetics: all had moulded his character in the direction of musical analysis. Endler draws a line between the 'obligatory' piano skills typical of his generation, and the "überdurchschnittlich" education he ammassed during his time as a student in Vienna³³ and points out that he was no failed composer or interpreter who then turned to criticism but rather "...ein musikalisch vollkommen ausgebildeter Jurist mit Neigung zu schriftstellerischen Tätigkeit, der rasch den Weg zu seinem eigentlichen Beruf, der Musikkritik fand".34

4. FIRST JOURNALISTIC ACTIVITY

After returning to Brünn in order to devote himself to a legal practice³⁵, Julius Korngold began to contribute to a German-language daily newspaper, the Deutsches Blatt, which was derived from a weekly journal entitled Der treue Eckart. This experience led to his editorship of his own publication, the Brünner Sonntagszeitung, before he joined the well-respected Brünner Tagesbote. Hans Müller (1882-1950), the future librettist of Violanta and Das Wunder der Heliane, was a contributor to Korngold's Brünner

³¹A fellow pupil was Franz Schalk, who was to conduct the première of Der Schneemann. ³² B. Carroll (op. cit. [The Last Prodigy], 25), states that Julius Korngold qualified as a lawyer in

Sonntagszeitung. In connection with the Hanslick-Korngold nexus, Franz Endler - drawing attention to the fact that Müller had two prominent brothers, a lawyer and a theatre director/author who claimed a family connection to Hanslick - postulates that this connection was as vital a factor in Korngold's meeting Hanslick as Korngold's account that Hanslick's attention was brought to him by an article he had written defending Hanslick's friend Brahms.³⁶

5. INTRODUCTION TO HANSLICK

Hanslick was Arts Editor of the Neue Freie Presse:

bewahrt."37

Although much has been made of the influence exerted by the representatives of powerful organs such as the Neue Freie Presse, this influence could not impede the dissemination of the works of major figures in the world of music. Hanslick could no more prevent Wagner's voice from being heard than Korngold Schönberg's. Style, rather than content, exerted a more pervasive influence on the readership, if only because the readership, as Korngold's assessment implies, were themselves cultivated, au fait with international trends (the major European newspapers were available to read in the better coffeehouses), multilingual, and classically educated.³⁸ Hanslick and Beckmesser had, like Wagner, a subtle sense of ironic humour in common, no more. Hanslick had no need to tilt at windmills; his style was that of eloquent persuasion rather than savage polemic.³⁹ S. McColl⁴⁰ has also helped to reem

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....das führende, tonangebende Weltblatt, Zeitung des gebildeten Bürgertums, der guten Gesellschaft, der hohen Beamtenwelt, der leitenden Gewalten einer großen Monarchie. Ohne Neue Freie Presse sei in Österreich nicht zu regieren, entfuhr manchmal dem bedächtigen Munde eines Staatsmannes. Man konnte aber auch ohne ihr stützendes Wort nicht gut im Operntheater, im Konzert, im gesamten Kunstleben regieren. Neben dem politischen und wirtschaftlichen Teil hatten insbesondere Feuilleton. Theater- und Musikkritik ihr Niveau

³⁸ g.v. for further references to the Neue Freie Presse and Hanslick. ³⁹cf. quotation in section 2.10, relating to Speidel.

²⁸*ibid.*, 24.

²⁹*ibid.*, 59.

³⁰Josef Hellmesberger was director of the Konservatorium from 1851-1893.

^{1885.}

³³Endler, Franz, op. cit. 86.

³⁴*ibid.* 87.

³⁵ B. Carroll (op. cit. [The Last Prodigy] 24) has identified it as the firm of Josef Weingarten.

³⁶Endler, Franz, op. cit. 20 f. ³⁷JKM 78.

the critic's reputation, identifying Hanslick's personal attributes as including loyalty to friends,⁴¹ a sunny disposition⁴², a "hedonistic conception of art" despite the "admonishing conscience" of Vom Musikalisch-Schönen, 43 and a masterly feuilletonist.44

According to Julius Korngold, his introduction to Hanslick and subsequent assuming of Hanslick's position at the Neue Freie Presse was less the result of personal introduction than the result of his enterprise and diligence as a parttime music critic for the Tagesbote in Brünn, the fruits of which came to Hanslick's notice as the result of an article Julius had written in defence of Brahms⁴⁵, whom Julius subsequently met in Vienna. Hanslick does not appear to have influenced Julius in his aesthetic judgement - for example, Julius admired and appreciated Wagner's works - and the older critic cannot have had much direct influence on Erich's development. For although Julius and Hanslick became firm friends, Julius was accustomed to visited Hanslick rather than vice-versa,⁴⁶ and Hanslick died in 1904, when Erich had just turned seven. What is undoubtedly important as concerns Erich's environment is that by Julius' assumption of Hanslick's position with the Neue Freie Presse the critic gained access to all the new compositions, the premieres, the festivals, and contacts with international composers and conductors - for contacts were unmistakably made, despite all Julius' efforts to maintain an objective distance, in accordance with his credo "Künstlerschaft nur durch sich selbst, nicht durch ihre Träger auf mich wirken zu lassen."47

6. JULIUS KORNGOLD AND MAHLER

Of those contacts, Mahler stands in most direct relationship to Erich Wolfgang Korngold, for it was Mahler who suggested Zemlinsky as a teacher when Julius Korngold brought his son to play for him. In his memoirs, the critic marks

himself as a restrained champion of the maligned composer "...dem ich keineswegs bedingungslos Gefolgschaft leistete",⁴⁸ but there is a clear resonance between the two figures throughout the memoirs, possibly because Julius Korngold's own passionate dedication to perfection was mirrored by Mahler, in a city where "Man hatte hier stets einen gemütlichen und zärtlichen Flirt mit der Kunst der verzehrenden großen Passion vorgezogen".⁴⁹

Meetings, initially at Hanslick's behest, were infrequent until Mahler, who did not shy from contact with "the dogs"⁵⁰ wrote to express appreciation of Julius Korngold's recension of his Fifth symphony. The Mahler biographer Henry-Louis de la Grange quoted Julius Korngold's memoirs in recounting their correspondence regarding Mahler's Sixth symphony, adding in a footnote that Julius' grandson (Ernst or George) had informed him that Mahler's letters to the critic had disappeared during World War Two.⁵¹ Regular visits to each other's summer residences and a visit to the 1906 Salzburg Festival nurtured the relationship, as well as the visit to Munich for the premiere of Mahler's Eighth symphony in Munich in 1910. Julius Korngold's article urging the Viennese public to rally to Mahler's support following his resignation as Opera Director testifies to the music critic's respect for the qualities Mahler brought to the position.

Berndt W. Wessling⁵² infers that Julius Korngold wished for Mahler to perform Korngold's works with the Wiener Philharmoniker, and was angered at Mahler's opinion that his son was still too young, citing Bruno Walter as commenting "Wie die Königin der Nacht: der Hölle Rache kocht in meinem Herzen!". Wessling claims that Julius Korngold was an enemy of Mahler. This is not consistent with published material. Elisabeth Schuschitz⁵³ quotes Bruno Walter's memoirs Thema und Variationen which confirm that at the end of the Mahler epoch "Unter der großen Zeitungen hielt nur die Neue Freie

⁴⁷*JKM* 107. ⁴⁸JKM 106 ⁴⁹JKM 104. op. cit. 105 f. XXII (mai-août 1906). 1974). University, 1978. Phil. Diss) 161-167, and 179.

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⁵⁰Mahler's letter to Bruno Walter, written in 1897, is quoted in Endler, Franz,

⁵¹Grange, Henry-Louis de la. Gustav Mahler: Chronique d'une vie. in the section Mahler à Vienne ⁵²Wessling, Berndt. Gustav Mahler, ein prophetisches Leben. (Hoffmann und Campe. Hamburg, ³³Schuschitz, Elisabeth. Die Wiener Kritik in der Ära Gustav Mahler 1897 bis 1907. (Vienna

⁴⁰ McColl, Sandra. "To bury Hanslick or to praise him? The obituaries of August 1904". In: Musicology Australia. (XVIII 1995) 39-52.

⁴¹ Dr. McColl cites Kalbeck, J. Korngold, H. von Friedländer-Abel, and Adler. See: *ibid.*, 39. ⁴² loc. cit.

⁴³ ibid., 40. The words stem from Julius Korngold's obituary of Hanslick, in the Neue Freie Presse, 8th August, 1904.

⁴⁴ ibid. 41 f., citing the opinions of Kauders, Friedländer-Abel, Robert, Korngold, Kalbeck, Adler and Graf.

⁴⁵ An English translation of Hanslick's letter of commendation to Julius Korngold is quoted in B. Carroll (op. cit.[The Last Prodigy])) 25. ⁶JKM 87.

Presse zu ihm, deren erster Kritiker, Dr Julius Korngold, der leidenschaftliche Kämpfer gegen die Atonalen, für ihn mit Beredsamkeit und Überzeugungskraft stritt", although Walter omits to mention the articles supporting Mahler in the Wiener Allgemeine Zeitung of 22.05.1907, signed p. and David Bach's attacks on scurrilous gossip elements in the press, which appeared in the Arbeiter-Zeitung on 18.1.1907 and 07.06.1907. Walter also cites Richard Specht as the only other person who was loyal to Mahler. Alma Mahler-Werfel wrote of Julius Korngold as "Musikkritiker und Freund".⁵⁴ Mahler also invited Julius and Erich Korngold to the rehearsals and first performance of the Symphony No. 8 in Munich during September 1910.

The evidence make is clear that even though Julius Korngold, in accordance with his dictum of strict impartiality, did not hesitate to criticise Mahler when he considered it was appropriate, the critic was incensed by the circumstances which led to Mahler's resignation. In the Neue Freie Presse of 22.05.1907 Korngold had already written that Mahler had already expressed his wish to relinquish his position following his unsuccessful attempt to procure performance of Salome.⁵⁵ Korngold's article in the Neue Freie Presse on 04.06.1907 villifies Wessling's assertions. The critic counters speculation that Mahler's resignation was forced upon him⁵⁶ and argues his view that Mahler's act had a subjective rather than an objective reason.⁵⁷ As evidence for the lack of external reasons for Mahler's action Korngold lists the areas in which the Hofoperdorektor had come under criticism and provides evidence to discount them one by one. In this case he is clearly referring to Heinrich Reinhardt's article "Mahleriana" which appeared in the Neues Wiener Journal on 20.1.1907, and again (unsigned) on 28.4.1907. Korngold asserts that the so-called personnel 'crises' are to be found in every opera house, he implies that the standards of productions such as the Mozart- and Wagner-cycles, Fidelio, and Iphigénie auf Aulis would be impossible to achieve under conditions of crisis:

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the only reason for a decrease in audience numbers was an increase in ticket prices, beyond Mahler's control; a purported budget deficit was nonexistent; the number of planned Erstaufführungen, four for the 1907-8 season, represented a satisfactory proportion in view of the fact that the available choice was sparse in a "unglaublich sterilen Zeit", and the established operas lacking from the repertoire were planned for that season. He denounces Reinhardt's assertion that the orchestra has been 'damaged', asserting that it stands at a peak; cites twenty singers engaged at the Hofoper, all imbued with Mahler's spirit, and, citing an Italian journalist, Korngold reiterates Mahler's high standing in the eyes of the international musical community.

Korngold's final sentence, namely "Der Tag bleibt nicht aus, wo die 'Ära Mahler' einhellig in ihrer Bedeutung erkannt werden und wie eine wunderbare Legende von glänzenden Tagen des Hofoperntheaters anmuten wird." reaffirms that Wessling's assertions, including those that Korngold believed Mahler had destroyed the ensemble and that he did not support Austrian composers, may be based on inadequate or biased source material.

Korngold was not alone in his support of Mahler. Despite Korngold's conflicts with fellow-critic Max Graf, the two opponents shared an adherence to the pro-Mahler camp. In this connection, Graf criticises Vienna's cultural decadence as an obstacle with which Mahler had to contend. Two extracts are cited, the first is a retrospective produced for the occasion of the reopening of the Wiener Staatsoper in 1955:

In den Kampf zwischen Wien und Gustav Mahler, zwischen den anmutigen und sinnenfreudigen, aber geistig nicht hochstrebenden, das mittlere Leben geschmackvoll genißenden Stadt und dem dämonischen Musiker mit der gewaltigen geistigen Energie, der inneren Unruhe, dem gespannten Nerv, war Gustav Mahler unterlegen.⁵⁸

This quote, with the mellowness and hindsight of maturity, is in juxtaposition to Graf's viewpoint in 1900, in another defence of Mahler's artistic policies of

⁵⁸Graf, Max. Die Wiener Oper. (Humboldt-Verlag. Vienna-Frankfurt 1955) 98.

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⁵⁴Mahler-Werfel, Alma. Mein Leben. (Fischer. Frankfurt a. M., 1992) 43.

⁵⁵Schuschitz, Elisabeth, op. cit. 166. Schuschitz (op. cit. 180) affirms that Korngold's viewpoint was reinforced by a statement by Alma Mahler, a letter of Alfred Roller to his wife and a statement of Mahler's to Bernard Scharlitt in 1906.

⁵⁶Examples of this speculation occur in the Neues Wiener Journal, 23.5.1907, expressed in more equivocal terms on 04.06.1907, also in die Reichspost, 26.05.1907, 30.05.1907, and 05.06.1907. See: Schuschitz, Elisabeth, op. cit. 171 ff.

⁵⁷This was confirmed by an interview Mahler gave in the Neuer Wiener Tagblatt (05.06.1907), quoted in Schuschitz, Elisabeth, op. cit. 177 f.

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renewal and integrity to fundamental artistic ideals as Artistic Director of the Hofoper.

Nirgendwo ist die geistige Energie 50 schwach ausgebildet, wie in Wien. Die sogenannten Wienerischen Tugenden sind nichts als schöne und liebenswürdige Verklärungen dieser geistigen Trägheiten. Das einzige Gebiet, auf welchem der Wiener Geist schöpferisch geworden ist - der Wiener Walzer - ist das der musikalisch veredelten Philistergemütlichkeit...59

It foreshadows Graf's later standpoint as a champion of 'modernistic' composers such as Schreker and Schönberg. This divergence of artistic viewpoint between the two eminent critics would have been one of the factors which fuelled the emnity which Julius Korngold felt existed between them. Korngold felt so strongly about this conflict that he never mentions Graf's name directly in the memoirs, referring to him only as 'Iago'.60

7. JULIUS KORNGOLD AS CRITIC

The corpus of literature and commentary dealing with Erich Korngold's career predominantly connects that career with the position of his father. This is as true of contemporaneous literature as it was retrospectively. Nowhere is this more apparent than in the Julius Korngold memoirs, as he devotes a substantial portion, and indeed the most emotionally charged portion, of his writing to this very topic. To understand the processes which determined the dynamics of the Korngold household in relation to Julius Korngold's professional life is to gain awareness of his methodology, his attitude to the artists whose works he criticised, and his relations with his fellow colleagues, allies and opponents in the circle of Viennese recensionists.

METHOD

Ludwig Speidel, drama critic of the Neue Freie Presse, and contemporary of Hanslick, is credited with having stated that "Die Kritik ist die scharfe Magd der Produktion". The word Produktion, more closely associated with the world of industry than the world of art, is nevertheless relevant in the context of a sophisticated, industrialised society requiring a continual source of renewable, recyclable stimulus as the by-product of the primary resource - the performance. In the hundred years which has elapsed since Korngold's entry into journalism the fundamental aspects of this requirement have not changed, but the sheer quantity of available information and the multiplicity of dissemination media have certainly changed. This increase in quantity and the corresponding contemporary taste for 'byte-sized information packages' is reflected in the difference in methodology between Julius Korngold and his successors exercising their profession in the 'info-technological' society.

A study of the Neue Freie Presse of the time confirms that Korngold was but one of a range of Feuilleton contributors on a variety of subjects. He should be viewed, not as a modern-day journalist tied to 'daily deadlines', but rather as someone who was permitted to engage in thorough preparation of his themes. The result, to be sure, was a body of text far more voluminous and comprehensive than that which is commonly read in present-day newspapers. Franz Endler has described Korngold's method in detail, taking Giordano's Andrea Chenier as an example, and noting Korngold's meticulous research into historical sources (both political and literary) and his drawing on his earlier writing in order to delineate the development of the composer and librettist and their relationship to other exponents of the 'verismo' style.⁶¹

B. Carroll⁶² recounts Julius Korngold's visit to Paris in 1900 and his subsequent "pungent, shrewdly observed, succinclty witty invective against the Impressionists", a well as his "caustic appraisal of Charpentier's 'Louise".

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7.1 JULIUS KORNGOLD'S CRITICAL

⁵⁹ Graf, Max. Wagner-Probleme und andere Studien. (Wien 1900) 122 f. Quoted in: Müller, Karl-Josef. Mahler: Leben-Werke-Dokumente. (Schott. Mainz, 1988) 199 f. ⁶⁰JKM 72 f., 144 f., 151, 159, 185, 238, 295, 308, 350, and 386 f.

⁶¹Endler, Franz, op. cit. 88 ff. 62 B. Carroll op. cit. (The Last Prodigy) 26.

Julius Korngold relished the company of the typesetters in the printing room of the Neue Freie Presse, where, conscious of his "üblen Handschrift", he would revise and correct printing errors until late in the night.⁶³

This information supports Luzi Korngold's opinion that his activities as a music critic and his legal practice hindered him from frequent contact with his family.⁶⁴

However, his office was his home rather than the newspaper building as far as his writing was concerned and it is to be assumed that the ramifications of this reference works, music, notes and drafts on Julius Korngold's writing desk, for example, as well as telephone calls to and from the house overheard - would have had at least some impact on Erich.

7.2 DICHOTOMY OF JK'S LEGAL **MIND/PASSION FOR MUSIC**

Speidel's definition "Die Kritik ist die scharfe Magd der Produktion", whilst emphasising the symbiosis between creativity and the reaction its manifestation produces, also draws attention to the role of the critic as a link in the chain of communication between artist and public. The very continuing existence of a product produced a corresponding need for its continual servicing, just as primary industry generates 'service' industry (Magd being understood in its sense of serving-maid), whilst the exegesis of the word 'scharf' could imply acrimony or desire for release, encapsulating the dichotomous forces motivating the intellectual and emotional response to an artistic stimulus.

The rigour of Julius Korngold's legal mind tempering a tempestuous passion for music and literature is not only a Leitmotiv throughout the memoirs, but is the basis for numerous ambivalent stances which illustrate the dichotomies inherent in Speidel's epigram.

⁶³JKM 83.

Korngold's legal training"...hat das Rechtsgefühl des Kunstrichters gestärkt, die logische Kraft in der Darstellung geschärft".65

Thus he condemned the opulence of "fettgedruckte Musikfestlichkeit" (referring in this case to Bayreuth), opining that "das Festliche sollte aus den inneren Kräften fließen, nicht aus absichtsvoller Aufmachung",66 and although he was active as a music critic for at least fifty years, he only pursued the "despotischen Drängen" of that calling with "Hemmungen und Unlust",⁶⁷recognising that a music critic of the Neue Freie Presse "hatte sofort alle andern gegen sich".68

ARTISTS

These 'Hemmungen' manifested themselves in a natural reluctance to consort with performing artists "um Nebenvorstellungen keinen Einfluß auf mein Urteil einzuräumen".⁶⁹ The most pointed instance of this is Korngold's relationship to the concert planist Moritz Rosenthal (1862-1946), delineated in the memoirs pp. 182–186, where Korngold implies that the failed attempts of the pianist to secure proximity to the critic and his sense of being unfavourably compared to his rival Artur Schnabel led to his being involved with the affair whereby a tendentious letter of Hirschfeld's, allegedly copied by Graf,⁷⁰ was leaked to the press.71

Although this letter (of January 4th, 1911), supposedly in the name of the Vereinigung Wiener Musikreferenten, was later withdrawn by that body (January 23rd, 1912), the ramifications were to plague Korngold for years after, until a court case involving the pianist in 1922 caused Karpath, by then

65 JKM 43. 66 ibid. 47. 67 ibid. 48. 68*ibid.* 60. ⁶⁹ibid. 55. ⁷¹JKM 146 f.

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7.3 RELATIONSHIPS WITH PERFORMING

⁷⁰No proof exists for this theft. See Endler, Franz. op. cit. 141.

⁶⁴Korngold, Luzi. op. cit. 10.

chairman of the Vereinigung, to formulate a statement, reproduced in the memoirs,⁷² intended to clarify and resolve the issue definitively.

Julius Korngold's policy did not totally prevent visits of such artists, especially in later years, when Erich had married and moved from Theobaldgasse to Sternwartestraße,⁷³ and certainly permitted contact with conductors, including conductors such as Mahler in his later years - although Bruno Walter, who was admired by the Korngolds, reports that he had no personal contact with them although he lived in the same appartment block. There was also contact with composers such as Goldmark and Puccini, who was introduced to the family by the Neue Freie Presse Paris correspondent Max Nordau. Franz Endler, in the course of evaluating what degree of freedom Korngold was permitted by Neue Freie Presse's proprietors Bacher and Benedikt, affirms the newspaper's interest in maintaining contact with important public figures such as the philanthropist and co-founder of the music collection of the Wiener Stadt- und Landesbibliothek Nikolaus von Dumba, as well as representatives of the court. When Moritz Benedikt's son Ernst assumed the ownership of the newspaper, he encouraged his friend and employee Julius Korngold to forge links with "bedeutenden Künstlern" including Weingartner.⁷⁴

Notwithstanding, Korngold's "zurückhaltendes Wesen"75 did not conform well to the "lästige Zwang zur Gesellschaftung"76 or "das schwatzsüchtige, mit seinen Gesinnungen, Urteilen, Einflüsterungen und Verbindungen auch gerne militant eingreifende Intellektuellencafé jener Zeit"77 in Vienna, the "Stadt der alle Kunstfragen ins Persönliche wendenden Parteiungen, des Tratsches und der Legenden".78

¹²loc. cit.

⁷³The soprano Maria Jeritza, for example, was a frequent visitor, according to a neighbour, Mrs Angelina Danilowatz who provided information in a personal interview in Vienna, October 1994. However, this would have been more likely a visit to Erich rather than to his father, and would probably have involved rehearsals as well as social visits. ¹⁴Endler, Franz, op. cit. 104.

¹⁵JKM 54.

⁷⁶*ibid.* 47.

¹¹*ibid.* 67.

⁷⁸ibid. 76.

7.4 JULIUS KORNGOLD AND HIS **COLLEAGUES IN VIENNA**

It is important to consider which personalities were predominant in the journalistic world of the time and their relationship to Julius Korngold (and vice versa), as the the legacy of the nineteenth century, epitomised by the Bruckner-Wagner/Brahms controversies, continued into the twentieth, and the two opposing schools, namely the analytical - balancing and spontaneousjournalistic became polarised, even to the point of differing parties frequenting different cafehouses.79

Even Julius Korngold, as balanced and as meticulous in his impartiality as he claims to be, cannot transcend the bounds of his own making. Franz Endler, in the course of depicting the extent to which critics of the time were willing to go in order to assert their opinions, even to the extent of litigation, describes the numerous critic-lawyers, "....eine Österreichische Spezialität, auf die nur selten hingewiesen wird.", naming Korngold, Hanslick, Carl Deboris van Bryck (1828-1902), August Wilhelm Ambros (1816-1876), Max Graf (1873-1958), and Hofrat Hermann Ulrich (born 1888).80

Endler affirms the discrepancy between Julius Korngold's assertion that he attempted to preserve his "Amtsmiene" in controversial concerts, and the accounts told to him (Endler) by contemporaries of Korngold as a "stets heftig reagierenden und seine Meinung unmißverständlich kundtuenden Kritiker".81

It is thus crucial to the understanding of the unfolding of Erich's early progress to gain a broad perspective of his and his father's critical Umfeld, the polarity of which could not fail to impinge on Erich's youthful spirit. Julius' accounts of his relationship with and attitude to his employers Eduard Bacher (died 1908) and Moritz Benedikt (1849-1920), his colleagues at the Neue Freie Presse and

and interpreters. See Endler, Franz, op. cit, 56. ⁸¹Endler, Franz, op. cit. 80.

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⁷⁹In relation to points of contact between artists, Endler encompasses publishers, concert agencies,

⁸⁰Endler, Franz, op. cit. 85. Even the composer Julius Bittner had a legal background.

his colleagues and opponents in Viennese journalistic circles illuminate his own character, as an individual, and as a member of that society.

The Neue Freie Presse, a journal comparable to The Times or Le Temps⁸²by dint of its status as the organ of the cultivated upper middle classes, the 'opinion leaders'⁸³ attracted leading literary figures to its columns, including exponents of the Jung-Wien school (von Hofmannsthal, Zweig, Felix Salten, Raoul Auernheimer, and Schnitzler, whose Leutnant Gustl was first published in the newspaper in Christmas 1900.84

Even Karl Kraus, later to become one of the leaders of partisan opinion opposing the Neue Freie Presse, was offered the successorship to Daniel Spitzer's "Wiener Spaziergänge" column.85

7.5 HANSLICK AND JULIUS KORNGOLD

Hanslick's musical preeminence was not only by dint of his regular appearances in the newspaper, nor even by the work on aesthetics Vom musikalisch Schönem,⁸⁶ but also with his professorship in Music History and Aesthetics (from 1861) and his participation in committees and musical juries, not only in Austria but also in other countries. The very closeness to which the relationship of Hanslick and Julius Korngold developed⁸⁷ and the enviable position to which Korngold succeeded, coupled with the already legendary polarising effect of Hanslick's aesthetic philosophy and his juristic style, emulated (as a matter of natural inclination) by Korngold, could not fail to place the latter in a vulnerable position and the target for all manner of polemical attacks, even though his attitude to Wagner was more positive and he demonstrated a more favourable attitude than Hanslick towards contemporary music (especially the French school, having attended the Festival in Paris as a young man), drawing the line

⁸²According to Stefan Zweig, quoted in Endler, Franz, op. cit. 44 f.

⁸³Endler, Franz, op. cit. 41. ⁸⁴ibid. 42.

⁸⁵loc. cit.

⁸⁶Hermann von Helmholtz epitomised the underlying philosophy of that work as attacking the exaggerated sentimentality predominant in musical theorising and replacing it with a system of evaluation based on the movement of a melodic line. See: Endler, Franz, op. cit. 42 f. ⁸⁷Hanslick bequeathed to him his collection of notes and his widow entrusted Korngold with the sale of his correspondence. See Endler, Franz. op. cit. 25.

at atonal and serial music. As Moritz Benedikt's strict policy was for his staff not to enter into polemical debate, Korngold had less opportunity to express himself polemically in his columns, or to defend himself against attacks, than contributors to other journals, such and the Neues Wiener Journal, or Die Fackel.

On the subject of the control which newspaper employers exercised over their contributors, Endler comments that nowadays the majority of Viennese critics, assuming a contiguous editorial role, are by dint of this function compelled to supply their readers with a body of daily 'news' and opines that this paradoxically places a degree of restriction on their independence.⁸⁸

7.6 OTHER COLLEAGUES OF JULIUS **KORNGOLD**

In his memoirs, Julius Korngold devotes space to descriptions and appraisals of his critic colleagues. Some, however, notably the contributer to the Arbeiter-Zeitung Dr David Bach are pointedly omitted, despite their importance to the Viennese musical environment and, as Elisabeth Schuschitz affirms, their shared pro-Mahler standpoint.89

Others, such as Ernst Decsey, whilst remaining on cordial terms, are not active in Vienna and thus only mentioned in a particular context. The following paragraphs serve as an amplification of the Korngold text.

7.6.1 RICHARD BATKA

(1868-1922) was, with Richard Specht, co-editor of the music journal Der Merker. During an especially arranged 'Merker-Abend' Erich's Trio op. 1 was first performed on 11th December, 1910.⁹⁰

7.6.2 ERNST (HEINRICH FRANZ) DECSEY

was born in Hamburg on 13.4.1870 and died in Vienna on 12.3.1941. After obtaining a doctorate in Law at the University of Vienna he enrolled at the

⁸⁸Endler, Franz, op cit. 102. ⁸⁹Schuschitz, Elisabeth. op. cit. 81. ⁹⁰JKM 144.

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Neues Konservatorium and was a pupil of W. Schenner (piano), and Anton Bruckner and the two Fuchs brothers (composition). In 1899 he was engaged at the Grazer Tagespost as Musikreferent, becoming its chief editor in 1908. In 1906 his biography of Hugo Wolf was published in Berlin by Schuster und Löffler. Andreas Liess wrote of him: "Decsey war ein glänzender Feuilletonist im besten Sinne des Wortes und echt Wiener Stils. Klares musikalisches Urteil und starke Suggestionskraft des Wortes, Wissenschaftlichkeit und dichterische Begabung paarten sich. So teilt sich sein Schaffen jenseits des kritischen Werkes auch auf Erzählung, Roman, Biographie und Theaterstück auf".91

Decsey was the librettist of Korngold's opera Die Kathrin.

7.6.3 MAX GRAF (1873-1958)

supported modern composers, such as Schönberg and Franz Schmidt⁹² and wrote for the Wiener allgemeine Zeitung, as well as being a professor of music history and aesthetics. E. Schuschitz describes Graf as a contributor to the Neues Wiener Journal, quoting Paupié's description of the journal as a "modernes Konversationsblatt" with "viel Tratsch hinter den Kulissen" exemplified by the 'gossip column' "hinter den Coulissen". Graf's successor from autumn 1906 was the notoriously anti-Mahler fanatic Heinrich Reinhardt, not mentioned in the Korngold memoirs, and from 1907 Dr Elsa Bienefeld. who corresponded with the Korngolds and who tempered the publication's stance with an article in honour of Mahler published on 19.5.1911, which included the statement "Als Mahler von der Hofoper schied, gab er damit mehr auf als eine Stellung. Sein Verlust war eine Kulturtragödie."93

After World War Two, Graf wrote for the Weltpresse (the publication of the British occupying forces in Austria) and led a seminar in music criticism at the Musikakademie, now the Hochschule für Musik und darstellende Kunst. Korngold's pointedly refusing to mention his name in the memoirs except as

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anti-Korngold clique, the manifestations of which were Graf's tendentious assertions that Julius Korngold had urged Weingartner to accept Der Schneemann for performance⁹⁵ and that that he had tempered his hitherto critical attitude to the conductor Franz Schalk after the conductor's performance of the ballet-pantomime.96

This, added to recensions of the Trio op. 1 "gewürzt mit persönlichen Ausfällen^{"97}led to Korngold's resignation from the Vereinigung Wiener Musikreferenten and the subsequent 'scandal' over Graf's purportedly having copied and disseminated a calumnious letter resulting from this incident.⁹⁸

7.6.4 RICHARD HEUBERGER

was born on 18th June, 1850 in Graz and died on 28th October, 1914 in Vienna. After studying to be an engineer, Heuberger was appointed director of the Wiener akademischer Gesangsverein and from 1878 he became conductor of the Wiener Singakademie. His first critical activitiy was with the Wiener Tagblatt before transferring to the Neue Freie Presse in 1896. From 1902 Heuberger assumed a teaching position at the Vienna Conservatorium. Prior to the success of his operetta Der Opernball, premiered in Vienna on 5.1.1898, he had composed a number of serious works, including four operas and the ballets Rübezahl and Struwwelpeter. Julius Jorngold describes his associate as being a "lebhafte, arbeitsfreudige, ehrgeizige Mann, zweifellos ebenso als Komponist begabt, wie als flotter, witziger Musikkritiker".99 Heuberger, however, saw himself as Hanslick's successor. Elisabeth Schuschitz affirms the critic's anti-Wagner and anti-Bruckner tendency.¹⁰⁰

Franz Endler comments that his opposing views on Mahler would not have endeared him to that critic nor to the Neue Freie Presse and quotes Hanslick's recension of Struwwelpeter and Der Opernball to demonstrate that Hanslick was

⁹⁴JKM 159. ⁹⁵*ibid.* 144. ⁹⁶Endler, Franz, op. cit. 38 f. ⁹⁷JKM 145. ⁹⁸*ibid.* 145 f. ⁹⁹*ibid*, 64-66. ¹⁰⁰Schuschitz, Elisabeth. op. cit. 25.

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'Iago', and on one occasion 'mein Todfeind',94 exemplifies the Graf-Hirschfeld

⁹¹Suppan, Wolfgang. Steirisches Musiklexikon. (Akademische Druck- und Verlagsanstalt. Graz 1962-66).

⁹²Wagner, Manfred. Geschichte der Österreichischen Musikkritik in Beispielen. (Hans Schneider. Tutzing, 1979) 23 f. See also JKM 72 f. ⁹³Schuschitz, Elisabeth, op. cit. 28 f. and 147.

not enamoured of the music (although, with a balance of judgement typical of Hanslick, the critic admits that it is music which pleases the public).¹⁰¹

Heuberger left the *Neue Freie Presse* in 1902^{102} , devoting himself first to the *Konservatorium*, although he continued to write recensions after 1904. Endler pays tribute to his credentials a composer and teacher, and judges his recensions to be "stilistisch einwandfrei".¹⁰³

7.6.5 ROBERT HIRSCHFELD (1857-1914)

was first a contributor to *Die Presse*, then the government organ *Wiener Zeitung* (which normally published its arts reports in its publication *Wiener Abendpost*), followed by the *Neues Wiener Tagblatt*. In 1885 he published an article against the "Kritisches Verfahren Eduard Hanslicks", ¹⁰⁴ ostensibly as a reaction to Hanslick's gentle dissaproval of his musical allegiance, ¹⁰⁵ and also wrote pejoratively of operas such as *Tosca* and *Der Rosenkavalier*. Franz Endler¹⁰⁶ juxtaposes Hanslick's theory of the "Sterblichkeit der Musik" against Hirschfeld's championing of, and arranging of, older (i.e. pre-Bach) music. Hirschfeld was conscious of the role of press in influencing *Kulturpolitik* and used adverse criticism of Mahler as a tactical weapon to counteract what he saw as unequivocal hero-worship. His style tended towards polemy cutting in style, as exemplified by this critique of his colleague Heuberger's ballet *Struwwelpeter*:

Richard Heuberger, der Kritiker, stellt gern die 'ideale Forderung'. Da ist ihm selbst Bruckner nicht geistlich genug, da weiß er von Wagner'schem Schwulst zu erzählen, da wittert er in Bayreuth materielle Regungen, da möchte er seine Collegen immer höher treiben, zu einem großen, großen Ziele; überall vermißt er Idealismus; er will alles furchtbar ernst und furchtbar rein um sich sehen. Nur sich selbst belastet er mit idealen Forderungen nicht. Seinen Talenten gibt er den David Kram. Doctoral Thesis. Historiography/Julius Korngold. Page

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weitesten Spielraum, Raum zum Spielen....Heuberger, der sehr verständige Musiker, hat sich rasch einige Naivetät zurechtgemacht, er zwickt harmlos den berühmtesten Componisten hübsche Motiven ab, reiht Drei Viertel um Zwei Viertel und - seht einmal, da steht er der...nun, der gar nicht kurzweilige *Struwwelpeter*...'Nein, diese Suppe mag ich nicht'. Das Tempo ist in dem Ballette auf dem Nullpunkt; die Erfindung sucht ihr Defizit bei anderen Componisten zu decken....Man kann nicht zwei Herren, Brahms und Haßreiter, zugleich dienen.¹⁰⁷

Richard Specht¹⁰⁸ and Alma Mahler¹⁰⁹ cite Hirschfeld as leader of the anti-Mahler clique which met at the *Café Imperial*.¹¹⁰ Yet he was, at first, a supporter of Mahler. According to Alma Mahler, the turning-point came after October 1902, when Hirschfeld's adaptation of Mozart's *Zaide* met with little success and was deleted from the repertoire.¹¹¹

Endler states that Max Graf was also a frequenter of the *Café Imperial* after the demolition of *Café Griensteidl*.¹¹² Korngold's assertion that the place operated as a base for attacks on him was therefore justified.

Specht describes Hirschfeld as a man of "starke, wenn auch ausschließlich negativ-polemische Begabung". Julius Korngold¹¹³ describe: Hirschfeld's insatiable passion for seeking an object of attack; first Hanslick (despite the latter's protection), then, mistakenly thinking Korngold was going to share Hanslick's opinion of Bruckner, changing tactics and discrediting Korngold's championship of Mahler. Korngold launches eloquent criticism at Hirschfeld's behaviour, which epitomised "....die immer mehr einreißende Unsitte gegenseitige Angriffe der Wiener Musikkritiker, nicht bloß sachlich polemischer, sondern persönliche Angriffe, zumal seitens der minder Bekannten

¹⁰¹Endler, Franz, op. cit. 24 f.

¹⁰² B. Carroll mentions August 1902. op. cit. (The Last Prodigy) 26.

¹⁰³Endler, Franz, op. cit. 70.

 ¹⁰⁴Hirschfeld, Robert. Das kritische Verfahren Eduard Hanslicks. (Löwit, Vienna, 1885). A copy resides in the Österreichische Nationabibliothek. (catalogue no. 48.332-B).
 ¹⁰⁵JKM 68

¹⁰⁶Endler, Franz, op. cit. 70 f.

¹⁰⁷Wiener Zeitung, 9.1.1898. Quoted in: Schuschitz, Elisabeth. op. cit. 151
¹⁰⁸Specht, Richard. 'Mahlers Feinde'. In: Musikblätter des Anbruch. (Jg. 2, 1920, Nr. 7/8 1. and 2. Aprilheft,) 203. Quoted in Schuschitz, Elisabeth. op. cit. 181.
¹⁰⁹Letter from Alma Mahler to W. Mengelberg, 12.09.1906. Quoted in Schuschitz, E. loc. cit.
¹¹⁰ The cafe was in the Imperial Hotel, Kärntnerring 16.
¹¹¹Müller, Karl-Josef. op. cit. 196 and 249.
¹¹²Endler, Franz, op. cit. 61
¹¹³JKM 67-70.

gegen die Geltenden. Der Wiener kritische Haruspex lachte nicht, wenn er einen zweiten sah, er griff ihn an."¹¹⁴

7.6.6 MAX KALBECK (ORIGINALLY: KARPELES)

born in Breslau in 1850 and died in 1921, was a champion of Brahms and anti-Bruckner, anti-Wolf. Hanslick secured a position for him at the *Wiener Allgemeine Zeitung*. In 1883 he transferred to *Die Presse*, then to the *Neues Wiener Tagblatt*, where he remained for the rest of his life. Korngold's relationship to him improved steadily, possibly through their mutual persecution by the Hirschfeld-clique, and Kalbeck came to mean "....der Mann mit der Kinderseele, der ewige Student mit einem fast altmodischen idealismus, der stets für seine Meinungen gleichsam auf der Mensur stand. Dazu hatte er im damaligen Musik-Wien gar oft Gelegenheit, in der Stadt der alle Kunstfragen ins Persönliche wendenden Parteiungen, des Tratsches und der Legenden".¹¹⁵

Not only was he a noted Brahms biographer and a contributor to the *Neues Wiener Tagblatt*: Kalbeck wrote a number of opera libretti and translated <u>Verdi's</u> *Falstaff* into German for its Viennese premiere in 1904 as well as a number of Mozart scores, including *Don Giovanni*.¹¹⁶

Endler depicts him as the "....brillante Schriftsteller, der Dichter, der mitunter wild attackierende Geist bezeichnet, dessen Persönlichkeit nicht nur seine Leser in seinen Bann zog." and acknowledges his activity as a poet, polernicist against Wagner and Bayreuth, editor of the works of <u>Daniel Spitzer</u>, biographer of Brahms, opera librettist, and opera translator, and, after his retirement as a critic, a translator of the works of Horace.¹¹⁷

¹¹⁴*ibid.* 68 ¹¹⁵*ibid.* 76. ¹¹⁶*ibid.* 77. ¹¹⁷Endler, Franz, *op. cit.* 72 f. 76

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7.6.7 LUDWIG KARPATH

wrote for the Neuer Wiener Tagblatt and the Wiener Abendpost. Initially a Mahler supporter, a severe critique of Mahler's direction¹¹⁸ is one piece of evidence for Korngold's assertion that Karpath turned against the *Hofoperdirektor*. Julius Korngold¹¹⁹ depicts Karpath as an ambitious autodidact who developed the art of *Beziehungen* to such a pitch that he attained great distinction in his career, including being appointed Advisor (Consulent) to the Bundestheater by Schalk and Strauss. His relationship with Korngold improved throughout their careers to the point when, as Obmann of the Wiener Musikreferentenvereinigung, he rendered valuable service to him in the matter of the onslaughts against the critic. Schuschitz describes Kalbeck and Karpath as "hauptsächlich Journalisten"¹²⁰

7.6.8 HEINRICH KRALIK (1887-1965)

was successor to Kalbeck at the Neues Wiener Tagblatt.

7.6.9 RICHARD SPECHT (1870-1932)

was a biographer of Richard Strauss. See also Richard Batka.

7.6.10 LUDWIG SPEIDEL: (1830-1906)

was born in Ulm. He wrote for *Wiener Zeitung*, *Das Vaterland*, the *Neue Freie Presse* and other journals.¹²¹

Julius Korngold describes the difference in outlook between Speidel and his erstwhile colleague Hanslick as being that of between "...dem sein Deutsch mit dem Holzschnittmesser herausarbeitenden Schwaben und dem in Grazie und leichtem Flusse alle Verwandschaft österreichischen Geistes mit französischem enthüllenden Denken Hanslicks, auch wohl in der kritischen Methode."¹²² Speidel had also been a critic with the *Fremdenblatt* in 1897 and was, like

¹¹⁸Bühne und Welt. (VI, 1903/4) 705-714.

¹¹⁹JKM 70-72.

¹²⁰Schuschitz, Elisabeth, op. cit. 26.

¹²¹Wagner, Manfred, op. cit. 12.

¹²²JKM 79.

Heuberger, one of Mahler's early supporters.¹²³ Franz Endler recognises Speidel's 'brillanten Stil' and points out the discrepancy between his reputation for hasty judgements with little preparation and the statement by his colleagues at the Neue Freie Presse that he was a man of the 'slow pen'.¹²⁴

¹²³Müller, Karl-Josef, op. cit. 158 f. ¹²⁴Endler, Franz, op. cit. 67 ff.



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(PART TWO - HISTORIOGRAPHY)

CHAPTER THREE

ERICH WOLFGANG KORNGOLD: EARLY CHILDHOOD 1897 - 1906

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1. THE VIENNESE ENVIRONMENT INTO WHICH ERICH WAS BORN

Erich Wolfgang Korngold was born on May 29th, 1897. Barely two months before, on April 3rd, two events took place which, although they may not have influenced Erich's early development in a direct manner, were important for the image and formation of Vienna as a cultural centre in the first part of the twentieth century. Johannes Brahms died, thus transferring his legacy to his students, disciples, and the institution of the *Konservatorium*, and the "Vereinigung bildender Künstler Österreichs" came into being, better known as the *Wiener Sezession*, with its motto "Der Zeit ihre Kunst - der Kunst ihre Freiheit", and its openness to impressionism, symbolism, japanese art, woodcuts, the sculptures of <u>Max Klinger</u>, the paintings of <u>Böcklin</u>, <u>Cézanne</u>, <u>Gauguin</u>, <u>Toulouse-Lautrec</u>. Also in April Dr <u>Karl Lueger</u>, leader of the *Christlich-Sozialen Partei*, was confirmed as *Bürgermeister* of Wien by the *Kaiser*. The *Christlich-Soziale Partei*, represented through its publication *Reichspost*, was anti-semitic in tendency, although not as much as the *Deutschnationalen Partei* led by <u>Georg von Schönerer</u>.¹

Since 1890 Vienna had already incorporated a number of suburbs into its conurbation, making it the fourth largest city in Europe after London, Paris and Berlin. Lueger, the popular *Bürgermeister* (one of the *Ringstraße* is named after him), apart from opening the Municipal Gasworks and introducing electrically driven trams to Vienna, encouraged an active building program (including building or renovating about 100 schools), characterised by public buildings of imposing, design. Vienna however still clung to the architectural aesthetic of former years, with imitation being a concomitant, the most prominent examples being the public buildings on the *Ringstraße*, in 'neo-' style. Franz Endler² has affirmed that Julius Korngold's generation would have experienced the *Ringstraße* architecture when it was 'modern', and cites the connection with the early nineteenth century through Speidel and Hanslick being associated with a

¹See article referring to Mahler's apointment as *Kapellmeister* in Vienna, 1897, quoted in: Müller, Karl-Josef, *op. cit.* 159, and 178 ff. ²Endler, Franz. *op. cit.* 51,

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Karl Eduard Bauernschild (1801-1875), who entertained living memories of Beethoven, Schubert and Salieri.³

Nearing the turn of the century, however, tastes had changed in a comparatively short space of time. The Sezession, through its publication Ver Sacrum, was particularly vociferous in its criticism of Vienna's retrospective aesthetic - Adolf Loos' article "Die Potemkin'sche Stadt",⁴in which he draws particular attention that the ornamentation on buildings is often not even the original stonework, but a cement imitation, is a typical example of the reaction to his environment. Vienna adopted a Janus-like stance, with one glance backwards to the Leichtfertigkeit epitomised by the recently-deceased Johann Strauß⁵ and Guido Adler's insightful yet conservative approach (influenced by his mentor Hanslick). On the other hand, Vienna was forced to come to terms with the literary rebels Schnitzler and his circle, and the novel, sparer scenic approaches of Roller at the Hofoper, accompanied by Mahler's more incisive approach to score analysis.

Julius Korngold characterized the Viennese style of those days as proceeding from:

einem sicheren Verhältnis zu den Klassikern aus, deren Schönes klar, ohne Sentimentalität und Schwere erfaßt, mit einer heiteren Liebe wiedergegeben und gemessen wird. Vielleicht mit einem Scherz auf den Lippen, aber mit Ehrfurcht im Herzen, mit glücklichstem Ausgleich zwischen Sinnlichkeit und Gefühl...",6

and "Freude am sinnlich-schönen mit dem rechten Beisatz von Vergeistigkeit, Nachdenklichkeit und Gemütswärme".⁷ Significantly, the Viennese composer who exemplified that typus was Johann Strauß, whose legacy, kept alive by his widow Adele, influenced composers as far apart in their style and philosophy as Erich Korngold and Arnold Schönberg.

³ loc. cit.

⁴See Ver Sacrum, July 1898, quoted in Müller, Karl-Josef. op. cit. 152. ⁵Strauß died on June 3rd, 1899. ⁶JKM 26. ¹*ibid.* 102.

2. THE KORNGOLD FAMILY

Before proceeding to Erich himself, two important members of his family must be considered - his mother Josefine, née Witrofsky, and his "schwererziehbar"⁸ older brother Han(n)s Robert (1892 - 1964). Here it is especially useful to refer to the parallel literature, especially Luzi Korngold's and Brendan Carroll's biographies, as Julius himself devotes little space to the subject. Endler goes so far as to comment that the uninitiated reader of the memoirs may be excused for presuming that Julius' family was comprised merely of his wife and Erich.⁹ B. Carroll quotes Paul Elbogen (a friend of Korngold) as stating that "....the older boy was practically ignored....yet....he absolutely adored him [Erich] and was present at every performance of new works."10

2.1 JOSEFINE KORNGOLD, NÉE WITROWSKY

⁸Korngold, Luzi. op. cit. 9. ⁹Endler, Franz. op. cit. 23. ¹⁰Carroll, Brendan. op. cit. (The Last Prodigy) 27. ¹¹JKM 57. ¹²loc. cit.

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Concerning Josefine, the major source of indicative information occurs early in the memoirs¹¹ when Julius describes the "hübsche, graziles, taufrisches, naiv und unverdorben ins Leben lachendes Geschöpf', daughter of a businessman and friend of the family, whom he had encountered in the ballroom and at the skating-rink. Julius omits to mention dates, but hints that the relationship was already on a firm footing by his first year of "selbstständiger

Rechtsanwaltschaft". He affirms her musical gifts and her temperament, which on one side indicated lightness and femininity, epitomised by her nickname by which she was known in Brünn - "Waldveilchen", and on the other an assertive spirit, causing Julius to comment "Derart gerieten zwei Temperamente, und sich oft heftig äußernde, aneinander".¹² Franz Endler submits the viewpoint that Josefine played a significant part in the furtherance of both Julius' and Erich's career, and hints at anecdotes prevailing in Vienna which point to a prevalence

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of the couple to airing their views to one another in public¹³ and making noisy entrances into a gathering.14

An illustrative anecdote, recounted by Marcel Prawy, 15 relates to a private rehearsal of Erich's Trio op.1 with Bruno Walter, Arnold Rosé and Felix Buxbaum, when the parents disagreed over the correct tempo, but ordered their son to "kusch!" when he stated his opinion. Other examples of the "Frische" of the "munteren Wiener Frauchen" (Brahms' epithet) are a "keck" remark to Brahms at the Meiningen Festival of 1895, and a challenging "stigmatisierende Charakteristik" to Max Graf during a concert on 23.1.1912, in defence of her husband. Julius pays tribute to her motherly instincts by mention of her breastfeeding Erich, and imparting to him her "heiteres Wesen",¹⁶ emphasising perhaps that Julius thought of himself essentially as a pessimist. He insists that she did not treat him any differently to a child "der keine Sonaten geschrieben hätte" but seems to contradict himself by the assertion that Erich never walked the streets unaccompanied until embarking on military service at the age of twenty.¹⁷ He notes her concern for Erich when she found him in unaccustomed tears while on holiday in 1907 or 1908 - he was anxious that his compositions may not have come up to his father's expectations;¹⁸ her journey to Frankfurt with Erich early in 1912, (during which Großherzog Ernst Ludwig von Hessen suggested that she and her family consider moving to the new artists' colony in Darmstadt; a significant centre for Jugendstil practice and philosophy), and her good taste in clothing.¹⁹

Two photographs in the published memoirs²⁰ depict a neatly-dressed smiling woman, whose rounded features have more in common with Erich's than his fathers more aquiline countenance. On the front cover of the book another photograph shows her in a more defensive posture, perhaps as the result of an unwelcome 'snapshot'.

Luzi Korngold,²¹after asserting that Julius Korngold's professional commitments left him with little time to devote to the children, depicts Erich's mother as "lebens- und unternehmungslustig" - further confirmation of her lively character - and states that she spent her mornings in outings to coffeehouses and her afternoons at tea with friends. Although Julius never mentions the role of his wife as a furtherer of Erich's career, this social discourse must have played a significant role in the dissemination of opinion and information, then as now.

Ernst Korngold, ²² in answer to my question whether Josefina sang around the house and thus may have unwittingly contributed to Erich's musical awareness, confirms Luzi's statement that Josefina accompanied her husband to concerts and opera, adding that "Josefina sang frequently because she attended all performances her husband attended and therefore knew everything by heart. But she did not have a trained voice".

In a letter to Bernd Rachold ²³ dated 5th July, 1989, Frau Elisabeth Kallina describes her father, the lawyer Dr. Egon Witrofsky, brother of Josefina, as an outstanding pianist and musician. Because of this, he and Erich enjoyed an especially cordial relationship. "Erich hatte seinen 'Onkel Egon' sehr geschätzt und geliebt".

2.2 HAN(N)S ROBERT KORNGOLD

Of Erich's brother there is hardly mention at all. Bernd Rachold's footnote to the memoirs informs the reader that Han(n)s Robert Korngold, who emigrated with the family to America, became leader of a jazz-band.²⁴ Julius, while indicating that his first-born was five years older than Erich and was named after Schumann, the favourite composer of Julius' youth,²⁵ omits Han(n)s' date of birth, and makes no reference to any form of musical education. It is left to B. Carroll's biography to supply the missing date: Han(n)s Robert was born on

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²³ Bernd Rachold (Hamburg). Korngold archivist and scholar. Director of the European base of the ²⁴JKM, 387. Bernd Rachold and Brendan Carroll spell the name as Hanns; Julius and Ernst

¹³Endler, Franz, op. cit. 22.

¹⁴ibid. op. cit. 60.

¹⁵Lecture at the Hessisches Staatstheater, Darmstadt on 25.5.93 prior to the new *Violanta* production. ¹⁶JKM, 119.

¹⁷*ibid.* 126.

¹⁸*ibid.* 125.

¹⁹*ibid.* 225.

²⁰*ibid.* 174 and 335.

²¹Korngold, Luzi, op. cit. 14 ²²Korngold, Ernst, op. cit.(letter to author) Korngold Society.

Korngold spell it Hans. ²⁵*ibid.* 118.

July 25th, 1892.²⁶ Even more noteworthy is the lack of evidence of musicmaking between the two brothers. Ernst Korngold has confirmed that Hans received no musical education, that he was "a difficult child to begin with who became, no doubt, more difficult as his younger brother received so much parental attention", and alleges that aspects of Han(n)s' behaviour later in life caused Julius to treat that behavious "with silence". With reference to the relationship between Erich and Han(n)s, Ernst Korngold affirms that Erich "supported Hans most of his life but otherwise just tolerated him" and provides no evidence that the two brothers played music together.²⁷

As far as Erich's musical upbringing is concerned, therefore, it appears that he must be considered as if he were an only child.

3. ERICH WOLFGANG KORNGOLD: EARLIEST YEARS

The first indication of Julius' interweaving of music into the fabric of his family life arose from the decision to name his first son Han(n)s Robert.²⁸ Hans' famous younger brother, born on May 29th, 1897 - according to Luzi Korngold in the Franzenglacis No. 1 in Brünn²⁹ - was named Erich by Josefine and Wolfgang by Julius, whereby the critic affirms that in naming his offspring so he had "so wenig irgendeine Vorbestimmung meiner Kinder zur musikalischen Laufbahn im Sinne, daß ich auch die ersten, deutlichen Anzeichen musikalischer Neigungen wenig beachtete",³⁰ inferring possibly that he had been accused or thought he may be accused of selecting the name Wolfgang to imply an affinity with Mozart in order to draw attention to his son's early gifts. There is also an element of contradiction in his assertion that he had no desire to exploit or forcefeed his son's talent - "Nichts wäre weniger nach meinem Geschmack gewesen, als ein Talentchen im Hause aufzupäppeln" - and his ensuing description (after observing his three-year-old-son beating time with a spoon), of his duet-playing with five-year-old Erich who searches out notes from Don Giovanni and

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'tiefernst mit dem Vater in vierhändigem Spiel abfingerte'.³¹ Luzi Korngold states that Erich searched out melodies on the piano, which his father accompanied from time to time.³²

ear with his father.

Decsey wrote in 1910 ..." (obwohl) der Knabe schon seit seinem fünften Lebensjahre die geniale Begabung äusserte oder vielmehr von klein auf verriet, dass seine ganze Natur aufs Ohr hin organisiert ist: ohne Noten zu kennen, spielte er die Noten nach, die ein Vater spielte, ohne Noten zu kennen, spielte er vierhändig mit seinem Vater".³⁴

place when his son was five or six.³⁶

Karl Stang, writing in 1918, gives the age as being five.³⁷ Hanslick died (in Baden bei Wien) on August 6th, 1904, by which time Erich had turned seven.

The memoirs attempt to make light of these visits. The performances are described as "Spaß", as "...nur als eine Art Variété-Nummer"? Hanslick is depicted as taking snuff as he murmurs amusedly "der kleine Mozart".³⁸

³²Korngold, Luzi, op. cit. 10. March) 329 f. ³⁵Korngold, Ernst, op. cit. after emigrating, which explains why certain dates are unclear. ³⁸JKM loc. cit.

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Hoffmann³³ mentions that Erich, at the age of five, played four-handed duets by

That could indicate nothing more than a musical child's natural curiosity and desire to participate in his father's activity, or it could hint at the musical bond which was nurtured between them, a manifestation of the relationship which Ernst Korngold confirms as 'devoted' until the conflicts over Luzi.³⁵

However, one must examine the motive for exhibiting their duets before Hanslick. The memoirs are not explicit as to whether this visit (or visits) took

³³Hoffmann, Rudolf Stefan. Erich Wolfgang Korngold. Carl Stephenson Vg., Vienna, 1922. p.11. ³⁴Decsey, Ernst. "Ein neuer Komponist". In: Signale für die musikalische Welt. (IX/1910. 2nd

³⁶JKM 118. Ernst Korngold (op. cit.) confirmed that Julius Korngold had no access to his papers ¹⁷Stang, Karl. "Erich Wolfgang Korngold". In: Neue Musik-Zeitung (19.9.1918) n.p..

²⁶ Carroll, Brendan. op. cit. (The Last Prodigy) 27.

²⁷Korngold, Ernst, op. cit.

²⁸Although Robert, in honour of Schumann, was Julius' choice, Josefina chose the name Hans. ²⁹Korngold, Luzi, op. cit. 9.

³⁰JKM 118.

³¹ loc. cit.

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However, Hanslick's pronouncement has been quoted and requoted in Korngold biography and comment.³⁹

This assumed off-handedness suggests that Julius may have been ambivalent about something of which he was perhaps only partly aware: the intensity of his feelings in relation to the musical bond with his child. These feelings of paternal affection, whilst a natural human instinct, would have been intensified by Julius Korngold's sense of professional isolation, his ambivalent relationship to his elder son, and the apparent superficiality of his married life. The psychic energy Julius invested in the relationship with Erich may well have created a dynamic which may have verged at times on the overwhelming manifested projectively when Erich, the normally self-possessed, carefree child, burst into tears when his father praised another talented child.⁴⁰ The level of this energy may be exemplified in a comparison of an average parent teaching average things to his child and the avowedly intense music critic indoctrinating his six-year-old son into the the formulation of chords up to five parts in all keys, which Erich was able to name during their walks together.⁴¹

It is indeed natural to satisfy the desire for knowledge of a talented youngster and natural to challenge that youngster's intellect. The question is that of the impact on Julius Korngold and the extent to which he was capable of owning these intense emotions His attempts to make light of these occurences seem to obscure a deep vein of repression. On the other hand, they could equally be interpreted as a desire to avoid bragadoccio, especially in the light of all the insinuations and accusations to which he had been subjected throughout his life.

4. JULIUS KORNGOLD'S RESPONSE TO THE PHENOMENON OF A WUNDERKIND.

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Der Rückblick auf mein Leben darf zuerst bei dem Ungewöhnlichen verweilen, das vielfach bestimmend, ein Lebensziel begründend, auch eine Quelle von Freud und Leid, durch Dezennien auf mein Tun, Denken und Fühlen eingewirkt hat.43

If it is obvious that Julius regarded the birth into his family of such a universally accepted example of child precocity as something out of the ordinary, and if it is equally obvious that such a phenomenon cannot have failed to influence his professional life and his relationship with other members of the musical profession, it is noteworthy that Julius, during the second part of his life, hints at an expropriation of Erich's talent as an expression of his own life goals, or views Erich's musical propensities as a projection of his own. In Julius Korngold's mind, the pianist, critic, musically devoted father and the composer, pianist, conductor son form a duality which could manifest itself in ideal terms as a symbiosis of musical spirit, or a counterpoint of musical skills, or else a multiple personality expressed in a multiple soul spread over two physical manifestations; a multiplicity expressed, not by the effect on the world around them, but rather through the development and interweaving of their own personas. Or this perhaps was the higher motive. For it is inconceivable that Julius, the complex personality, could have conceived of his 'life's goal' as having been purely and simply to further his son's career. If so, it is difficult to integrate the empirical and circumstantial evidence of the comifications of his 'Freud and Leid' which runs like a Leitmotiv through his work.

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Book Four of the Julius Korngold memoirs, which had appeared in the USA in an English translation by Ruth and Thomas Martin,⁴²opens with a revealing

⁴² JKM. Child Prodigy. (Willard, New York. 1945). In a letter to Julius Korngold dated 4th January, 1945, the company is assigned rights to the book, the title of which is "Über Erich Wolfgang Korngold", and undertakes to publish 500 copies (200 for Julius Korngold's use). The book will appear in English. In a letter to 'Prof. Korngold' dated December 4th, 1944, Ruth and Thomas Martin

³⁹Bernd Rachold, for example, in a prefatory talk to a chamber music concert given at the University of Cologne in 1987, noted: " Ein kleiner Mozart', ließ Eduard Hanslick gegenüber seinem designierten Nachfolger bei der 'Neuen Freien Presse Wien', Julius Korngold, verlauten, als er den 7-Jährigen Erich Wolfge: g klavierspielen hörte. Ein verhängnisvolles Wort, das da im Wien der Jahrhundertwende über die merkwürdigen Fähigkeiten eines Kindes die Runde machte".

⁴⁰JKM loc. cit. Ernst Korngold (op. cit.) comments: "Erich was sensitive, because, being spoiled, he could not bear the idea of another child being as talented as he. We were often told the anecdotes involving this kind of behaviour, but that's all it was meant to connote: humorous anecdotes about the early ambitions of my father".

⁴¹JKM, loc. cit. Rudolf Stefan Hoffmann (op. cit). has noted that a 'prodigy' contemporary of Erich, Erwin Nyiregyhazy, started to compose at the age of three and a half. This young child was the subject of a study by Géza Revész, who was in communication with Erich von Hornbostel and effected some of the tests which the pioneer into modern theory of music-psychology had given Erich in 1910.

confirm that they have translated the book.

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'Leid' came not through the effects of professional jealousy, a stock-in-trade of anybody who ventures into the profession of musical public opinion. The sorrow, rather, was the result of Julius' conflict between his desire for integration with his son and his realisation that Erich's way was autonomous. As Franz Endler comments, Julius Korngold lost "...die Kontrolle über seine Handlungen"44 If Julius, for example, had come to a premature end, Josefine would undoubtedly have been capable of assuming responsibility for decisions concerning Erich's musical education, and the young composer's gifts were sufficient in themselves to have captured the attention of the musical public.

A television program about the young violinist Joshua Bell⁴⁵ confirmed that the emergence of a superior gift into a family can generate potential imbalances. Joshua's father, a psychotherapist, highlighted the problems of identity of Joshua's younger sister, and the over-involvement of his mother (who finally relinquished the last element of control when the violinist had attained the age of twenty-six) to the detriment of the rest of the family.

As far as Julius Korngold's professional situation was concerned, the critic was astute enough to perceive the complications which would, and did, ensue in his own field. Thus the efforts he purportedly took to shield Erich from aspersions that his father was influential in the shaping of his success cannot be seen solely, in the context of regard for his own self-image as a legally-trained, impartial music critic, for he could easily have distanced himself from participation in his son's musical activities had he wanted to, by engaging the services of a professional manager-agent. However, it would have been unnatural for him not to mention his son's remarkable achievements in the course of his correspondence with eminent colleagues around Europe⁴⁶ and once Erich's talent had proved itself his legal and communication skills were put in the service of his son, for example in the negotiations with Universal-Edition and with Schott.

While recognising that Julius Korngold used his contacts and his experience to present Erich in the most auspicious circumstances,⁴⁷Endler affirms Korngold's desire to separate his role as father and critic, and emphasises the fact that his

⁴³*JKM*., 118.

⁴⁴Endler, Franz, op. cit. 118.

⁴⁵Omnibus, BBC 1 (Great Britain), 7th March, 1995.

⁴⁶Endler, Franz, op. cit. 114.

opponents recognised the impossibility of this line of behaviour,⁴⁸ a state of ambivalence which prompted Julius Bittner (1874-1939) to dub him "pater dolorosus".49

Bearing witness to the numerous aspersions that were cast on the critic regarding this matter,⁵⁰ Endler affirms that he has found no concrete evidence of this, neither from contemporaries (citing Kraus and three erstwhile representatives of Universal-Edition,⁵¹ nor from documentary sources, other than a relatively insignificant example of a letter from Erich Korngold, written on Neue Freie Presse headed paper, to a conductor in Graz regarding points of interpretation.⁵² Endler also raises the issue, much emphasised in anecdotal history, of musicians flattering his son's music in order to achieve favourable criticisms, a point which on closer study (e.g. Richard Strauss) has no foundation.

It would be an imbalanced study if the more personal aspects of the relationship between father and son were to receive no attention, i.e. the manifest affection that permeates the memoirs whenever Erich's name is mentioned, if for no other reason than to present a foundation of research and analysis for later studies relating to Erich Korngold's mature phase, and notably the tensions which arose in the household when Erich married Luzi von Sonnenthal.⁵³ The "Kampf um den Sohn", duly recognised by the father in the memoirs, gives rise to Endler's citing a statement of Erich's son, that Julius Korngold latterly "in Nebensächlichkeiten weiterhin seine Funktion als Mentor bestätigt wissen wollte, zugleich jedoch einsehen mußte, daß er seit 1924 nicht mehr die Rolle des Geliebten im Leben seines Sohns spielen durfte."54

⁴⁷*ibid*, 120. ⁴⁸ibid. 27. ⁴⁹*ibid.* 30. ⁵⁰Endler quotes one of Karl Kraus' Glossen as an example. See: *ibid.* 112. ^{s1}*ibid*. 113. ⁵²*ibid*, 113 f. ⁵³Ernst Korngold (op. cit.) confirms that "Julius was indeed a devoted father. Erich was a devoted son, except when he took sides with Luzi in her conflict with Julius and Josefine."

⁵⁴Endler, Franz, op. cit. 125.

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5. ERICH'S EARLY MUSICAL **EDUCATION: EMIL LAMM**

Erich's first pianoforte teacher, Emil Lamm, a relation 'rather than a 'Lehrkraft von Namen und Können' 55 was astonished at Erich's grasp of the fundamental principles of music instilled into him by his father. Julius does not mention how long Erich remained under Lamm's tutelage, but other sources throw some light on the subject. The Hoffmann biography states cryptically "Seit zwei Jahren dem Leiter seiner ersten musikalischen Schritte entwachsen, hatte er bei Robert Fuchs Kontrapunkt studiert".56

If we are to deduce from the memoirs that Erich commenced piano lessons at the age of six, ⁵⁷ and if we interpret Hoffmann's remarks as signifying that Erich remained with Lamm for two years but the lessons gradually diminished in content or frequency as Erich outgrew what Lamm could impart to him, then the young musician embarked upon counterpoint studies with Fuchs at the age of eight. This, however, does not accord with Julius Korngold's statement that his son commenced with Fuchs at the age of nine, after the composition of Gold.58

It is possible that Erich could have studied with Lamm for one year, lost interest, and developed his own way of playing until his formal lessons with Zemlinsky. This would account for his father's assertion that Erich had developed his own technique.⁵⁹ It was indeed necessary for Zemlinsky to consolidate that technique before his pupil was considered eligible to tackle standard repertoire. "Er fing bei mir mit kalen im Klavierspiel an, und nach einem Jahre spielte er die erste Beethoven-Sonate" stated Zemlinsky.⁶⁰

59 ibid. 138.

⁶⁰Quoted in Hoffmann, R. Stefan. "Das Wunderkind in der Musik". In: MdA (December, 1922) 296.

Luzi Korngold's biography does not mention when Erich ceased studies with Lamm. Regrettably, no documentation has come to light, up to this point, regarding this potentially crucial phase in the young composer's development.

6. EARLIEST EVIDENCE OF **COMPOSITION - "KNABE"**

Julius Korngold's memoirs imply that he did not treat his son's early 'Hantieren mit Tönen⁶¹ very seriously, even though he had instilled into Lamm and Erich the importance of an understanding of the 'grammar' of music parallel to an aquisition of practical skills. In retrospect, however, it is clear that early examples of improvisation would have impacted greatly on Erich's ability to translate theoretical knowledge into practical creation. Many composers, including Beethoven himself, utilised the art of improvisation as a means of unlocking creative ideas. Julius Korngold states, however, that he attributed more importance to Erich's first attempts at putting ideas to paper, at school age.62.

Perhaps this implies a divergence of development from father to son. Julius Korngold does not mention this attribute with regard to his own childhood, which was divided between the piano and the writing-desk. The critic mentions the progressive character of Erich's first attempts at composition, between seven and eight years old; miniature songs and dances, prevalently waltzes. The age of seven marking the first written compositions is corroborated by Luzi Korngold⁶³ and R. S. Hoffmann,⁶⁴ whereas Decsey, in the article for the Neue Freie Presse which first drew public attention to the composer, states that Erich is "Ein Knabe, der Musiker ist seit seinem fünften Lebensjahre. Im achten Jahr schon treibt es ihn, eigene Tongedanken niederzuschreiben...."65

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⁶⁵Decsey, Ernst. "Vom jüngsten Komponisten". In: Neue Freie Presse. (27.02.1910) n.p..

⁵⁵JKM, 118. Bernd Rachold, in a letter to the author (15th November, 1994), described Lamm as Emil Lamm (= Strakonitz) (1864-1925)....Composer. Father of conductor Max Lamm, USemigrant).

⁵⁶Hoffmann, Rudolf Stefan, op. cit. 15.

⁵⁷JKM 118, confimed by Luzi Korngold (op. cit. 10), although Luzi drew on her father-in-law's unpublished memoirs for her own biography, as exemplified by some paragraphs being reproduced verbatim. 58 JKM 120.

⁶¹JKM 119.

⁶²JKM: loc. cit. ⁶³Korngold, Luzi: op. cit. 10.

⁶⁴Hoffmann, Rudolf Stefan: op. cit. 11.

An entry in Wer ist's ⁶⁶ gives "musikalische Begabung mit fünf Jahren; schrieb mit 7 und 8 Jahren Eigenes; mit 9 Jahren eine Art Cantate; mit 11 Jahren die Pantomime Der Schneemann; mit 12. Jahren das Trio D-Dur."

The first instrumental works quoted in secondary literature stem from a collection in the possession of Ernst Korngold to which B. Carroll had had access when he was assiting Mr Korngold with the transfer of the "Korngold Gift" to the Library of Congress. Mr Carroll describes the pieces as dating from 1905, in sketchbook (manuscript) format, entiteld *Melodie* op. 1 (sic) and *Melodie* op. 2. Their simplicity is noted, although "an occasional dissonance creeps in that is foreign to the otherwise diatonic harmony, which, if one did not know the composer's later music, might be dismissed as a mistake".⁶⁷ The author of these pieces, having failed to locate these and other early works among the <u>Library of Congress</u> collection, contacted Mr Carroll, who stated that he had made notes on the pieces during the compilation of the collection prior to delivery to Washington, but their current whereabouts (1999) remain unclarified.

The first surviving example of Erich's composition is lated 1905. It is a song entitled *Knabe*, with two strophic verses.

The text is anonymous, but could be from Erich himself, although the script is that of his father.⁶⁸

KNABE

Ei, Veilchen, ei Veilchen, warum kommst du grad im Mai? Ein Weilchen, ein Weilchen, ehe er vorbei?

Weil gar zu klein bin ich. Du könntest gar nicht sehen mich. Drum komm ich grad im Mai eh er vorbei. Drum komm ich grad im Mai eh er vorbei!

⁶⁶ Wer ist's. Degener-Verlag, Berlin, 1935. [Lexicon].

⁶⁷ Carroll, Brendan. op. cit. (The Last Prodigy) 31.

⁶⁸q.v. the section Early poems.



Weil unter da würd ich versteckt und geschlagen.69 Drum komm ich grad im Mai weil keine Blume sei Drum komm ich grad im Mai weil keine Blume sei.

The song is a duet for baritone (Knabe) and contralto (Veilchen) in E flat major, common time (although the pulse, a slow polka, is more suited to alla breve). It is possible that this song may have been conceived for performance by Erich's parents, as the connotation Veilchen accords with Josefina's nickname Waldveilchen.

A four-bar introduction is notable for its logic and clarity of form. (ex.1). A simple melodic cell consisting of two notes descending in iambic rhythm is sequentially repeated in the second bar, then extended to form a balancing phrase in the third and fourth bar, harmonically embellished by a major submediant harmony in bar two and a double appoggiatura in bar three.

The melody of the male voice (anacrusis to bar five) mirrors this form, being two bars of a repeated syncopated rhythm balanced by two bars of a monorhythmic pattern in crotchets, embellished by right-hand piano acciaccaturas in bars seven and eight (ex. 2). This section forms a regular double quadratic period, but banality is avoided by the interpolation of a dominant eleventh harmony at the harmonisation of the final cadence.

bars (ex. 3).

⁶⁹This line does not accord with the text in the song, which is indistinct.

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(Ei) Veilchen, ei Veilchen, warum sollt ich Dich nicht sehn? Warum, Veilchen, warum, Veilchen ich in der Wies bleib stehen?

The phrasing of the Veilchen's reply is more complex; three quadratic periods the final one an extension of the penultimate. Evidence of chromaticism appears in the melody in bars 18-20, and in the piano accompaniment in the ensuing

The range of the piano part is extensive, covering five octaves at one point (ex. 4, bar 24), and chord voicing is remarkably mature, displaying evidence of knowledge of up to four-part voicing in the left hand (e.g. bars 13, 19).

It is apparent from this piece that Erich has assimilated the fundamental features of the song-genre typical of Viennese operetta, exemplified by strophic form, alternating vocal lines forming a dialogue, dance-derived rhythms, ornamental devices such as acciaccaturas to accentuate melody (e.g. bar 31 f.), even a hint of epigone in the introduction, reminiscent of the duet between Eisenstein and Rosalinda in Act Two of Die Fledermaus.

6.1 "KNABE" IN CONTEXT: POSSIBLE **INFLUENCES**

Although at first glance this predilection for the lighter genre of Viennese music may appear axiomatic, Erich's talent could have manifested itself otherwise. Edi Mayer, for example, a Wunderkind from Graz and subject of a comparative report by Richard Batka, was the same age as Erich. "Auch er (Mayer) hat seinen Schwerpunkt in der Spielmusik. Nur schlägt er mehr den pathetischen Brucknerton an.....Man ist wirklich 'paff' wenn der Kleine mit der großen symphonischen Geste, mit der hymnischen Feierlichkeit Bruckners seine Phantasien am Klavier losläßt."70

Erich's appollonian bent, tending towards more epicurean tastes, if not overtly influenced by his father, was not stifled by the critic. Although Julius Korngold's duties stopped short at the operetta genre, he was an enthusiatic devotee of Johann Strauß. If his statement "Wir Konservatoristen verschmähten gelegentlich auch die Operette nicht, damals war sie auch nicht zu verschmähen",⁷¹bears the mark of nostalgia, the ensuing reminiscing description of the premiere of Der lustige Krieg puts it into context:

Rauscht da eine Welle von Sensation im Publikum, aber auch in unseren Stehparterre-Klingel auf, als der C-Dur-Walzer mit seiner

unwiderstehlichen Rhythmik losbrach, mit seinem echt straußischen zweimaligen Peitschenschnalzen auf dem Sechstintervall! Ein neuer Sechsschrittler!"72

It is likely that Erich's mother sang around the house and operetta music would have been on the shelves.⁷³It is even more likely that Erich would have retained the elements of the music which was played in the open-air bandstands around Viennese public places, most probably during the walks with his father. As an example of the ubiquitousness of community concerts, it is documented that Mahler was unable to composed during his summer holiday in Bad Aussee in 1899 because of the sound of the daily Kurkonzerte, and the following year could even hear the sound of the band across the lake from his summer residence.74

The gramophone had already restablished itself during Erich's formative years. An advertisement in the Neue Freie Presse in December, 1905⁷⁵ claims that:

Engel Grammophon-Platten sind als die beliebtesten überall eingeführt. Der Vorsatz unserer Platten hat sich ständig vermehrt und steigt von Tag zu Tag. Unser Platten-Repertoire wird jenen Monat durch Neuaufnahmen erganzt. Für jede Familie bietet das Grammophon die angenehmste und abwechslungsreichste Unterhaltung.

Aufnahmen von Wiener Künstlern: Slezak, Schmedes, Demuth, Hesch, Weidemann, Preuss, Selma Kurz, Elizza, Kittel, Grete Forst, Alfred Grünfeld, Girardi, Mizzi Zwerenz, usw.

Aufnahmen von fremden Künstlern: Tamagno, Caruso, Melba, Sembrich usw.

Wien I.

⁷² loc. cit.

⁷³Corroborated by Ernst Korngold: op. cit. ⁷⁴Müller, Karl-Josef: op. cit. 185 and 210. ⁷⁵Neue Freie Presse, December 3, 1905. 61

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Schutzmarke beachten! Deutsche Grammophon Aktiengesellschaft.

⁷⁰Batka, Richard: 'Wunderkinder'. In: Kunstwart. (XXIV, 13. 1. Aprilheft, 1911) n.p. (Batka exonerates himself of any claim that Mayer is a 'second Bruckner'). ⁷¹JKM 37.

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Julius Korngold emphasises in the memoirs that Erich had no outside influences beyond that music which was played in the household.⁷⁶

This would have included pieces played either by Julius Korngold himself, as in his youth: music played as duets by father and son, including Don Giovanni,⁷⁷ and pieces played for the Korngolds by visiting composers and musicians. Puccini, for example, although his first of many visits to the Korngold household was after the composition of the Piano Trio op. 1 (early 1910), played excerpts from La fanciulla del West and surprised Julius Korngold with "hartnäckige Bevorzugung zu langsamer Zeitmaße vor zu schnellen; sehr zum Unterschied von der bekannten Komponistengepflogenheit hastenden Vortrages."78

In the same way it is likely that such composers as Goldmark, a friend of the family, would have also entertained the Korngolds with examples of his work.

Summer holidays at Karersee and Gossensaß,⁷⁹where open-air music-making would have been at its height, were especially creative times for the young composer. Erich was probably around eight years old when his gift for improvisation at the pianoforte manifested itself, a practice which he continued throughout his career, and which characterised his film-composing technique, when he would improvise as the film rushes were projected and transfer his ideas on to manuscript when he returned home.⁸⁰

The holiday incident (q.v.) illustrates Erich's early propensity for improvisation. During an attack of Schafblattern, he had asked his mother to move the piano near his bed, where he engaged in 'seltsamem Phantasieren'. It is likely that the fever would have excited musical images in his brain which were given improvisatory expression. Erich's prevalence for improvisation, following the example of Beethoven and others, manifested itself in youthful

Hood score.

This compares with other composers. Natalie Bauer-Lechner relates that Gustav Mahler was at one stage perplexed as to where he derived the theme of the Adagio of his third symphony until he remembered it came from a composition of his "Gymnasialzeit".83

As well as his early gift for music, Erich was also a naturally talented and enthusiastic composer of poems.

In a later section one of these family musical pieces, Beim Großmütterchen (1908), is the subject of analysis, and more poems are cited.

The Österreichische Nationalbibliothek possesses several examples of Erich's correspondence to his parents and grandparents, with a selection of verses, especially around 1912-1913.

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composition, much of which his father judged as being "sinnvoll geformt und von einem gesanglichen melodischen Zug getragen".⁸¹

Brendan Carroll has stated⁸² that some themes from this period manifested themselves in later works, notably in film compositions, although his biography actually quotes later works, such as Sursum Corda, recycled for the Robin

7. EARLY POEMS AND CORRESPONDENCE

Julius Korngold states that birthdays were often an occasion for Erich to produce examples of "lustigen Versen und der lustigen Musik dazu"84

and some of the themes were used in later works. Julius Korngold's birthday was an especial occasion to present "...mit ernstem Neukomponierten, neuen Liedern, neuer Kammermusik, Neuinstrumentiertem."85

⁸²Brendan Carroll. Personal interview. (Liverpool, December 1994). ⁸³Bauer-Lechner, Natalie, 1984. Quoted in Müller, Karl-Josef: op. cit. 186 f.

⁷⁶JKM 138.

¹⁷*ibid*, 118.

⁷⁸*ibid.* 263.

⁷⁹*ibid.* 119. Julius Korngold, because his diaries were lost in the emigration (Korngold, Ernst: interview, Jan. 22nd, 1990), gives his readers no dates for these holidays. The first correspondence from Erich with a sender's address is from Karerpaß, to his grandfather Hermann Witrofsky, dated 20.07.1907. This is in the Österreichische Nationalbibliothek. (cat. no. 937/66-2). ⁸⁰Eye-witness account during personal interview with Rudi Fehr, film music editor and contemporary of Korngold. (Hollywood, January 1990).

⁸¹ loc. cit.

⁸⁴JKM 125.

⁸⁵*ibid.* 125 f.

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The earliest example is a poem in four verses, dated 30th April, 1907. The handwriting is a formal old German script uncharacteristic of Erich, yet demonstrating that the young composer developed a variety of handwriting styles.

Entitled Liebste Großeltern, the poem begins

Zu dem schönen Hochzeitsfeste gratuliere ich Euch aufs beste.

A similar poem in the same style handwriting is dated 25th February, 1908

Another example is to Erich's grandmother, dated Wien, 5. Oktober 1908.

Liebste, beste Großmama heut ist Dein Geburtstag da zu dem ich vielmals gratulier und alles Gute wünsche Dir.

Schon wandelst Du auf Erden siebundfünfzig Jahr, aber Du sollst werden ewin Großmütterchen mit silbernern Haar.

Doch bring ich auch einen Blumenstrauß meinem Großmütterchen ins Haus mit dem Wunsche, sein Duft mög Dir geben Gesundheit und ein frohes Leben.

Ich hoff, ich werd' erfreuen Dich durch Sang und Spiel noch inniglich. Ich werd' mir Mühe geben zu erleichtern Dir das schwere Leben.

Mein Gedichtchen ist nicht lang doch ist es mir nicht bang,

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denn ich hoff, es wird gefallen Dir da es kommt aus dem Herzen mir.

Dein Dich liebender Erich.

This poem is written in Erich's own longhand (latin characters) and the imprint of a four-leaf-clover is at the top of the text. Erich's handwriting has changed since a letter to his grandparents dated 20th July, 1907, from the Karersee Hotel in Tirol, which is in a flowing German hand.

Another poem, dated 25th February, 1909, is in a mixture of Kurrent and Lateinschrift. The style of poetry and command of metre and rhythm and rhyme has developed considerably since the earlier examples.

A poem dated 1st May, 1909 is shorter and the writing is more angular.

abends.

GOLD AND NIXE 8.1 GOLD: INCEPTION

The manuscript of the lost work Gold, a cantata for soli, chorus and piano, and the work which Erich was to play for Gustav Mahler, was received by Julius through the post during Easter, 1906, when Erich was nine.⁸⁶ A 'talented older scholar' had written the text with the power of gold as its theme. The annotation to Gold in the catalogue of works by Erich Wolfgang Korngold gives ten as the age of composition. Decsey also states ten:

⁸⁶*ibid*. 119 f.

A very short poem ("Nicht laut vorlesen!") is dated 5th October, 1910, 7 h.

8. THE FIRST SIGNIFICANT WORKS OF **KORNGOLD'S EARLIEST PERIOD -**

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....in seinem zehnten Jahre überrascht er mit einer Art dramatischer Kantate, deren Text er sich von einem Mitschüler schreiben ließ, eine Musik voll geheimnisvoller Harmonie und düsterer, ja gespenstiger Stimmung.87

However, the date mentioned - 1906 - indicates that nine is more likely. Luzi Korngold's biography mentions no dates, only that Julius Korngold was away on holiday when his son composed it.⁸⁸ Hoffmann gives nine as the age and 1907 as the date, and implies that he know the young composer personally at that time, describing him as a "kleiner, gesunder, stehts fröhlicher, echt kindlicher Junge..."89 (which corresponds to Julius Korngold's description of his son as "klein, putzig, pausböckig, frisch und frohgemut."90 Hoffmann also mentions the cantata Nixe and a dramatic Intermezzo in c minor "das in einzelnen Wendungen später in der Violinsonate noch merkbar wird" as stemming from the year 1907.91

The only other mention of a c minor work located in the Korngold literature to date stems from the accident which occurred when Erich was playing with a school friend at the age of ten.⁹² Perhaps this adagio and the one mentioned by Hoffmann are one and the same thing, in which case the date must be ascertained with more accuracy.

Two other sources for dating Gold deserve mention. One stems from the Neue Musik-Zeitung, 19.9.1918, which mentions Erich as composing assiduously from the age of seven, and at the age of nine composing a work similar in style and form to a cantata for voices and piano. Another article, in English,93 mentions four years as the age when, according to his father, "Erich showed a desire to direct whatever music was being played"; then quotes Edwin Hughes⁹⁴ as writing "five years - four-handed music piano music played; six years - piano tuition; seven years - small compositions; nine years

91 Hoffmann, Rudolf Stefan: loc. cit.

- composition begun of a dramatic cantata, text written by a fellow schoolboy; ten years - "an 'atonal' (sic!!) Fairy Tale Cantata (text by a schoolmate) which greatly interested Gustav Mahler". Hughes may have been transmitted some information by Julius Korngold which has not found its way into other sources - allowing for slight inaccuracies of dating.

8.2 GOLD - ANALYSIS OF THE SOLE SURVIVING FRAGMENT

The complete manuscript of Gold was lost during the hurried emigration to the United States of America. Two pages of sketches have remained⁹⁵, on twelvestave manuscript paper, in Erich's handwriting, which, even at that age, was mature by dint of its fineness of line, despite some unnevenness of layout. It is likely that some of the text, at least, may be in another hand, possibly that of the author, mentioned as W. (Wilhelm) Fabbri.

The first page contains four fragments of themes, comprising motifs of the three characters, designated on page two Der Geist (Tenor), Der Waldgeist (Bariton), Gespenster (sic) (Mezzosopran).⁹⁶

Theme One is in one system covering three staves, voice and piano. The voice part is designated Gespenster. Although described as a mezzo-soprano, the vocal line has all the features of a high dramatic soprano.

Erich's grasp of tonality is immediately apparent by the relatively sophisticated key of c sharp minor. The time signature is 3/8, presto, for four measures then abruptly changes to 4/4 and antino at a climactic moment, being the second repeat of the word Nimmer! following the phrase "Nimmer kommst du los! Nimmer!". This displays the features of a climactic close, being an extended V-I cadence, with the voice intoning a bourdon g sharp over a turbulent accompaniment before ascending to a final high c sharp, whilst the accompaniment, over a tremolo tonic, intones what appears to be a Leitmotiv in the first bar of the andantino, followed by a tremolo tonic closing choid in the second bar. The Leitmotiv itself is concise, striking and advanced harmonically

⁹⁵ Copies in the possession of Brendan Carroll, Bernd Rachold, and the author.

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⁸⁷Decsey, Ernst: loc. cit.

⁸⁸Korngold, Luzi: op. cit. 10. 89 Hoffmann, Rudolf Stefan: loc. cit.

⁹⁰JKM 119.

⁹²JKM 124 f.

⁹³Unidentified article, possibly American, in the possession of Bernd Rachold.

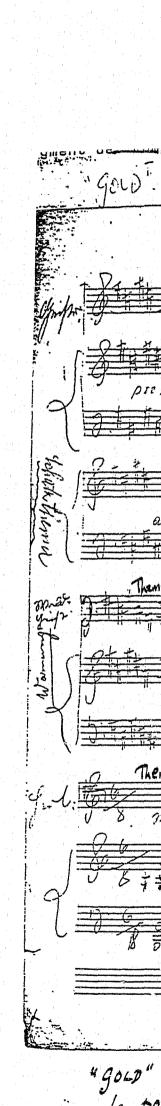
⁹⁴Possibly an article in *The Musician* (no publication details), in the possession of Bernd Rachold.

for Erich's age, being a three-chord sequence I-III (minor)-I. The finality of the phrase is reinforced by an epithet *Ende der Oper* at the end of the system, along with six words which are not legible, but which have the appearance of a list.

Theme Two is for piano alone, on two staves. The device Schatzthema precedes a three-measure thematic module, again in c sharp minor, with each bar in a different time-signature 3/4, 2/4, 3/4. The theme itself has a monumental quality, being unharmonised, in double octaves. The implied harmony is tonic-dominant, the melody consists of two ascending fourths flanking a rising semitone and a descending tone. The rising fourths are one of the first manifestations of what was to become a salient feature of Korngold's melodic imprint. The very nature of this theme implies the feasability of extension and sequential development. On examination, this same theme is embodied in the accompaniment to fragment one, varied rhythmically but not intervallically.

Theme Three, on three staves, voice and piano, is in the even more advanced key of g sharp minor. In the margin appears the character designation *Waldgeist* (the baritone register confirmed by the bass clef) and the epithet *Warnung*. The text is indistinct but could read "Ich warne dich." (repeated). The melody, more characteristic of a bass tessitura than a baritone, spans a descending octave from g sharp (the tonic), descending stepwise for two bars before falling a fifth on the monosyllable *dich* in bars three and four. The accompaniment consists of a pedal tonic octave tremolo in the right hand, whilst the left hand marks out the tonic harmony (in 6/3 inversion) in ascending crotchet arpeggios. After four measures the phrase repeats, varied by the harmony of the accompaniment, being VI-III.

Theme Four is again on one vocal stave and a double piano stave. This is delegated to the *Geist*, the clef being a treble-tenor clef. There is no key signature, as the harmony is so chromatic. This four-bar fragment in 6/8, bearing the (indistinct) text which could conceivably read "Mord, der ist im Gruft. Gräber hören dich nicht" is very low for the tenor range, consisting of a two-bar phrase descending stepwise in the Lydian mode from (written) g1 to c1, repeated sequentially a tone lower. This is audaciously harmonised by a



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"gold" by Erich Wolfgang Korngold. In possession of Erich Wolfgang Kornysted Society

⁹⁶Gespenster normally denotes the plural form of the word Gespenst. Bernd Rachold's list of works at the end of Julius Korngold's memoirs lists Gold as "Kantate für Soli, Chor und Klavier." See: JKM 363.

"TIEFLAND" - "gord"



descending chromatic sequence of four whole-bar chords, commencing on G6/3flat3, which produces a movement in parallel minor seconds between the inner piano part to the voice part.

Whereas Julius Korngold attributed the model of that libretto to das Rheingold, he claimed that the music owed alliegance to D'Albert's Tiefland. As Erich was 'bisher und auch noch lange nacher, Opernbesuchen fern',97 it is to be deduced that the music would have been played at home. Tiefland itself is accorded a comprehensive recension, published in Deutsches Opernschaffen der Gegenwart.98

The second page, whilst noting the characters at the bottom of the page, contains no voice parts. It is even doubtful if this formed part of Gold and it could more likely be two examples of exercises in part-writing for Robert Fuchs, or even, as has been suggested, a fragment of Nixe (q.v.). The page consists of two fragments of four-part harmony:

⁹⁷JKM 120.

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The connection Gold/Tiefland/Ring bears closer scrutiny, especially with reference to reworking of themes in later works of Erich.

• The 'Schalmei' fourths in the opening measures of Tiefland (ex. 1a) could have influenced the progression of fourths in Theme Two, (ex. 1B)

• The Wolftheme ir. Tiefland (ex. 2a) could be regarded as a model for the I-III-I progression in Gold Theme One (ex. 2B)

• The sequential chromaticism which pervades the more dramatic sections of the opera, especially the scenes between Sebastiano and Martha (ex. 3a and 3b), could, in Julius Korngold's thinking, have inspired Erich in his choice of music for 'evil' scenes such as Theme Four (ex. 3c).

• The first fragment is in C major, in 3/4 and bears the characteristics of a harmonised folk-song. Its essentially diatonic character is elaborated by the augmented 6/5 harmony in bar two, although this resolves on to a dominant seventh rather than the more conventional pure dominant chord. The voicing is academically correct up until the end of bar one, when the tenor and bass

⁹⁸Korngold, Julius. Deutsches Opernschaffen der Gegenwart. (Rikola-Vg, Vienna, 1922).

line descend to the limit of accepted tessitura, causing an abrupt leap upwards after the fermata in bar two. After four bars the phrase repeats but modulates suddenly to the subdominant in bars seven-eight. A two-bar close returning the melody to the tonic remains unharmonised and incomplete.

<u>The second fragment</u>, in A flat major, 4/4, also resembles a folk-song, although more in the style of a chorale. Its form is A (two bars), A1 (two bars) - repeated. B (two bars), A1 (but varied, modulating to the major mediant), C (two bars), thus it displays features of *Barform* with *Abgesang*. The predominant rhythmical feature is a crotchet/two-quaver pattern. This part-writing is much more soundly and conventionally conceived than the former example, and its appearance - a generally fainter script - leads one to believe that it was written at a different time.

8.3 NIXE

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Neither Julius Korngold's nor Luzi Korngold's memoirs mention *Nixe* at all, nor else Decsey in the *Neue Freie Presse*.⁹⁹It is mentioned with *Gold* in Bernd Rachold's list of works at the end of the Julius Korngold memoirs.¹⁰⁰ Brendan Carroll states that the text was by Korngold's childhood friend Wilhelm Fabbri, and that there were "innumerable waltzes and little dances, some of which found their way into Erich's ballet score *Der Schneemann*".¹⁰¹ However, none of the themes in the preceding fragments of four-part harmony resemble themes from that work.

9. THE TRANSITION FROM LAMM TO FUCHS

The cantata *Gold* was taken seriously by Julius, as evidence of Erich's ability to create musical form "in eine zusammenhängende Folge von Sätzen und

(SEE p. 105 f.) TWO FRAGMENTS TIM =nk William MS., POSSIBLY "NIXE", by ERICH WOLFGANG KORNGOLD. In possession of Erich Wolfgang Kongold Society

⁹⁹Decsey, Ernst: op. cit.. Although neither Gold nor Nixe are mentioned by name, his description points towards a description of Gold.
¹⁰⁰JKM 363. See: footnote 10.

¹⁰¹ Carroll, Brendan. op. cit. (The Last Prodigy) 32.

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Sätzchen" and a growing sense of style - "episch-lyrisch mit dramatischem Einschlag"¹⁰²

and it was this composition which prompted Julius to seek out a teacher who would provide Erich with a knowledge of the traditions and practices of the theory of music and especially in that of counterpoint, beyond that which had been systematically inculcated by himself and presumably Erich's first teacher Emil Lamm. Julius Korngold states Erich's age as nine; this is confirmed by Luzi Korngold.¹⁰³ Hoffmann, mentioning no date, states only that Erich had outgrown Lamm's tuition "seit zwei Jahren."¹⁰⁴

By engaging the then sixty-year-old Conservatorium professor <u>Robert Fuchs</u>, Julius, no doubt, had in mind a mild yet conservative teacher of an older generation, who by influencing Erich according to the traditions of Viennese music pedagogy would curb the young composer's natural instinct for modern, luxuriant expression. Even the choice of a demonstration piece determined this line of thinking - a conventional sonatina - was chosen to present to Fuchs rather than the Cantata *Gold*. Fuchs "unterstützte mit der Reinheit seines Charakters die Forderungen der Reinheit des Satzes"¹⁰⁵ and demonstrated this by gently lifting Erich's fingers off the keyboard with a worried expression when Erich's test sonatina exhibited "wild und ungebärliche" traits¹⁰⁶ near the conclusion of the piece, which according to Julius Korngold nearly decided the conservative counterpoint teacher against accepting the young auditioner as a pupil.

It is possible that one or both four-part fragments on page two of *Gold* may be either test pieces prepared for Fuchs or even exercises carried out under his (early) supervision.

Having been accepted by Fuchs, Erich joined the list of students which included <u>Wolf</u>, <u>Zemlinsky</u>, <u>Schmidt</u>, <u>Schreker</u>, <u>Mahler</u>, <u>Richard Stöhr</u> and <u>Ferdinand</u> <u>Foll</u>.¹⁰⁷

¹⁰² JKM 120 f.
¹⁰³Korngold, Luzi: op. cit. 10.
¹⁰⁴Hoffmann, Rudolf Stefan: op. cit. (Erich Wolfgang Korngold - book) 15.
¹⁰⁵ JKM 122.
¹⁰⁶loc. cit.
¹⁰⁷Ferdinand Foll, Studienleiter at the k.k. Hofoper from 16.12.1897-10.7.1929.

(PART TWO - HISTORIOGRAPHY)

CHAPTER FOUR

ROBERT FUCHS

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1. APOLOGIA

In view of the importance of the tradition of <u>Robert Fuchs</u> to an understanding of Korngold's development, and because little is known of his work outside specialist circles, it has been thought important to include the following biographical information. His life was intimately connected to the established teaching institution in Vienna, and thus to the mainstream tradition of music education and theory in Vienna.

2. SOURCES

ROBERT FUCHS, the brother of Johann Nepomuk Fuchs, though a prominent axial figure in Viennese musical life, has only recently been the subject of retrospective research, despite a Robert-Fuchs Gesellschaft which only existed from 1932-39¹ and a biography published by his friend Anton Mayr in 1934,²which serves as the main source for biographical data. The exhaustive dissertation by Konrad Kreuz³ examines two aspects of Fuchs' contribution to music history: a historiography and methodology of his teaching methods, and a discussion of whether the somewhat pejorative designation of him as 'Serenadenfuchs' was a valid judgement. On this latter point further light is shed by another dissertation on the subject of his pianoforte music.⁴ The majority of primary research material, however, is to be found in the Österreichische Nationalbibliothek, Musiksammlung, Fonds 35 Robert Fuchs collection.

3. BIOGRAPHICAL OUTLINE

Robert Fuchs was born in Frauental (Steirmark) on 15.2.1847 and died in Vienna on 19.2.1927. The teacher was himself son of a schoolteacher and

der Komponist. (Vienna University, 1994. (Phil. Diss.) 90.

occasional composer Patriz Fuchs. This man, described as "ein einfacher, kleiner Schulmeister, der Musik über alles liebte, mit der ganzen Inbrunst und andächtigen Hingabe des wahren Herzensmusikanten musizierte er sich durch sein bescheidenes Leben",⁵not only passed on his love of music and his gentle character to Robert, he also, by dint of having met Haydn, Mozart, Beethoven and Schubert, acquired that charisma, transmitted to family members, which arises out of direct contact with a historical personage. Erich Korngold, therefore, was the indirect beneficiary of this personal tradition and it is possible that he may even have experienced Robert Fuchs' playing Patriz Fuchs' Ländler compositions, as Fuchs was wont to do in his latter days at the behest of friends and relatives, "graziöse, liebreizende Bilder, die bei aller Anspruchslosigkeit als Keim für die Tänze und Ländler Schuberts größere Bedeutung haben".°

Initially, from the age of thirteen, Robert Fuchs studied music with his brotherin-law Martin Bischof, who gave him basic instruction in piano, organ, thoroughbass, and violin. Fuchs pursued his schooling in Graz and, from 1863-65 (from the age of sixteen to eighteen), embarked on a preparatory teaching course, eking out his existence by giving music lessons, occasionally playing the backstage organ in the opera house.⁷As his first compositions - in his own words "lauter grausliches Zeugs"⁸- stem from this period, Fuchs had not started composing as young as Erich. Fuchs' first documented composition, a "Leichtes Klavierstück", dates from 1862 (when Fuchs was fifteen).⁹However, they both commenced by composing piano and vocal pieces, some destined for birthday celebrations. It was Fuchs' Lieder which determined his ultimate choice of profession, for he was set to follow in his

⁴Hagenbucher, Franz: Die original-Klavierwerke zu zwei und vier Händen von Robert Fuchs, Vienna. University, 1940 (Phil. Diss.). ⁵Siegel, Otto: article in Grazer Tagespost, 14.10.1923. Quoted in: Kreuz, Maximilian: op. cit. 8.

majority of his dances. memory. op. cit. 16.

⁹Hagenbucher, Franz: op. cit. 7.

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⁶ibid. Quoted in: Kreuz, Maximilian: op. cit. 9. Kreuz adds that Patriz Fuchs' Ländler could not have influenced Schubert directly, as they met in 1827, when Schubert had already composed the

⁷Kreuz, Maximilian: op. cit. 13. Kreuz affirms that Meyerbeer's operas, including Robert le Diable, were among Fuchs' favourites. It is thus conceivable that he may have incorporated this enthusiasm into his lessons which may in its turn have inspired Erich's quotation of this opera in Act Two of Die tote Stadt. Mayr (op. cit. 12) reports that Fuchs could play all the older operas from

⁸Fuchs, Robert: letter to Wilhelm Kienzl dated 18.9.1879, quoted in: Kreuz, Maximilian:

¹Kreuz, Maximilian: Robert Fuchs (1847-1927): Der Mensch - der Lehrer -

²Mayr, Anton: Erinnerungen an Robert Fuchs. Leuschner und Lubensky, Graz, 1934. The biography includes Mayr's list of Fuchs' works. ³Kreuz, Maximilian: op. cit.

father's footsteps, had not the soprano Amalie Materna, 10 performing his Lieder, secured him a local reputation which encouraged him to seek the counsel of local musical notables, who advised him to further his studies in Vienna, and not only with composition studies, but also literature, music history and general history.¹¹This report affirms the significance given to a comprehensive general education as the foundation of musical knowledge during the nincteenth century and into the twentieth.

Fuchs moved to Vienna in 1865, aged eighteen. He immediately registered for Otto Dessoff's¹² composition classes at the Konservatorium der Gesellschaft der Musikfreunde.¹³Fuchs' exercises, primarily cantus firmus, canons and fugues, were praised by Dessoff, but Fuchs was warned against infusing too much of his own imagination into the strict rules of counterpoint,¹⁴ exactly as he himself took exception to his pupil Erich's against 'extravagances'.15

Mayr confirms that Fuchs expressed his indebtedness to Dessoff throughout his life, especially for his shaping of Fuchs' musical taste.¹⁶Dessoff, as conductor of the Philharmonic concerts, enabled Fuchs to attend.¹⁷ The student was deeply impressed by the "Ton-Glanz"¹⁸ and the "ungeheure Wucht und die Präzision" der Aufführung"¹⁹ of the orchestra, the strings of which numbered 30 violins, 10 violas, 7 cellos and 7 basses.

During Fuchs' study period he took care to improve his piano playing, which was regarded favourably in Graz but did not measure up to prevailing standards in Vienna.²⁰

Hagenbucher, after comparing Dessoff's surviving compositions with those of Fuchs, concludes that the piano works demonstrate no appreciable harmonic or melodic affinities. Only in the Satztechnik is the influence of Fuchs' teacher apparent.21

After only moderate success with his Symphony in G, performed by the Vienna Philharmonic in 1872, Fuchs' reputation was ensured in 1874 with his first Streicher-Serenade,²² and he was appointed conductor of the Orchesterverein and, from 1875/76, Professor of Harmony at the Konservatorium, and finally Chief Professor of theory and counterpoint.

In fact, Fuchs was appointed assistant to <u>Krenn</u> for harmony teaching in 1874 and became a teacher for male juniors the next year, before being appointed a full professor for harmony (first study) and counterpoint in 1888. In 1893 he took over composition 'year one' and in 1894 composition 'all years'. From 1898 he taught only counterpoint and composition. Thus he was for a time contemporaneous with Anton Bruckner, who himself taught harmony and counterpoint. At one point Fuchs had sixteen harmony pupils to Bruckner's eight and twenty counterpoint pupils to Bruckner's two. However, Kreuz affirms that they enjoyed a non-competitive relationship, quoting an article from the Neues Wiener Journal of 17.1.1927 reporting that Bruckner had requested Fuchs on several occasions to relieve him from the 'Orgelschule' in return for his (Bruckners) assumption of second-study harmony, because "Mei anzge Freud' san meine Sinfonien." Bruckner also expressed interest in Fuchs' compositions, especially the dance-like characteristics of the serenades.²³

From 1902 Richard Heuberger taught dramatic composition, from 1903 Hermann Grädener was responsible for composition alongside Fuchs, and from 1911, Vinzenz Goller taught sacred composition. Arnold Schönberg taught at the Musikakademie in 1911, with eleven students, including Alban Berg (harmony). Thus, in the latter part of his career at the Konservatorium, Fuchs' place as a central pedagogic figure eroded away.

In 1908 Wilhelm Bopp was appointed as director of the Konservatorium and on January 1st, 1909, the institution had come under the jurisdiction of the State. Although this meant that Fuchs and Grädener pledged their services to the

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²²Fuchs, Robert. Streicherserenade. (Kistner, Leipzig) n.d..

¹⁰Kreuz (op. cit. 14) informs us that Materna was engaged as a soubrette at the Grazer opera from 1865. From 1874-1897 she sang at the Wiener Hofoper. Materna, a friend of Wagner's from 1874, became a leading exponent of Wagner repertory, especially in the role of Brünnhilde. ¹¹Mayr, Anton: op. cit. 13.

¹²Otto Dessoff was conductor at the k.k. Hofoper and one of the significant figures in the history of the Wiener Philharmoniker. Dessoff also taught composition to Hermann Grädener, Erich's fourth teacher.

¹³Arthur Nikisch (1855-1922) and Hermann Grädener (1844-1929) were students contemporaneous with Fuchs. See: Hagenbucher, Franz: op. cit. 11.

¹⁴Mayr, Anton: op. cit. 17. Quoted in: Kreuz, Maximilian: op. cit. 25 f. ¹⁵See: JKM 122.

¹⁶Mayr, Anton: op. cit. 16.

¹⁷For an account of the way Dessoff resurrected the standard of the *Philharmoniker*, which had subsided since Nicolai's departure, and quotes from Hanslick, see: Hagenbucher, Franz: op. cit. 9

¹⁸Mayr, Anton: op. cit. 15. ¹⁹*ibid.* 17.

²⁰*ibid.* p. 18. See also: Hagenbucher, Franz: op. cit. 14.

²¹Hagenbucher, Franz: *op.cit.* 12.

institution until their seventieth year, Wilhelm Bopp, in May 1908, invited Fuchs to tender his resignation and apply for his pension in 1912, along with Grädener. Although Schönberg was initially canvassed as Fuchs' successor, the young composer declined the invitation and the position was divided between <u>Max Springer</u>, who taught counterpoint and composition, and <u>Franz</u> <u>Schreker</u>, who was only responsible for composition.

Although these circumstances do not directly impinge on Etich's early composition, these events give more insight into Julius Korngold's attitude to music and pedagogy, as Fuchs' and Grädener's abrupt retirement provoked an article, quoted extensively by Kreuz, in the *Neue Freie Presse* of 24.9.1922.²⁴

In the article, Julius Korngold, ever supportive of Fuchs in previous articles, consequently acknowledges the contribution of those two eminent teachers to the *Konservatorium*. He indicates, however, that the teaching system, rather than the teachers themselves, had not kept pace with the newer developments in composition as exemplified by "Richard Strauss und andere Meister der Moderne". This had led to a split between the "classical" and the "modern" and also a lack of direction, resulting in the young composers stultifying, or else embracing novelty at all cost:

....was aber eine Quelle jene krampfhaft betriebenen und übertriebenen, in der Richtung auf Äußerlichkeiten, Wagnisse und Bizzarrerien mißverstandenen Modernität sei. Möge die Akademie zur Verwirklichung ihrer Absichten Männer finden, die vom Gewordenen, dem heiligen Meistergut ausgehen, die ewige Erneuerung der Ausdrucksmittel, die Berechtigung und Verwertung jener neuen Möglichkeiten kennen und lehren, durch deren von Periode zu Periode sich überraschend vollziehende Aufdeckung die Musik die Kunst der Umwälzungen geworden ist. Ein "Klassiker" sei nichts anderes als ein beg.nadeter Musiker, der einmal ein voraushörender, "moderner"

²³Kreuz, Maximilian. op. cit. 119 f.
 ²⁴ibid. 70 f.

²⁵Korngold, Julius. Neue Freie Presse. (24.9.1912) 2 f. Quoted in: Kreuz, Maximilian: op. cit. 71.

Here it must be noted that Korngold strikes an uncharacteristically ambivalent note, first impugning the avant-gardistes, then proclaiming them to be classicists in the eyes of later generations.

Not only was Robert Fuchs himself a noted musician and teacher: his younger brother <u>Johann Nepomuk</u> was an opera conductor in Preßburg, Köln, Leipzig and, from 1880, in Vienna; professor of composition at the *Konservatorium* from 1888, and director of the *Konservatorium* from 1893. Notably, Johann Nepomuk was the composition teacher of Erich's third teacher <u>Alexander</u> <u>Zemlinsky</u>. Erich, therefore, benefited from the legacy of both brothers.

Fuchs, honoured, respected and loved, lived to a ripe old age and was buried not far from the graves of Beethoven and Schubert.

4. ASPECTS OF FUCHS AS COMPOSER

Apart from his activities as composer and teacher, Fuchs was organist in the k.k. Hofkapelle. His Symphony in C earned him the Beethoven Prize, awarded by the Wiener Musikfreunde, in 1886. At the time he was teaching Erich, Fuchs was composing his third symphony. The first movement was written in Admont in August 1906, the other movements, including a slow movement in the form of a variation, were composed in Vienna and completed on 13.11.1906. The symphony was premiered under unsatisfactory conditions on 19.2.1907, shorly after the composer's sixtieth birthday. Kraus quotes a recension of Julius Korngold in the Neue Freie Presse of 31.1.1923. A positive account, it acknowledges the audience's affection for Fuchs and notes the "Fluß, Meisterlichkeit der Faktur, Wiener Anmut auf dem Untergrund brahmsscher charaktervoller Arbeit geben auch diesem Werk das Gepräge. Aus einem Satz wie dem Andante leuchtet das Himmelblau Fuchs'scher Melodik. das Scherzo erweckt Serenadenerinnerungen und das Finale, dessen Hauptthema sich zu Schumann bekennt, schickt flott und natürlich fortströmende Musik aus, in deren Mitte sich der kontrapunktische Meisterlehrer selbst ein Denkmal errichtet."²⁶ A notable success was the premiere of the D major serenade by the Wiener Philharmoniker on November 15th 1874, causing Hanslick to comment "Das Werk verräth ein echtes, anmutiges, musikalisch

²⁶ Quoted in Kreuz, Maximilian: op. cit. 60.

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gesundes Talent Fuchs ahmt keinen anderen Komponisten nach und hat doch offenbar von allen gelernt".27

Ott in MGG regarded Fuchs as essentially a miniaturist:

Trotz augenblicher Erfolge von Opern und Sinfonien blieb der rein lyrischen Begabung die gültige Aussage in den Großform verwehrt. Indessen verschmolz Robert Fuchs den ihn zu Gebote stehenden melodischen Erfindungsreichtum Schuberts und die versonnene Innerlichkeit seines Freundes Brahms überzeugend mit der von Schumann überkommenen Kleinform..."28

Brahms praised Fuchs in the following terms in 1891: "ein famoser Musiker. So fein und so gewandt, so reizvoll erfunden ist alles, man hat immer seine Freude daran".

Karl Brachtel, in an article to celebrate Fuchs' eightieth birthday, emphasised his integrity:

Wenn 'Deutsch sein' heißt 'eine Sache um ihrer selbst willen tun', so ist Robert Fuchs ein Deutscher im edelsten Sinne des Wortes: er ist zeitlebens in seiner Kunst aufgegangen und hat seinem inneren Schaffensdrange gehorcht, ohne sich um die Gunst der Mitwelt zu kümmern und ohne selbst zu dem Erfolg seiner Werke beizutragen. Darum ist der allzubescheidene Wiener Altmeister, der am 15. Februar seinen 80. Geburtstag feierte, leider viel zu wenig bekannt".²⁹

Listing Fuch's works, Brachtel comments that although Fuchs is best known for his string serenades, other works, above all the three symphonies and his overture to Grillparzer's tragedy Des Meeres und der Liebe Wellen are "gehaltvoller", continuing:

Fuchs gehört gewiß nicht zu den allergrößten Meistern, auch schafft er meist in kleineren Formen, aber auf seinem engeren Schaffensgebiet

leistet er vorbildliches. Vor allem sind seine zahlreichen Klavier- und Kammermusikwerke durchweg echte deutsche Hausmusik und haben auch großen erzieherischen Wert.

Brachtel indicates somewhat nostalgically that not only does Fuchs belong chronologically to "Wiens besseren Tagen", his personality reflects that period by its "Bescheidenheit nach außenhin und eine feine Zurückhaltung, wie sie bei den heutigen Künstlern wohl nur äußerst selten zu finden sind. Auch in seinem Wiener Heim fühlt man sich in eine größere Vergangenheit versetzt". Before concluding with congratulations for Fuchs' birthday,³⁰ Brachtel emphasises the composer's strong emotional connection to the "Natur begünstigten Fleckchen Erde" of his Steirisch homeland, where many of his works were conceived.

excel in their fields.

5.1 HUGO WOLF, zugleich".31

5.2 GUSTAV MAHLER

also studied harmony with Fuchs from the age of fifteen, Fuchs having arranged a scholarship for him. Kreuz³² corrects a number of assertions made by Wessling³³ and affirms the lack of extant correspondence between Mahler and Fuchs.

in: Kreuz, Maximilan: op. cit. 109 f. ³²Kreuz, Maximilian: op. cit. 106 ff. 1974).

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5. FUCHS' PUPILS - A SELECTION

From 1875 until his retirement in 1912 Fuchs taught many pupils who were to

who came to Fuchs at the age of fifteen, was described by him as "der netteste junge Mann gewesen, den man sich denken konnte, lebhaft und verträumt

²⁷Hanslick, Eduard (no source mentioned) quoted in: Hagenbucher, Franz: op. cit. 19. ²⁸Biographical information in Wolfgang Suppan: Steirisches Musiklexikon. (Graz, 1962-66) n.p.. ²⁹see: Brachtel, K (Troppau), "Robert Fuchs zu seinem 80. Geburtstag". In: Zeitschrift für Musik (March 1927) n.p..

³⁰Fuchs actually died before publication of the article.

³¹Fuchs, Robert: Interview for his eightieth birthday in Neue Wiener Tagblatt, 13.2.1927. Quoted

³³Wessling, Berndt W. Gustav Mahler. Ein prophetisches Leben. (Hoffmann und Campe, Hamburg,

5.3 LEO FALL (1873-1925).

at fifteen years old, studied harmony and counterpoint with Fuchs and became a successful operetta composer. Kreuz quotes Walter Zimmerli³⁴as stating that it was doubtless the education Fall had received at the hands of Robert and Johann Nepomuk Fuchs (Fall's composition professor) which enabled him to create a pleasing phrase out of few notes.35

5.4 EDMUND EYSLER (1874-1949)

was another notable operetta composer who passed through Fuchs' hands at the Konservatorium was.

5.5 FRIEDRICH (FRITZ) KREISLER (1875-1962),

a violin student of Joseph Hellmesberger at the Konservatorium (where the violinist was admitted at the age of eight), studied harmony with Fuchs although he was to study composition in Paris with Délibes.

5.6 EGON KORNAUTH (1891-1959)

was one of Fuchs' last counterpoint students at the Musikakademie ...

5.7 ALEXANDER (VON) ZEMLINSKY,

who commenced studies with Fuchs in the school year 1888/89 (the same year as Leo Fall) is accorded a chapter to himself in this study, in accordance with his importance as Erich's principal composition teacher.

³⁴Zimmerli, Walter. Leo Fall: Ein Meister der Operette. Zürich, 1949. ³⁵ Kreuz, Maximilian. op. cit. 120 f.

as a fifteen-year-old, in the following year, commenced studies with Fuchs although he would have preferred to study with Bruckner as a devoted admirer of his (Bruckner was ill at the time).

age of ten.

5.10 JULIUS LEHNERT (1871-?)

studied harmony, counterpoint and composition with Fuchs which stood him in good stead when, as repetiteur and ballet conductor at the Hofoper (1903-1923) he was responsible for a number of ballet arrangements including Rübezahl (Délibes), Die Jahreszeiten der Liebe (Schubert), Irrlichter (Berlioz) and Die Nixe von Schönbrunn (Weber).

5.11 FRANZ SCHREKER (1878-1934)

came to Fuchs after he had drawn attention to himself as the founder and musical director of a musical association in Wien-Döbling. Fuchs arranged a scholarship for his student, who dedicated his graduation composition, a setting of Psalm 16, to him. Kreuz quotes Julius Kapp's evaluation of the influence of Fuchs on Schreker, inasmuch that Schreker's "kühn und maßlos vorwärts drängendes Talent von Fuchs in geregelte Bahnen gelenkt und ihm eine solide handwerkliche Grundlage vermittelt worden sei".36

³⁶Kapp, Julius: Franz Schreker (München, 1921) 13. Quoted in Kreuz, Maximilian: op. cit. 157

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5.8 FRANZ SCHMIDT (1874-1939)

5.9 GEORGES ENESCU (1881-1955)

was likewise a Fuchs student, having entered the Konservatorium at the early

5.12 OTHER PUPILS WERE

Leo Ascher (1880-1942), Carl Weigl (1881-1949) who also studied with Zemlinsky, Richard Stöhr (1874-1967), and Kamillo Horn. A number of these, including Zemlinsky, signed a collective commemorative certificate containing a poem and an engraving, in honour of his sixtieth birthday.

The composer, critic and later colleague of Fuchs Richard Heuberger (1860-1914) is cited as a student of Fuchs in some sources but Kreuz is of the opinion that this is untrue, as Heuberger only studied in Graz.³⁷

Kreuz also corrects MGG's statement³⁸ that Ernst Toch was self-taught, stating that Toch received an excellent mark for his first year of counterpoint (1903/4) but left Fuchs' course part-way through the next year.

Private pupils of Fuchs include Jan Sibelius, who came to Vienna in 1890 and transferred from Goldmark to Fuchs, and Robert Stolz (1880-1975) who studied with Fuchs at the age of eighteen while conducting operetta in Vienna.

6. EVALUATION OF FUCHS AS A **TEACHER**

Of the several reports quoted and discussed by Kreuz, those of Carl Lafite, 39 Dr. Elsa Bienenfeld,⁴⁰ Josef Lorenz Wenzel,⁴¹ Ernst Decsey,⁴² and Max Graf,⁴³ despite the divergent styles, backgrounds and schools of thought of their authors, share several points of consensus.

• Firstly, the freedom which Fuchs gave to his pupils is noted by Lafite ("Diese Stunden hatte etwas anregend Gesellschaftliches, etwas Freies und Heiteres, bei aller strengen Observanz"), Bienenfeld ("Im Vortrag war Fuchs

⁴⁰Bienenfeld, Elsa. Article in Neues Wiener Journal (February ,1917). Quoted in: Kreuz, Maximilian: op. cit. 201.

freizügig, stand jedoch fest auf dem Boden der klassischen Formen"), Wenzel ("Fuchsens Unterricht war eine Erziehung und kein Eintrichtern"), and Graf ("Fuchs ließ die andern durchaus so sein, wie sie waren....So mußte er auch der ideale Lehrer neuer Musikgenerationen werden, denen er die klassische Technik vermittelte, ohne sie in ihrer Selbstständigkeit einzuengen").

- Haß und Bitternis...".

Decsey also points to Fuchs' modesty: "....Dieser seltene Vogel unter den Komponisten singt nie ein Lied von sich selber".

Fuchs, despite the honours heaped upon him, is consistently described as a modest man. Kreuz remarks that "Robert Fuchs war ein introvertierte Mensch, der nicht nur über seine Person wenig aussagte sondern sich auch über ihm

op. cit. 203 f.

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• Secondly, his <u>pedagogic skill</u> is described by Bienenfeld: "Er hatte eine unwiederstehliche Art, einem die 'Verbrechen' gegen den richtigen Satz eindringlich zu Gemüte zu führen". Wenzel describes how the pupils were forbidden in some circumstances to utilise chromaticism in their counterpoint exercises. "Diese sehr lange betriebene Abstinenz von aller Chromatik brachte allen Fuchsschülern einen totsicheren reinen Satz und eine Leichtigkeit in der Polyphonie, die ihrer Musik fürs ganze Leben ein Rückgrat gab. Decsey depicted Fuchs as "...der feine Goldschmied. Andere fanden die Goldader, er ziselierte Zugaben des Lebens".

• Thirdly, Fuchs' kindliness and benign character is emphasised by all. "Liebe, Güte und Nachsicht waren seine pädagogische Farbenskala" (Lafite). "....einen Schüler vor der ganzen Klasse zu blamieren, hat er nie übers Herz gebracht" (Bienenfeld). Wenzel remembers Fuchs' "schelmisches Lächeln and "grenzenlose Geduld" and remarks that he never ceased to smile even when confronted by the modernists: "das Lächeln der wissenden alten Leute, denen der Sturm und Drang als Zeichen eines Fortschrittes nicht mißfällt". Decsey, like Lafite, affirms how much Fuchs' pupils enjoyed their lessons and Graf affirms his "...charaktervolle, milde Persönlichkeit, ein Mann ohne

⁴³Graf, Max: obituary in Der Tag (no. 1516. Vienna, 20.2.1927). Quoted in: Kreuz, Maximilian:

³⁷Kreuz, Maximilian: op. cit. 166 f.

³⁸Kurt Stone in MGG XII (1959) cols. 444 ff, quoted in: Kreuz, Maximilian: op. cit. 174. ³⁹Lafite, Carl. "Kontrapunkt bei Robert Fuchs". In: Kunstwart (XX) 341-344. Quoted in: Kreuz, Maximilian: op. cit. 200.

⁴¹Wenzel, Josef Lorenz. Article in Neue Musikzeitung. (1922) 349. Quoted in: Kreuz, Maximilian: on. cit. 201 f.

⁴²Decsey, Ernst. Source unstated. Quoted in: Kreuz, Maximilian: op. cit. 202 f.

nahestehende Menschen, wie seine nächsten Verwandten und Schüler nur sporadisch äußerte".⁴⁴

Kreuz also mentions <u>Hanslick</u> and <u>Julius Korngold</u> as two of Fuchs' most prominent commentators and it is noteworthy that Julius Korngold, in the course of an explanation why he chose Fuchs to be Erich's first teacher of counterpoint, describes his feelings for the teacher whom he had known since his days as a student at the *Konservatorium* as "eine fast zärtliche Verehrung" for the "lieben, stillen, gültigen Lehrer, Ersinner nicht minder lieber, stiller, gütiger Serenaden"⁴⁵, and epitomised Fuchs' artistic leanings as "an den Hochgebirgsschroffen der Kunst vorbei freundlichem Hügelland zugestrebt, einer Musik der Schwärmerei, zarter Empfindsamkeit, anmutiger Geselligkeit, jenen Serenaden zu, die sich veilchenbescheiden neben den Symphonien bücken".⁴⁶

7. FUCHS AND ERICH WOLFGANG KORNGOLD

Fuchs' activity as a teacher in the *Konservatorium* had already begun to decline in the academic year 1906/7 (8 pupils) and still further in 1907/8 (5 pupils). and it was perhaps apparent that the new generation was turning away from oldestablished methods and principles. Kreuz quotes an article written by Richard Specht's article "Die jungen Wiener Komponisten" in *Die Musik* where the writer notes the schism between Fuchs' 'traditional' pupils such as Lafite and Stöhr and the 'entarteten' students <u>Zemlinsky</u>, <u>Schreker</u>, <u>Weigl</u> and others.⁴⁷

Although there is no specific documentation on the content of Erich's lessons with Fuchs, and Ernst Korngold states that lessons were conducted at the Korngold home, the lessons could have followed the pattern of the harmony course which Fuchs taught at the *Konservatorium* for 'männliche Zöglinge', usually boys from the age of fourteen. The course, entitled *Harmonielehre als*

⁴⁴Kreuz, Maximilian: Robert Fuchs (1847-1927): op. cit. 2.

⁴⁵JKM 121.

⁴⁶JKM 122.

⁴⁷Kreuz, Maximilian: op. cit. 178 f.

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Nebenfach, covered intervals and inversions, chords and chord progressions, theoretical and practical modulation. The manual was the Heinze-Krenn harmony method. From 1887/8 musical dictation was added. Mahler and Wolf, being two of Fuchs' earliest pupils, would have pursued that course.⁴⁸

In view of the fact that Erich had received a thorough grounding in the rudiments of music at the hands of his father, and given his extraordinary talent, it is not surprising that Fuchs was astounded at his ràpid progress.

<u>Brendan Carroll</u> lists a number of juvenile works of Korngold which date from his tutelage under Fuchs, namely a "Moderne Sonata", an "Andantino" in A major, a sketch for a "Rondando", various "scherzandos" waltzes and sonatinas, a "Theme and Variations", a "Valse charmante" and also some songs.⁴⁹ It is clear that the young composer was already experimenting with instrumental form and assembling the building blocks of extended instrumental works, even while his formal tuition did not extend beyond the bounds of harmony.

It is noteworthy that <u>Kreuz</u> quotes an article which appeared in the right-wing *Ostdeutsche Rundschau* on 24.2.1917 which decries the neglect of composers like Fuchs in comparison with Jewish composers, stating as an example that Fuchs' works could only be obtained on order in the leading Vienna bookshops whereas one only had to mention Erich Korngold's name, and all his works would be produced for display.⁵⁰

The influence of Fuchs is readily seen in the rapid development of Korngold's technical grasp of harmony and counterpoint from the earliest group of surviving pieces (such as *Knabe* (1905), *Gold* (1906) and *Beim Großmütterchen* (1908) through to the 'group of three' (*d minor sonata*, *Don Quixote*, *Der Schneemann*). The first-named pieces display a basic understanding of chord progressions, including some chromatic sequences, alongside some awkward passages, notably in the introductions to Knabe and *Beim Großmütterchen*. The form remains elementary binary and ternary. In the

⁴⁸*ibid*. 104.

⁴⁹ Carroll, Brendan op. cit. (The Last Prodigy) 33. Like Melodie 1 and 2, the whereabouts of these pieces remain unknown to the author. They are not in the Library of Congress.
 ⁵⁰Kreuz, Maximilian: op. cit. 75 f. Most of Fuchs' works were published by Robitschek in Vienna, from 1897. (see: Kreuz, M. op. cit. 309).

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later pieces, however, not only has the form developed, whilst retaining a sense of cohesion, even in the fantasia-like Don Quixote pieces; the harmonic progressions, however audacious, demonstrate a core of logic, and there are traces of counterpoint and fugato in Schneemann (following the Schneemann waltz in the Introduktion, and accompanying the entry of the multiple snowmen in the second scene), and Don Quixote (especially in number 5, Abenteuer). Thus Julius Korngold's decision to enable his son to benefit from two years of kindly but disciplined educational grounding, building on what Julius Korngold had himself imparted to Erich, had demonstrable effects.

8. A COMPARISON OF COMPOSITIONS **OF FUCHS AND KORNGOLD**

The following paragraphs convey an impression of the similarities and differences between Fuchs' and Korngold's musical language within a similar genre - the descriptive pianoforte miniature. The only factor which may flaw a direct comparison is the twenty years difference in date between the two pieces selected - one of Fuchs' Fantastische Skizzen (1890) and one of Korngold's Don Quixote pieces (1909) Notwithstanding, Franz Hagenbucher's dissertation on Fuchs' piano works⁵¹ is quite explicit about Fuchs' development of style in the later part of his life. The watershed emanation of Fuchs' Symphonie in C (1884), described by Joahnnes Brahms as "sein bestes, größeres Werk und weit besser, flotter und fertiger, als ich irgend erwartete",⁵² elicited the following judgement from Hanslick:

Die neue Symphonie in C Dur von Robert Fuchs zeigt einen überraschenden Fortschritt des Componisten; keinen gewaltsamen, sondern den organischen eines kräftigen Wachstums.53

As well as the observation that Fuchs shows himself in a more romantic vein from this period,⁵⁴ Hagenbucher notes a new contrapuntalism permeating the

⁵¹Hagenbucher, Franz. op. cit. ⁵²*ibid*. . 30. ⁵³ibid.. 31. ⁵⁴ loc. cit.

compositions of Fuchs, exemplified by op. 76, Zehn Fugen für Klavier,⁵⁵ one of the very few piano compositions produced between the Symphony in C, as well as a series of pieces after 1910, described by Hagenbucher as being in "....eine echt romantische Stimmung".⁵⁶ However, despite Hagenbucher's amazement at the wealth of "echtes Empfinden" and "überzeugende Kraft" in the last compositions of the nearly eighty-year-old composer,⁵⁷ there is no reference to elements of modernity such as whole-tone configurations or added harmonies in parallel motion, which abound in his pupil's compositions. Therefore it is felt that the comparison of the pieces cited below has sufficient validity to warrant its inclusion.

Number 2 of Phantastische Skizzen op. 49 H 1 Nr 2,58 a 32-measure piece for pianoforte solo, is quoted in full in a historiological volume on music in Austria.⁵⁹ The piece serves as an illuminating parallel to Korngold's early composition: it is based on a marked rhythmical figure, like many of Korngold's youthful essays; it is episodic in nature; and it is concise - even, as its title suggests, fragmentary. Its designation as 'fantastic' alludes less to an improvisatory characteristic than to its fleet quality in a minor key, suggesting the grotesqueness of a genre common in French musical literature.⁶⁰ Indeed, its concise ternary form belies the effect of improvisatory expansion, and the inherent chromaticism of the opening motif (ex. 1), far from initiating a chain of flights of fancy, serves as a link in a chain of sequential dominant-tonic cadences (ex. 2), disguised by the lack of root positions, the simultaneous

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⁵⁶ibid 33.. The pieces cited are the Second Piano Sonata, op. 88; Neun Phantasiestücke, op. 89; Walzer, op. 90 for four hands; Miniaturen (second series) op. 93 for four hands, and his last piano works: Third Piano Sonata op. 109; Walzer op 110; Vier Klavierstücke op. 111; Tautropfen op

⁵⁸Fantastische Skizzen (für Klavier zu zwei Händen) "Herrn Professor Joseph Dachs hochachtungsvoll zugeeignet". (Rieter-Biedermann Verlag. Leipzig, 1890). See: Hagenbucher, Franz. op. cit. 106. Hagenbucher also quotes a letter (May, 1890) from Fuchs' friend and supporter Johannes Brahms to the man who was to become the owner of the Rieter-Biedermann publishing house, Herr Astor: "....Zugleich mit Ihren Sachen nämlich brachte mir Robert Fuchs eine neue ungedruckte Sammlung Klavierstücke. Als ich diese hernach mit vielem Vergnügen durchspielte, mußte ich mir unwillkürlich fragen, warum dieser Name noch in Ihrem Katalog fehlt". The pieces to which Brahms was referring were the *Phantastische Skizzen*, and they were printed by July 1890, the only works of Fuchs to be represented by that publisher. See: Hagenbucher, Franz:

⁵⁹Flotzinger, Rudolf and Gruber, Gernot (ed.): Musikgeschichte Österreichs. Bd. 2 (vom Barock zur Gegenwart). (Vg. Styria. Graz, n.d.) 358.

⁶⁰...the devils and villains in operas such as Gounod's Faust and Offenbach's Contes d'Hoffmann.

ss loc. cit.

^{112;} and Sechs Klavierstücke op. 114. ⁵⁷loc. cit.

op. cit,. 27.

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dominant/tonic harmony at the commencement of bar four (ex. 3) (and the final bar), and a touch of Neapolitan harmony in the reprise of the phrase in bar six (ex. 4). The only concession to waywardness is evinced by the hidden cadences in bar ten (ex. 5) (the initial left-hand E', suggesting C major instead of F major for two notes, substitutes for F'), and bar twelve (6) (the initial F sharp in the right-hand part delays the expected chromatic descent to an F natural, to formulate F major). In addition, the tonic a minor harmony in bar fifteen (ex. 7) is incongruous with the suggested movement of the bass line of the preceding measure - E, forming a passing 6/4, would have been more 'correct').

Notwithstanding, the piece speaks essentially a conventional language, interspersed with arbitrary divergences from the norm. And even though Mayr reports that Fuchs was in favour of frequent modulations and was averse to composition where "man kommt aus der Tonart fast gar nicht heraus",⁶¹ this piece never strays far from familiar territory.

A comparable piece, the first from Korngold's youthful character-suite *Don Quixote*,⁶² is altogether more advanced in style, as befitting its date of composition some twenty years later (1910), but advanced nonetheless. The core motif of three whole-tone chords (ex. *I*) moves in a similar direction to the Fuchs piece - descending initially only to devolve in on itself.

However, the left-hand, proceeding in parallel chromatic motion (ex. *II*) before revealing its true nature - a cadential progression leading to the third note (ex. *III*) - suggests by its movement that its purpose could be to initiate a V-I cadence to b minor, especially at its third statement at bar three (ex. *IV*).

Instead of resolving this progression, however, Korngold engages in six measures of quasi-improvisational, cadenza-like sequences (ex. V), before landing on the dominant of the actual key of the piece (ex. VI) (a minor, as articulated by the key-signature).

Riefer-Biedemann Vy Leyong 1890 Chromatic 15m (Am) [cadar as 5 millets Neapolinatism

⁶¹Mayr, Anton: op. cit. 81.

⁶²"Don Quixote über den Ritterbüchern und seine Sehnsucht nach Waffentaten" In: *Don Quixote: sechs Charakterstücke.* (Universal-Edition E.W.K. 3, 1910) (originally published in a private edition).



Shortly after the commencement of lessons Fuchs told Julius Korngold that his young pupil Erich had the capacity for understanding of a twenty-year-old,⁶³ but this could not erase an element of doubt in Korngold's heart. Julius Korngold is equivocal regarding his feelings, describing them tersely: "Gleichwohl fühlte ich als Kritiker, der zugleich Vater war, einen ungelösten Zweifelsrest".64 Speculation is impossible to avoid in this case. Either Julius still needed convincing about his son's capacity, or he expected Fuchs to be more impartial in his judgement, or Fuchs' mild nature was insufficiently charismatic to dominate the exuberance of Korngold's creative outpourings, or the teacher's accolade impelled Julius to consider extending his son's studies into the realm of composition itself and he considered Fuchs' abilities too limited in this area.

Julius Korngold's response was as follows:

Nach längerem Kampf mit mir selbst entschloß ich mich, einen großen schaffenden und ausübenden Musiker ins Vertrauen zu ziehen, dessen intransigente Sachlichkeit in Kunstdingen mir Unbestechlichkeit, Zuverlässigkeit und Offenheit der Meinung zu verbürgen schien. Ich wandte mich an Gustav Mahler.⁶⁵

9.1 JULIUS KORNGOLD'S MOTIVES FOR **APPROACHING MAHLER**

The motive for Julius Korngold's decision to consult the most influential musician in Vienna is also a matter for discussion. On the one hand, the critic may have merely required a candid second opinion on the child's capacity and direction from a musician whose reputation for artistic integrity was beyond reproach. On the other hand there is the school of thought exemplified by the very people to whom Korngold (in retrospect) was addressing these apologetic memoirs, i.e. that Korngold was using his position as a lever to curry favour

⁶³JKM 122. 64 loc. cit. 65 ibid. 122. David Kram. Doctoral Thesis. Historiography/Fuchs.

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with Mahler, in return for favourable treatment in the Neue Freie Presse. The Mahler-biographer Wessling's assertions have already been discussed and rejected⁶⁶ - yet he may be partially correct when he infers that Julius Korngold entertained an unconscious hope that an early recognition of Erich's talents might lead to premieres of his pieces under the jurisdiction of Mahler himself.

9.2 THE VISIT TO MAHLER: ASPECTS OF CHRONOLOGICAL HISTORIOGRAPHY

There is some doubt as to the date mentioned for the visit to Mahler - "a pleasant day in June, 1906".⁶⁷ In Child Prodigy, the American version of the memoirs, the date is given as 1907,⁶⁸ but the typewritten draft of the German-language memoirs⁶⁹ leave no doubt as to the date - 1906. Bruno Walter postulates 1906:

Es durfte etwa im Jahre 1906 gewesen sein, als er zu mir wiederholt seiner Bewunderung für das kompositorische Talent des Neunjährigen Ausdruck gab und dessen erstaunliches Klavierspiel rühmte.⁷⁰

1906 was the year of the Salzburg Festival when Figaro was performed, and Mahler arrived in Vienna some time after May 26th. He had just conducted the premiere of the 6^{th} Symphony in Essen, and was to conduct a new production of Die Zauberflöte on June 1^{st,71} as well as a performance of Le Nozze di Figaro on June 8th, before leaving for his summer vacation in Maiernigg, where he was to compose the 8th symphony before going to Salzburg in August to conduct Figaro at the Festival.⁷²

De la Grange⁷³ quotes from the German edition of the memoirs as to this episode, therefore giving the date as 1906. He also quotes Luzi Korngold's

account of Erich's visit to the Zauberflöte Dress Rehearsal⁷⁴ but either Luzi was incorrect and Erich's was nine on that occasion, not eight, or De la Grange is incorrect by stating June 1906. In fact the premiere of the Neuinszenierung of Die Zauberflöte was on June 1st 1906,⁷⁵ so the Dress Rehearsal may have been on or just after Erich's ninth birthday. Julius Korngold mentions that his son attended a Figaro rehearsal conducted by Mahler⁷⁶ - he does not mention when. It is unlikely that he took his son to the Salzburg Festival that year, as the memoirs imply that the visit there in August 1910 was a momentous occasion for father and son.⁷⁷

Some sources date the encounter with Mahler as being in 1907. However, this is the chronology extrapolated from Julius' memoirs:

- lessons with Zemlinsky.

- Bienerth.

However, Erich's own testimony is accurate, he had been studying with Fuchs for "more than two years" before he commenced lessons with Zemlinsky at the

⁷⁴Korngold, Luzi: op, cit. 11. ⁷⁵Willnauer, Franz: loc. cit. ⁷⁶JKM 140 f..

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• June 1906 (Erich was 9 years old): Visit to Mahler. Mahler suggests Zemlinsky as teacher, but Julius decides to wait a year

• June 1907 (at the earliest, Erich being 10 years old) Erich commences

• 1908, Summer Holidays (Erich was 10 and 11 yrs old): Don Quixote conceived. A letter dated 20th July, 1907 addressed from the Karersee-Hotel, Tirol and one mentioning the date 24th July, 1907 are in the Österreichische Nationalbibliothek.

• 1908/1909 (Erich was 11-12 years old): Der Schneemann composed.

• December 1909 (Erich was 12, not 13 as Julius mentions on p128): Private edition of Piano Sonata in D, Don Quixote, and Der Schneemann.(commenced Christmas, 1908).

• April 1910 (Erich was 12): Der Schneemann performed for Baronin

• 4th October, 1910 (Erich was 13): Premiere of Der Schneemann.

⁶⁶Wessling, Berndt W.: Gustav Mahler: Ein prophetisches Leben. (Hoffmann und Campe. Hamburg, 1974) 245. (see Chapter Two, section Julius Korngold and Mahler). ⁶⁷JKM loc cit.

⁶⁸Pöllmann, Helmut. Erich Wolfgang Kerngold: Untersuchungen zur Pzychologie, Ästhetik und Kompositionstechnik seines Schaffens (Johannes-Gutenberg-Universität, Mainz. (n.d.) Phil. Diss.)

⁶⁹Copy in the possession of Bernd Rachold.

⁷⁰ "Bruno Walter über E.W. Korngold". In: OeMZ. (XXII, May 1967) 297.

⁷¹Willnauer, Franz: Gustav Mahler und die Wiener Oper. (Löcker. Vienna, 1977) 273. ⁷²Müller, Karl-Josef: Mahler: Leben-Werke-Dokumente. (Schott. Mainz, 1988) 328-330, ⁷³De la Grange, Henry-Louise: Gustav Mahler, chronique d'une vie. (Fayard, Paris) n.p..

age of eleven: "Ich war damals 11 Jahre alt, war seit mehr als zwei Jahren Schüler von Prof. Robert Fuchs in Kontrapunkt".78

If Erich saw Mahler in 1907, then he had already been studying with Fuchs a whole year, and only commenced with Zemlinsky in 1908, at the age of eleven, after two years with Fuchs. This could account for the burst of composition at that time.79

1906 is the more likely year if Gold was the catalyst for Julius seeking Mahler's advice.

The scenario could be construed thus:

Easter 1906, Julius Korngold receives the score of Gold and approaches Fuchs. Erich must invest time to compose a piano sonatina.

Assuming he starts with Fuchs in May 1906, after 'wenigen Wochen'⁸⁰ Fuchs announces Erich's remarkable talent to Julius. But as Julius says that 'nach längerem Kampf mit mir selbst' he decided to consult Mahler, this process of struggle to reach a decision must have commenced earlier in that case, unless that year 1906-1907 is meant.

The Danish musicologist Knut Martner, who has diarised Mahler's life in considerable detail, has informed Korngold expert Bernd Rachold that in his opinion the audition would have taken place in 1906, since Mahler would have had no time for such a meeting at the time when his younger child was seriously ill with scarlet fever and he was experiencing such problems at the Hofoper, involved in negotiations with Conried in New York, and living partly in a hotel.

Bruno Walter, writing in memory of Erich Korngold, remembered that he heard Erich's name for the first time from Mahler's lips.⁸¹ It may have been 1906 when Mahler expressed his repeated admiration of the nine-year-old's ability as a composer.

¹⁷*ibid*, 139 f.,

⁷⁸Korngold, Erich Wolfgang: "Das Vorbild meiner jungen Jahre". In: Der Auftakt, (14.10.1921)

⁷⁹End 1908 - Scherzo of Piano Sonata, Der Schneemann begun. Beginning 1909 Finale Piano Sonata composed.. Easter 1909 Der Schneemann completed. Summer 1909 Sonata first movement. July-Aug 1909 Don Quixote composed. October 1909 Scherzo piano sonata completed ⁸⁰JKM 122.

⁸¹Korngold, Luzi: op. cit. 6.

(Julius Korngold writes five).

Alma Mahler-Werfel⁸³ gives the date of the audition with Gold as after Easter 1908 (sic!), adding that she was not present on that occasion and had to rely on Mahler's enthusiastic comments. Earlier in her memoirs she writes:

In der Zeit meiner Ehe mit Gustav Mahler⁸⁴ kam dieser einmal zu mir und sagte, Korngold habe ihn eben nach einem genialen Lehrer für seinen genialen Sohn gefragt. Mahler war ganz in sich versponnen und wußte nicht viel von der Außenwelt, außer was die Oper betraf. Ich antwortete sofort: 'Das kann doch nur Zemlinsky werden, da gibt es keine Wahl!' So empfahl Mahler Zemlinsky, und Erich Korngold hatte es nicht zu bereuen"⁸⁵

If this is true, then Julius Korngold's memoirs compress events. He writes that he took his son to Mahler's appartment in the Auenbruggergasse, where Erich played his cantata from memory, while Mahler first perused the score, then began to pace up and down:

....in jenem Hinkrhythmus, in dem er verviel, wenn er aufgeregt war. Er rief ein ums andere Mal: 'Ein Genie!' Melodiebildung, Fornkraft und das aufrührerische Harmoniegefühl hatten ihm zugesetzt. 'Geben Sie den Buben zu Zemlinsky in die Lehre!' riet er mir immer dringender. 'Nur ja kein Konservatorium kein Drill! Von Zemlinsky wird er in freiem Unterricht alles lernen, was er braucht!'.86

10. TRANSITION FROM FUCHS TO ZEMLINSKY

Mahler's exhortation "Nur kein Konservatorium, kein Drill - geben Sie den Buben zu Zemlinsky in die Lehre" may have been a reaction to a possible suggestion by Fuchs that Erich be enlisted as a young Konservatorium student.

⁸⁴Tbey were married on March 9th, 1902. ⁸⁵M. er-Werfel, Alma: op. cit., 30.

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George Korngold claimed that Erich studied with Zemlinsky only for one year.⁸² He also mentioned that Erich began playing the piano at the age of four

⁸²Program booklet, Die Tote Stadt, September 1978 (source unknown). ⁸³Mahler-Werfel, Alma: Mein Leben. (Fischer, Frankfurt a. M., 1992) 42.

It is probable that Julius Korngold had devised various possible frameworks for his son's musical upbringing: the Konservatorium would have been too public for Julius Korngold's taste, and it is unlikely whether his son would have been admitted at such a young age. Having received a systematic grounding in the foundations of composition, it was time for the youthful composer to build his awareness of the historical traditions of musical form, and to imbibe a sense of style that would enable him to complement his father's opinions. Erich was presumably reacting to Fuchs' conservative training by an absorbing interest in modernistic composers, and this may have been one of the discussion points raised by Julius Korngold in his meeting with Mahler. Julius Korngold may be excused for hoping that that Mahler himself might offer to teach the child.

Mahler, however, suggested strongly that Erich be taught by Zemlinsky, but Julius Korngold delayed the commencement of lessons for a year. Erich, however, states that he studied for two years with Fuchs before commencing with Zemlinsky.⁸⁷ He could have meant that he studied for a year with Fuchs alone, then for one year concurrently with the two teachers before continuing his studies with Zemlinsky alone.

One year, then, was spent under Fuchs' sole tutelage (assuming the year 1906-07), during which, to quote Julius, Erich "hatte sich erstaunlich entwickelt".88 It can be assumed, therefore, that Erich commenced lessons with Zemlinsky some time after June 1907, in Erich's tenth year. These lessons continued at least until 1910, after which Zemlinsky left Vienna to take up a position in Prague. It is doubtful whether the lessons continued on a regular basis during the last part of that period, as there is a reported but unsubstantiated part of Zemlinsky's life between 1909-1910, when he was purported to be conducting in Mannheim.

⁸⁶JKM 122 f. ⁸⁷Korngold, Erich Wolfgang: op. cit. (in: Der Auftakt, 1921). ⁸⁸JKM 124.

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CHAPTER FIVE

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1. ZEMLINSKY IN CONTEXT

Despite the wave of musicological research initiated by Horst Weber and other researchers, and despite the current (1999) rehabilitation of Spätromantik, Zemlinsky is still regarded as an 'Ausläufer' rather than a consummator, neither making a definitive summation of an epoque as did J.S. Bach, nor even forming a bridge to a new epoque as did <u>Beethoven</u>. He lies in the emerging shadow of the Neue Wiener Schule. Franz Endler's assessment "Zemlinsky, der....mit seinen eigenen Werken nur mehr unwesentlich über die Spätromantik hinausfand."¹ is typical of its type. Julius Korngold, whilst selecting Zemlinsky as Erich's teacher at Mahler's behest, and recommending that Zemlinsky orchestrate Der Schneemann, recognised that Zemlinsky's undoubted talent and creativity was not sufficient to fulfil the promise of his youth:

Höchst verfeinertes, geistreiches Artistentum hob ihn als stärkste Hoffnung der Komponistenjugend Wiens empor, das ihm allerdings auch das Erbteil einer gewissen genialen, vollste Entwicklung und vollsten Erfolg hindernden Lässigkeit mitgegeben hatte. Er war von Brahms ausgegangen, von Brahms gefördert worden.²

Fuchs had provided a link to Schubert and Mozart; Zemlinsky would be a living reminder of Julius Korngold's own formative years and his seminal encounters with Brahms, described in his memoirs. Furthermore, the tutelage of a relatively young composer, actively engaged in the forefront of Vienna's practical musical life, would have been seen as providing a Gegenpol to the aged and reactionary Fuchs. It was only Zemlinsky's contact with and encouragement of more controversial Viennese emanations which may have been a cause for concern:

¹Endler, Franz. op. cit. 55. ²JKM 123.

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Zemlinsky hatte seinen Schwager, Arnold Schönberg, in der Musiktheorie unterwiesen, um von diesem wieder in dessen Umsturzideen eingeführt zu werden.³

Although Zemlinsky, as events proved, never embraced the cause of the Neue Wiener Schule to the ultimate extent:

So begann er etwa wie der Sarg Mohammeds zwischen Himmel und Erde zu schweben, zwischen dem verhängten Wolkenhimmel Schönbergs und dem sicheren Erdboden der klassischen Tradition.⁴

The period of Erich's instruction preceded Schönberg's Harmonielehre. Zemlinsky's opera Es war einmal, premiered on 31.1.1900 by Mahler, aroused expectations of a Viennese counterpart to Munich's Richard Strauss. However, Zemlinsky spread his energies too wide, into conducting, teaching, and orchestrating operettas (including Heuberger's Opernball).

"Es war einmal bezeichnete auf lange sein Künstlerschicksal. Es war einmal, aber es sollte sobald nichts ähnlich Märchenhaftes folgen"⁵ states Julius Korngold. The following outline traces a section of the the Zemlinskian destiny, with particular reference to his pedagogical contribution.

2. ZEMLINSKY'S MUSICAL HERITAGE

The dialectic between the psychological Gegenpolen exemplified by the legacy of Wagner and Brahms was the paradigm shaping Zemlinsky's formative years as a musician, and he, like many of his contemporaries, was not only unable to resolve this conflict, but also unable to solve its manifestation in a new era.

Wagner gained his disciples through his writings and performances of his works rather than through acceptance of his doctrines by music-education institutions. Brahms channelled his resources through public institutions, notably the Wiener Konservatorium. Whoever wished to prosper in that institution was encouraged to foster the artistic initiatives inculcated by Brahms. Thus Zemlinsky, although deeply appreciative of Wagner's contribution to music and a devotee of his style, was sufficiently impregnated by the

³ loc. cit. ⁴loc. cit

3. STUDENT ACHIEVEMENTS

Even if Zemlinsky, born on October 14th, 1871, did not commence composing at quite such a youthful age as Korngold, he was already learning the piano at the age of four, and studied at the Vienna Conservatorium from the age of thirteen: piano with Brahms-friend Anton Door (1887-1890), harmony with Fritz Krenn, composition with Johann Nepomuk Fuchs (1890-92), counterpoint with <u>Robert Fuchs</u>⁷ (1888-89). This period marks his first essays at composition, including a cadenza to Beethoven's fourth symphony. However, his first complete composition, a piano sonata, dates from 1890, when he was eighteen or nineteen.⁸ Thus Zemlinsky's development was about ten years behind Erich's, and his Ländliche Tänzer op. 1 are by no means as sophisticated as Erich's first works, even allowing for the developments in music between the 1880s and the first years of the twentieth century.

In 1897 Zemlinsky gained the Beethoven prize, donated by the Gesellschaft der Musikfreunde, for his B-Dur-Symphonie,⁹ dated 9.9.1897 and performed at a concert of the Wiener Tonkünstlerverein, and the second prize of the Luitpold award in Munich for his first opera Sarema, premiered in the Kgl. Hof- und Nationaltheater on 10.10.1897.¹⁰ The success of Sarema had reached Mahler's

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Brahmsian spirit through his studies at the Konservatorium (although he was not a pupil of Brahms himself) to compose a Trio for clarinet, piano and cello, op.3, in D minor, premiered on 11.12.1896.⁶ The work, evincing an unmistakeable affinity with the Brahms Clarinet Trio op. 414 in matters of texture, part-writing, and organic variation technique, won him the third prize in a competition for a chamber music work with wind instruments, instituted by Brahms and sponsored by the Wiener Tonkünstlerverein (of which Zemlinsky was a member, later becoming a Vorstandsmitglied).

⁶ This was also performed in Vienna during the 1992 Zemlinsky Conference.

¹⁰The opera is based on <u>R. v. Gottschalk's Die Rose vom Kaukasus</u> and the text stems from Zemlinsky's father Adolph. Although owing alliegance to Wagner, the work, in the opinion of

Sloc. cit.

⁷Krenn and Fuchs were also Mahler's teachers. ⁸The ms. is in the National Library, Bucharest. ⁹The ms. is in the Library of Congress, Washington D.C.

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attention, leading to Zemlinsky's second opera Es war einmal being premiered in Vienna on 31.1.1900, after a collaborative revision (including cuts) of the text and music between Mahler and the composer.¹¹ This opera, to be sure, provoked Hanslick to ask "Muß denn immer gewagnert sein!"12 which would corroborate Mahler's opinion of the work as being full of "Anleihen".¹³

4. A COMPARISON OF ZEMLINSKY'S AND KORNGOLD'S CAREER PATHS

Zemlinsky's progression as a composer differed from Korngold's. The younger composer came to opera via dance and tone poetry, his teacher came to dance via opera. Korngold attained instant success through the popular medium of ballet; Zemlinsky had two abortive attempts in the genre.

The first was the Mimodram 'Ein Lichtstrahl', dated 10-17.5.1901, which is in the form of a through-composed, leitmotivic, cabaretistic melodrama for spoken text and pianoforte solo.14

The second attempt dates from a similar period, when Zemlinsky initiated the composition of his only ballet music Das gläserne Herz, based on Hugo von Hofmannsthal's scenario. Although it would be exaggerated to draw direct comparison between Korngold's blithely conceived lightweight comedy and Zemlinsky's more ambitious project, an analysis of the work has been prepared, as the composition affords an insight into Zemlinsky's style and methods. Composed between 1900 and 1904, Das gläserne Herz exemplifies, in the opinion of Horst Weber, the "Höhepunkt der schöpferischen Auseinandersetzung Zemlinskys mit der 'Jungwiener' Bewegung."¹⁵ An analysis of this work is also to be found in the chapter on Ballett-pantomime in Vienna.

Horst Weber (op. cit. 16), reflects more the spirit of Wagner's early works than the world of Tristan und Isolde. Zemlinsky, according to his pupil Schönberg, "liebte Brahms und Wagner gleichermaßen". See: Schönberg, Arnold. "Rückblick". In: Stimmen, Monatsblätter für Musik. (1. Jg., Berlin 1949) 433.

¹¹Mahler's friend Siegfried Lipiner assisted with the text revision.

¹²Hanslick, Eduard. "Aus neuer und neuester Zeit". In: Die moderne Oper, IX. Teil. (Allgemeiner Verein für Deutsche Literatur, Berlin, 1900) 46.

¹³Müller, Karl-Josef. op. cit. 210.

¹⁴The ms. is in the Library of Congress. See chapter on Ballett-Pantomime.

¹⁵Weber, Horst. Alexander Zemlinsky: eine Studie. (Vg. Elisabeth Lafite, Vienna, 1977) 19.

Like Korngold, a period of Zemlinsky's life was spent in the world of entertainment music. He had not been able to finance himself and his family by composition. Already in 1900 he had been engaged as Kapellmeister at the Wiener Carltheater.¹⁶ Zemlinsky had also guest-conducted the sizeable orchestra of the pleasure establishment 'Venedig in Wien' situated in the Prater.17

The young Korngold possessed in Zemlinsky a teacher well versed in the practice of the Opera theatre. By 1904, after four years at the Carltheater, Zemlinsky was engaged as Kapellmeister to the Wiener Volksoper, which Rainer Simons had recently founded, where drama and opera was in the repertoire. Zemlinsky's reputation as an opera conductor was now firmly established, which ensured his engagement to the Hofoper by Mahler in 1907. Zemlinsky made his debut there with Otello. His opera Der Traumgörge,¹⁸ composed between 1904-1906, underwent rehearsal and was planned to be premiered in early 1908. However, Mahler resigned at the end of 1907 which prompted Zemlinsky, in a letter to Alma,¹⁹ to prognose a negative outcome to his opera, whoever the successor to Mahler may have been.²⁰ Weingartner's rejection of Der Traumgörge led to Zemlinsky's resigning from the Hofoper in 1908 and returning to the Volksoper in the 1908/09 season as chief conductor.

During this second engagement he conducted²¹ the premiere of his most successful opera Kleider machen Leute, based on the novel by Gottfried Keller, composed between 1906²² or 1908²³ and premiered on 2.10.1910 under his

1978) 108. 185. ¹⁸In three scenes - two acts and a Nachspiel - with a text by Leo Feld.

¹⁹Undated, 1907. ²⁰Weber, H. op. cit. 22. ²²Weber, H. op. cit. 135, Werkverzeichnis. ²³*ibid.* 23.

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¹⁷Rode, Suzanne. "Alles wäre schön auf der Welt - wenn's keine Operetten Gäbe. In: OeMZ. (4:92)

²¹ The list of Zemlinsky's conducted performances at the Volksoper, extracted from Theaterzetteln deposited in the Wiener Stadt- und Landesbibliothek, include Halévy's Die Jüdin (La Juive), premiered 07.01.1910, the Viennese premieres of Ariane et Barbe-Bleu, and Salome (22,12,1910).

¹⁶Zemlinsky remained at the Carltheater until 29th May, 1903, by which time he had conducted thirteen operetta premieres, including nearly 150 performances of Lehár's Der Rastelbinder.. Karl Kraus, in his recension of the premiere of Richard Heuberger's Der Opernball, premiered on 16.10.1901, claimed that Zemlinsky had been responsible for a substantial part of the orchestration. If this is true, it must be the question of a revision, as the operetta experienced its world premiere in Vienna on 5th January, 1898. See: Reclams Oper- u. Operettenführer (Stuttgart,

musical direction two days before Korngold's Der Schneemann. Zemlinsky was unable to attend the première of Korngold's pantomime as he conducted a première of Carmen at the Volksoper on that day "zur Feier des Allerhöchsten Namensfestes Sr. Majestät des Kaisers bei festlich beleuchteten Hause."24 In the meantime, the relationship between Weingartner and Zemlinsky had improved.

At the behest of Julius Korngold, the composer had written to Weingartner on the subject of his three-act comic opera Kleider machen Leute destined for Stuttgart and the Volksoper in the autumn.²⁵Weingartner replied on May 12, 1910, that he would be preapred to peruse it, and requesting the material. although he could not give an official response, seeing that the work had been accepted for the Volksoper. He also apologised for the tardy reply, due to extensive rehearsals for Götz von Berlinichen.²⁶

5. ZEMLINSKY AS TEACHER.

Unable to finance his life by composition, and endowed with a natural gift for communication, Zemlinsky had begun his teaching activities in piano and composition before 1900. His most celebrated pupil, apart from Erich Korngold, was

5.1 ARNOLD SCHÖNBERG,

recommended to Zemlinsky by Josef Labor, organist and theory teacher, circa 1895-96. The major instruction concerned harmony; however, Schönberg consulted Zemlinsky's advice concerning his early compositions, which according to Zemlinsky included "alles Mögliche, wie Violinsonaten, Duette, Chöre für Arbeitervereine und hauptsächlich Lieder".²⁷ Zemlinsky showed his own compositions to Schönberg and also set his pupil practical tasks, such as the fair copy of Zemlinsky's Lied Das verlassene Mädchen from op.2, and commissioning Schönberg to arrange the vocal score of Sarema for the Munich

Premiere,²⁸ which would have given the pupil the opportunity to acquaint himself with orchestration techniques on a large scale. Schönberg's String quartet in D major, dating from autumn 1897 in Payerbach, was also revised at Zemlinsky's suggestion.²⁹ Horst Weber³⁰ surmises that Zemlinsky's friendship with Friedrich Buxbaum may have led to this work (in the judgement of Zemlinsky "noch stark von Brahms beeinflußt, in einem Mittelsatz aber bereits eigene Töne anschlagend"³¹ being performed first at a private concert of the Tonkünstlerverein on 15.3.1898, then at a subscription concert of the Fitzner-Buxbaum Quartet.

Schönberg paid homage to Zemlinsky in 'Rückblick': "Der dritte meiner Freunde, Alexander von Zemlinsky, ist derjenige, dem ich fast all mein Wissen um die Technik und die Probleme des Komponierens verdanke".32

5.2 ALMA SCHINDLER,

daughter of the landscape painter Emil J. Schindler, intimate friend of Gustav Klimt, and later wife of Mahler, Walter Gropius and Franz Werfel, paid tribute to her teacher in the following terms:

Er war einer der feinsten Musiker. Er war ein grandioser Lehrer. Er nahm ein kleines Thema gleichsam in seine geistige Hände, knetete es, formte es in unzählige Varianten. Daß er nicht der große Meister unserer Zeit wurde, muß wohl an seiner rachitischen Konstitution liegen. Aus einem kranken Reis kann kein hoher Baum werden, und sei das Reis noch so kostbar.....Zemlinsky war der geborene Lehrer, und das allein war das Wesentliche, das Wichtigste für mich, und nicht nur für mich, sondern für die ganze Musiker-Generation dieser Epoche. Sein Können, seine Meisterschaft waren einmalig.33

Alma Schindler was not only a pupil of Zemlinsky but also an intimate friend. They visited Philharmonic concerts and the Hofoper together - performances

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David Kram. Doctoral Thesis. Historiography/Zeinlinsky.

²⁸The ms., mostly in Schönberg's hand, is in the Staatsbibliothek in München. ²⁹Neighbour, O.W.. Foreword to posthumous edition. London, 1966.

³²Schönberg, A. "Rückblick". In: Stimmen, Monatsblätter für Musik. (1. Jg., Berlin, 1949) 433. ³³Mahler-Werfel, A. Mein Leben. (Fischer, Frankfurt a-M. 1992) 30.

²⁴'Bin ich kein Wiener?'. (Exhibition catalogue Gesellschaft der Musikfreunde in Wien. 1992) 42. ²⁵Haus-, Hof und Staatsarchiv, 469/1910. ²⁶ibid.

²⁷Zemlinsky, Alexander von. 'Jugenderinnerungen'. In: Arnold Schönberg zum 60. Geburtstag, (Festschrift, 13.9.1934 (Vienna, 1934)) 33 f..

³⁰Weber, H. op. cit. 14. ³¹Zemlinsky, A. op. cit. n.p..

conducted by Mahler. For her part, Alma introduced Zemlinsky to the artworks of the Secession, her stepfather, the painter Carl Moll, being one of the founding members of that group. In a letter, Zemlinsky criticizes in vivid language and his characteristic punctuated, 'heftig', interjectory style, one of Alma's sonata movements as lacking contrast: "....Ein wenig Mißerfolge, eventuell "Häßlichkeit", vielleicht auch Liebesweh, Sorgen des Alltags und Strenge für die Liebenswürdigkeit anderer und die eigene Weichheit: Das wird mitunter auch ein lebenskräftiger Hauptsatz!"³⁴ Thus Zemlinsky shows himself to be an advocate of form as expression and expression as form.

Zemlinsky, like Mahler, Kokoschka, Werfel and other admirers, dedicated to her a work of art: in this case, a song-cycle Irmelin Rose und andere Gesänge(für eine Singstimme mit Klavier), op. 7.35 They enjoyed an intimate relationship despite Alma's pejorative description of him in her memoirs:

Er war ein scheußlicher Gnom, klein, kinnlos, zahnlos, immer nach Kaffeehaus riechend, ungewaschen...und doch durch seine geistige Schärfe und Stärke ungeheuer faszinierend....Ich war schwer zu erobern. Doch diese Zeit war absolute Musik für mich: vielleicht die glücklichste meines Lebens. Meine Mutter lachte sich halbtot, als ich ihr von meiner Absicht, Zemlinsky zu heiraten, erzählte".36

It was during the course of his relationship with Alma that the ballet Das gläserne Herz was conceived, a work which significantly included a scene concerning unrequited love. In an undated letter of 1910 Zemlinsky wrote to Alma "Wenn ich mich an ein paar Takte des Ballets erinnere, namentlich an den Anfang, so spüre ich auch heute genau die Stimmung. Diese sonnige Stimmung jener Tage!"37

5.3 OTHER PUPILS OF ZEMLINSKY

included Carl Weigl, who dedicated his first string quartet to Zemlinsky.³⁸ Weigl taught Kurt Roger, who also learnt from Schreker.³⁹

Robert Fuchs.41

The conductor Arthur Bodanzky, who was a Repetiteur at the Hofoper, and conductor at the Metropolitan Opera in New York after his emigration, studied with Zemlinsky, as well as Johanna Müller-Hermann,⁴² who composed an undated string quartet in E flat major, dedicated to "Alexander Zemlinsky in Dankbarkeit".43

Dr. Robert Kolisko, who conducted Zemlinsky's Kreidekreis in Zürich in 1933, was a pupil around 1910 in Vienna. Zemlinsky may have taught him by correspondence if he was travelling. An undated letter to Kolisko discusses a composition and advises "Arbeiten Sie jedenfalls ordentlich weiter hauptsächlich: Analysen u. spielen Sie viel Klavier....Grüßen Sie bitte Fr. Müller bestens von mir".44

6. ASPECTS OF THE KORNGOLD-ZEMLINSKY RELATIONSHIP

To what extent did Zemlinsky's composition influence his young pupil?

The answer is given by two interconnecting fields of research:

and others, and

³⁸Bin ich kein Wiener, (Vienna, 1992). ³⁹loc. cit. ⁴⁰loc. cit. ⁴¹Bin ich kein Wiener, (Vienna, 1992), 6.

- ⁴³Bin ich kein Wiener, Vienna, 1992. 47.
- ⁴⁴loc. cit..

David Kram. Doctoral Thesis. Historiography/Zemlinsky.

The music critic and author <u>Richard Specht</u> was a Zemlinsky pupil,⁴⁰ as was Benno Sachs, who also received basic grounding from Hermann Graedener and

• The biographical evidence furnished by Zemlinsky, Erich, Erich's father,

⁴²Her married name was Müller von Martini.

³⁴A letter, kept at the University of Pennsylvania, quoted in: Weber, H. op. cit 18. ³⁵Zemlinsky, Alexander von. Irmelin Rose und andere Gesänge(für eine Singstimme rut Klavier), op. 7. (Wilhelm Hansen, Copenhagen, 1901). In: Bin ich kein Wiener? (Vienna, 1992) 47. ³⁶Mahler-Werfel, A. op. cit. 29. ³⁷A letter, also in University of Pennsylvania.

 The works themselves, i.e. Erich's early works, above all, those composed during his period with Zemlinsky, as well as works composed by Zemlinsky before and during that period.

6.1 ERICH KORNGOLD'S TUTELAGE UNDER ZEMLINSKY

According to the Korngold memoirs,⁴⁵ a year passed after Mahler's recommendation to Julius Korngold that he should place Erich under Zemlinsky's tutelage. That he effected this almost surreptitiously "um Meister Fuchs nicht zu verletzen"⁴⁶ implies a period where Erich may have studied with both teachers.

Zemlinsky's reminiscences of Erich's study with him have been documented by another Zemlinsky pupil, the author and critic <u>Rudolf Stefan Hoffmann</u>. Erich's reminiscences appeared in a supplement to the Prague journal *Der Auftakt* celebrating Zemlinsky's fiftieth birthday. As this text has been much quoted in recent times, it is considered worthy of detailed commentary, along with the presentation and analysis of corroborative evidence from the Korngold archives in the Library of Congress.

(Zemlinsky):

"Er fing bei mir mit Skalen im Klavierspiel an, und nach einem Jahre spielte er die ersten Beethoven-Sonate."

Erich had received piano tuition from his father and from Emil Lamm. Erich's piano playing had been spontaneous and wild. It appears that Zemlinsky took Erich back to the basic rudiments of music, with a strong basis of tonality, based on the classical repertoire.

(Zemlinsky):

"Fast gleichzeitig lernte er Harmonielehre, und ich begann bald danach mit ihm Analysen von Formen." It is conceivable that Zemlinsky took Erich through from the very beginning, but it is to be remembered that Erich's father had already instructed his son in the rudiments of music, including every chord on every scale note, with their modulations. Julius takes the credit form instilling into h's son the sense of "Fortsetzung...die melodische Phrase auszuatmen"⁴⁷, It is also inconceivable that Fuchs taught counterpoint without touching on Rameau-inspired harmony. Zemlinsky must have progressed rapidly to higher level harmony - extended cadences, double dominants, chromatic harmony etc. Erich makes especial mention of Zemlinsky's insistence on logical connections no matter how abstruse the harmony, and his reliance on the ""verzögerte Auflösing...Ein Akkord "zog" ihn, wie er gerne zu sagen pflegte, durch einen Ton zu einem bestimmten andern".⁴⁸ ^A ¹ hough Zemlinsky did not venture as far outside the reaches of tonality as his brother-in-law, he would certainly have been no stranger to Schönberg's incipient *Harmonielehre*.

However, the next sentence, with its reference to Bach, implies that they adhered more to the classical tradition rather than analysing the harmony of their contemporaries, certainly at the outset.

(Zemlinsky):

"Er erfaßte - das ist keine Frage - mit unheimlicher Schnelligkeit alle diese Dinge, und im zweiten Jahre analysierten wir Bach-Motetten und dergl., und ich verständigte mich mit ihm wie mit einem Musiker, der die Dinge alle gelernt hatte und eigentlich viel besser, weil eben das intuitive Begreifen noch etwas anderes ist, als das beste Erfassen von Theorievorträgen."

"Veilchen" and the excerpts from *Gold* had already showed someone with an understanding of tonic/ dominant harmony and stepwise modulation. Julius Korngold even described *Gold* as "quasi atonal". Zemlinsky was proceeding from effect to cause. However, the progression lasted one year. During that time Erich was already composing pieces with extensive use of whole-tone and quartal harmony, i.e. he was ahead of his teacher in practical terms. It is conceivably because of this that he did not show his teacher his own compositions before they had been completed.

45 JKM 124.

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⁴⁸Korngold, E.W. "Das Vorbild meiner jungen Jahre". In: Der Auftakt. Prague, October 1921.

 ⁴⁶ *loc. cit.* ⁴⁷*JKM* 137.
 ⁴⁸Korngold, E.W. "Das Voi

The orchestration exercises (the only surviving concrete examples of the Zemlinsky/Korngold study period), Beethoven, Schubert and Schumann, offer no examples of form study except some thematic grouping indicators. The only other concrete example of form study is Zemlinsky's module for a variation movement which became the third movement of the *Sonata in d minor*.

(Zemlinsky):

"Er war damals im elften Lebensjahr, kindlich, warm, entusiastisch. Damals in großer Begeisterung für Puccini - was sich aber, glaube ich, seither sehr verändert hat."

Erich confirms that he was eleven years old. The influence of Puccini, who was a visitor to the Korngold household, is especially evident in *Der Schneemann* (q.v.). Both composers emphasised the "melodic arch" principle, and both composers were influenced by contemporary developments in France, especially parallel harmonies, quasi parallel harmonies over a pedal point, whole-tone harmony, triadic extension and "added-note" chords. In their form, both composer melded the French impressionists' concatenations ("chains" of metamorphotic motifs) with reminiscence theme useage. The latter was treated either as direct restatement of a theme, or metamorphosed à la Berlioz or Liszt, rather than in the Germanic symphonic mode.

(Zemlinsky):

"Ich machte mit ihm auch Instrumentation, und zwar auf die Weise, daß er mir zusah, wie ich seinen *Schneemann* instrumentierte, wobei ich vorher erst die zu instrumentierende Skizze mit ihm durchsprach."

This is only partly true. Zemlinsky does not mention the exercises from Schubert, Schumann and Beethoven etc which he had given Erich at the outset, documented byJulius Korngold⁴⁹ and Erich⁵⁰.

⁴⁹JKM 138. ⁵⁰Korngold, E.W. *op. cit.* n.p.

6.1.1 ERICH'S ORCHESTRATION EXERCISES

The manuscripts are held in the Library of Congress, in a folder entitled "Classical Orchestrations". The following is a description of these manuscripts, which are ordered here (but not in the original collection). None of the manuscripts bear dates, but it may be assumed that their earliest dating must be December 1909, as Erich mentions that he had studied for one and a half years with Zemlinsky before he began orchestration.⁵¹ None show corrections by Zemlinsky, although there are a number of corrections in Korngold's hand.

1) Three pages, numbered 1,2, and 3, are the orchestration of the second movement of Beethoven's *1st symphony*. At the top of the page, in Erich's hand, there stands "Zweite Satz" and "vierte Aufgabe" as well as a word, probably "Febr" (February). All manuscripts appear to be fair copies. The notation is neat and diminutive, with an accurate sense for vertical and horizontal spacing. The scoring shows an appreciation of the fundamental role of the strings, and a balance between string and wind scoring. Thus the strings (minus double bass) are alone in bars 1 - 5, and the oboe doubles the melody in bars 6 - 7. The oboe entry is encircled. Whilst there seems to be no reason for this other than to highlight the motif, there are similar examples of encircling with motivic cells in other exercises.

This oboe passage links to one where the horns, dovetailing with clarinets, assume the melody from bar 8. Korngold also demonstrates an awareness of internal orchestral balance by way of dynamics. In bar 14, the strings, which have crescendoed in the previous bar, diminuendo on the last quaver (semiquaver, for the violins), whilst the woodwinds have *piano* indicated on the last quaver of the bar. From bar twenty-four the woodwinds, which have remained silent in the preceding bar, assume the melodic line. Here Korngold has deleted the horns, which doubled the bassoons, in the interest of transparency, and also deleted an isolated trumpet entry in bar twenty-six, as an unnecessary intrusion. A melodic cello anacrusis has also been excised in bar twenty-four, in order to highlight the entry as a bass line in the next measure.

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The extract ends after thrity-six measures, the final two being boxed and marked "Zweite Gruppe" by Korngold.

The extract, therefore, is an exercise in clarity and economy.

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Four further pages, numbered from 1 - 3, and designated "Larhetto" 2) (sic), continue Beethoven's movement from the "zweite Gruppe", and contain fifty measures. One page has been reproduced. The calligraphy shows more haste, and more corrections. This extract demonstrates more substantial scoring, including tutti passages, and a more varied use of texture, for example the combination of pizzicato and arco in the strings, and a more differentiated use of polydynamics, a wide range from pppp to ff. Korngold also experiments with giving the first and second woodwind players differentiated roles. (For Beethoven) uncharacteristic melodic alternations of pizzicato/arco (First violins), as well as mutedtrumpets, have not been marked or corrected, but there is some excision of woodwind parts and reworking of woodwind voicing. In the B natural bridge to the E major section, the second violin part at the octave to the viclas has been deleted.. In the succeeding bars, Korngold has simplified the (originally divided) cello part and place the bass part an octave lower. The succeeding corrections are along the same lines as those already described.

Here again, there is a striving for clarity and simplicity of texture, although there are some anachronisms.

Two pages of an e minor passage in 2/4 (Andante maestoso), 3) comprising some twenty measures, form an exercise in homophonic, vertical voicing. There is extensive (one might say excessive) use of the timpani, and the scoring is dense to the point of thickness, although there has been some trimming of woodwind and trumpet parts in bars 11 - 13, and the string parts have been reworked to obviate divisi in bar 13. Korngold is careful with his dynamic markings, and in his use of changes of orchestral texture to assist "terraced" dynamics.

At the foot of the second page is an annotation "Beethoven II Symph. I. Satz allegro", presumably a note for an intended exercise.

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4) Two pages represent eleven bars of continuation of the e minor andante maestoso, with a note "zweite" at the top of the page, referring to Zweite Satz or second exercise. The first four bars are an exercis in writing for wind, brass and timp alone, including a timpani tremolo specified as a 12 division (dodecuplet). The rest of the exercise is similar to (3).

5) With the preceding exercises is one page of blank manuscript, except for a scribbled text "Selig sind, die Leid tragen, Denn sie sollen getröstet werden. Die mit Tränen säen werden mit Freuden ernte." It could have referred to the Brahms *Requiem*, or it could have been a text to be set as an exercise.

6) Schumann's *An seiner Burg* (one page reproduced) is scored for strings, double wind, 4 horns, 2 trumpets, timpani and voice, in twenty-one bars of finely scripted scoring, over three pages. Here Korngold practises muted instruments - strings, horns and trumpets. The doubling of the voice in the first measure has been corrected from the stridency of the oboe to the softer muted violins. The canonic writing of the accompaniment has been used to contrast instrumental groups, for instance violins in bar one, muted horns in bar two, timpani in bar three and basses in bar four. The voicing is open and clear, allowing the voice to come through.

7) Schubert's *Am Meer* has been set to an orchestra of strings, double wind, four horns, two trumpets, three trombones and timpani, covering twenty-three bars over four pages. The sombre opening is scored for low strings (divided cellos) in bar one answered by trombones (bar two), and the aim of this exercise is clearly to practise subdued sonorities. A number of passages, including an isolated clarinet entry doubling the voice in measure 5 and 6 are encircled, reminding us of a similar instance with the oboe in exercise (1). They appear to occur when supporting instruments are employed to colour short melodic motivs. Whereas flutes were not featured prominently in earlier examples, here they are use to complement the clarinets when doubling vocal phrases. String sonority is explored by way of divided inner strings and tremolo. As in the other examples, there are few corrections. When these occur, they are in Erich's handwriting, and generally edit out extraneous texture.

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8) A fragment from an *allegro* of Beethoven's *second symphony* contains eighteen bars over two pages. Commencing just before the bridge passage to the second subject, Korngold demonstrates he has understood the principle of giving moving passages to strings (including reiterated semiquavers), and filling in tonic and dominant harmonies with open horns and trumpets - in bar three, there has been some deletion in those areas to avoid tonic/dominant clashes. In bar four Korngold has written "Rhythmus" over a horn/trumpet/timpani semibreve, probably to indicate that it would be preferable to write them in quavers to correspond with the rest of the orchestra. The A major theme has been given to two clarinets in A, and the timpani has been eliminated, as well as some extraneous cello notes.

In this passage, as in the preceding ones, Korngold demonstrates an acute understanding of orchestral texture and in voice-leading. The viola parts in bars one and two, for example, provide vertical harmonay through a lineal approach.

9) A passage from Beethoven's *Leonore Overture no. 2* extends over three pages of twenty bars. One page has been reproduced here. As in the previous exercises, there are comparatively few corrections. When these occur, they are in the interest of economy, the most telling example being the excision of pizzicato chordal accompaniments in quaver patterns agains the triplet semiquaver motif set for solo woodwinds. Towards the end of the exercise Korngold has divided semiquaver triplets between first and second horns (and trumpets), a more modern device than Beethoven's.

10) One single page of six bars is scored from strings, double wind plus bass clarinet and contrabassoon, and two horns. It exercises a sustained melody (horns) set against sustained chords (bass clarinet, bassoons) embellished by descending harmonic semiquaver figurations (upper wind, strings). There are no corrections. The fragment appears to be part of a larger exercise - the number eleven appears in the top right hand corner.

EWK ORCHESTRATION EXERCISE UNDER ZEMUNSKY'S SUPERVISION-BEETHOURNY LEONORENOZ ÷. * ħ 2 14. 1-5 17 T 1 · · · / / 1 Ģ eu. Fri , ¥ . 1 11, -Ξ 7;7 - 1 2.+ Ē 9 - 7 47,7 > bia 14=, 7. 5 0 Ŧ **Ā**· 37.3 1 Ant Rk. 1: . 2 I Kind. 厉 in p Try J K. .! ļĒ 护人 : 7 Viel CBANS 274. A 4 ... 11 5= (P)74 Ja A.B. 192 2 J.y. 15 `p....F_ Ð I Ka IK. P: . Sel · · · = Pinie Ì Litraj - los Solida Selinig wey BEETHOVEN LEONORE no. 2. ORIGINAL in LIBRARY of CONGRETS. Sec \$. 150

11) One page of manuscript contains nothing but a fragment of a bass line extending to eleven bars, with the characteristics of a conclusion. It bears some resemblance to the end of Erich's first self-orchestrated work *Eine Schauspiel-Ouvertüre* (1911), so it could represent a fragment of sketch for this. The passage is repeated in very faint manuscript in a slightly altered form, three lines further down the page. Erich Korngold paid tribute to Zemlinsky's inculcation of logical voice leading, "....ganz besonders strenge hielt er auf logische Führung der Bässe".⁵²

It is worth noting that Julius Korngold claims that his son had never heard these extracts live nor had he seen an orchestral score.⁵³ It is also worth noting that the exercises demonstrate a balance between string and wind which belies the critic's description of Zemlinsky's orchestration model as being Bizet's Carmen "...mit Vorwalten der Bläsergruppen und Zurücktreten der Streicher".⁵⁴Furthermore, Erich's musical handwriting, which had always been fairly small and neat, even in the earlier pieces, improved greatly under Zemlinsky's tutelage to the extent that it requires careful study of both teacher and pupil's manuscript to determine the difference between the two (Erich's notation is slightly more solid, and his lines and beams are straighter).

6.1.2 MÄRCHENBILDER

(Zemlinsky):

"Dann instrumentierte er, ebenfalls unter meiner Anleitung, drei *Märchenbilder* für Klavier, die er damals komponierte hatte. Auch dafür zeigte er ungewöhnliche Begabung."

Before comparing the piano with the orchestral version it is necessary to make some comments on the manuscript of the piano version.⁵⁵

⁵²loc. cit.
⁵³JKM 138.
⁵⁴JKM 136.
⁵⁵The manuscript is in the Library of Congress, Washington D.C.

David Kram. Doctoral Thesis. Historiography/Zemlinsky.

6.1.2.1 MÄRCHENBILDER - PIANO VERSION (MS)

• After a title page

Märchenbilder

6 Clavierstücke

(written twice, the first time very faintly)

- there follows a second title page, with one bar of an unidentified piece,
- followed by "Märchenbilder"

6 Klavierstücke

von

E.W. Korngold

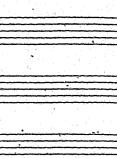
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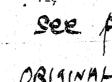
- The next page is a table of contents
 - Harim al Raschids nächtliche Abenteuer (langsamer Marsch) 1)
 - Aschenbrödel auf dem Balle (mässige Walzerzeitmaß) 2)
 - Die verzauberte Prinzessin (langsam) 3)
 - Heinzelmännchen (Walzerzeitmaß) 4)
 - Rübezahl (Scherzo-moderato) 5)
 - Das schlafende Dornröschen (schwärmerisch Allegretto) 6)
 - Das tapfere Schneiderlein: sieben auf einem Streich (giocoso) 7)
- Then there is a page of just seven measures of piece number I: Die verzauberte Prinzessin (Langsam (alla marcia) (sic - the piece is in 3/4))

The fragment, reproduced here, corresponds to the opening measures of the published version.

Version B (the indications kompon/fertig are Erich's)

Die verzauberte Prinzessin (kompon.) 1)





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MÄRCHENBILDER . PIANO SKETCH W.C. Q. auter 4. ¥. 1.00 ~ • • • jan with SEE p: 152 ORIGINAL in LIBRARY of CONGRESS

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- 4) (Dr)osselbart Bettelxxxx (fertig)
- 5) Wichtelmännchen (kompon)

6) Das tapfere Schneiderlein: sieben aud einem Streich (nicht fertig kompon)

(n.b. in the published version, the pieces are

- 1) Die verzauberte Prinzessin
- 2) Die Prinzessin auf der Erbse
- 3) Rübezahl
- 4) Wichtelmännchen
- 5) Ball beim Märchenkönig
- 6) Das tapfere Schneiderlein
- 7) Das Märchen spricht den Epilog)
- There follows a sketch of *Die Prinzessin auf der Erbse* (piece II). This renames a piece, originally no. 4, which (despite vigorous deletion in ink) bears some resemblance to the title *(Dr)osselbartsBettelxxxx* (handwriting illegible). Like all the pieces, it is written on 14-stave paper (no insignia). Although the writing shows signs of impetuosity, it is small, clear and well-spaced, with few crossings out. There are two degrees of blackness in the writing, possibly corrections and dynamic markings effected at a later date. This piece covers four pages.
- The next piece, *Rübezahls Launen* covers three pages, written in two different blacknesses, the ink changing approximately half way through. In bar 12 there is an indication "Rübezahl gut gelaunt" (preceding the 5/4 bar), and at bar 28 an indication "Rübezahl zürnt".

• *Wichtelmännlein* (piece number IV) covers four pages. The "Presto" has been deleted in favour of "leicht xxxx (illegible), doch deutlich".

単い現なが

- No. V, (originally no. II), Aschenbrödel auf dem Balle is actually the piece which became Ball beim Märchenkönig, and the subtitle "aus Märchenscenen" is indicative. In this piece, as in them all, there is interchanging between latin characters (mostly for tempo indications, etc.) and Kurrentschrift, which in itself shows some minor changes (but always recognisable as Erich's).
- No. VI, *Das tapfere Schneiderlein: Sieben auf einen Streich!* covers seven pages. Some tempo indications are in a darker ink.

DATES OF COMPOSITION

The only clue to the composition dates of the piano version of *Märchenbilder* is the annotation on the second cover page "begun Landro, July 1910". The orchestrated versions offer more clues. Although the catalogue description accompanying the manuscripts offers the erroneous date of 1909 as the original date of composition, the orchestral version contains the dates: *Die verzauberte Prinzessin* <u>March 1911</u>; *Die Prinzessin und die Erbse* (missing). *Wichtelmännlein* April 1911; *Das tapfere Schneiderlein* May 8, 1911; *Das Märchen spricht den Epilog* May 13, 1911; *Rübezahl* May 16, 1911; *Ball beim Märchenkönig* (no date).

There is here a discrepancy of dates. Erich and his teacher affirm that the orchestration of the pieces formed a part of their tuition. Zemlinsky states that three of the works were scored under his tutelage. Erich states that the instrumentation of *Märchenbilder* represented the end of his studies with Zemlinsky, "denn Zemlinsky verließ nach dem Sommer 1910 Wien, um einen Ruf nach Prag zu folgen...So verlor ich, kaum 13 Jahre alt, den verehrten und geliebten Lehrer".⁵⁶

It is possible that two pieces - the missing *Prinzessin und der Erbse*, and the undated *Ball beim Märchenkönig* - were those used for the tuition. Zemlinsky

⁵⁶Korngold, E.W. loc. cit.

Dic Verzouberte Priyesin Visin 1. from MARCHENBILDER CREHEJTRATED By KORNYOLD UNDER THE SUPERMISION OF 210 . ij. Chin B , ne + b= 6 . . 142 3 1-1-+Hing 1.1.1 AL= 110 Raci p-sp 2. 11. WE b :313 4.4.5 Vick 1+-5+ Find 4I 100 . 14 129:11 Vict Bra anco SER P. 155. (DIE VERZAUBERTE PRIMEESSIN) ORIGINAL IN LIBRARG & CONGRESS

was still in Vienna after the summer of 1910, conducting Carmen and his opera Kleider machen Leute at the Volksoper.

VERSION

This is written on the same 26 stave paper with insignia (J.E.) as the orchestration exercises. The pieces are written for the "Schneemann" orchestra (strings, double wind, 4 horns, two trumpets, three trombones, percussion and harp).57

- from Der Schneemann.

In comparison to the piano score, the orchestration, as in Der Schneemann, adheres to the music but is more precise as to articulation, dynamic, and note length. At the change of mood commencing bar 12, the orchestral

remains to be discovered.

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6.1.2.2 MÄRCHENBILDER - ORCHESTRATED

• The first piece, Die verzauberte Prinzessin, exists in two versions. The first version is incomplete, both in length and in scoring; there are a number of encirclements and corrections on a section which covers five pages (one has been reproduced here). The second version of thirteen pages is complete; a fair copy with additions to the percussion, and improvements to the orchestration (for example, the excision of some clumsy horn trills). Both versions display a more elaborate approach to scoring than in the exercises, owing to the different style of composition and Erich's accrued experience

The second piece, Rübezahl, covers eleven pages. The rapid changes of orchestral texture characteristic of Zemlinsky's version of Der Schneemann are evident here, as well as the deft use of percussion. There is more use of divisi strings, and detailed indications as to phrasing and articulation. Bars 39 ff represent a striking example of this, and affirm the inherent orchestral nature of Korngold's piano writing. Although the original is pianistic/vertical, the parts are scored with a sense of linearity and logic, a legacy of the combined education of Julius Korngold, Fuchs and Zemlinsky.

⁵⁷The manuscript of the piano version of *Der Schneemann* is not in the Library of Congress and

accompaniment is more fluid (string syncopations), and Korngold slows the tempo. There is poco rit. at bar twenty and a tempo at bar 21, and the same at bars 23/24, but no accel. at bar 25. At the end of bar 46 there is a fermata (lacking in the piano) and a silence on the fourth beat (the piano has a half-bar minim). There are two slightly different endings (bars 56-58), principally woodwind voicing, the second version being more middle register and gentler.

- The third orchestration, Wichtelmännlein, is lightly and economically scored, with precise polydynamic markings ranging down to pppp. The woodwind and harp figurations in the waltz section commencing bar 83 are inspired by passages from Der Schneemann, but the increasing complexity of the texture anticipates the elaborations of *Eine Schauspielouvertüre*, and the middle register bassoon, horn and trombone scoring begins to create the richness of colour associated with Korngold's later orchestrations. Indeed, the thematic and harmonic tone of this passage resembles that of the waltz sections of the Schauspielouvertüre.
- The next piece, Ball beim Märchenkönig, corresponds to the earlier Aschenbrödel auf dem Balle. In the piano version, Korngold had deleted the Freies from the tempo indication Freies Tempozeitmaß, but it is reinstated as Freies Walzertempo in the orchestral score. This orchestration is incomplete, numbering 122 bars of scoring as against 178 bars of the piano score. Furthermore, there is an inadvertant omission of one bar (corresponding to bars 65/79 of the piano score), placing the equivalent bar numbering of the orchestral version two bars behind the piano version after the latter's bar 79.

The style of this waltz is more akin to passages in Der Schneemann than the denser passages of Eine Schauspielouvertüre. Adopting Zemlinsky's practice in the former work, Korngold elaborates accompanying figures, for instance, the pianoforte accompaniment crotchets in bars 3-4 become string quaver patterns, with horns playing a crotchet on beat two rather on beats two and three. However, the scoring is lighter and more economical than in the ballet. As in that work, there are more specific tempo indications than in the pianoforte version. For example, the fermata in bar 8 (and 28) becomes a molto rit., and the orchestral version has *Etwas schneller* at bar 43. There is an inconsistency in the orchestra version: the fermata at the end of bar 40 of the piano score is only intimated in the orchestral score and there is a misleading fermata on the

first quaver of the violins in bar 41. There is some evidence of pupil-teacher discussion by dint of encircling of woodwind chords (bars 38, and 48-50) but as with other encirclements there does not seem to be anything untoward in those passages.

- operas and film music.
- discernible effect on his pupil.
- Puccini.

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• The next piece, Das tapfere Schneiderlein, is intrinsically an economical chamber-music scoring, centred on string tone, at least for the majority of the piece. The similarity of the handwriting hints that piano and orchestral, versions may have been composed at the same time. As in other waltz-like compositions, Korngold is more explicit about tempo markings in the orchestra than he is in the piano score. The addition of rit e dim in bars 27-30, then a tempo at bar 31, as well as an accelerando from bar 45 and poco rit (piano score, bar 131, one measure before the change of time signature) being initiated three bars earlier; all these directions offer some insight into his pianistic tempo aesthetic. His markings for the instruments show increasing variety, from violin G string passages in (uncharacteristic) scherzando format (bars 68 ff) and grotesque clarinet tremolos (bars 100 ff.) to the expression mark "trotzig" (bar 75), showing the connection between musical notes and dramatic expression which was to attain fruition in the

The slow 3/4 section commencing bar 132 shows a knowledge of string sonority, whereby the strings are divided into eight parts which display a sense of polyphony. At the repetition of the theme at bar 142, alternating horns and woodwind unobtrusively but effectively intensify the sonority, and at the canonic tutti (bar 215), the employment of massed forces displays sureness of control. Zemlinsky's pragmatic yet creative approach to scoring has had a

• The final piece, Das Märchen spricht den Epilog, is not in the manuscript piano score. The impressionistic style is heightened by a characteristic use of harp and of string flageolets. Later in the piece, a broad string cantilena is octaved in the violins and cellos after the manner of Tchaikovsky and

The Märchenbilder represent a crucial stage in the development of Korngold the dramatist and atmospherist. His orchestrations are wide-ranging, always suited to the mood and style of the piece, but never over elaborate, and the demands made on the players are always within normal limits. His next work, the unsupervised Schauspielouvertüre, was to build on this experience, but it would occasionally overreach itself and the effect was to be unbalanced - a term which could not be applied to this set of pieces.

6.2 SPECULATION AS TO ZEMLINSKY'S INVOLVEMENT IN THE COMPOSITION OF DER SCHNEEMANN

The Korngold memoirs, ⁵⁸ corroborated by Erich himself, ⁵⁹relate that the pupil, had composed Der Schneemann without informing his teacher. Zemlinsky then discussed the concept of how Erich heard the sound of the pantomime in his inner ear, and how this then transferred to the orchestra. The fact that it was a Skizze hints that the work had not yet been printed. This gives rise to the possibility that Zemlinsky could have had a hand in the composition itself. The lack of original composition sketches makes this difficult to prove or disprove.

It is more likely that Julius would have had an influential hand in the composition, seeing that he worked out the detailed scenography. He, however, presents cogent arguments against that premise, mooted by some of Erich's more incredulous critics.

The pedagogical aspect of Zemlinsky's orchestration, however, is indisputable. Later in this thesis some sketches for the orchestration of Der Schneemann will be displayed and discussed, and in the musicological part, the transition from piano to orchestra will be analysed scene by scene.

⁵⁸loc. cit. ⁵⁹loc. cit.

6.2.1 OTHER ASPECTS OF KORNGOLD'S STUDY WITH ZEMLINSKY

(Zemlinsky):

"Seine kontrapunktischen Studien machte er nicht mehr bei mir....".60 In his Korngold biography, Hoffmann quotes Erich's homage to Zemlinsky in 'Auftakt', 1921:

Es war ein von allen systematischen Fesseln freier, reizvoller Unterricht, bei dem Zemlinsky gleichsam zu erproben schien, was er mir zumuten, wie weit er alles übliche und normale Fortschreiten von Einfachem zu Kompliziertem aussschalten könne. Meine junge Phantasie stand bald unter dem faszinierenden Eindruck dieses, mit seiner fabelhaften Musikalität, mit der Originalität seiner Meinungen und Überzeugungen, der leichten Ironie in Mitteilung und Verkehr unbedingt Autorität ausströmenden Lehrers, dem mein ganzes Herz gehörte", and adds "selbst Schüler Zemlinskys, kann ich dieses, auf glücklicher Beobachtungsgabe fundierte Urteil nur voll bestätigen".61

Julius Korngold states that Erich "hing mit schwärmerischer Zuneigung an dem Manne, der ihm die instinktiv vorausgeahnte Zauberwelt der Töne voll erschloß"⁶² The facilitative capacity of Zemlinsky can be Julius reports that the pedagogic emphasis of Zemlinsky's teaching method lay in the "Geist und Wesen der Musik³⁶³ rather than a methodical system. Zemlinsky was passing on the tradition of empirical education he himself experienced, a tradition which can be traced back through Robert Fuchs, Bruckner, and Johann Josef Fux (1659 or 60-1741), who, despite his own systematic treatise on counterpoint, emphasised the difference between theory and compositional practice.⁶⁴

⁶²JKM 124. 63 loc. cit..

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⁶⁰Hoffmann, R.S., "Das Wunderkind in der Musik". In: MdA, December 1922 (294-296). ⁶¹Hoffmann, R.S. Erich Wolfgang Korngold. 15 f.

⁶⁴For a further examination of Viennese pedagogical traditions, with particular regard to the Conservatorium, refer to the next chapter.

Johann Nepomuk Fuchs, Robert Fuchs' brother, was Zemlinsky's composition teacher.

Maximilian Kreuz, in his dissertation on Robert Fuchs, describes J.N. Fuchs thus:

Als Kompositionslehrer wirkte er weniger durch großes theoretisches Wissen, als durch Geist und Geschmack anregend und fördernd auf seine Schüler, von denen Alexander von Zemlinsky der bedeutendste gewesen ist".65

Zemlinsky gave Erich a Bachian figured bass to which Erich had to furnish a melody. Zemlinsky also gave Erich a Passacaglia theme to develop into variations, which eventually became the final movement of the d minor sonata. This theme is reminiscent of the last movement of Brahms' Fourth symphony. However, both the d minor sonata and the Schneemann were written without Zemlinsky's knowledge. Zemlinsky, for his part, was reluctant to divulge details for Kleider machen Leute to Erich, saving "du bist ein Schimpfer".⁶⁶

6.2.2 ZEMLINSKY'S COMPOSITION DURING KORNGOLD'S TUTELAGE

It is not documented whether Zemlinsky showed his pupil any other works composed between 1907 and 1910. The revised Zemlinsky catalogue in the Library of Congress provides no clue as to the numerous undated pieces, especially Lieder. However, works identifiable as being composed between 1907-10 comprise Lieder, a choral work, and an opera.⁶⁷

The relative paucity of major works during this period imply that his time must have been fully occupied at the Volksoper, and with his instrumentation work and pupils. There is a period of his life, prior to his reengagement at the Volksoper, where reference sources indicate an engagement at Mannheim, but

this has never been confirmed, and enquiries in Mannheim have failed to provide corroborative evidence.⁶⁸ A letter with expeditor's address, written some time in September (Zemlinsky was not given to precise and regular dating of his correspondence) requests the return of the Klavierauszug and libretto of Kleider machen Leute (acknowledged on October 15) and was sent from Vienna.69

6.2.3 CONCLUSION

References to Zemlinsky will reoccur throughout this dissertation, as his life during this period was irrevocably linked to Erich Korngold's. The rewakening of interest in Zemlinsky's music, led by the researches of Horst Weber, and the corresponding increase in recorded and live performances, has brought to light a composer of distinction, adept in all aspects of his profession, be they harmonic progressions, orchestration, melodic writing, or polyphonic textures.

All these elements are to be seen indirectly in the youthful works of Korngold, and even though his sources were more eclectic, i.e. even though Korngold cannot be viewed as a direct descendent of Zemlinsky compared to Brahms/Beethoven-Schumann, the methodical and professional approach to their craft can be seen in their scores. Zemlinsky's bent was more introspective, more evanescent. Korngold was more overt, not merely by dint of his youth, but by his inner nature. His scoring was richer, more robust, his rhythms more strongly defined, his thematic structures more blatant, his humour more robust. Korngold did acknowledge Zemlinsky's influence by way of dedications, but the only allusion to his teachers composition is a direct quote in the third movement of the *d* minor Pianoforte Sonata.

Korngold did not pursue Zemlinsky's intensification with forms such as the string quartet, that is to say that although Korngold composed intermittently for chamber ensembles, the consequential through-line evinced by Zemlinsky's oeuvre in that genre is not to be seen. Conversely, Zemlinsky relinquished the

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composed before 1910, premiered 10.12.1910, Wien. (Universal Edition). Opera: Kleider machen Leute, composed between 1906 and 1910, premiered 2.10.1910. (Universal Edition). ⁶⁸This information stems from an interview in 1992 with Zemlinsky scholar Dr. Alfred Clayton

⁶⁹ Haus-, Hof- und Staatsarchiv, Vienna. (VI-46/1910).

⁶⁵Kreuz, Konrad: Robert Fuchs (1847-1927) Der Mensch - der Lehrer - der Komponist, (Vienna University 1994. (Dissertation)) 19.

⁶⁶ JKM 124 and 136.

⁶⁷ Lieder: Auf See (Dehmel, 1907); Jane Grey (H. Ammann, date?) Ansturm (Dehmel, 1907), Letzte Bitte (Dehmel, 1907), Sechs Gesänge für eine mittlere Stimme und Klavier op. 13 (Texts by M. Maeterlinck), numbers 1, 2, 3 and 5 composed in 1910 and premiered 11.12.1910 (numbers 4 and 6 were composed in 1913). Choral work: 23rd Psalm, op. 14, for mixed choir and orchestra,

⁽Hamburg).

world of operetta in the early part of his career, whilst Korngold continued to identify himself with that genre through his association with <u>Max Reinhardt</u>. Zemlinsky's only later stage composition was the unfinished *König Kandaules*,⁷⁰ whereas Korngold became indelibly associated with opera and other musico-dramatic forms.

Finally, it must be noted that Korngold did not inherit Zemlinsky's pedagogical bent: there is no evidence of sustained teaching activity, either in Vienna or in America. It was left to Arnold Schönberg to carry the pedagogical torch. Korngold's inspiration was his piano playing, his conducting and his spontaneous musicianship and it was no wonder that the relationship of teacher and pupil was so mutually satisfying.

⁷⁰ Performed in Hamburg, 1997, in the version completed by Anthony Beaumont.

1 1-1-1

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CHAPTER SIX

THE TEACHING METHODS OF FUCHS AND ZEMLINSKY AND THEIR CIRCLE WITH RELATION TO THE CURRICULUM OF THE KONSERVATORIUM David Kram. Doctoral Thesis. Historiography/Konservatorium.

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1. THE PRACTICE AND PRINCIPLES OF THE KONSERVATORIUM IN VIENNA **DURING KORNGOLD'S YOUTH**

Whilst Erich never attended any formal courses at the Konservatorium, his education was imbued with the spirit of the institution, and it is therefore pertinent to include the following information, based on research in Vienna. The aim of this section is also to place the composition teaching theory of the Konservatorium in a historical context.

CURRICULUM, SCHOOL FOR MUSIC THEORY

The curriculum of the Konservatorium, published in Hirschfeld's historical survey of the Gesellschaft der Musikfreunde in Wien² delineates the course structure as follows:³

1.1.1 THEORETICAL STUDIES

1) second study.

2)

Counterpoint: 3)

2. SUMMARY 168

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Harmony as first study:

One year with six hours per week for each sixteen students.

Prerequisites: (a) General Music Studies: including one year of choral studies. (b) Pianoforte, having completed the requirements for pianoforte study as a

Harmony as subsidiary study.

One year with four hours weekly for each fifty students.

¹Prior to 1908 the institution was known as the Akademie für Musik und darstellende Kunst, and was located in Börsendorfer Straße 12, (the same building as the Akademie der Musikfreunde, i.e. concert hall of the Wiener Philharmoniker/Brahmssaal etc.) before moving to the corner block adjoining the Wiener Concerthaus. The vocal and drama department are now in another location. ² Hirschfeld, Robert. Geschichte der k.k. Gesellschaft der Musikfreunde in Wien (2. Abteilung,

1870 - 1912), (Vienna, 1912, In: Nationalbibliothek, Vienna. cat. 235.941-C and 490.771-CM. Richard von Pergen edited the first vol. 1812 - 1870).

³Extracted from the school statutes of the Konservatorium, 1908 (now in the library of the Hochschule f\u00dfr Musik und darstellende Kunst, Vienna.

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Two years with six hours weekly for each twelve students.

Prerequisites: (a) Harmony studies, having completed the requirements for harmony as first study (b) pianoforte, having completed the second year requirements for piano as subsidiary study.

General composition: 4)

Four years with six hours weekly for each twelve students. Prerequisites: <u>Counterpoint</u>, having completed the requirements of the centre for counterpoint studies.

Conditions of acceptance for course: Appropriate musical aptitude and advanced techical aptitide, as well as skillfully appropriate⁴ piano performance.

1.1.2 OBLIGATORY CHORAL STUDIES

(four year course)

Year one:

Practical musicianship (elementary harmony and choir practice), two hours instruction per week.

Year two:

a) Continuation of practical studies, two hours instruction per week, (b) Vocal instruction as appropriate, twice two-hour instruction periods per week.

Year Three:

Choir practice aimed at the perfection of intonation and the study of difficult passages in the choral repertoire - two hours instruction per week

Year four:

A capella singing and choral works with instrumental accompaniment - two hours instruction per week.

⁴In the original German: "gewandt".

1.1.3 COMPLEMENTARY STUDIES

HARMONY (One year course) Obligatory: Piano; Choral studies (one year), (Practical studies).

<u>COMPOSITION</u> (general) FIRST YEAR Obligatory: Pianoforte; choral studies (fourth year); instrumentation.⁵

SECOND YEAR

Obligatory: Pianoforte, Score-reading (at the piano), Music history. Voluntary: Aesthetics, General theatre studies as appropriate. Obligatory: Instrumentation.

THIRD YEAR

Obligatory: Piano, Score reading at piano. Voluntary: as in year two.

FOURTH YEAR

Voluntary: as in years two and three.

COMPOSITION (dramatic):

YEARS ONE AND TWO: obligatory: attendance at opera school rehearsals, as available also accompanying and conducting in the school; music history; instrumentation.

⁵Instrumentenkunde.

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COUNTERPOINT (Two year course) Obligatory: Piano; choral studies (second and third year).

Voluntary: General theatre studies, Italian, French.

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2. SUMMARY

This curriculum outline implies a practical approach to the study of harmony, by way of pianoforte study and choral experience, rather than a purely theoretical one; at odds with Hugo Riemann's view that "speculative" theory laid the ground for "practical harmony."6

Dr. Otto Biba⁷ is of the view that formal harmony textbooks did not form a basis for the instruction; the standard Harmonielehre of the time, such as Louis/Thuille⁸ were written for the autodidact. However, Robert Watson claims that Louis wrote Grundriss der Harmonielehre, which was based on his Harmonielehre, "at the behest of the head of the Vienna Konservatorium, to facilitate its use there as a text."9

Franz Endler also maintains that the legacy of the Konservatorium as directed by Josef Hellmesberger was one of the "free style." ¹⁰ Julius Korngold, from his standpoint as an ex-student of the University, maintains succinctly that "Es herrschte eine gewisse Ungebundenheit, ein genialischer Zug im Hause,....eine Art Automnomie der Lehrer und ein freies Selbstbestimmungsrecht der Schüler und Schülerinnen."11

Fuchs has left no direct record of his teaching methods nor did he publish anything on the subject, despite having taught continually for over fifty years. It is a matter of speculation as to which school of harmonic theory he subscribed. Robert Watson¹² states that German theory evolved along different lines to Viennese in the nineteenth century, being "preoccupied with chord quality and direct relations of chords to a tonal centre by harmonic processes"¹³ whilst Vienna, adhering more conservatively to the principles of the Generalbaßschule and the "interpretations of chords in relations to local

contexts of progression",¹⁴ adopted an essentially melodic approach contrasting with the legacy of Rameau.

A point raised by Endler¹⁵ and substantiated by the author personal experience is the following. Owing to the proximity of the concert halls to the teaching rooms (the old Konservatorium being located on the upper floors of the Musikverein building) it was impossible not to hear the sounds of the orchestra resonating through the building. Thus on a subliminal level music would have permeated through the students' consciousness, not only as a manifestation of the numerous concerts which the students heard, either officially or secretly.¹⁶

¹³*ibid*. xiii. ¹⁴ loc. cit. ¹⁵Endler, F. op. cit. 16. hall. See: JKM. 33.

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¹⁶ Julius Korngold records listening to the Hellmesberger String Quartet evenings outside the recital

⁶Watson, R.W.. Viennese Harmonic Theory from Albrechtsberger to Schenker and Schönberg. (UMI Research Press; Ann Arbor, 1985) 117.

⁷Personal interview with Dr. Biba at the Gesellschaft der Musikfreunde. (19.10.94). ⁸ Louis, R. and Thuille, L. Harmonielehre. Klett und Hartmann. Stuttgart. c. 1912. Louis was a student and biographer of Bruckner, Thuille studied in Innsbruck. ⁹Watson, R. op. cit. 116. ¹⁰Endler, op. cit. 14. ¹¹JKM 27.

¹²Watson, R. op. cit. xi.

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1.4

CHAPTER SEVEN

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1. BIOGRAPHICAL COMMENT

The period between 1907, when Korngold commenced lessons with Zemlinsky (and when Zemlinsky was conducting at the *Hofoper*) and October 1910 needs to be more comprehensively documented, yet the task is rendered difficult by the relative dearth of primary sources.

There are certain letters and poems, written mostly on the occasion of family birthdays or wedding anniversaries, and also letters written whilst on holiday, which which help, sporadically, to chart the course of his life.

Erich's birthday poem for his grandmother <u>Rosa Witrofsky¹</u> has already been quoted. Another letter shows his confidence in life:

Liebste Großeltern!

Meinem Versprechen gemäß, schreibe ich Euch aus Landro, und selig. Hier ist noch alles beim Alten, bis auf einige angenagelte Zetteln: "Toilette im 1. Stock", oder "Auf dem Mignon-Flügel" - nie im Leben ein Mignon-Flügel gesehen - "dürfen nur Erwachsene spielen", oder "Billard per Stunde K 1". Frau Lauer hat noch prima rotes Haar und plagt noch immer bei der Tafel. Der Wasser ist wunderschön! Mein tägliches Programm ist folgendes: 9 Ausschlafen, - 10 Frühstücken, 10 - 1 Klavierspielen - die Klaviere sind übrigens miserabel - dann Mittagessen, - drei - (illegible) - fünf "Croquet" dann <u>Schluderbach.</u>

Apart from the pieces mentioned earlier in this study, it is probable that much of Erich's composition of this time has been lost, if we are to believe his fathers assertion that his son sat before manuscript paper or the piano between homework,² improvised late at night in the music-room,³ and shut himself in a

¹Letter dated Vienna, 5th October, 1908 (Wien, *Nationalbibliothek*, *Handschriftensammlung*, cat. 937/69-8). ²JKM 126. ³loc cit.

FINALE of Sonata in d minor by ERICH WOLFSANG 120RNGOLD Ms. autograph in LIBRARY J CONGRESS. See p. 173

hotelroom in Toblach on holiday in order to compose⁴ which caused him anguish "ob er den Erwartungen des Papa würde entsprechen können"⁵

Ellen Schaller, recalling memories of childhood holidays in the journal Neues Österreich,⁶ relates her encounters with the ten-year-old composer in August 1907, on holiday in Karersee. Erich, whilst not participating in the woodland games of Schaller and her sister, would remain in seclusion in a nearby glade. It transpired that this had been converted to a rustic 'studio', where he spent every day composing. Schaller quotes Erich's assertion that ..."Ich werde ein berühmter Man werden....Ihr werden noch von mir hören"

SONATA IN E

In 1908, Korngold's father mentions an accidental injury which his ten-yearold son caused to a friend (a paper-knife wound to the neck) which caused a near-fatal injury. The result of Erich's remorse at this occurence was a piano movement in c minor (adagio) which eventually became the third movement (largo) of the Pianoforte Sonata op.2 in E.⁷

The *d minor Sonata*,⁸ a work "von auffallender Düsterkeit und Herbigkeit der Thematik und Entwicklungen",⁹ was also inspired by this incident. The first movement of the *d minor Sonata* is dated July 1909. The last page of the Scherzo is noted (in Julius' writing) partly 1908, partly Oktober 1909, and the Finale is marked "completed April 30, 1909.¹⁰ The composer's sketch of the first page of that finale is reproduced here.

⁴JKM 125. ⁵ loc cit. ⁹JKM 125. David Kram. Doctoral Thesis. Historiography/First published works.

2. THE PIANO SONATA IN D MINOR, AND A MOVEMENT OF THE SECOND PÍANO

⁶Schaller, Ellen: ""Ich komponiere"". In: Neues Österreich (no bibl. details available, but by inference published after Korngold's death). As her father had been the 'Vorstand' of the Wiener Tonkünstlerorchester, the families were acquainted.

⁷Korngold, Erich. Sonata no. 2 in E op. 2. (Schott's Söhne, Mainz. No. 29400, copyright 1911). ⁸Sonata in d minor (no opus number). (U.E. 2765, copyright 1910).

¹⁰Catalogue to Korngold Gift, p. 13. Library of Congress, Washington D.C.

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3. DON QUIXOTE

At least as early as 1907 Erich had been introduced by his father to the world of Don Ouixote, and discussions on walks in the Dolomites between Landro and Schluderbach in 1907 and 1908 produced a series of piano miniatures based on themes from the novel, composed July-August 1909.¹¹The cover page of the manuscript score bears the inscription "Landro, summer July-August 1909".¹² Brendan Carroll demonstrates the connection between Korngold's vocal and instrumental writing by reproducing a manuscript song Der Tod, dated 1907.¹³ The words are by Wilhelm Fab(b)ri (author of Nixe). The music forms the basis of the first piece of the suite.

It was during one of these sojourns that Erich, who had been shutting himself away in a hotel room in order to compose, confided to his mother his doubts whether his compositional activity would be of a standard to satisfy his father.¹⁴

4. DER SCHNEEMANN

The Don Quixote character studies were but one facet of a gift which had been noticed by Erich's father - the faculty for translating dramatic situations into musical form - "Schlagfertiges Nachbilden von vorgestellten Situationen, Szenen, Stimmungen."¹⁵ This propensity of the young composer was to be refined and extended into his first work for the stage, and the main topic of this thesis - the Ballettpantomime Der Schneemann. Precise dates and circumstances concerning the genesis of this work have not yet come to light, and the only material in the Library of Congress is:

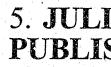
(a) the original orchestral score dated "middle of March" (i.e. 1910) and initialed A.v.Z/E.W.K. This has some sketched annotations (q.v.)

(b) an undated ms.of the Serenade arranged by Erich for piano and violin,

¹²Catalogue to Korngold Gift, p. 13. Library of Congress, Washington D.C. ¹³ Carroll, Brendan. op. cit. (The Last Prodigy) 36 f... ¹⁴JKM loc. cit. ¹⁵*ibid* 127.

Julius Korngold confines himself to a reference to the 'eleven-year-old', and there are no extant letters of his son referring to the piece. The memoirs do delineate the scenographical roots. A number of images had impressed themselves on Erich's imagination, including a postcard depicting the chiaroscuro effect of a snowman and a chimney sweep, the sight of children throwing snowballs and a snowman glittering in a winter snowfall, and the experience of a cheerful Christmas market, undoubtedly the traditional Weihnachtsmarkt, still held in front of the Wiener Rathaus. Whereas Julius Korngold cites friends, relatives and Erich as being responsible for the scenario of Der Schneemann, he claims personal credit for inspiring the themes of Commedia dell'Arte and the imagery of inanimate objects coming to life.

The dates of the composition are recorded in the memoirs as being between Christmas 1908 and Easter 1909. At some time during or after the completion of the work, Erich played excerpts from the piece for "einigen Freunden und Kennern" - including Julius' friend Karl Goldmark.¹⁶ If Julius' assertion that Zemlinsky was only privy to this composition once it was completed is correct, evidence points to a later date, unless Zemlinsky was excluded from that gathering.



By late autumn 1909, Julius Korngold possessed three representative works of Erich's childhood - the Piano Sonata in d minor, the Don Quixote character

¹⁶Rudolf Stefan Hoffmann could have been among the guests. See later footnote.

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(c) a proof copy of the same, with Erich's corrections

(d) six pages of copyist's proof of "Pierrot and Colombine" corrected by Erich and annotated "for engraving, Sept. 5, 1910" (a seventh page has sketches in Erich's hand) (q.v.)

5. JULIUS KORNGOLD'S DECISION TO **PUBLISH HIS SON'S WORKS**

¹¹JKM. loc. cit.

pieces, and Der Schneemann. At this point¹⁷ the memoirs depict the critic's dilemma - should he publicize Erich's achievements as a musician and composer, or restrict his exposure to the circle of close friends and musical colleagues. His inner debate can be summarised as follows.

- · In favour of publishing, Julius Korngold regarded confidentiality as "egoistischen Bedenken"¹⁸ concerning his emotional wellbeing at the expense (so he imagined) of his son. He argued that the publication of Erich's youthful pieces would be beneficial for the boy's future as a composer,¹⁹ and that at any rate this example of precocity should be submitted to public discussion and musicological analysis.²⁰ Not least, it was important to document the boy's achievements as a "Beweis zum ewigen Gedächtnis".²¹
- On the other hand, he was conscious of the musical bond between father and son as a principal manifestation of their intimacy and he felt threatened by the thought of Erich being subjected to influences of a more public nature.²² Moreover, as a Viennese music critic, he was well aware of the potential body of anti-Wunderkind polemic which could be expected from colleagues: "Verborgenheit bedeutet ja in diesem Falle doppelt Geborgenheit....Hatte sich die Zunft nicht immer gegen schaffende Wunderkinder gesträubt und hatte sie nicht regelmäßig das ihr Widerstrebende auch die Väter entgelten lassen?"23 These feelings were compounded by Julius Korngold's complex about his 'provincial' background, which left a psychological imprint (a) of timidity about exposing his private affairs to the scrutiny of a world city, and (b) of 'peinliche Korrektheit' which abhorred the possibility of "Mißdeutungen","Konstruktionen" and "Kollisionen" which would arise from his introducing a child prodigy composer into public life, even though

¹⁷JKM 128.

¹⁹loc. cit.

²⁰ loc. cit. ²¹ loc. cit.

²²"Wie glücklich war ich, so lange ich...mein geliebtes Wunder für mich allein besitzen durfte!" (JKM 127).

colleagues of his were themselves composing and unhesitatingly promulgating works of their pupils and disciples.²⁴

6. THE PRIVATE PUBLICATION OF **ERICH'S FIRST THREE MAJOR COMPOSITIONS**

In December 1909 copies of the three works were sent to a number of "Musiker und Sachverständige", none resident in Vienna, "...mit der Bestimmung, nicht in der Öffentlichkeit zu gelangen, sondern privat in numerierten Exemplaren an Musiker und Musikkenner mitgeteilt zu werden. aussschließlich zum Zwecke einer Feststellung in Druck gelegt".²⁸ The decision to restrict the recipients to non-Viennese residents did not shield Julius

²⁴loc. cit.

²³ loc. cit.

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Eventually, some time before December 1909,25 Julius Korngold commissioned Universal-Edition to print approximately forty copies of the Sonata in d minor. the six Don Quixote character Pieces, and the piano score of Der Schneemann for private circulation.²⁶ The Korngold biographer <u>Rudolph St. Hoffmann gives</u> a clue as to the probable date, writing that he heard Der Schneemann and its companion works when Erich was "wenig mehr als 12 Jahre alt", shortly before they were printed ("....die bald darauf in der Universal-Edition erschienen sind").²⁷ This could mean either that he, as a pupil of Zemlinsky, was introduced to Erich's pieces by Zemlinsky some time after the end of May 1909, or else he was privy to the private performance of excerpts from Der Schneemann mentioned above, which could have included sections of the companion works. If the latter is the case, then it is surmisable that a private gathering of close musical colleagues could have persuaded Julius Korngold to publish, and this would have taken place between June and November 1909.

²⁷Hoffmann, R. St. 'Erich Wolfgang Korngold'. In: MdA, (März 1922) 79.

¹⁸loc. cit.

²⁵The memoirs are inaccurate here, citing the date as a whole year after completion of Der Schneemann (which was completed in Easter 1909). Julius Korngold must have meant a whole year after the initiation of the Schneemann composition.

²⁶In the typewritten draft of the memoirs, the word *Privatdrucke* is underlined; Also the original word Pieces (Stücke) has been replaced by the word Hefte, indicating that the pieces were printed as separate entities, rather than as one volume of the three works - this fact is confirmed by Decsey in his article for the Neue Freie Presse (q.v.). Other words underlined are nicht in die Öffentlichkeit zu gelangen, privat, ausschließlich zum Zwecke einer Feststellung, etc.

Korngold from severe censure by his Viennese colleagues, led by the antipathetical Robert Hirschfeld, in the form of a letter of protest from the Vereinigung Wiener Referenten, headed by that critic.²⁹

Among the recipients were Hermann Kretschmar, ³⁰ Dr Artur Seidl, ³¹ Otto Lehmann,³² Hugo Leichtentritt,³³ Ferdinand Pfohl,³⁴ Karl Stumpf and Erich Hornbostel, 35 Viktor von Herzfeld, 36 Dr August Beer, Paul Marsop, Richard Strauss, Artur Nikisch, Engelbert Humperdinck and Max Schillings. To date no data exists concerning the other recipients, and if they replied.

The memoirs quote a selection of the most favourable responses.

Hermann Kretschmar opined that Erich's "phenomenal" achievements even surpassed other examples of precocity and compared Erich's composition, in terms of its masculinity and modernity, to that of the young Händel.

Richard Strauss expressed astonishment at the "Sicherheit im Stil, die Beherrschung der Form, diese Eigenart des Ausdrucks in der Sonate, diese Harmonik", but was concerned that such an early talent may not proceed along healthy lines - "Zu gratulieren ist da kaum, das erste Gefühl, das einem überkommt, wenn man hört, daß dies ein elfjährige Junge geschrieben hat, ist Schrecken und Furcht, daß ein so frühreifes Genie auch die normale

²⁸JKM 128.

Glücklicher Vater, nehmen Sie³⁸ jetzt dieses junge Genie vom Schreibtisch u. von der Musik weg, schicken Sie ihn aufs Land, zum Rodeln, Skilaufen - daß dieses junge Gehim nicht vorzeitig ermüdet u. abgearbeitet ist, bevor es in voller Produktionskraft steht. Hoffentlich habe ich mal die Freude, diesen jungen Erzmusikanten persönlich kennen zu lernen. Meine besten Wünsche begleiten ihn auf seiner weiteren Lebensbahn. Mit verbindlichsten Grüßen u. nochmals bestem Dank für die interessante Sendung, Ihr hochachtungsvollst ergebener

Dr. Richard Strauss³⁹

Erich admired Strauss' composition. Strauss and Korngold enjoyed a cordial relationship, which only became cooler, according to Julius, "als der erfolgreiche Opernkomponist (i.e. Erich) seiner Protektion entwuchs".

Arthur Nikisch, the conductor of the premiere of Sinfonietta, also employed the terms "phänomenal" and "Genie", and commented on Erich's freshness of inspiration, quite apart from his age. Like Strauss, Nikisch expressed the hope that the young boy would remain in good health.⁴⁰

Engelbert Humperdinck, while criticizing Don Quixote, conceivably because of its modernistic harmony, acknowledged Erich's "Erfindungsgabe".

³¹JKM 129. ³⁸One word illegible, Ana 330,1. Korngold).

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Entwicklung nehmen möge, die ihm so innig zu wünschen wäre."³⁷ Korngold does not print Strauss' ensuing paragraph, which reads:

⁴⁰It is evident that photographs of the young Korngold indicate a tendency for incipient obesity.

²⁹At that time Julius Korngold was still a member of that group, resigning at the end of 1910, in protest against alleged personal attacks by colleagues, contrary to the spirit of a letter signed when Korngold became a member of the organisation, in relation to Erich's Trio op. 1. See: JKM 145. ³⁰Hermann Kretschmar, 1848-1924, was from 1904 Professor of Music History at Berlin University. ³¹Arthur Seidl, 1863-1928, lectured at Leipzig and was also, from 1903, Dramaturg at the Hoftheater in Dessau.

³² Carroll, Brendan quotes his name as Otto Lessman (1844-1918) and describes him as the editor of the Allgemeine Musikzeitung from 1882, and a minor composer. op. cit. (The Last Prodigy) 375. ³³ Hugo Leichtentritt (1874-1951); Composer, critic, musicologist. loc. cit.

³⁴ Ferdinand Pfohl (1862-1949): Chief music critic of the Hamburger Nachrichten, and later director of the Hamburg Conservatorium, loc. cit.

³⁵Erich Moritz v. Hornbostel (1877-1935), Viennese-born founder of ethnomusicology. From 1906-33 he was also the Director of the Berlin Phonogramm-Archiv, with Carl Stumpf. Stumpf and Hornbostel, in their capacity as music psychologists, subjected Erich Korngold to a series of tests in 1910, now lost, but referred to in Révész.

³⁶Viktor v. Herzfeld - Professor of Music in Budapest.

³⁹Strauss, R. Autograph letter, , Schierke im Oberharz, 3.1.1910 (and not 1904, as printed in letter collection of Stephan Kohler (52.1, from Bayrisches Staatsbibliothek Handschriftensammlung SB

Arthur Seidl subjected the three compositions to a seminar at the Leipziger Conservatorium, acknowledging, in an ensuing report, Erich's freshness of inspiration and "Größe und Strenge der thematischen Arbeit", concluding with "Alles in allem ein wirkliches Wunder unserer Tage, atemversetzend, selbst bis zur Beängstigung über die verborgenen Strebensziele solcher Anlage".⁴¹

Ernst Decsey, in the article in the Neue Freie Presse discussed below, quotes Ferdinand Pfohl as prophesying that Erich would leave his imprint on his generation if he continued to progress in the way he had started,⁴² and Paul Marsop as stating that "Mir dünkt die fortgeschrittene Entwicklung des Seelischen unbegreiflich".

Karl (Karóly) Goldmark, (1830-1915), being resident in Vienna, received the music later than outsiders, according to Julius Karngold, but the composer's letter is quoted at length in the memoirs, indicative of the status of the eightyyears-old composer in the Viennese musical hierarchy.⁴³ Taking into account Goldmark's advanced age and his melodic, reactionary style of composition, it is understandable that his admiration for the "Wunder" is tempered with concern for Erich's "Richtung", commenting that "...die Jugend sich gerne auf alles Neue stürzt" - just as Beethoven went further than Mozart and Haydn, so Erich could go further than Strauss, Debussy and others - but fortunately Julius was there to guide him "daß diese schöne, herrlich Blüte nicht Schaden leide".

7. THE EFFECT OF THE RESPONSE OF THE RECIPIENTS, AND INSIGHTS INTO **THE FATHER-SON RELATIONSHIP**

It has been noted that Julius Korngold was sensitive to accusations of paternal exploitation of a gifted child. Whereas a noteworthy example, Ludwig van Beethoven (father of the composer) had introduced his eight-year-old son at a

concert in Bonn in March 1778,⁴⁴ Julius Korngold, despite having received a number of offers to take his son "auf Tournee zur Schau", refused until Erich was fourteen years old. Quasi as an apologia, he claims that "Ich hatte aus der Geschichte der Wunderkinder gelernt, hielt ungestörte Entwicklung, geistige wie körperliche, namentlich schaffender Frühreife für unentbehrlich".⁴⁵ Julius Korngold avows repeatedly that Erich composed and played for the most part in private, even in secret. In retrospect, it is indisputable that Erich's drive to compose was indeed a natural tendency, noted by Goldmark in the abovementioned letter⁴⁶, reinforced by his desire to reaffirm his father's approval and cement their intimacy, exemplified to some degree by the regular birthday compositions.

Notwithstanding, the measures taken by Julius Korngold to preserve Erich's anonymity were concomitant with the facility by which the recipients guessed the identity of the composer. Their counsel to Julius not to force Erich's development, but to allow him to pursue extra-musical activities appropriate to his age was a dignified expression of a sentiment also expressed in baser wise in the mouths of public anecdotage. Inevitably, by dint of the number of prominent personages who were now privy to the "phenomenon," Erich's achievements were 'leaked' to the press in Budapest, by one of the recipients of the "Drei grünen Hefte"47; the music critic Dr August Beer published his enthusiastic reactions in the Pester Lloyd. The ensuing resonance in Viennese circles led, according to the memoirs, to Moriz Benedikt's insistence on an article appearing in the Neue Freie Presse, (in spite of Julius' protests), and the suggestion that Ernst Decsey be commissioned to write it.

⁴⁵JKM 163. geboren zu werden". ⁷Quoted in Decsey, loc. cit.

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8. DECSEY AND THE ARTICLE IN THE **NEUE FREIE PRESSE FEBRUARY 1910**

⁴⁴A poster, or "Avertissement", displayed in the Beethoven-Geburtshaus in Bonn, announces that Beethoven's six-year old (sic!) son would perform a number of piano concertos and trios.

⁴⁶Goldmark quoted Strindberg in that letter: "Es gibt zur Genialität keinen andern Weg, als dazu

⁴¹ According to Brendan Carroll, the documents have not been located, and the author concurs that his own searches in archives in Leipzig have also been unsuccessful. op. cit. 375. ⁴²Quoted in Decsey, Neue Freie Presse, 27.2.1910.

⁴³Already in 1896 Goldmark had been awarded the Ritterkreuz des Leopoldordens for his "Tätigkeit auf dem Gebiet der Tonkunst und der Musikliteratur" (see MGG Bd. 5, Sp.482). His opera Die Kriegsgefangene was premiered by Mahler in Vienna on 17.1.1899.

Decsey's eulogistic article, entitled "Vom jüngsten Komponisten", appeared in the Neue Freie Presse on 27.2.1910 and, as the first Viennese documentation of the young Korngold's prowess, deserves special examination in this thesis.

The first paragraph deals with the phenomenon of "Wunder" (miracles), be they the Geyser in Yellowstone Park, or the wellspring of artistic talent.

Then Decsey describes receiving three green "Hefte" with some distaste, thinking them merely the latest offering ("Nummern") from Peters or Universal-Edition for his appraisal. On examination, he was impelled to publish his pleasure at the discovery of "... Neue Musik und ein neuer Mann".

The Sonata, which he termed a "sonata eroica", "brauste auf", as if it stemmed from a conqueror ("Eroberer"). With repeated emphasis on the dramatic aspects of the composition, Desey praises the contrasting second subject, the development which evinces "nirgends leere Wendungen, nirgends Herumreden in "Gängen", nirgends Füllmusik, sondern Einheit des Charakters, sicher gebildete Form, kurz ein Sonatensatz mit allen geschichtlichen Maschinenbestandteilen und getrieben von der Seele der Neuzeit". Decsey praises the trio of the scherzo, daring harmonically, but with such an inner logic, "...daß man von Eigenwillen, nicht von Eigensinn oder Willkur sprechen muß". The last variation movement -"last but not least", impresses Decsey by its strict form and inner strength.

Decsey now turns to the pantomime, rhetorically praising its humour and lightness. "Die Noten trippeln behend, alle Rhythmen sind tänzerisch. Ein Walzer schlägt auf, daß man die Röcke fliegen sieht, ein Walzer, den man nachsingt, nachspielt, nachpfeift". Decsey notes that the theme of the Snowman is transformed in accordance with the dramatic situation, as a waltz, then harmonised as the entrance of the statue in Don Giovanni, then as a fugato.

"In der Sonate der Eroberercharakter; in der Pantomime der Eulenspiegel-Humor, die Gozzi-Stimmung - with this opening, a new paragraph incites the reader's curiosity as to the identity of the composer. Decsey describes playing the pieces for a friend, "selbst ein schaffender Musiker....", who suggests the composer may have been a modern master of the school of

Debussy or perhaps Scriabin. Then Decsey reveals Erich's identity and informs his readers of the conditions of publication and transmission of these works.⁴⁸

Now Decsey expresses his wonderment that such a young composer can achieve such mature expression, whilst "die 'Großen', das heißt erwachsenen nicht großen - Musiker, oft so kindische Sachen schreiben".

Decsey continues by quoting reactions from other recipients Kretschmar, Strauss, Humperdinck, Pfohl and Marsop, confirming that their overwhelming response had been "Schrecken and Furcht" at the appearance of such a precocious talent. Decsey then quotes Goethe's explanation of the phenomenon of child musical genius:

Erich is now depicted in affectionate terms: "Ein stiller Knabe mit guten, dunkeln, träumerischen Augen, den man immer wieder anblickt und dem man's doch gar nicht ansieht". A biographical sketch confirms Erich's first musicmaking at the age of five, his first composition at eight, Gold at ten - "eine Musik voll geheimnisvoller Harmonie und düsterer, ja gespenstiger Stimmung"⁵⁰ Fuchs and Zemlinsky are mentioned as his teachers.

⁴⁸i.e. for private appraisal etc. ⁴⁹The punctuation is original. ⁵⁰It is known that Erich, like many other composers, utilised themes composed in childhood in later works. It is conceivable that the "düstere, gespenstige" elements of the lost Gold could have inspired passages of Violanta (1916).

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The next paragraph gives brief biographical details, identifying Julius Korngold as the Musikreferent of the Neue Freie Presse and explaining that the music was expedited to colleagues who were not resident in Vienna. "Auf diesem Wege erhielt auch ich Kenntnis von dem musikalischen Wunder, und dem Falle, vom lebhaftem Interesse getrieben, nachgehend, erfuhr ich auch von den mit meinem Eindrucke übereinstimmenden Urteilen"49 This implies that Decsey, a resident of Graz, was one of the forty recipients of the three pieces.

Das musikalische Talent kann sich wohl am frühesten zeigen, indem die Musik ganz etwas angeborenes, Inneres ist, das von außen keiner großen Nahrung und keiner aus dem Leben gezogenen Erfahrung bedarf; Doch wie wollte die Gottheit überall Wunder zu tun Gelegenheit finden, wenn sie es nicht zuweilen in außerordentlichen Individuen versuchte, die wir anstaunen, und nicht begreifen, woher sie kommen

The final paragraph confirms that up to then Erich had attracted little public discussion but this situation would now change, since *Der Schneemann* has already been performed in private circles, and Erich's new "prachtvoll" *Piano trio* "wird nicht mehr aufzuhalten sein".

Decsey began with allegorical references to Yellowstone park; he concludes with the wish that Korngold will gain strength from woodland, mountains, the sea - from Nature, "denn es hat der Kunst lange zu leben".

9. INTERIM SUMMARY

The printing of the first three important works and the subsequent revelation of Erich's gifts to the public have given the author cause to divide the remaining portion of the historiography into three.

- The first section, "The production history of *Der Schneemann*", will continue to trace that work and Erich's life through the various stages of its progress to the stage of the *Wiener Hofoper*, its contractual vicissitudes, its orchestration, the rehearsal and design process, and premiere.
- The second section, subheaded "Erich Korngold in 1910", will depict some wider musical influences to which Erich was to be exposed, and describe in concise terms the genesis of other works which would mark him out as the leading young composer of his period.
- The third section traces the reception of *Der Schneemann* and some other aspects of its aftermath.

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(PART TWO - HISTORIOGRAPHY)

CHAPTER EIGHT

THE PRODUCTION HISTORY OF

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1. WEINGARTNER'S COGNIZANCE OF DER SCHNEEMANN

It has been mentioned that Erich's works were performed at private gatherings in his family home in Vienna, for the benefit of personages such as Karl Goldmark, and possibly Ernst Decsey. Other than that, it is not specifically documented how or when Der Schneemann came to the notice of prominent Viennese musicians (apart from the score), only that the memoirs mention that Dr Ludwig Winter, a member of the Intendanz of the Hofoper¹ had heard Der Schneemann and Felix Weingartner, Musical Director of the Wiener Hofoper from 1908-1910, had requested that Erich play him his compositions.

The date of this encounter was presumably mid-1909, when Erich was twelve and had completed Der Schneemann and the Variations on Zemlinsky's theme, but the latter had not yet incorporated into the Sonata. It was during this meeting, which could have coincided with the private concert mentioned earlier, that Weingartner suggested that he would like to present it at the Hofoper if it could be scored for orchestra. Although Weingartner has attested that Julius protested vehemently at this idea, arguing that his son "sei für die Hofoper nicht reif', it set a precedent for future events.²

1.1 JULIUS KORNGOLD AND WEINGARTNER

The contradictory aspects of the character of Julius Korngold, already noted to some degree, are even more pronounced with regard to Mahler's successor Felix von Weingartner. It is exaggerated to maintain that Korngold was opposed to Weingartner, although accounts portray Korngold as opposing, or

at any rate questioning the credentials of any person who dared to succeed Mahler. In the course of an exhaustive study of Weingartner the memoirs indicate "Wie mußte die überragende Gestalt Mahlers auf jeden Nachfolger drücken!"³ Julius Korngold's open criticism of the conductor did not prevent Weingartner from encouraging Erich's work, nor from attempting to secure first performing rights of Erich's compositions. Weingartner also invited Julius Korngold, unsuccessfully, to assume the role of an unofficial advisor to the Hofoper.⁴ This situation itself gave rise to speculation that Weingartner, whose cordial relationship with Moritz Benedikt had led to personal contact with Korngold, was attempting to curry favour with the critic. If that was indeed the case (and it is hardly probable), the evidence shows that he did not achieve the desired result.

A dichotomy in the revelation of Erich's potential can now be traced, inasmuch as his work was disseminated in print away from Vienna, and by dint of private performances in Vienna - the determining factor being the influence and prominence of those who were privileged to enjoy Julius Koingold's confidentiality. It is therefore legitimate to doubt the critic's asserted surprise⁵ that news of Der Schneemann's potential should have reached the apex of Viennese policymakers, culminating in Winter's announcing in March 1910 that he had arranged for Der Schneemann to be performed at a private charity soiree with an invited audience of "Hof-und Adelsgesellschaft und hohen Staatswürdenträgen", organised for a date in April by Baronin Bienerth⁶, wife of the Ministerpräsident.⁷

⁵JKM 132.

⁷The Austrian Prime Minister.

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2. THE CHARITY PERFORMANCES OF DER SCHNEEMANNAT THE HOME OF **BARON BIENERTH.**

¹In the season 1909-1910 Ludwig Winter held the position of Hofkonzipist erster Klasse. A Doctor of Law, he had been awarded the silver Jubiläum-Hof-Medaille and the Jub.-Hof-Kreuz, and was a Knight of the Spanish Order of Charles III. See Amtliches Jahrbuch der k.k. Hoftheater in Wien (1909-1910) (Nationalbibliothek, Theatermuseum, Vienna) n.p.,

²Weingartner, F. "Ein Phänomen der Frühreife". In: Almanach für die musikalische Welt (1914/1915) n.p. Weingartner's memory may be faulty as concerns the Piano Sonata, as Erich may have already completed the sonata but did not play the whole work to Weingartner on that occasion.

³JKM. 153. Weingartner is described in pp. 152-163. ⁴*ibid.* 157. The only critic who assumed such a position was Ludwig Karpath, as *Consulent* to the Bundestheater in the Strauss-Schalk directorship.

⁶ The name could be connected with a reference to "zwei Bienert (sic) - Stämme aus Mähren", in: Adler: Zeitschrift für Genealogie und Heraldik. (Vienna. N.F. 11, 1977/1979. (346-7 -Ahnenliste) [in: Nationalbibliothek, Vienna]).

A small stage was set up in their residence. Godlewsky⁸ was commissioned to choreograph the work and to perform 'die Titelfigur', i.e. the role of Pierrot/Schneemann, opposite Wopalensky⁹ as Colombine. Erich. presumably accompanied by his mother, was present, joining the pianist Richard Pahlen¹⁰ during four-handed instrumental interludes. Erich's father, as became habitual at premieres of his sons works, remained outside. "Seine Erfahrung fürchtete unvorhergesehene Zufälle und scheute noch mehr davor zurück, durch seine Anwesenheit die Instinkte zu reizen".¹¹

2.1 DOCUMENTATION OF THE SOIREE

2.1.1 THE MUSICIAN

An article in The Musician,¹² whilst subject to certain inaccuracies of detail, contains such additional information as to be worthy of consideration. Hughes reports that there were two performances of the work at the Bienerth's residence.

The first (April 14th), was in the context of a soirée "in which she wished to present some distinct novelty for the entertainment of her guests. Someone had spoken to her about young Korngold, and she conceived the idea of having a performance of the youthful composer's pantomime. The preparation of the scenery and costumes was intrusted (sic) to the best hands, and Herr Godlewski,¹³ the first solo dancer of the Royal Court Opera Ballet, acted as stage manager¹⁴ and took the role of Pantalon.¹⁵ The beautiful Fräulein Wopalensky¹⁶ from

¹⁰Pahlen is neither mentioned as a conductor or repetiteur in the Hofoper annals, nor in: Beetz W. Das Wiener Opernhaus von 1869-1945. (The Central European Times Zürich, 1949). ¹¹JKM 133.

Pierrot.17"

He concludes his article with a critique of the score of Der Schneemann which praises the characterization, the waltz motives, the serenade, the end of the first part, Pantalon falling asleep and the lovers finding themsleves alone, the Snowman fugato, and the love music."That an eleven-year-old lad could make a love scene believable in music is almost unthinkable, yet some of the most effective work in the pantomime occurs in the portion of the ballet where such a scene occurs".

2.1.2 ANOTHER AMERICAN PUBLICATION

Another American article¹⁸ has possibly drawn on the previous article but itself adds more detail. "Some charity performances that were given in one of the official palaces made the upper ten acquainted in a more or less tentative way with Erich Wolfgang Korngold's Schneemann (Snowman), a pantomime written when the boy was eleven, and when his thoughts and ambitions did not go beyond a modest performance en camera".

2.1.3 DER MERKER

¹⁷Should read Pantalon. ¹⁸Anon. "Sinfonietta". In: the Boston Program (conceivably Boston Symphony Orchestra) (9/10th April, 1915) n. p..

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the opera ballet was the Colombine and Herr Von (sic) Hamme the

Hughes continues by confirming the success of the performance, after which Erich was presented with flowers, wreaths and a gold watch "in honour of the 'first triumph'", and it was decided to arrange another performance for charitable purposes. "Seats were placed on sale at the enormous price of 100 crowns (\$20) each, but in spite of that fact the roomy salon at Baron Bienerth's palace was completely sold out for the occasion."

⁸Karl Godlewski, who had joined the Hofballett in 1893, was described as Mimiker in the Hofoper Jahrbuch 1909-1910. See: chapter on Ballettpantomime for biographical details. ⁹Luise Wopalensky, Solotänzerin of the Hofballett, had joined the company in 1897. See: Hofoper Jahrbuch 1909-10 and biographical details in the chapter on Ballettpantomime.

¹²Hughes, Edwin. In: The Musician (n.d., n.p.).

¹³Usually written as Godlewsky (Godlewsky in 1909-10 Hofoper -Jahrbuch, Godlewski in 1910-11).

¹⁴Director/choreographer is probably meant.

¹⁵This should have read Pierrot.

¹⁶Should read Wopalensky.

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An article in Heft 15 of Der Merker, 10th April 1910, announced, under the rubrik Wiener Notizen:

Erich Wolfgang Korngold, der jugendliche Komponist, wird demnächst mit seiner Pantomime Der Schneemann debütieren. Die interessante Uraufführung des entzückenden Werkchens soll im Salon des Ministerpräsidenten Freiherrn von Bienerth stattfinden. Die Klavierbegleitung besorgt Richard Pahlen.

Auch eine Berliner Aufführung des Werkchens unter der Leitung Oskar Frieds steht bevor."¹⁹

2.1.4 NEUE FREIE PRESSE(1)

A report of the soirée appeared in the Neue Freie Presse of Friday April 15, translated here:

"Artistic Soirée at the residence of Baroness Bienerth"

Vienna, 14 April [1910]

Today, at the residence of Baroness Bienerth, wife of the Prime Minister, a soirée with artistic performances took place. In the reception hall of the palace stood a little improvised stage, alongside all the necessary equipment to effectuate the somewhat complicated scenic programme.

The production was introduced by speeches given by the Court Actor Otto Tressler. There followed a pantomime in two scenes - Der Schneemann, the music composed by the eleven-year-old Erich Wolfgang Korngold - a world premiere. Richard Pahlen and the young composer himself were responsible for the musical accompaniment and performed it on two Bösendorfer concert grand

There followed a one-act Singspiel Brüderlein fein by Julius Wilhelm, the music composed by Leo Fall, rehearsed by Director Kassler...The finale consisted of performances by Mrs. Hansi Riese, which Miss Gisela v. Ehrenstein accompanied. All participants benefited from well-earned applause for their efforts, which were successful on all counts.

Guests attending: Archduke Blanka, Countess Alberti, Prim Minister Dr. Freiherr v. Bienerth (who escorted the Archduchess into the festive hall on the first floor. At the entrance to the hall, the Archduchess was greeted by Baroness Bienerth). Foreign Minister Count Aerenthal, Count and Countess Alfred Alberti, Countess Gabriel Andrassy, Prince Karl Auersperg, the Italian ambassador Duke v. Avarnai, the Brazilian envoy de Azavedo and wife, David, Knight v. Abrahamovicz and wife, Mr and Mrs Aristides Baltzassi....²⁰

There follows a lengthy list of international names and titles similar to the above. The pianist and librettist Alfred Grunfeld was one of the invitees (probably to entertain the guests with his celebrated improvised arrangements of the latest operettas), and - significantly - Fürst Montenuovo and Ludwig Winter - the Intendanten of the Hofoper.

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pianos, whilst the violin solo was played by concertmaster Fritz Brunner. The stage direction and choreography was in the hands of Carl Godlewski; the set design was by the painter Brioschi, and the costumes had been devised by the painter Alexander Goltz. In the pantomime itself, Miss Wopalensky along with Messrs. Godlewski and van Hamme performed magnificently.

Between the pantomime and the Singspiel, supper was served.

2.1.5 NEUE FREIE PRESSE (2)

¹⁹To date no other information concerning the authenticity of this projected performance in Berlin has come to light, and it is not mentioned in the JKM.

²⁰Anon. In: Neue Freie Presse, No. 16395. (April 15, 1910) 10.

A recension appeared in the Neue Freie Presse of 16th April, 1910, bestowing lavish praise on the work, not only on acount of the youth of the composer, but also because of its melodic inspiration, the harmonies, the rhythms, and Erich Wolfgang Korngold's dramatic sense.

The critique mentions a Generalprobe, which already was warmly received on account of its "...feine Mischung von naiven Stimmungselementen und echte alter Pantomimegroteske". Herr Godlewski (sic) as the Snowman "lieferte...eine wahre Kabinettleistung", Wopalensky and von Hamme were also praised. Konzertmeister Brunner²¹ played the serenade and Richard Pahlen and Erich Korngold played the piano.

The fulsome critique is signed "r."²² Fürst Montenuovo, the Emperor's Obersthofmeister,²³ informed his master of the success of this evening.

Künstlerische Soirée bei Baronin Bienerth

(anon. Wien, 14.04.1910)

Heute fand bei der Gemahlin des Ministerpräsidenten Baron Bienerth eine Soirée mit künstlerischen Aufführungen statt. In dem Empfangssaal des Palais war eine kleine Bühne nebst allen zur Bewältigung des ziemlich komplizierten szenischen Programms erforderlichen Einrichtungen improvisiert worden.

Eröffnet wurden die Produktionen durch Vorträge des Hofschauspielers Otto Treßler. Hierauf gelangte eine Pantomime in 2 Bildern Der Schneemann zur Aufführung, Musik von dem 11jährigen Erich Wolfgang Korngold, eine Uraufführung, Richard Pahlen und der jugendliche Komponist selbst hatten den Klavierpart übernommen und exekutierten ihn auf zwei Bösendorfer Konzertflügeln, während das Violinsolo Konzertmeister Fritz Brunner spielte. Die Inszenierung und den choregraphischen Teil besorgte Ballettmeister Godlewski, die Dekorationen waren vom Maler Brioschi, die Kostüme hatte Maler Alexander Goltz entworfen. In der Pantomime selbst waren Frln. Wopalensky sowie die Herren Godl und von Hamme hervorragend beschäftigt. Dann folgte das vom Direktor Raßler einstudierte einaktige Singspiel Brüderlein Fein von Julius Wilhelm, Musik von Leo Fall.....Den Schluß bildeten Vorträge der Frau Hansi Riese, die Frln. Gisela von Ehrenstein begleitete. Alle Mitwirkenden ernteten für ihre in jeder Richtung äußerst gelungenen Darstellungen wiederholt reichen Beifall.

Zwischen der Pantomime und dem Singspiel wurde das Souper serviert. Gäste/Anwesende:

Erzherzogin Blanka, Gräfin Alberti, Ministerpräsident Dr. Freiherr von Bienerth (Er geleitete die Erzherzögin in die Festräume im ersten Stockwerke, bei deren Eingang Baron Bienerth sie begrüßte), Minister des Äußern Graf Achrenthal, Graf und Gräfin Alfred Alberti, Gräfin Gabriele Andrassy, Fürst Karl Auersperg, der Italienische Botschafter Herzog von Avarna, der Brazilianische Gesandte de Azevedo und Gemahlin, David Ritter von Abrahamovcz und Gemahlin, Hrr. und Faru Aristides Baltzazzi Fürst Montenuovo, Ludwig Winter, Alfred Grünfeld, Gardekapitän Graf Beck " and a number of other distinguished guests were mentioned. See: Neue Freie Presse (no. 16395. Friday. 15th April, 1910) 10.

2.2 SECOND CHARITY PERFORMANCE OF DER SCHNEEMANN, AND **CONSEQUENCES**

A second charity performance of Der Schneemann took place on April 26th.²⁴

If Julius Korngold intended to keep a tight control over access to his son's works, by enabling such luminaries to hear them he ran the risk (or gained the opportunity) of provoking the opposite effect. Even the above-cited charity performance of the work involved an amount of preparation. Fürst Montenuovo informed the Kaiser about the success of Der Schneemann.

Universal-Edition, presumably on the basis of the already printed edition and its ramifications, had approached Julius Korngold with an offer for a contract, which the critic-lawyer approved on condiction that no Viennese theatre should mount the work without his express permission.²⁵ The publisher, however, under the influence of the Court, and sensing a potential commercial advantage, broke the agreement with Korngold by offering it to the Hofoper without his consent. October 4th, the Kaiser's name Day, was traditionally celebrated at the Hofoper by the performance of a 'Novität'.²⁶ It was inevitable that the premiere of Der Schneemann, already familiar to Godlewski and Wopalenski, was planned for October 4th, 1910, with their participation, at the Hofoper.

²³In 1907, Alfred, Fürst Montenuovo was the Zweiter Obersthofmeister; by 1909 he had attained the rank of Erster Obersthofmeister, whose decorations cover most of pp. 3-4 of the Hofoper's Amtliches Jahrbuch 1909-10. ²⁴ Cited by B. Carroll op. cit. 46. ²⁵ Julius Korngold permitted no stage work of his son to be performed for the first time in Vienna.

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3. UNIVERSAL-EDITION, THE HOFOPER, AND WEINGARTNER,

²¹Brunner is neither mentioned in the JKM, nor was a member of the Hofoper orchestra during the period 1907-11. Arnold Rosé, first Konzertmeister played the serenade during the Hofoper performances. ²²The first part of this recension reads as follows:

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Allusion has already been made as to Felix Weingartner's potential interest in the work. His article Phänomen der Frühreife, together with his memoirs and those of Julius Korngold, together with various letters from the Hofoper Archives, serve to document the course of events.

Since the meeting with Erich in 1909 followed by Weingartner's suggestion that it should be arranged for orchestra and possibly performed in Vienna, (opposed by Julius), Weingartner's attention had been turned elsewhere, preoccupied with internal problems at the Hofoper. But in "Frühjahr, 1910" he received a visit from the director of Universal-Edition²⁷ suggesting that it should now be performed, as Zemlinsky had been commissioned to score it for orchestra.²⁸ Weingartner perusing the score once more, confirmed his approval, and approved Zemlinsky as responsible for the scoring.²⁹The title page of the autograph score bears the date "Mitte März" and is initialled "A.v.Z"/ "E.W.K".³⁰

Universal-Edition, in accordance with the agreement signed with Julius Korngold, prepared piano scores of Der Schneemann for publication. An advertisement in the Allgemeine Musik-Zeitung under the rubrik Aus dem Musikhandel, dated 13th May, 1910, announces that the work has been "soeben" accepted for later performance this year by the Hofoper,³¹ and announces imminent publication of the complete piano score, Pierrot and Colombine's Walzerrondo for piano, and a Geigerserenade for violin and piano, to be published in Vienna and Leipzig. Since the Bienerth performances in mid-April, therefore, events moved with celerity.³²

²⁶Mahler, a few days before his official appointment as Artistic Director on October 8th, 1907, performed Smetana's opera Dalibor on October 4th; a controversial choice because the opera promulgates Czech nationalism.

- ²⁷Either its president, Josef Simon, or its director Emil Hertzka.
- ²⁸This is at odds with the JKM (136), in which Julius Korngold states that Zemlinsky only knew about Der Schneemann after the charity performance. The memoirs must be inaccurate. See below for details of correspondence between Zemlinsky and Universal-Edition. ²⁹This indicates a change of attitude towards Zemlinsky on the part of Weingartner, who, as successor to Gustav Mahler, had cancelled Zemlinsky's Traumgörge in his first season. ³⁰Catalogue notes p. 11 to "The Korngold Gift", Library of Congress, Washington D.C.

³¹The contract with the *Hofoper* was dated May 3rd, 1910.

³²Nowadays, with seasons commonly planned up to three years in advance, it is somewhat surprising that such an important event as the October 4th performance was planned at such relatively short notice. However, Mahler himself had baulked at the requirement that he submit a complete season's plan before season commencement, arguing that it was impossible with new productions to tell whether they would be successful enough to warrant a planned number of performances, and also it was difficult to plan on account of singers' illnesses, etc.

Shortly after Universal-Edition's meeting with Weingartner, Julius Korngold came to the opera director requesting him to renege the decision, which in the critic's opinion was too hasty and had been accomplished without his permission. Julius Korngold did not wish for such a work to be presented for the first time under such exposed conditions. During subsequent negotiations, Weingartner impressed upon Korngold (1) his opinion that "Der Schneemann was just as worthy as, if not better than, the majority of the ballets in the Hofoper prepertoire" (2) Weingartner's artistic policy encouraged Austrian composers, and (3) Erich's youth added an element of curiosity to the occasion.33

3.1.1 FELIX WEINGARTNER'S PROGRAMMING POLICY AS A REFLEX TO THE NUMBER OF NEW WORKS, AND WORKS BY AUSTRIAN **COMPOSERS, PREMIERED DURING MAHLER'S** ERA

Felix Weingartner, whose policy it was to encourage Austrian composers, saw that the acceptance of Der Schneemann would create an opportunity to leave his stamp on the history of the Hofoper and preempt the kind of criticism to which Mahler had been subjected.

from 1890 until 1919.

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³³On the subject of Weingartner's aesthetic appraisal of the current ballet repertory, it is noteworthy to recall a similar debate in the Mahler-era, when Hofmannsthal vainly attempted to achieve acceptance of Das gläserne Herz. In a letter to Alfred Roller (dated Rodaun, 14.3.1904), Hofmannsthal delineates the concept of his scenario, expressing his opinion that the world of Ballet is "herabgekommen" and that his intention was to revert to the original format of the "Triumphzug", combined with the Reigentänze der Stunden. Whilst conceding that Mahler, when he had rejected the work, was not in principle against it, however his lack of interest in the ballet company of the Hofoper and preferred to follow the inclinations of the "Routiniers" Balletmasters (Hassreiter etc.), who "natürlich lieber immer ihre eigenen scheußlichen Ballette, in dem Vergißmeinnicht und Rittersporn, und die Allegorien des Briefkastens, oder Jagens und Rüstens vorkommen, empfehlen werden, als etwas frisches." Hoffmansthal hopes that Roller will use his influence to recommend the work to Mahler again, since without this support the Balletmasters will pronounce that "Das gläserne Herz 'ein pessimistischer Schwindel' ist und daß die Braut von Korea ein gutes Ballett ist." (Letter quoted in: Beaumont, Anthony. "Alexander von Zemlinsky: Der Triumph der Zeit/3 Ballettstücke - Eine Tanzpoem". In: [Festschrift]: Gewidmet Dr. Arthur Scherle anläßlich seines 65. Geburtstags: "Über Musiktheater" (Harpner, Stefan G. and Gotzes, Birgit, eds.) (Ricordi, Munich, 1992) 26 f. Josef Hassreiter (1845-1940) was Hofballettmeister

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3.1.1.1 KARPATH'S OPINIONS, GRAF'S OPINIONS, **AND MAHLER'S PRACTICES**

Ludwig Karpath, for example, in essence a Mahler supporter, had already criticised Mahler for the scanty number of Novitäten since 1902.³⁴ Karpath's opinion is open to discussion and there should be a differentiation between Uraufführungen and Erstaufführungen, and between the works programmed and those conducted by Mahler himself, as well as differentiating between indigenous works and those from other countries.

During Mahler's regime, he conducted a total of twelve Erstaufführungen, and only four Uraufführungen (if one is to consider Haydn's Der Apotheker as an UA).³⁵ This represents a very diminutive average (if a period from Autumn 1897 to Summer 1907 is reckoned).

Regarding the total number of Erstaufführungen, W. Beetz lists a total of thirty-two between Autumn 1897 and Summer 1907,36 i.e. averaging 3.2 per season. Concerning the Austrian component (counting as Austrian anyone who was born in the Austro-Hungarian Empire³⁷, we see a total of six Erstaufführungen (Smetana, Reznicek, 38 Goldmark, Haydn, Reiter, 39 Wolf) -

³⁷Smetana, for example, has been counted as an Austrian for these purposes. ³⁸Emil Nikolaus von Reznicek. b. Vienna 1860, d. Berlin 1945. ³⁹Josef Reiter. b. 1862, Braunau am Inn, d. 1939, Bad Reichenhall.

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less than thirty per cent of Erstaufführungen, and 2 Uraufführungen (Zemlinsky and Haydn).

Thus Zemlinsky was the only contemporary indigenous Austrian composer to be accorded an Uraufführung at the Hofoper during Mahler's era, and thus it is remarkable that Weingartner did not follow up this impetus by permitting Der Traumgörge to complete rehearsals and achieve its premiere.40

Max Graf claimed that Mahler, like many of his colleagues, was hypersensitive to any kind of criticism, wishing fundamentally for nothing but "unbedingte Verehrung",41

Franz Endler's thesis postulates that whereas the furtherance of new composition demanded, among other things, "kontinuierlicher publizistischer Arbeit mehrerer Kritiker und des entsprechenden Echos bei Institutionen und Publikum", there are examples (although Endler does not cite them) of the power of an individual representative of the press who champions a particular performing artist, conductors or opera directors.⁴² If this is the case, it could be argued that Mahler's hypersensitivity was a manifestation of his recognition of the power which an individual critic could exert.

3.1.1.2 WEINGARTNER'S PRACTICE During that portion of Weingartner's aegis covering January 1908 until summer 1910 Beetz lists thirteen Erst- or Uraufführungen,⁴³a considerably greater average than in Mahler's era.⁴⁴ Indeed, Der Schneemann was coupled with another Erstaufführung, Wolf-Ferrari's Susannens Geheimnis (La segreta di Susanna).45

Gift. See: Beetz, Wilhelm. op. cit. 212. ⁴²Endler, F. op. cit. 103. ⁴³Beetz, W. loc. cit. Korngold".

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⁴⁰The Erstaufführungen during 1908 were Ein Wintermärchen, Tiefland, Die rote Gred, and Das süße

⁴¹Die Wiener Oper, 90. Quoted in: Müller, K-J. op. cit. 200 f.

44R. Specht (op. cit. (1919) 54) singles out for mention Das Süßer Gift (Gorter, 1908), Tiefland (D'Albert, 1908), Tosca (January 1910), Götz von Berlichingen (Goldmark, May 1910), Der Vagabund (Leroux, 1909), Versiegelt (Leo Blech, 1909), Bittners Die rote Gred (taken over from Mahler, 1908) and Der Musikant (April 1910).

⁴⁵ Brendan Carroll (op. cit. (The Last Prodigy) 58) opines that Weingartner's reputation would have remained intact whether Der Schneemann would be a success, or not. If a success - his judgment would have been vindicated. If a failure - it would be a "wonderful reprisal against Julius

³⁴The only example was Der dot mon by Josef Forster, on 28.2.1902. See: Bühne und Welt (6:1903-4) 705-714, quoted in Müller, K-J.. Mahler. (Schott, Mainz, 1988) 272. ³⁵The operas which Mahler conducted were as follows: (a) Dalibor ('Erstaufführung'), Eugen Onegin (EA), Djamileh (EA) and Leoncavallo's Bohème (EA) in the 1897-98 season; (b) Reznicek's Donna Diana (EA), Goldmark's Die Kriegsgefangene ('Uraufführung'), Haydn's Der Apotheker (UA), Lortzing's Die Opernprobe (EA) and Siegfried Wagner's Der Bärenhäuter (EA) in the 1898-99 season; (c) Rubinstein's Der Dämon (EA) Zemlinsky's Es war einmal (UA); (d) Tschaikowsky's Jolanthe (EA) in the 1899-1900 season; (e) Josef Reiter's Der Bundschuh (EA) in the 1900-1901 season; (f) Hoffmanns Erzählungen (EA), Strauss' Feuersnot (EA), and (g) Der dot mon (UA) in the 1901-02 season. (g) In 1902-03 Pique Dame (EA) and Louise (EA); (h) In 1903-04 Der Corregidor (EA) and Falstaff (EA); (i) 1904-05 saw an upsurge of 'Novitäten' with Pfitzner's Die Rose vom Liebesgarten (EA), Leo Blech's Das war ich (EA), and D'Albert's Die Abreise (EA); (i) Owing to budgetary considerations, 1905-06 saw but one EA, Wolf-Ferrari's Die neugierigen Frauen, the season being characterized by the Mahler-Roller Neuinszenierungen of the Mozart Opera cycle (The Festival performance of scenes from Acts 1 and II of Lakmé on 14.11.1905 has not been counted). (k) Mahler conducted no new works in his last full season at the Hofoper, 1906-07. See: Willnauer, F.. Mahler und die Wiener Hofoper, Löcker, Wien 1979, pp. 273-279. Richard Specht (Die Wiener Oper, 1919, p. 47 f.) mentions as Erstaufführungen Thuille's Lobetanz (1901), Puccini's La Boheme (1903) and Madama Butterfly (1907), Wolf-Ferrari's Die neugierigen Frauen (1905), D'Albert's Flauto Solo (1906), and Bittner's die rote Gred (mounted in 1908, after Mahler's resignation). ³⁶Beetz, W. Das Wiener Opernhaus, 1869 - 1945. (Panorama, Vienna, 1949) 212.

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4. *DER SCHNEEMANN*, CONTRACT NEGOTIATIONS

The contract was drawn up by the k.k. *Hof-Operntheater* and dated 3rd May, 1910⁴⁶, thus negotiations would have probably taken place during the second half of April. *Universal-Edition* would receive 400 *Krone* for the material and 2% royalties. The *Hofoper* would have first rights of *Uraufführung* up to January 1st, 1911.

Wymetal⁴⁷, Stoll⁴⁸ and Hassreiter⁴⁹ were privy to this contract, which was delivered to *Universal-Edition* on May 6th,⁵⁰ signed and returned on the same day, except that *Universal-Edition* notes that the request for thirty copies of the piano score, appropriate for operas with chorus and many soloists, is considered too much to ask for the "geringfügigen Betrag von K 400.-" and although they have not altered the contract, they are of the opinion that four or five copies would be sufficient.⁵¹

An internal memorandum from the *Intendanz* to the Direction of the *Hofoper* dated 18th May "In Erledigung des Berichtes vom 8. Mai l. J.Z.439" ratifies the agreement. A letter from *Universal-Edition* dated 21st May⁵² confirms receipt of the contract and assures the opera that preparation of the material is under way.⁵³ A note dated 26th June confirms that a piano score has been procured.

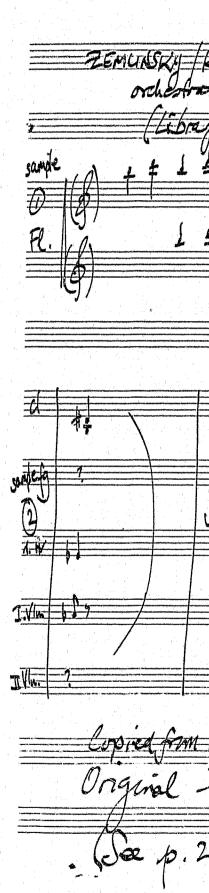
5. THE ORCHESTRATION OF DER SCHNEEMANN

- ⁴⁷Wilhelm, Ritter von Wymétal, *Oberleiter der gesamten Inszenierung*, joined the *Hofoper* in 1908 See: *Hofoper Jahrbuch*, 1909-10 (Nationalbibliothek, Theatermuseum, Vienna) n.p..
- ⁴⁸August Stoll, Oberregisseur, with Hofoper since 1887. much decorated, also k.u.k.
- Hofkapellensänger, and Professor at the k.k. Akademie für Musik und darstellende Künste.

⁴⁹Josef Hassreiter, *Ballettmeister* and *Ballettregisseur*. With *Hofoper* since 1870. See chapter on *Ballettpantomime*.

- ⁵⁰Empfangs-Bestätigung in Haus-, Hof- und Staatsarchiv.
- ⁵¹10 copies were actually delivered.
- ⁵²Haus-, Hof- und Staatsarchiv.

⁵³On the back of the draft versions of the contracts are other monetary calculations and corrections.



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⁴⁶Archives of the Hofoper, Haus-, Hof- und Staatsarchiv, Vienna.

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skelehes in Schreenan autograph orchestration M 43a Ar. [onginal?] His is in Deniel Original Score in Cibrag J Congriss (See p. 201)

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Emil Hertzka, of Universal-Edition, had suggested that Franz Schreker should orchestrate Der Schneemann for the Hofoper performance. Julius Korngold objected to this choice, Schreker being a composer "zu dem ich jedoch als Kritiker nicht gerne in Beziehung geraten wollte". This occured already after Zemlinsky had begun to teach Erich the basics of orchestration.

The author has transcribed a number of markings on the autograph score which may throw some light on the pedagogic and creative process of the scoring. The author's annotations are included where comment is needed.

5.1 ZEMLINSKY CORRESPONDENCE

Letters from Zemlinsky to Universal-Edition render a partial account of the instrumentation process, although, as Zemlinsky did not date all his letters, complete accuracy is not possible.

Letter 1, from Zemlinsky to Universal-Edition Director Emil Hertzka, was dated 22.3.1910 and probably received 30.3.1910.

Landesbibliothek, Vienna).

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Sehr verehrter Herr Direktor, selbstverständlich⁵⁴ ist alles vergessen u. ich freue mich, daß auch Sie nicht mehr daran denken. Aber es ist mir in den nächsten Tagen unmöglich zu Ihnen zu kommen. Ich habe im Theater wieder eine Neueinstudierung,⁵⁵ arbeite unsagbar an der Pantomime. Aber Herr Korngold hat mit mir bereits über alles und jenes gesprochen u. wir waren einig. Ich erwarte, daß dieser nach Rücksprache mit Ihnen geschehen ist. Zu allerletzt wollten Sie mir mal ein paar Zeilen Ihrer speziellen Wünsche mitteilen, bis ich Zeit habe komme ich zu Ihnen.

Ich habe schon ein tüchtiges Stück fertig instrumentiert.

Ihren baldigen Mitteilungen entgegensehend

⁵⁴The division of the lines corresponds with the original letters,

⁵⁵On March 22 Zemlinsky conducted a performance of Halévy's Die Jüdin (La Juive), which had premiered on January 7th. The performances during March were on March 5,16 and 22. Also during March Zemlinsky conducted Thomas' Mignon, premiering on March 2, with performances on March 4, 6, 8, 11, 15, 20, 27 and 31. (Source - Volksoper Archives, Stadt- und

Hochachtungsvoll

Alex Zemlinsky

If the date of Letter One is correct, then Julius Korngold's assertion that "So unwahrscheinlich es klingt, Zemlinsky hatte den Schneemann erst nach der Wohltätigkeitsaufführung aus dem Privatdruck kennengelernt"56 is innacurate, for the benefit performance took place in April. It is also beyond credibility that Zemlinsky would have not had access to the Privatdruck, at least once it had been published. It is also at odds with the Weingartner memoirs quoted above. Above all, the title page of the manuscript full score is dated "middle of March".57

A second letter of Zeminsky, undated, was addressed to Hertzka:

Sehr geehrter Herr Direktor, anbei der II. Teil Partitur, von mir nochmaldurchgesehen, u. nunmehr fertig zum Stimmen herausschreiben. Den I. Teil bitte ich mir ebenfalls - bevor die Stimmen geschrieben werden - zu schicken, u. zwar an meine neue Adresse, welche ich Ihnen in ein paar Tagen mitteilen werde. Ich fahre morgen früh weg. Die Originale der Partitur erhalte ich mir.

Recht angenehme xxxx wünsche ich mit vorzüglicher Hochachtung Alex Zemlinsky

Zemlinsky is referring to the version of the score which the author has designated as Druckvorlage, now residing in the Stadt- und Landesbibliothek, Vienna. The original autograph score is in the Library of Congress.

Zemlinsky's new address was most probably IX, Fuchstalergasse 4. Even though Julius Korngold writes that Zemlinsky had "übersiedelt" to Prague even before the premiere of Der Schneemann, he would at least have

⁵⁶JKM 136. ⁵⁷"Korngold gift", catalogue p. 13. Library of Congress, Washington D.C. 202

maintained a temporary base in Vienna, in view of the number of his performances at the Volksoper.58

Horst Weber recounts that Heinrich Teweles, "the new director of the Königlichen Deutschen Landestheaters in Prague",⁵⁹ offered him the position of I. Kapellmeister in 1911.

In 1910 Zemlinsky's tasks were many - besides tuition and the orchestration of Erich's pantomime, he conducted the Viennese premiere of Strauss' Salome at the Volksoper.⁶⁰ He also composed songs 1, 2, 3 and 5 of the Maeterlink-Gesänge op. 13,61 and most certainly would have been involved with preparations for Kleider machen Leute.

The destination referred to in Letter Two ("ich fahre morgen früh weg) could have been Rad Ischl.

An undated, characteristically pithy-acerbic letter (Letter Three) to Hertzka, from Ischl, is extant:

Hochachtungsvoll Alex Zemlinsky.

Conceivably, Hertzka had requested information appertaining to Part One, before sending it to Zemlinsky's new address.

conducted Carmen on October 4th. In the same month his colleague H. Baldreich conducted a new production of Nouguès' Quo Vadis, and a revival of Ernani. Zemlinsky was probably in Vienna during November, rehearsing his new opera Kleider machen Leute which premiered on December 2, with performances on 4, 6, 9, 12 and 21. Zemlinsky also conducted a revival of Salome on December 23, 25 and 28, January (1911) 1, 5, 8, 13, 15, 18, 20, 25, 27 and 30, February 1, 3, 6, 20 and 22, as well as at least one performance of Nikolai's Die Lustige Weiber on February 2. Otherwise, opera performances were conducted by Baldreich (Quo Vadis, Ernani, etc.), and lighter performances by Großkopf (the fairy tale Prinzessin Lugenschwipperl (12/1910), the comic opera Kapitän Fracassa (1/1911), the 'Telodrama Trauerspiel' Kassandra (3/1911) and Uhlemann (the ballet Dornröschen, 12/1910, 1/1911). (Source - Volksoper Archives, Stadt- und Landesbibliothek, Vienna). ⁵⁹ Weber, Horst op. cit. 25. ⁶⁰Strauss' friend Gustav Mahler had vainly attempted to gain approval by the censorship authorities to perform Salome at the Hofoper. The Volksoper was not subject to such restrictions. ⁶¹Franz Schreker conducted the premiere of the Maeterlink-Gesänge on 11.12.1910.

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S. gr. H. Dr, ich habe die Originalpartitur nicht in Ischl - es ist eine halbe Kreuzigung Ihrem Wunsche zu entsprechen. Hoffentlich macht Ihnen das keine Ungelegenheit.

⁵⁸The 1910-11 seasons of the Volksoper commenced on September 15. It is known tha Zemlinsky

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It is known that Zemlinsky was residing at Fuchstalergasse 4 before May 12th. An undated letter from that address to Weingartner⁶² "von Musiker zu Musiker und Direktor der Hofoper" requests Weingartner to consider Zemlinsky's opera Kleider machen Leute, designated for performances in Stuttgart "im Herbst," and for the Volksoper.

Weingartner"s cordial reply, dated 12th May, 1910, affirms that he is interested in making himself acquainted with the opera and requests a copy of the work, apologising for his late reply because of the rehearsals for Götz.

Letter Four, dated 20th or 22nd May 1910,63 to Hertzka, from Fuchstalergasse, identifies the date of completion of the scoring:

Sehr geehrter Herr Direktor, ich teile Ihnen "feierlichst" mit, daß ich vorigenSamstag die Instrumentation des "Schneemanns" beendet habe u. Herrn Dr. Korngold überreicht habe. Bei Gelegenheit der Instrumentation habe ich meinen Auszug total ruiniert - vielleicht sind Sie so freundlich u. Schenken mir einen Neuen.

Mit vorzüglicher Hochachtung Alex Zemlinsky

Thus by the middle of 1910 Zemlinsky's scoring, commenced probably in late February of March, had been completed, and a contract between the publisher and the Hofoper and plans for the rehearsals had signed.

6. THE CONDUCTOR

A letter from Erich Korngold to Weingartner dated dated 3rd August⁶⁴ requests Weingartner to conduct the work himself and should this not be possible, to give the task to Bruno Walter. The reply, dated September 3rd, 65 informs Erich that Schalk has already been allocated the task, and is also conducting

the opera performed on the same program.⁶⁶ Amongst the eight extant letters from Julius Korngold to Weingartner is one dated Friday, 30th September, again complaining about Schalk.

6.1 FRANZ SCHALK - A PROFILE

Franz Schalk, Bruckner student, Bruckner champion, and future Hofoper director, and for a period of time co-director with Richard Strauss, was born in Vienna on 27th May, 1863. Schalk was thus a near contemporary of Julius Korngold.^{67 68}

Schalk figures frequently throughout Julius Korngold's memoirs. The first mention is as a co-student.⁶⁹ But Korngold is most explicit with regard to Der Schneemann, expressing his misgivings at an opera conductor being entrusted with a ballet score⁷⁰

Weingartner.

⁶⁷Julius Korngold was born on 24.12.1860. ⁶⁸ After studies at the Vienna Konservatorium, Schalk was engaged as a conductor at Reichenberg (Bohemia) in 1888, Graz (1890-95), then Prague until 1898. He also guest conducted at Covent Garden in 1897, 1907 and 1911, and at the Metropolitan Opera in New York in 1898-99. In 1900, when the conductor Hans Richter left the Wiener Hofoper for a more lucrative position with the Hallé orchestra in Manchester, Schalk took up the vacant Erster Kapellmeister position, which led to a concurrent position as conductor of the concerts of the Gesellschaft der Musikfreunde from 1904-1921 and professor of a conducting course at the Akademie der Tonkunst.. ⁶⁹Schalk's brother Josef was a champion of Wolf, whereas Franz already championed Bruckner. See JKM 29.

⁷⁰This is not a convincing argument. Schalk, as becomes any Kapellmeister, would have conducted ballets during his previous engagements, and Julius Korngold has ignored the number of ballet interventions in operatic works. ⁷¹This is an instance of Julius Korngold's 'objectivity' being at odds with itself. See JKM 136. ⁷²loc. cit.

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Although Korngold designates Schalk, politely, an "eminent" musician, his attitude to the conductor is tinged by the latter's perceived antipathy to Mahler.⁷¹ A more explicit comment reveals that Julius Korngold believed that Schalk "mehr frondierte, als probierte."72

In the same passage of the Korngold memoirs, it is stated that Schalk criticised Zemlinsky's "unpraktisch" scoring and that Schalk was not favourably disposed to Zemlinsky, although Julius Korngold concedes that Schalk enjoyed performing Erich's music. This may explain Erich's letter to

⁶⁶Wolf-Ferrari's Susannens Geheimnis (La segreta di Susanna).

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⁶²Archives of the Hofoper, Haus-, Hof- und Staatsarchiv, Vienna.

⁶³marked at foot 1, U.E. 2669, ges. 28.V.4(0?).

⁶⁴Archives of the Hofoper, Haus-, Hof- und Staatsarchiv, Vienna. ⁶⁵ibid.

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7. PRODUCTION DETAILS

7.1 DIRECTOR, ORCHESTRAL MATERIAL, SCORES

Josef Hassreiter entrusted the Regie and choreography to Godlewski, ⁷³ confirmed by a letter dated 23rd August from Universal-Edition to the Hofoper in which they also confirm delivery of the complete music,⁷⁴ with an invoice dated 21st August, and a delivery note dated 24th August (Wednesday), for a conductor's score in two volumes, ten piano scores, and orchestral parts (5 violin I, 3 viola, 3 celli, 3 bassi and 24 wind parts). This implied a small orchestra of just ten first violins, and a preparation period of just under six weeks.75

7.2 DESIGNER, COSTUME DESIGNER

On the same day, 24th August, Weingartner wrote to Heinrich Lefler formally requesting him to execute the design sketches for Der Schneemann.⁷⁶ The libretto and piano score were on their way to him, and Herr Hofoberrechnungsrat Ribitsch would settle all other matters on Saturday.

The designs for the sets were executed by Heinrich Lefler and completed by Anton Brioschi, who painted the Aquarelle. Brioschi's style is characterised by delicate watercolour shades and fine attention to detail.

In the Theatermuseum of the Österreichische Nationalbibliothek there exists an Brioschi album with numerous colour designs, including an exterior and an interior set for Der Schneemann.⁷⁷ With few exceptions these designs are executed in full detail and full colour, typically aquarelle. Architectural

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features hint at the Secession, decorative features show French influence, the trees and brickwork are finely etched, and the medieval scenes are exceptionally executed.

In comparison to some of the other designs in the album, Der Schneemann is simpler and atypical of Brioschi. The houses are drawn as in a children's book, with thick lines and minimum perspective, coloured in pastels.⁷⁸

7.2.1 COSTUME DETAILS

Lefler's costume designs (Figurinen), located in Band 37, Serie 14 Fig., have been included in this thesis as a more detailed compilation, with typographical corrections, than that published in K-H Shin's thesis⁷⁹ (which nevertheless contains salient iconography). The designs include a costume list and designs for Pierrot (design 8889), Colombine (8890), Pantalon (two costumes, 8886), Pantalon's male and female servants (8887, 8888), chimney sweep (8898), night watchman (8897), female friends of Colombine (8891, 8892), "Backfisch" (old woman) (8893), "Die Klatschbasen" (gossips) (8894), small girls (8895), boys (8896), snowmen (8899). The list also mentions "Hausierer", vendors, shoppers, street urchins (male and female), and youths.

⁷⁸Other designs in the album include: Der Schneider von Schönau. Opera in three acts by Bruno Warden and J.M. Willeminsky, music by Jan Brandts-Buys. Viennese performances 1917 - February 20th, 22nd, 25th; March 3rd, 9th, 16th; April 8th (matinée). Designs in Brioschi Album V/52, V/54, XII/98 Th. Der faule Hans. Ballet-Pantomime in 5 scenes based on the tale by Frantisek Karel Heyda. German libretto by Wilhelm Chlàdek. Choreography by Josef Hassreiter. Music by Oskar Nedbal. Viennese performances from 1903-1909, with a revival in 1911. Cast lists catalogued in the Österreichische Nationalbibliothek 773.042 C Th; 785.968-C.Th; 822.371-D Th; 147.449-CM. Progammes catalogued 204.525-BM, printed in Vienna by Bosworth / Co. no date. 38 pp. Ms Score catalogue OA 1345 (5 volumes). Designs by Brioschi catalogued Hop Ü 4900 - 4903 Th. Brioschi-Album 1/52, IV/53, V/1, VII/70, XII/10 Th. Falstaff (Verdi). This was a beautiful Roller/Brioschi design, performed in Vienna in 1904 in German.

The Theatermuseum album (Mappe) of set designs includes "Gärten, Straßen und Plätzen", der faule Hans (a medieval design), La Boheme (Act III, in the style of Utrillo), Falstaff, Lakme, die Rose vom Liebesgarten (in Jugendstil style), Don Giovanni, Die neugierigen Frauen, Die Entführung aus dem Serail, Die Hochzeit des Figaro, Die Zauberflöte, Der Widerspenstiger Zähmung, Madame Butterfly, Die rothe Gred (a medieval German design), Der Liebstrank (L'elisire d'amore), Modnweibchen (a pointillistic design), Götz von Berlichingen, Pelléas et Mélisande, Der Prophet, Don Pasquale, Der Gaukler unser lieben Frau, Die Jahreszeiten der Liebe, Banndietrich, La Boheme (second version), Die Prinzessin von Tragant, Der Glöckner von Notre Dame, Der arme Heinrich.

⁷⁹ Shin, Kyung-Hwa. op. cit. 1998.

⁷³ Hadamowsky, F. (Die Wiener Hoftheater. Hollinek, Vienna, 1975) incorrectly indicates Hassreiter as Regisseur.

⁷⁴Hofoper archives, Haus-, Hof- und Staatsarchiv, Vienna.

⁷⁵The premiere, 4th October, was a Tuesday.

⁷⁶ Lefler's brother-in-law Urban would be responsible for the companion work Susannens Geheheimnis.

¹⁷Hop Ü 5697, 5689 Th., Brioschi-Album V/30, XX/55 Th.

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The designs are stamped with the insignia Österreichisches Kostüm-Atelier. Werkstatt für dekorative Kunst. Wien VI, Mariahilferstr. 33.

Some of the designs are marked with explanations, e.g.

Matter Cylinder, gestricktes Wollschawl, Rocktuch mit Pantalon 1 (8885) Pelzbesatz und Tuchschuhe, großen Hornknöpfchen mit Lackbesatz.

Pantalon 2 (8886) Weste samt, Schlafrock geblumte Seide oder dergleichen mit Samtrevers, dicker Schnurr.

Pantalons Diener (8887) Tuchcylinder, Frack und Hose mit silber Borten, Weste Samt.

Pantaloins Dienerin (8888) Alles Wollstoffe, Leinenschürze.

Pierrot (8889) Rock, Hose, Damentuch (ein leichtes Tuch), Weste matte Seide.

(No indications for Colombine)

Colombine's friends (8891)

- a) (Windbeck, Fleischinger⁸⁰) Kragen schwarz samt mit weißen Pelz. Oberteil Taft, changierend, Spitzen-Überwurd, Unterkleid Seide mit Tafft.
- b) (Zulka, Kaar⁸¹) Pelzhut, grau, Samtmantille mit eben solchen Pelz, alles anderer Taft und Seide.

Backfisch (8893) Alles Seide und Spitzen, Häubchen Samt

Die Klatschbasen (8894) four costumes. One designated 'braun geblumt', one 'bunte Bände'. They are for the Figurantinnen (supernumeries) Masek, Nesswalder, Kment and Gallantin.⁸²

⁸⁰Dance soloists Josefine Windbeck (engaged 1896) and Regine Fleischinger (engaged 1898). Paula Péntek (engaged 1897) has been deleted from the list.

⁸¹Dance soloists Paula Zulka, engaged 1908, Hermine Kaar, engaged 1897)

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Jungen (Fränzl, Klein⁸³) 3 Paar Blockpolen

7.2.2 DESIGN BUDGET

A formal letter to Weingartner from Lefler dated 13th October, 1910, invoices the Hofoper for 1600 Krone for the design with detailed drawings, an aquarelle, and 25 costume designs, also for the time spent in supervising the set construction, for acquiring the fabric and supervising the costumes, and for the time spent at the stage rehearsals. A letter from the Hofoper Direktion to the Intendanz dated 22nd October requests 2200 Krone, detailing similar information regarding the design and related duties.

Weingartner wrote to the Konzertmeister Rosé on September 26th, requesting him to play the solo in the Serenade. "...Der kleine Komponist und sein Vater legen sehr grossen Wert darauf." A day later, a revised costing for the production listed costumes as 6100 Kr., wigs 48 Kr., set painting 4650 Kr, set construction work 1180 Kr., furniture 150, miscellaneous properties 500 total 12,628 Kr. A letter from the General-Intendanz dated 5th October authorises the Direktion to allocate 1560 Kr. in addition (1240 for costumes, and 320 for the booths and overtime). The total budget for Der Schneemann was 14,188 Krone.

7.3 THE REHEARSAL PROCESS (MUSIC)

not listed in the annals.

The Haus-, Hof- und Staatsarchiv not only contains boxes of the

correspondence and financial transactions of the Hofoper,⁸⁴ it also includes

⁸³Either Friedrich Fränzl, Mimiker, or Phillip Fränzl, Korpstänzer, both engaged 1881. Klein is

⁸²Only Emilie Kment (engaged 1880) and Anna Gallantin (engaged 1881) are listed in the Hofoper Jahrbuch 1910-11.

⁸⁴The index:1910 (Oper, Sig 248) lists the Geschäftszahl alphabetically, including names of personnel and operas. The entries include: "Ableben, Abbonement, Akademie der Musik und darstellenden Künste, Aktenzulagen, Auszeichnungen, Ausbildungs-Ansuchen, Aushilfen, Ballettkorpsangelegenheiten inki. Klavierauszüge, Bestellung an Langner, Besprechungen mit Direktor Weingartner, Besichtigung des Hofoperntheaters, Beschwerden, Bühne (including entry 1060, which deals with a white curtain used in Der Schneemann), Chor, Deutsche Bühnenverein, Dienstreisen (Dirigenten, Regisseure), Disciplinaria, Engagement, Entlassungen, Erhöhungen, Erstaufführungen, Erberwbung von Werken (including entry 439, Der Schneemann, and entries 594 and 930, Schreker's der Ferne Klang), Freikarten Ansuchen, Freigabe von Solisten, Gastspiele, Gastdirigieren (including entry 464, Dr. Richard Strauss 19th June, Elektra), Garderobe, Gebäudeverwaltung, Hassreiter, Hofkapelle, Krankmeldungen, Liederabende, Mondweibchen (X3, 431, 779), Novitäten (836), Österr. Kostümatelier, Orchester (including the letter to Rose, entry 439), Philharmoniker, Probesingen, Remunerationen, Rollenbesetzung

the Probenbuch, which details the daily rehearsal schedules. The Probenbuch is a quarto bound volume, with one day to a page.

The book contains details of daily solo coaching rehearsals, chorus rehearsals, ensemble rehearsals with their respective conductors, principal stage and orchestral rehearsals, and performances.

It is to be noted that neither ballet rehearsals nor production rehearsals on rehearsal stage figure in this volume. If the ballet rehearsal schedule was presumably a separate entity, either production rehearsals were confined to the main stage rehearsals, or there was a separate schedule. Nowadays (1999) it is usual for several days of music ensemble rehearsals to be followed by at least three weeks of production rehearsals on a rehearsal stage before at least a week of mainstage rehearsals.

The solo repetiteurs were Foll, Lehnert, Redl and Kaiser, sometimes Walter. The Ballet repetiteurs were Jakob Berg185 and Leopold Langner86

Solo music rehearsals took place seven days per week. There is no mention of a rehearsal pianist for the musical ensemble rehearsals.

Professor Raab⁸⁷ adds that the ballet company was served by one Diener, Micheli, who wrote the Dienstpläner. There were two ballet rehearsal rooms the Großer Ballettsaal and the Spiegelsaal, a smaller room where the Elevinnen rehearsed.88

7.3.1 PROBENBUCH DIARY

The following paragraphs are extracted from the Probenbuch and are tabulated in diary form. Susannens Geheimnis and Der Schneemann have been included to indicate the co-ordination of rehearsals. Ensemble rehearsals have

⁸⁷ Professor Riki Raab. Ballet archivist and erstwhile Hofoper dancer, engaged by Hassreiter. More references and report of a personal interview in the Ballett-Pantomime chapters. ⁸⁸ Also Nijinsky on his guest appearance with the Ballets Russes in 1913.

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Wednesday, September 21st properties.89

Thursday, September 22nd 10.00 Piano/stage rehearsal,⁹⁰ Susannens Geheimnis.

Friday, September 23rd

Saturday, September 24th

10.00 Piano Dress, Der Schneemann. Full sets and properties.⁹¹

Sunday, September 25th No Schneemann/Susannens Geheimnis rehearsal.⁹²

Monday, September 26th Tuesday, September 27th

⁸⁹Original: "Markierte Dekorationen und Requisiten." ⁹⁰Original: Arrangierprobe mit Clavier. ⁹ Also on that day: 10.30 Chorus rehearsal, 7,30 Performance Cavalleria Rusticana/Pagliacci (cond. Reichenberger), and the ballet-pantomime Atelier Brüder Japonet (cond. Berger). ⁹²But principal singers had solo rehearsals, and 10.30 Ensemble rehearsal, Susannens Geheimnis (Schalk). 7 pm Performance, Die Meistersinger (cond. Reichenberger). ⁹³Also on that day: 10.30 Ensemble rehearsal, Der Prophet (cond. Schalk). 11.00 Ensemble rehearsal, Fidelio (cond. "Herr Direktor"). 7.30 Performance, La Boheme (cond. Reichenberger). ⁹⁴There is no record of any orchestral rehearsals prior to this date. The orchestral parts had been at the Hofoper for a month. There is no indication of the length of the rehearsal. Nowadays (1996) these rehearsals are normally two and a half hours, sometimes three hours in Western countries.

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been included as footnotes, and some solo rehearsals for October 4th have been outlined, in order to give an impression of the daily routine of the

10.00 Full Sitzprobe with orchestra, Susannens Geheimnis. 11.30 Orchestral rehearsal, Die Meistersinger (Eva scenes), skeleton sets and

10.00 Piano/stage rehearsal, Susannens Geheimnis.

11.30 Piano Dress, Der Schneemann. Full sets and properties.⁹³

9.00 Orchestral reading, Der Schneemann.⁹⁴

10.00 Piano Dress, Susannens Geheimnis. Full sets, properties etc.

include. entry 439), Der Schneemann (entries X 15, 439 and 701), Tantiemen, Telefon, Überstunden, Unfälle, Urlaube, Verträge, Direktor von Weingartner, von Mymétal, Zemlinsky" (including entry 439, concerning ... "seine letzkomponierte Oper). Entry 1060, for example, is a technical report concerning the removal of the first Prospekt of der Schneeman for repair, the second Prospekt not needing repair.

⁸⁵ Bergl was engaged from 1/11/1876 to 31/10/1910.

⁸⁶ Langner was engaged from 1.10.1910 - 30.4.1919.

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12.00 Piano Dress, Der Schneemann. Full sets, properties etc.95

Wednesday, September 28th

10.00 (Stage/)Orchestral rehearsal, Susannens Geheimnis. Full sets and properties.

12.00 Piano Dress rehearsal, Der Schneemann. All.⁹⁶⁹⁷

Thursday, September 29th

- 9.00 Orchestral reading, Der Schneemann.
- 11 00 Technical/lighting rehearsal, Susannens Geheimnis, followed by Der Schneemann.98

Friday, September 30th

- 10.00 (Stage/)Orchestral rehearsal Susannens Geheimnis with full sets, costumes, properties and lighting.
- 11.30 (Stage/)Orchestral rehearsal Der Schneemann with full sets, costumes, properties and lighting.99

Saturday, October 1st

- 10.00 Orchestral rehearsal Susannens Geheimnis with full sets, costumes, properties and lighting.
- 11.30 Orchestral rehearsal Der Schneemann with full sets, costumes, properties and lighting.¹⁰⁰

⁹⁵Also on that day: 10.30 Chorus rehearsal. 10.30 Ensemble rehearsal, Rigoletto (cond. Walter).12.00 Ensemble rehearsal, Die Rose vom Liebesgarten (cond. Walter). 7 pm Performance, (Myerbeer's) Der Prophet (cond. Schalk).

- ⁹⁶i.e. Full sets and costumes. This implies that they were able to change the set in the rehearsal break, not only from S.G to Schn. as in the performance, but vice-versa.
- ⁹⁷Also on that day: 11.00 Ensemble rehearsal, Die Rose vom Liebesgarten (cond. Walter). 12.00 Ensemble rehearsal, Fidelio (Weingartner?). 7.30 Performance, Rigoletto (cond. Walter).
- 98 Also on that day: 10.30 Chorus rehearsal. 10.30 Ensemble rehearsal, Die Rose vom
- Liebesgarten (cond. Walter). 7.30 Performance, Elektra (cond. Reichenberger)
- ⁹⁹Also on that day: (10.30?) Ensemble rehearsal, Rienzi (cond. Schalk).
- 7.30 Performance, Fidelio (cond. Weingartner).

Sunday, October 2nd No Schneemann/Susannens Geheimnis.

Monday, October 3rd

9.30 Orchestral reading, Der Schneemann (sic).¹⁰¹ 11.00 Dress rehearsal, Susannens Geheimnis. Full'sets, costumes, properties and lighting, followed by Der Schneemann (ditto). "Die... Mitglieder werden ersucht, eine Stunde früher in die Garderobe zu erscheinen".

Tuesday, October 4th Solo coachings

Solo coacimigs		
F	oll ¹⁰²	
•	10.00	Meis
	11.00	Fral
	12.00	arme

Lehnert¹⁰⁶

Tannhäuser (possibly Madin)¹⁰⁷ 10.00 11.00 arme Heinrich (illegible) Aida (Windheuser)¹⁰⁸ 12.00

Red1109

10.00 (die Königin von) Saba, arme Heinrich (Betetto)¹¹⁰

¹⁰⁰Also on that day: 10.30 Chorus rehearsal. 10.30 Ensemble rehearsal, (Pfitzner's) Die Rose vom Liebesgarten (cond. Bruno Walter). 7 pm Performance, Madama Butterfly (cond. Walter). ¹⁰¹This is an unusual arrangement. Either there were problems during the stage/orchestral rehearsals, or unless overall scheduling of the double-bill rendered this arrangement the only one possible.

¹⁰²Ferdinand Foll, Sologesangskorrepetitor, engaged 1897. ¹⁰³Rudolf Hofbauer, engaged 1910. ¹⁰⁴Georg Maikl, engaged 1904. ¹⁰⁵Erik Schmedes, engaged 1898. ¹⁰⁶Julius Lehnert, Sologesangskorrepetitor and second Ballet conductor, engaged 1903. Lehnert had organ duties as well. He wrote a letter on October 4th 1910 to the Direktion requesting leave from this duty on Thursday as the k.k. Gesellschaft der Musikfreunde had invited him as a conductor.

¹⁰⁷Viktor Madin, engaged 1908. ¹⁰⁸Paula Windheuser, engaged 1910. ¹⁰⁹Paul Redl, Sologesagskorrepetitor, engaged 1905.

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stersinger (Hofbauer)¹⁰³ Diavolo (Maikl)¹⁰⁴ arme Heinrich (Schmedes)¹⁰⁵ 11.00 (illegible) (Melms)¹¹¹

12.00 verk. Braut, arme Heinrich (illegible).

Ensemble rehearsal

10.30 All soloists, Die Rose vom Liebesgarten (cond. Walter)

7 pm Performances: Susannens Geheimnis, Der Schneemann (Premiere) Mondweibchen (12th performance).

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7.3.1.1 COMMENTARY

From the archives, it will be seen that the standard number of final rehearsals varied with the state of the production, similar to the 1990s. Thus Tosca had four piano dress rehearsals, one Sitzprobe, four stage/orchestrals, one technical setup rehearsal, one technical/lighting rehearsal, and one final dress rehearsal (Hauptprobe). The revival of Rossini's Barbiere was given one Piano Dress and one Stage/Orchestral, whereas La Bohème was given one Stage/Orchestral.

Professor Riki Raab remembered that rehearsals for a three act ballet (although most were one act, two scenes) were generally five to six rehearsals on stage with piano, one with Kostüm and Technik, and one Generalprobe mit Orchester, until the time of Strauss' Josephslegende, which represented a new stylistic departure and placed more demands on the artists.

7.4 THE CAST OF DER SCHNEEMANN

The cast of the premiere and subsequent performances of Der Schneemann has been extrapolated from handbills¹¹², as the programme, although listed in the Theatermuseum catalogue, has disappeared. The section on reception continues the theme.

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Production (Regie) Conductor Instrumentation Zemlinsky

Pierrot Pantalon Hamme¹¹⁴ Colombine Diener bei Pantalon Dienerin bei Pantalon Haumayer¹¹⁷ Ein Schornsteinfeger Ein Bauer Eine Bäuerin Colombine's friends

Wasserbauer¹²⁶

¹¹⁷Wilhelmine Haumayer, Figurantin. Engaged 1887. ¹¹⁸Leo Czadill, Solotänzer. Engaged 1902. of the Wiener Ballett. service).

¹²¹Marie Peterka. Solotänzerin. Engaged 1894. ¹²²Emmy Spuller. Solotänzerin. Engaged 1897. ¹²³Regina Fleischinger. Solotänzerin. Engaged 1898. ¹²⁴Josefine Windbeck. Solotänzerin. Engaged 1896. ¹²⁵Karoline Katlein. Solotänzerin. Engaged 1898. ¹²⁶Hermine Wasserbauer. Solotänzerin. Engaged 1902. ¹²⁷Hermine Kaar. Solotänzerin. Engaged 1897.

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Choreography and Direction (Inszenierung)

(Karl) Godlewski (Josef) Hassreiter (Franz) Schalk (A.) von

.(Karl) Godlewski¹¹³ (Eduard Voitus) van

(Luise) Wopalensky¹¹⁵ (Gustav) Neuber¹¹⁶ (Wilhelmine)

(Leo) Czadill¹¹⁸ (Friedrich) Fränzl¹¹⁹ (Rosa) Schimanek¹²⁰ (Marie) Peterka¹²¹ (Emmy) Spuller¹²² (Regina) Fleischinger¹²³ (Josefine) Windbeck¹²⁴ (Karoline) Katlein¹²⁵ (Hermine)

(Hermine) Kaar¹²⁷

¹¹³Karl Godlewski. Mimiker. Engaged 1893. See chapter on Ballettpantomime. ¹¹⁴Eduard Voitus van Hamme. Solotänzer. Engaged 1884. See chapter on Ballettpantomime. ¹¹³Luise Wopalenski. Solotänzerin. Engaged 1897. See chapter on Ballett-Pantomime. ¹¹⁶Gustav Neuber, Entreetänzer (one rank below Solotänzer), engaged 1898.

¹¹⁹Friedrich Fränzl, Mimiker. Engaged 1881. Father of Willi Fränzl, who became leading dancer

¹²⁰Rosa Schimanek, Mimikerin. Engaged 1869 (possessor of the medal honouring forty years

¹¹⁰Julius Betetto, engaged 1908.

¹¹¹Hans Melms, engaged 1908.

¹¹² The cast list, and reproductions of handbills, is also to be found in K-W Shin's thesis (op. cit) on pp. 6 and 8. Mr Shin's statement on p. 20 that the premiere took place in the "Wiener Hofburg" should be corrected to the "Wiener Hofoper".

(Paula) Zulka¹²⁸

Unnamed artists took the roles of vendors, shoppers, watchmen, street urchins and peasants.

Four dances are named. In the first act, a Waltz, with Wopalenski, Peterka, Spuller, Windbeck, Katlein, Kaar, Wasserbauer and Zulka, and a Schneemann-Waltz, danced by the Elevinnen. In the second act, a Valse lente, with Wopalenski and van Hamme, and the Dance of the Snowmen, with the male dancers of the corps de ballet.

More information on the performance is to be found in the chapter on Reception.

8. THE COMPANION WORKS ON THAT **EVENING**

Der Schneemann was performed as a triple bill along with the Viennese premiere of Wolf-Ferrari's opera Il segreto di Susanna (performed in German as Susannens Geheimnis), and a ballet féerique entitled Mondweibchen.

8.1 SUSANNENS GEHEIMNIS

was announced as an "Intermezzo in one act based on the French original by Enrico Golisciana, translated into German by Max Kalbeck, the music by Ermanno Wolf-Ferrari. Production by von Wymétal, conducted by Schalk.

The Graf Karl Rittmann Countess Susanna Marie Gutheil-Schoder Servant Karl Godlewski

Place of the action - Piemont. Time - The present.

¹²⁸Paula Zulka. Solotänzerin. Engaged 1908.

8.2 MONDWEIBCHEN

The libretto was created by Heinrich Regel, music by Richard (von) Goldberger.¹²⁹ the production and choreography stemmed from Hassreiter and the work was conducted by Julius Lehnert. It had been premiered on May 1st, 1910. The sets were painted by Brioschi.¹³⁰

8.2.1 THE MONDWEIBCHEN CAST

Die Tochter der Wellen Der Mann im Mond Ein Wasserkobold Ein Wanderbursch Fee Morgana Ein Mondstrahl Ein Vagant Ein Hausierer 2 Bretoninen Wasserbauer¹³⁶ Schiffer Buttula¹³⁷ Ein Glaser 3 Mädchen Windbeck, Eine Kellerin

Schiffermädchen und Burschen, Mondstrahlen, Wellentöchter, Perlen, Libellen, Morganas Garden

Nationalbibliothek, catalogue number 696.560 B. 5419 Th; Brioschi-Album 11/7, V/28, VII/82, Vii83 Th.. ¹³¹Second dancer (the most important, after Cäcilie Cerri). ¹³²Soloist. ¹³³Soloist. ¹³⁴The first dancer at the Hofoper (engaged 1907). 135 Soloist. ¹³⁶Both soloists.

¹³⁷Entreetänzer.

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Elsa Strohl von Strohlendorf¹³¹ Marie Kohler¹³² Karl Godlewski Leo Dubois¹³³ Cäcilie Cerri¹³⁴ Luise Wopalenski Ferdinand Rathner¹³⁵ Eduard van Hamme Olga Berger, Hermine

Gustav Neuber, Gustav

Leo Czadill Luise Wopalenski, Josefine Regine Fleischinger¹³⁸ Marie Helene Jamrich¹³⁹

¹²⁹Weinberger, Leipzig. The libretto is in the Musikbibliothek, Österreichische ¹³⁰Designs in the Österreichische Nationalbibliothek, Theatermuseum. Catalogue Hop Ü 5415-

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Place of action - on the Breton coast.

Dances

Part One: Libellen-Polka, Sehnsuchts-Walzer, Mondzauber Part Two: Zigeunerweise, Wellenwalzer, Marsch der Garde, Morgana-

Gavotte, Perlenwalzer.

Mondweibchen is also mentioned in the chapter on Ballettpantomime. This information was included here to show the versatility of the dancers, especially Godlewski, and the resources lavished on the productions.

¹³⁸All soloists. ¹³⁹Mimikerin.



]

in the start of the

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(PART TWO - HISTORIOGRAPHY)

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CHAPTER NINE

ERICH KORNGOLD IN 1910

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1. RESUMEE

Having traced the inception and process leading to the premiere of Der Schneemann, the other biographical events leading up to October, 1910, will be examined, and it will be seen that once the three-work compendium had been placed before the public, Erich's career developed along a different path.

2. COMPOSITION OF THE TRIO OP 1

At the end of 1909, in the midst of an axial period in Erich's life, between the private publication and selected dissemination of his first three works (originally intended to be op. 1., 2 and 3) he was diligently composing his first chamber work for more than one instrument: the Trio, which was ultimately considered worthy of the nomenclature opus 1, after being first labelled opus 4^{1} .

The Trio. for violin. cello and piano op. 1, was composed in Vienna, in stages. The first movement is dated 23.01.1910, the second mid-February, 1910, and the final movement mid-March, 1910. This acccords with Decsey's allusion to an imminent trio.² The date of completion however would have been after the beginning of May, Most biographers or recensionists have mooted April as the completion date, but it was more likely to be May.

Erich Korngold, by then, was not only aware of his mature gifts, but also of the expectations placed on him, on the historical implications of his achievements. He responded with characteristic humour, exemplified by a poem dated 1.5.1910, to his grandparents,³ on their wedding anniversary. The manuscript, with handwritten annoted date "Erich, 1910, 1/5," shows a more mature script than earlier examples, with Kurrent characteristics, and a lengthier, wittier poem than before:

Liebste Großeltern! Mein Glückwunsch wird wohl diesmal kurz sein,

¹ Op. 1 and 2 have been identified by B. Carroll as the Melodie (s) op. 1 and 2 (see: Carroll, Brendan. op. cit 31). ² Decsey, Ernst. op. cit. (Neue Freie Presse, 27,2,1910). ³Wien, Nationalbibliothek, cat. 937/67-1. In the catalogue this letter appears as 'undated', probably because the date is in another's hand.

Denn mein liebes, gutes Männlein, Sagt mir doch am ersten Mai daß heut Euer Hochzeitstag sei. Und in einem grünen Monatlein Werd ich dreizehn Jahre sein Und es kommt in meiner Biographie, daß mein schönes Trio mit zwölf Jahr'n nicht fertig war. Denn mit dreizehn ist's nicht klar! Das sind nützliche G'pflichten. Und so soll ich noch schriften!!

Doch zur Sache schnell, geschwind! Denn die Zeit verlier'n, ist Sünd! Also vierzig volle Jahre Gott bewahre! Habt Ihr miteinand gehabt.

Gott! Mein Herz dabei erlebt! Habt ihr miteinand gestritten, Wenigstens nicht vor einem dritten Sonst hat über's and'rer gelacht Schön habt Ihr nur das gemacht? Denn war ich zuhause sehr! Stehe, stehe stehe! -

Ich gratulier Euch herzlich Sehet, nun glärt's (sic) mich!-Bei der feierlichen Zeremonien Einen Vorhang drüber zu ziehen Denn es ist bei uns ein Kranz Und das ist nur alles glanz(?) Ei nun, was ich heut' für ein Zeug schreib, Daß Ihr da ließ beileib:-Doch wer zu weit geht, geht zu weit Deshalb schließ ich jetzt, "es reicht"

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Viele Grüße und Küsse Erich Wolfgang

It is even possible that the final version of the last movement was completed after June, as a report in the July 24th edition of the Karlsbader Kurblatt,⁴ treated more fully below, states that two movements had been completed by that time.

The Trio's format is entirely in accordance with his development, initially as a pianist and pianist-composer, then, through his lessons in instrumentation with Zemlinsky, exploring the technique of the major stringed instruments and the problems and possibilities of their conjunction with the pianoforte.

- music.
- in linear terms.

2.1 TRIO, RECEPTION

An American publication⁵ erroneously describes the *Trio* as being composed between December 1909 and April 1910. It was premiered in New York by the Margulies Trio⁶ and was described as being in a modern, quasi-Strauss idiom.⁷

A New York critic opined that : "Maybe his papa is trying to bring him up to be a real modern composer, but if he is not, something ought to be done. If we

November 17, 1910. ¹ibid.

• The heritage accorded by his father's association with Brahms, and their friendship with musicians of the calibre of Rosé and Buxbaum, will have been of seminal influence in the development of Korngold beyond pianoforte

• Fuchs would have given Erich the polyphonic foundation necessary to think

• The piece is also evidence of a concentrated approach to composition, each movement taking a month to compose.

⁴Kaufmann, M. In: Karlsbader Badeblatt (no. 199, Sunday, 24th July (morning edition)) 17. ⁵Sursum-Corda programm, Detroit, 1928, regarding the premiere of the Trio in New York on

⁶Ms Adele Margulies, Leopold Lichtenberg, and Leo Schulz (*ibid.*)

had a little boy of 12 who preferred writing this sort of music to hearing a good folk tune or going out and playing in the park, we should consult a specialist."8

The Straussian element was also noticed in Vienna. Alexander Dillmann, describing the Munich premiere, noted that:

Man konnte eine Haydn-Sonate darauf erwarten. Jawohl. Und ein kleiner Richard Strauss kommt. Fährt gleich wild ins Zeug. Harmonisiert und rythmisiert drauf los, so kompliziert, daß man es zweimal spielen muß, daß man dem verwegenen Gedankengang des Zwölfjährigen folgen kann. Aber es ist nichts Gesuchtes in seiner harmonischen und rhythmischen Analisierung. Nur eine außerordentliche Selbständichkeit. Das Erstaunliche ist seine Entwicklung in der Gruppenbildung. Das der Junge für Bögen schreibt. Ganz große, zügige Bögen. Und wie er sie entwickelt. Klar und logisch.9

3. THE PIANO SONATA IN E, OP. 2.

The manuscripts offer precise dates.¹⁰ The first movement was completed in Landro on July 25, 1910, the second on September 7th, the third on December 19th and the fourth December 18th 1910.

The Korngold memoirs offer little biographical information, only stating that 1910 was a fruitful year with great development in Erich's composition, and that the Trio and Second Piano Sonata both showed an increasing debt to French impressionism, with some aspects of Strauss and Reger, and elements of Mahler's "Akkordbildung auf Grund freier Stimmenbewegung".¹¹ Julius also mentions that Erich played the Second Sonata to Saint-Saens in Munich on September 17th,¹² presumably the first and second movements.

⁸Henderson, W.J. In: New York Sun., 18.11.1910. Quoted in: ibid. ⁹Dillmann, A. "Der junge Korngold". In: Münchner neueste Nachrichten November 1910. ¹⁰"Korngold Gift" catalogue, p. 13. Library of Congress. ¹¹JKM 137. ¹²*ibid.* 143.

1910).13

4. MÄRCHENBILDER, OP. 3

The sketches for Märchenbilder have already been discussed in the Zemlinsky chapter. This offers more historiological information.

The exact dates of composition of the Märchenbilder, dedicated to Prinz Eugen¹⁴ are unknown They were probably composed over a period of time. The second cover page of the manuscript score is marked "begun Landro, July 1910".¹⁵

The Julius Korngold memoirs state that the Trio and the E Major Sonata¹⁶ were composed in 1910 but only mentions the Märchenbilder in retrospect, and only alludes to them. The footnotes to the memoirs cite the composition date as being June-December 1910, and the orchestration being March - May 1911.¹⁷

The Luzi Korngold memoirs cite Schirmer in America as having acquired the rights¹⁸ (no date) and Erich auditioning for Schott Verlag on November 8th 1911 with some pieces from Märchenbilder¹⁹.

In the Werkverzeichnis, Märchenbilder is catalogued as 1910, Schott. Erich himself claims that he composed them in 1910.²⁰ The majority of the Märchenbilder were probably written after Erich's encounter with French composers at the Salzburg Festival (August 1910) and Munich Festival

¹³Korngold, Luzi. op. cit. 18. ¹⁴JKM 140. ¹⁵Library of Congress. E on pp. 137, 143, 152,173 ¹⁷JKM 358. ¹⁸Korngold, L. op. cit. 18. ¹⁹*ibid*. 10. n.p..

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Luzi Korngold merely states that a second piano sonata was completed (in

4.1 DATES OF COMPOSITION

¹⁶The Trio op. 1 is mentioned in the memoirs pp. 137, 139, 144, 145, 146, 149, 164 the Sonatain

²⁰Korngold, E.W. "Das Vorbild meiner jungen Jahre". In: Der Auftakt. (Prague, October 1921)

(September 1910), as they reflect even more aspects of French style than his previous compositions.

4.2 KORNGOLD'S CALLIGRAPHY

The differences in handwriting styles could mean that they were composed over a period of months, although Erich mastered various styles. When he was writing to his grandparents he cultivated an older style of Kurrentschrift, and his writing post-Schneemann became more oriented towards the Latin style, which he used anyway for indicating orchestral instruments in a score). One orchestrated version is undated, another is missing, the others were dated between March and May, 1911.²¹

5. THE PIANISTIC ABILITY OF ERICH **KORNGOLD**

It has been noted that the charity performance of Der Schneemann included a section accompanied by Richard Pahlen and Erich, improvising a four-handed arrangement.²² It is to be remembered that Erich, after early experiences seeking out notes on the piano and accompanying his father when he played, had commenced lessons with Emil Lamm at the age of six.

Julius Korngold appears to belittle Lamm's input, when he remarks that his son's playing in the early years of studies was "zwar rein und musikalisch, doch ohne nennenswerte Fertigkeit" but then developed into a "tatziges, temperamentvolles, mit einer Art selbstgeschaffener Technik orchestral klingendes Spiel ... "23 which caused Eugen d'Albert to remark that Erich, given the necessary technical polish, could have developed into one of the world's foremost pianists. The memoirs infer that Lamm had not imparted the necessary

²³JKM 138 f.

pianistic technical foundation to his pupil, in contrast to the father's having impressed his son with the essence of musical grammar from an early age.

Erich has admitted that he had neglected his piano playing prior to commencing lessons with Zemlinsky: "Neben diese kontrapunktische Unterweisung (i.e. his lessons with Robert Fuchs) trat zwanglos die Zemlinskys in der oder jener Frage des Satzes, der Form, der Stimmführung, vor allem auch im Klavierspiel, das ich bisher vernachlässigt hatte".²⁴ This concurs with Zemlinsky's account that Erich, under his tutelage, commenced with scales, and after one year played his first Beethoven sonata.²⁵

Bruno Walter affirmed Erich's pianistic ability from personal experience, "denn ich wohnte mit meiner Familie im dritten Stockwerk des Hauses, aus dessen zweiter Etage das virtuos-feurige und rauschende Musizieren des Wunderkindes stundenlang zu mir hinauftönte".26

It is evident from the style of the three published works that Erich, by the time they were composed, had developed a remarkable facility, otherwise he would not have been able to execute them. Despite his small, "paw-like" hands, his music is characterised by wide stretches, intervallic and within the hand, as well as chordal octave sequences.

Korngold's pianism, then, was of the 'orchestral' style, arpeggiating chords, with probable improvisatory elements, including the interpolation of additional arpeggiated harmony to enrich the middle register, and incorporating a degree of rubato to enable these.²⁷

Unpublished recordings of Erich's playing (at a social occasion in Los Angeles) in the possession of Brendan Carroll, confirm this hypothesis. Mr Carroll also cites Korngold's ability to create sonorous textures over a wide range even to the day of his death, following a thrombosis which restricted his playing to the left hand.²⁸

²⁴Korngold, E.W. op. cit. Gumpendorfer Strasse. ²⁸ Carroll, Brendan. op. cit. p. 364.

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²⁵See above, "Zemlinsky as teacher - Erich Wolfgang Korngold". ²⁶That house was Theobaldgasse 7, about half way up on the left hand side leading off the

²⁷Extant piano rolls of the period (Humperdinck, Mahler etc) document the style. A substantial collection is held at Siegfrieds Musikinstrumentenmuseum, Rüdesheim, Germany.

²¹For a fuller discussion of the orchestrated version, refer to the section on Zemlinsky's influence on Korngold.

²²Richard Pahlen, considered by Julius Korngold to be the foremost accompanist in Vienna (JKM 132), was not a member of the Hofoper.

Finally, Bernd Rachold has informed the author of excerpts of Der Schneemann having been recorded on to piano rolls by the composer.29

6. MUSICALAND VACATIONAL **JOURNEYS DURING 1910**

6.1 TRAVEL IN ORDER TO HEAR MUSIC

The development of Erich's pianistic skills, his growing portfolio of compositions, and the resolution of the Julius Korngold's inner conflicts regarding his son's exposure, resulted a series of musical journeys during 1910.

The Korngold memoirs state unequivocally that Erich, despite his wide musical vocabulary, had received very little exposure to official public performances.

Er kannte überhaupt wenig Musik, hauptsächlich nur das, was ihm zu Hause zuflog. Noch bis zum dreizehnten Lebensjahr hatte er keine Konzerte gehört, ja, wollte er gar nicht fremde Musik hören, hatte vielleicht fünf Opernvorstellungen mitgemacht.

6.2 POSSIBLE SOURCES OF INSPIRATION PRIOR TO OFFICIAL CONCERT-GOING

- The implication is that Erich had heard a number of piano pieces and arrangements of orchestral pieces performed at home, by his father, and by their visitors.
- The latest pieces were regularly sent to their home by publishers, aspiring composers, and musical acquaintances.
- Either as part of the gathering, or from his bedroom, hearing the music filtering along the corridor, Erich would have overheard discussions about the state of music, ostensibly with interpolations and illustrations.

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Julius Korngold's assertion that his son resisted hearing new "fremde" music does not take these probable circumstances into account. It is clearly impossible to imbibe the influences of Debussy, Puccini, Strauss and d'Albert without having heard at least one of their respective works in some form or other. The resemblance between waltz sequences from Der Schneemann and Der Rosenkavalier may not be merely coincidental, bearing in mind Korngold's early contact with Strauss, and his selection of a sketch of the Rosenkavalier waltzes (dated c. 1908) from the Strauss Nachlass.³¹ Furthermore, Erich, with the natural curiosity of a child, would have sifted through piles of music on his own, especially the ones concerning which his father entertained a certain suspicion.

If Julius Korngold's assertion that Erich had not attended any concerts is accurate, then a number of reasons could be postulated.

morning.

³⁰Although Julius does not mention a date of this Generalprobe, the most likely would have been shortly before the Premiere of the new production which took place on 1st June, 1906. Mahler conducted two performances in that season, a further five in the 1906-07 season, and one in the 1907-08 season.

See: Willnauer, F. Mahler und die Wiener Hofoper. (Jugend und Volk. Vienna, 1979) 273. ³¹ Reminiscences of George Korngold, as quoted in Carroll, Brendan. op. cit. 343.

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• It is conceivable that the family, or at least one of their circle of acquaintances, possessed a gramophone.

• Like the youthful Mahler, Erich would not have been insensible to the pervading stream of music in the streets and public parks of Vienna, as well as parades attended by the Kaiser, the military, and the clergy.

• As for his visits to the opera, the memoirs document that he attended a dress rehearsal of Die Zauberflöte at the Hofoper, conducted by Mahler.³⁰

• Erich may have been considered too young to stay out late. The author has been told by Erich's son Ernst that he and his younger brother George were taken on occasion to see Die tote Stadt but left after the first act. Nowadays it is not uncommon for young children to be taken to "adult" performances, especially on a weekend. Furthermore, there are always afternoon performances of music, and Generalproben usually take place in the

²⁹ Rachold, Bernd. Letter to the author. (14th November, 1994).

- Erich possibly declined his father's invitation, confirming the memoirs that Erich did not want to be exposed to "fremde Musik". This belies the assertions in the memoirs that Erich was an amenable, co-operative child, and does not accord with society norms where children were held under the sway, and under the eye, of their parents. Erich, for example, was habitually accompanied by his mother to school.
- Julius Korngold conceivably wished to limit the exposure of his son's gifts for as long as possible, (a) in order to avoid drawing attention to his son's musical interests, and (b) to avoid any implied criticism that he was musically "force-feeding" his child and not allowing Erich to develop normal boyish interests. In the 1990s, with the strong youth music movements, this is no longer such a determining issue, but quotes from journals in this dissertation confirm that it was a continuing topic at that time.
- Erich's thirteenth year, according to his father, was the time for the young composer to receive a goodly exposure to music other than that which had been played at home, that which he would have heard on the streets, the Zauberflöte General Rehearsal.

In summary, it appears that the private publication of the three works and the favourable comment they aroused, or else the publicity which this engendered, along with Erich's private recitals and auditions, or else a combination of these factors, opened a sluice-gate in Julius Korngold's mind and altered his behaviour in this respect.

6.3 JUNE 1910 - VISIT TO KARLSBAD

The memoirs, whilst describing visits to the Salzburg and Munich Music festivals, do not mention an earlier visit to Karlsbad, but newspaper documentation has contributed a corpus of research material in relation to our knowledge of Korngold historiography in summer 1910.

The Karlsbader Kurliste of 26.6.1910 indicates that Julius Korngold and his son registered in Karlsbad on (Friday) June 24th, staying at (Hotel) Matrose,

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Neue Wiese. Unpublished correspondence³² has evinced two sojourns; the first of indeterminate length, but conceivably no more than three weeks; the second commencing some days before July 24th, the date of a comprehensive article in the Karlsbader Badeblatt.³³ Its author, M. Kaufmann, reports that Erich Wolfgang Korngold was a guest in the town,³⁴ and that he had aroused the admiration of Strauss, Kretschmar, Marsop, Pfohl etc. Der Schneemann, described as "imponierend, künstlerisch, gottbegnadet!". is brought to the attention of the reader. Kaufmann states that Julius Korngold has permitted the Introduktion to be printed in the Neue Musik-Zeitung, then quotes at length an article by Paul Stefan which appeared in the Neue Musik-Zeitung, Heft 14, 1910. That article can be summarised as follows:

playing.

Turning his attention to the subject of precocity, Stefan counters the argument that "ein Kind könne noch nicht erlebt haben, was es in der Kunst gestalten müsse" by citing an article in the Österreichische Rundschau by the Viennese psychologist Hermann Swoboda, where the psychologist puts forward three hypotheses; namely (1) the soul of human nature fearlessly ranges far and wide, (2) An artistic "journey" is independent of time (thus differentiating between a creative mind-state and a 'normal' mind-state), and (3) Some people are empowered with a gift of intuition which is normally acquired on a permanent basis only in later years of development. Kaufmann continues by informing the reader that "ein moderner Meister wie Alex. von Zemlinsky unterrichtet ihn jetzt neben dem Konservativen Robert Fuchs, und sein Vater wird wie bisher schädigende Einflüsse fern zu halten wissen". This implies that Fuchs continued to teach Erich until after summer, 1910.

Vienna).

Karlsbad between 26.6 and 24.7.10.

David Kram. Doctoral Thesis. Historiography/Korngold in 1910.

Eulogistically praising the young composer, Stefan writes that he has known Erich's father for many years and had been witness to Erich's

³²Korngold, E.W. Letter to his grandfather Hermann Witrofsky (Badgastein, Hotel Europa) dated 17th July, 1910, from Semmering, Erdbahnhotel Waldhof. (Briefsammlung, Nationalbibliothek,

³³Kaufmann, M. In: Karlshader Badeblatt (no. 199, Sunday, 24th July (morning edition)) 17. ³⁴"...vor einigen Tagen". Either the author was inaccurate, or there were two separate visits to

As the Korngold memoirs do not state when Erich ceased lessons with Fuchs, Stefan's comment and J. Écorcheville's statement in June 1910 that Erich, "depuis un an et demi ... suit les leçons d'harmonie de Robert Fuchs"³⁵ present the only evidence bearing on this stage of Erich's education. The statement also implies that Zemlinsky was still resident in Vienna, and still teaching Erich. The reference to "schädige Einflüße" refers to Julius Korngold's fear, clearly expressed in the memoirs, that the young composer's development may proceed in an unbridled form towards an untrammelled modernity.

Kaufmann, turning his attention to the Piano Trio op. 1, two movements of which were purportedly completed, opines "sie scheinen mir noch viel bedeutender und erstaunlicher als alles frühere". He concludes with the report that "Herr Kirchenmusikdirektor Janetschek had enabled Erich and his father to hear Zemlinsky's instrumentation of Der Schneemann played by the Kurorchester under the direction of Herr Musikdirektor Manzer in the rehearsal room The work was played twice, and father and son were well satisfied with the result."

On Sunday, August 6th an article in the Karlsbader Tagblatt³⁶ confirms the Kurorchester's having played Der Schneemann twice for Erich.³⁷

6.4 HOLIDAY IN SEMMERING, JULY 1910

In between the two visits to Karlsbad Erich was holidaying in Semmering. An unpublished letter from him to his grandfather Hermann Witrofsky³⁸dated 17th July, 1910 from Semmoring, Erdbahnhotel Waldhof³⁹ describes a typical day. He arises at 9 am, breakfasts at 9.30, practises piano from 10-1, then lunch; from 2.30 until 4.30 he plays croquet. Erich is particularly fascinated by the

billiards facility at 1 Krone per hour. He also mentions that he has almost composed three movements of a new piano sonata,⁴⁰ and mentions the Trio.

Erich must have left Karlsbad soon after July 24th, as the first movement of the Piano Sonata in E was officially completed on 25th July, in Landro. Korngold's allusions to the succeeding movements must have denoted draft versions, as the succeeding movements are dated 07.09.1910, 19.12.1910, and 18.12.1910.41

Until more information comes to light, therefore, the Korngold chronology during that early summer may be summarised as

June 24th July 17th July 24th July 27th

6.5 AUGUST 1910 - THE MOZART FESTIVAL IN SALZBURG

In contrast to the paucity of detail in the Korngold memoirs relating to July 1910, Julius Korngold devotes a number of pages to an account of his and Erich's visit to the Mozart Festival in Salzburg in August.

He wished to enable his son to be exposed to similar Mozart experiences, at the highest level, to which he had been exposed in his own youth.

Another reason for the journey was that the Protektor of the Festival, Erzherzog Eugen, had invited Erich to present his work on August 3rd at the Hotel Österreichischer Hof for a selected audience of around twelve people, including Paul Dukas, Jules Écorcheville⁴² and Louis Schneider.⁴³ Erich played the Passacaglia from the Sonata in d minor, selections from Der Schneemann, the

⁴⁰Sonata in E, op. 2. ⁴¹"Korngold Gift" catalogue, Library of Congress, Washington D.C. ⁴²Jules Écorcheville: The general secretary of the Société Francaise des Amis de la Musique and editor of the Revue de la Société Internationale de la Musique.See: page 232.

David Kram. Doctoral Thesis. Historiography/Korngold in 1910.

- registered in Karlsbad
- letter from Semmering
- some days earlier, returned to Karlsbad
- First movement of second piano sonata completed in Landro.

³⁵Écorcheville, Jules. "Un jeune prodigue". In: S.J.M. (Paris, 15th June, 1910) n.p.. ³⁶Anon. In: Karlsbader Tagblatt. (no. 179, XIX. Jahrgang) 2.

³⁷The author could have been Kaufmann, or else the newspaper's editor Hans Feller.

³⁸Addressed to Badgastein, Hotel Europa.

³⁹Handschriftensammlung, Öst. Nationalbibliothek, Vienna.

Don Quixote suite, and a movement from the piano trio which he was composing.

<u>Dukas</u> noted Erich's whole-tone harmonic sequences, a salient feature of Dukas' own style. At that time, notes Julius Korngold, Dukas was under the shadow of Debussy, although the critic questions whether the passage of time would not concede that *Ariane et Barbe-Bleue* was not a greater work than *Pelléas et Mélisande*. Dukas told Julius that "...à Salzbourgh on me croit trop Parisien et à Paris je passe pour être trop Salzbourghois".

A detailed account of Erich's performance for the *Erzherzog* occurs in the *Salzburger Volksblatt* of 4th August, 1910 (No. 174).

This relates that the *Erzherzog* went to the hotel "to visit a lady" and met *Hof. at* Walcher and Julius Korngold, who told the *Erzherzog* that Erich was about to perform to a select audience. The *Erzherzog* thereupon expressed his wish to attend. The poor state of the pianoforte which Erich played occasioned him to interrupt the performance, prompting a suggestion that the pianist <u>Leschetizky</u>, who had been provided with a Bösendorfer in his suite, be approached. Leschetizky consented, and remained for the concert. The *Erzherzog* told Julius that he was very pleased that "Österreich wieder ein Talent hervorgebracht habe". Paul Dukas was "ganz entzückt" by Erich and named him "…ein großes Wunder".

The Volksblatt report had commenced by describing the Rout⁴⁴ which Erzherzog Eugen had arranged in honour of the Festival artists, as for the festivals of 1904 and 1906. The occasion had been planned for the park of the Hotel Europa from 5pm-7pm, but took place indoors because of rain. The article names many of the guests, including the entourage of the Protektor⁴⁵ and other notables, and a constellation of musicians including the singers <u>Frieda Hempel</u>, <u>Lilli Lehmann</u>, <u>Leo</u> <u>Slezak</u> and <u>Antonio Scotti</u>, the pianists <u>Leschetizky</u> and <u>Ernst v</u>. <u>Dohnanyi</u>, the violinist <u>Karl Flesch</u>, the Mozarteum Director Josef <u>Reiter</u>, and visitors from Paris - José Schneider (music critic) "und vor allem der Führer der jungfranzösischen Schule Paul Dukas, genannt der

⁴³Louis Schneider was a critic, and biographer of Jules Massenet.
 ⁴⁴Rout = Reception.

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französische Richard Strauss." As well as Julius Korngold, members of the Viennese press included <u>Robert Hirschfeld</u> as *Festredner*, <u>Karpath</u>, <u>Stauder</u>, and a <u>Herr Robert</u>.⁴⁶ This list of names, by no means exhaustive, indicates the importance of the Salzburg Festival even in those days and the effectiveness of the Korngolds' visit. The *Volksblatt* report and Julius' memoirs differ inasmuch as the latter imply that the performance for the *Erzherzog* had been arranged in advance, whereas the former depicts the situation as a spontaneous decision on the Erzherzog's part. The memoirs relate that on the next day, August 4th, during a visit to a midday concert at the *Salzburger Aula*, the *Erzherzog* made a point of publicly complimenting Erich on his *Schneemann*.⁴⁷

During the visit to Salzburg Erich also witnessed a performance of Mozart's *La finta semplice*, occasioning Julius Korngold to draw parallels between the two composers, Mozart's opera being the work of a twelve-year old genius "..ohne daß feindliche Umtriebe sie zur Aufführung kommen ließen."⁴⁸

7. THE MUSIC FESTIVAL IN MUNICH IN SEPTEMBER 1910

7.1 MAHLER'S EIGHTH SYMPHONY

Erich did not attend rehearsals for *Der Schneemann* until after a visit to Munich, where father and son were present at the rehearsals and premiere of <u>Mahler's</u> *Eighth Symphony* on September 12th.⁴⁹

Seven days earlier, Erich had completed the second movement of the E major piano sonata, according to the manuscript.

As with the *Zauberflöte* experience, Erich was visibly impressed by Mahler, particularly with his gift for communication with the children's choir, and his attention to detail when conducting the rehearsal accompanist. The performance was an unqualified success. Richard Strauss had recently attained

⁴⁵Protektor = Patron.
⁴⁶Robert may have been the
⁴⁷Erich dedicated the Drei M.
⁴⁸JKM 139.
⁴⁹ibid. 140 f.

⁴⁶Robert may have been the author of the *Neue Freie Presse* account of the Bienerth soirée. ⁴⁷Erich dedicated the *Drei Märchenstücke* to *Erzherzog Eugen*. recognition with his home town, now Mahler conquered the city. The Korngold memoirs thus contribute significantly to Mahler historiography.⁵⁰

7.2 THE FRENCH MUSIC FESTIVAL IN MUNICH

The Mahler experience preceded a Festival of French music, intended to foster cultural relations between Germany and France. It is uncertain whether the Korngolds returned to Vienna in the intervening days.

The Festival of French music, from September 18th-20th, sponsored by the Société Francaise des Amis de la Musique, featured compositions of Saint-Saens, Widor, Francois Dubois, Franck, d'Indy, Chabrier, Bruneau and Lalo. Although works Dukas, Debussy and Ravel represented the modern school, Julius remarks that the "menu" was not especially radical: "....keine Maikäfersuppe, kein Heuschreckenragout."51

Although Saint-Saens, as the "guest of honour", is the subject of a half-page of the memoirs, Julius Korngold also alludes, in a humorous but friendly manner, to Richard Strauss, for whom he turned the pages during a concert marking a reception for the guests.⁵²

During a reception on September 17th in the Hotel Regina, Julius Korngold and his son made the acquaintance of Saint-Saens, and Erich had occasion to perform his own Piano Sonata in E in which he "mit akkordischem, vollgriffigem Klaviersatz über die Tasten stürmte". Only two movements had been completed up to this point. As always, Erich met leading musical and Kulturpolitische figures, but Julius asserts that his son's mind was primarily occupied by the person "...den er über alle Staats- und Musikhäupter stellte: vor Gustav Mahler."53

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(PART TWO - HISTORIOGRAPHY)

CHAPTER TEN

THE RECEPTION OF DER **SCHNEEMAN**

⁵⁰Alma Mahler, for example, merely describes the incident during rehearsals when Rosé, invited by Mahler to lead the orchestra, ws unable to do so because the orchestra, not having been properly consulted owing to a lapse of communications, objected. See: Mahler, A. Gustav Mahler, Erinnerungen. (Fischer, Frankfurt, 1992) 212 ff. ⁵¹JKM 143. ³²*ibid.* 142.

⁵³*ibid.* 143.

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1. PERFORMANCES AT THE HOFOPER

1.1 PREMIERE. LETTER TO JOHANN STRAUSS' WIDOW

The Viennese premiere took place at the Hofoper on Friday 4th October, 1910, with King Albert of Belgium as a guest in the Royal Box.¹ The cast has been recorded in the previous chapter.

On that day Erich wrote to Frau Johann Strauß² thanking her for the "....schöne Überraschung. Ich...werde die guten Bonbons lange bewahren".

The author wishes to reconfirm his particular acknowledgement and thanks to Mr Bernd Rachold (Hamburg), President of the European wing of the Korngold-Gesellschaft, whose generosity with items from his extensive Korngold-archive enabled the recording of the following, derived from copies of handbills and newspaper clippings.

1.2 RECEPTION, VIENNESE PERFORMANCES

1.2.1 NEUE FREIE PRESSE

On October 5th, Richard Specht's recension in the Neue Freie Presse spoke of "modern Commedia dell'Arte" set against the pretty rococo (of Susanna's Secret), both styles being well represented by Schalk's conducting. He especially praises Korngold's "laconic" gift for rapid changes of characterisation, and applauds Zemlinsky's "subtly refined" instrumentation (compared to "ein wenig dickflüßig, jedoch mit hypermodernem Raffinement"

¹Korngold, Luzi. op. cit. 17. ²Addressed to Guashausstraße 12, Wien IV. of the München journal, (q.v.)). The set and costume designs remind Specht of Kate Greenaway³, and Godlewsky's Pierrot, "schmerzlich und burlesk zugleich", reminds him of Watteau's Gille. Rosé's violin solo, warmly applauded, was played with "wunderbarer Süsse und Wärme", and overall the applause, friendly for Wolf-Ferrari, was stormy for the younger composer.

1.2.2 NEUES WIENER TAGBLATT

B. Carroll cites Rudolf Stefan Hoffmann's recension in the Neues Wiener Tagblatt (5th October, 1910), where the critic opines that the intermezzo (sic) ranks with the best ballet music, and expresses the wish that this "blessed fruit be allowed to ripen in peace".⁴ Mr Carroll also mentions Max Graf's articles in Vienna and Berlin which allege that Julius Korngold had put pressure on Weingartner to stage the work.⁵

1.2.3 BERLINER BEOBACHTER

The critic E.S. of the Berliner Beobachter (5th October) notes the uniqueness of such a young composer being presented at the Hofoper, but does not place such a dextrous, versatile musician in the ranks of the "Wunderkinder" who rely on orchestration for effect. The critic was impressed by the appearance of multiple snowmen out of the stage trapdoor, and by Korngold's employment of "twisted" harmony for psychological moments (e.g. Pantalon's drunkenness and his reaction to the final posthorn). He also found pleasure in the entr'acte. The performance was received with "rauschendem Beifall".

1.2.4 NEW YORK SUN A programme booklet from Boston, Mass. where the Sinfonietta was performed on March 9 and 10, 1915, quoted a report from Willie von Sachs submitted to the New York Sun on October 6th, 1910. Sachs verified the amount of

³Kate Greenaway (1846-1901) was a celebrated British illustrator of children's books whose "use of the quaint costume of the beginning of the 19th century lent humour to her fancy and so captivated the public taste that it has been said that K.G. 'dressed the children of two continents" See: Encyclopaedia Britannica, (vol. V, 1986) 467. ⁴ Carroll, Brendan. op. cit. 58 f..

media coverage to which the boy had been subjected and noted that the modernistic harmonic vocabulary justified his exposure.

1.2.5 LEIPZIGER TAGBLATT

An article written by Ludwig Hirschfeld on 5th October and published in the Leipziger Tagblatt on 7th October, confirms the sensation caused by the event, and hints at a schism between the stormy applause of those well disposed towards the young composer and the silence of those who were not. The writer comments on the charming, lighthearted piece being presented in the "gigantischen Rahmen der Hofoper," but the music is not flimsy, but betrays originality, astounding technical proficiency, and sharpness of character, with influences of modern French (above all in the Snowman Waltz) and Italian style. Hirschfeld also praises the contribution of "the master" Zemlinsky. The article ends with Hirschfeld's concern at such a young talent being exposed in such an environment at such an early age.

1.2.6 N.N. (LEIPZIG) - KALBECK - DER TAG

Another article⁶ relates that Erich's compositions, with no manifestation of "ungefundene Frühreife", have merited serious critical attention. It cites Max Kalbeck's astonishment at such a young composer could have initiated "... dieses von künstlerischer Eingebung diktierte, trechnisch gründlich durchgebildete, in seiner bald unbekummerten, bald klug berechneten Art meisterhafte Tanzpoem." It then quotes Elsa Bienenfeld's article in Der Tag at length, which describes Erich's personable, "ein wenig phlegmatisch" disposition, his knowledge of music which is never pretentious, his gift of humour and his thoroughness. Dr. Bienenfeld mentions that Erich's father devised the ballet scenario, building on the boy's love of the theatre. Erich's composition is masterly, modernistic-dissonant, and contrapuntal, and evinces masculine energy and warm-blooded melody. The progress from the earliest pieces to the Trioop. 1 merits special consideration.

^s*ibid.* 61. ⁶Unidentifiable (Leipzig).

Bienenfeld's last comment is developed by the Leipzig writer, who states that the composer himself considers the pantomime as a youthful work and "...selbst will sie nicht mehr anerkennen". The writer is negative about the Puccini elements, stating that they obscure the original features of the piece, which stands on the border "...wo das Spiel des Kindes zur Kunst wurde".

1.2.7 MÜNCHENER NEUESTE NACHRICHTEN

The critic A.E., in the Münchner neueste Nachrichten of 11th October, commences with a favourable report of Wolf-Ferrari's "anspruchslose" opera (Susanna's Secret"), which had already been seen in Munich. (It praises Ms. Gutheil-Schoder and also Godlewski's comic portrayal of the servant). Concerning Der Schneemann, it is more reticent. The author doubts that that composition justifies the claims voiced in newspapers in previous months of a young Mendelssohn, Handel or Mozart. He argues that such a young composer cannot lay claim to be original, and criticises Erich's choice of models "... Puccini, Valse bleue, und jene Art moderner Salonmusik, die mit ein Paar alterierten Accorden, erniedrigten Leittönen usw. die alltäglichsten Einfälle ohne innere Notwendigkeit kompliziert gestaltet". He also criticises the "widerlich karikierende" quotation from Don Giovanni, and concludes with the opinion that if Korngold is really a composer of genius, then he will find his own voice and will keep undesirable influences at bay.

1.3 CHRONOLOGY: VIENNESE PERFORMANCES, FIRST SERIES

phase in Vienna:

Mondweibchen

Mondweibchen.

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Der Schneemann enjoyed the following performances during its first production

1. Friday 4th October, 1910, between Susannens Geheimnis and

2. Monday, 10th October, 1910, between Susannens Geheimnis and

- 3. Wednesday, 19th October, 1910, between Susannens Geheimnis and Versiegelt (Leo Blech).
- 4. Saturday, 21st October, preceded by Lakmé (Reichenberger conducted both).
- 5. Friday, 28th October, 1910, between Susannens Geheimnis and Atelier Brüder Japonet.
- 6. Thursday, 3rd November, 1910, preceded by Der Bajazzo and Cavalleria Rusticana.
- 7. Saturday, 5th November, 1910, between Susannens Geheimnis and Mondweibchen.
- 8. Thursday, 10th November, 1910, preceded by Die Regimentstochter⁸
- 9. Wednesday, 16th November, 1910, preceded by Cavalleria Rusticana and Atelier Brüder Japonet.9
- 10. Wednesday, 23rd November, 1919, preceded by Der Barbier von Sevilla.¹⁰Reichenberger conducted both works.
- 11. Saturday, 26th November, 1910, preceded by Der Barbier von Bagdad (Cornelius).
- 12. Thursday, 1st December, 1910, preceded by Lakmé. (Reichenberger conducted Lakmé, Schalk conducted Der Schneemann).

[†]Pagliacci was placed first, contrary to current (1996) practice. These operas were probably sung in a German translation.

⁸Donizetti's La figlia del reggimento.

⁹Pantomimisches Divertissement by Hassreiter. Music by Franz Stosig.

¹⁰Seima Kurz sang Rosina, and interpolated Handel's aria 'Il Pensieroso', and an aria from Bellini's La Sonnambula in the lesson scene.

13. Monday, 12 December, 1910, preceded by Der Evangelimann (Wilhelm Kienzel). Exceptionally, Reichenberger (the conductor of the opera), also conducted Korngold's piece.

Der Bajazzo.

15. Monday, 23rd January, 1911, preceded by Der Barbier von Sevilla. On that occasion the piece, exceptionally, was conducted by Reichenberger (who also conducted the Rossini opera).

Mondweibchen.

Mondweibchen.

both).

Susannens Geheimis.

(Leo Blech)

23. Saturday, 21st October, 1911, preceded by Lakmé

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14. Wednesday, 21st December, 1910, preceded by Cavalleria Rusticana and

16. Saturday, 28th January, 1911, preceded by Cavalleria Rusticana and

17. Saturday, 11th February, 1911, preceded by Lakmé.

18. Friday, 24th February, 1911, preceded by Cavalleria Rusticana and

19. Monday, 13th March, 1911, preceded by Lakmé (Reichenberger conducted

20. Saturday, 25th March, 1911, preceded by Coppelia. 21. Thursday, 11th June, 1911, preceded by Versiegelt (Leo Blech) and

22. Friday, 11th June, 19,11, preceded by Susannens Geheimnis and Versiegelt

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1.4 1933 REVIVAL

A revival which premiered on March 18th, 1933, was repeated on March 23rd, 26th and 29th; April 7th, 18th and 30th; May 8th; June 12th and July 1st. On March 18th it was part of an all-dance programme and followed Suite im alten Stil (Händel), and La boutique fantasque (Rossini/Respighi), with Johann Strauß-Tänze concluding the evening.

The principal cast was:

Pierrot	(Frln) Pfundmayr
Pantalon	Rudi Fränzl
Colombine	Pichler
Male servant	Weinrich
Female servant	Leibentrost
Sweep	Casson
Director/choreographer	Valeria Cratina (or Kratina) (guest artist)
Conductor	Carl Alwin

More information on the genesis of this revival (and biographical details of Valeria Kratina) is furnished by the researches of K-H Shin.¹¹

2. PERFORMANCES ELSEWHERE

2.1 BRESLAU, STADTTHEATER

Premiere on 25th December, 1910. Further performances on January 3, 7, 11, 1911.

Performed after Madama Butterfly.

Principal cast:

¹¹ Shin, Kyung-Hwa. op. cit. 4 f..

· · · · · · · · · · · · · · · · · · ·		
Pierrot		
Pantalon		
Colombine		
Sweep		
Director/cho	orec	grapher

Conductor

2.1.1 RECENSION, SCHLESISCHE ZEITUNG

Critique in Schlesische Zeitung, 28.12.1910 (No. 907) The critic Ernst Flügel criticised the programming for permitting such a lighthearted piece to follow Puccini's tragic ending, especially at 9.30 pm. He also noted that some people left before the end of the evening and that the piece was only accorded a polite reception. He also notes that the original companion piece was Eduard Künneke's new opera Robins Ende, postponed because of sickness in the cast.

After delineating the plot, the critic praises the music for its confidence and its surety "wie aus einem Gusse", and for its adept use of dissonance, its youthful independence of harmonic idiom belying the crisis in tonality experienced by older compsers of the late romantic period. Zemlinsky's orchestration is considered "vielleicht ein wenig zu dick". The critic felt that some tempi were somewhat rushed. "The piece lasted only 40 minutes in Breslau - how long would the original premiere have lasted?"

2.1.2 RECENSION, DIE MUSIK

 $[f_{i}] = [f_{i}] + [f_{$

Critique in Die Musik, 1911, 2. Januarheft.

The critic (Dr.) Erich Freund, in a brief paragraph, mentions the contention caused by its acceptance for the Vienna Hofoper, and whilst praising the music for its freshness and illustrative ability, does not consider it a work of genius.

¹²Karl Ohnesorg. born. 29/6/1867 Mannheim, d. 15/11/1919 in Hannover. Kapellmeister in Königsberg, Lübeck, Riga, Breslau etc. Pupil of Reinecke etc..

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(Frln)	Terka
Sichra	
Haber	
Wolf	

Ballettmeisterin Mila Reissinger

Karl Ohnesorg¹²

Davić Kram. Doctoral Thesis. Historiography Schneemann reception.

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He opines that it stands under the influence of Léo Délibes, with its "koketten Tanzmelodien".

2.2 PRAGUE, NÁRODNÍ DIVADLO¹³

Premiere 29th December 1910. Played ten performances:

29.12, 31.12, 2.1, 7.1, 12.1, 27.1; 8.2; 3.3; 25.6; 7.7.

Principal cast:

Pierrot	Achille Viscusi
Pantalon	Robert Polák
Colombine	Anna Korecká
Male servant	Rudolf Kafka
Female servant	Vilemina Hájková
Sweep	Jaroslav Hladik

Director/Choreographer	Achille Viscusi
Conductor	Rudolf Zamrzla

One of the performances was attended by the Korngold family.¹⁴

2.2.1 RECENSION, NEUE FREIE PRESSE

An anonymous paragraph in the Neue Freie Presse, on 31.12.1910 reports on the success, due to its "ungezwungere frische Tonsprache" and the "unmittelbar-humoristischen Ton der einzelnen Szenen". The violin solo received special applause, and Viscusi was praised for his originality and taste.

¹³ German title: Böhmisches Landestheater. English title: Czech National Theatre. ¹⁴ Carroll, Brendan. op. cit. 72.

cast.

2.3 DÜSSELDORFER STADTTHEATER

23rd, 29th (Duisburg), 2nd January, 1911 goldene Kreuz (Ignaz Brüll) on January 2nd. Principal Cast:

Pierrot	
Pantalon	
Colombine	
Male servant	
Female servant	
Sweep	

Director/choreographer Conductor

 $\mathcal{L}_{\mathcal{A}}$

2.3.1 RECENSION, ALLGEMEINE-MUSIKZEITUNG

The recension of Eugen Honold in the Allgemeine-Musikzeitung on 6/1/1911 firstly lamented the poor standard of the municipal opera owing to the importation of guest artists following the exodus of their better artists. He then praises Der Schneemann, a success with the audience, for its freshness and originality; "für einen Elfjährigen kein Talent-, sondern eine Genieprobe",

David Kram. Doctoral Thesis. Historiography Schneemann reception.

The composer being absent, the numerous curtain calls were enjoyed by the

5 performances, including the premiere on 21st December, and performances on

Performed after Hänsel und Gretel on December 21st and 23rd, and Das

Eugen Albert

Ernst Bedau

Marthe Esche

Jahn Hofknecht

Frieda Hock

Josef Dobski

Robert Leffler Alfred Fröhlich

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although he criticises Zemlinsky for his effective but "manchmal etwas reichlich schwere" orchestral clothing. The concept, states Honold, was from the child, the details of the scenography were effected by the father.

2.4 LEIPZIG, STADTTHEATER (NEUES THEATER)

Premiere on 21st March 1911, then 27th, April 28th (further performances unknown).

Performed between Der Dorfwahrsager (Le devin du village) (J.J. Rousseau) and Sizilianische Bauernehre (Cavalleria Rusticana).

Principal Cast:

Pierrot	(Frl.!) Grondona
Pantalon	Dlabal
Colombine	Schäffer
Male servant	Schumm
Female servant	Busch
Sweep	Breiler

Director/Choreographer

Conductor

Ballettmeisterin Grondona Egon Pollak

2.4.1 RECENSION LEIPZIGER TAGEBLATT, 22.3.1911:

After a thorough recension for the Rousseau Opéra-Comique, the critic Eugen Segnitz, in the Leipziger Tageblatt of 22.3.1911, mentions that Erich had performed his Trio op. 1 shortly before during a "Sevcik-evening". Briefly

David Kram. Doctoral Thesis. HistoriographySchneemann reception.

delineating the plot, the critic affirms its suitability for a pantomime, and praises the music for its freshness, wit, and lack of pretension. "Hier also in aller Lebensfreude, aber doch trotz Schärfe des Rhythmus und Akzentes immer vornehm", not falling into the trap of excessive sentimentality and "schwächlichen Gefühlsunkraft" which is the hallmark of some contemporary operetta music. Conductor and cast were all praised, and the critic reported an enthusiastic reception from the audience.

2.5 FREIBURG IM BREISGAU.

On April 4, 1911, Der Schneemann premiered at the Stadttheater ("im neuen Haus"¹⁵ in Freiburg i. Breisgau,¹⁶ (listed by Universal-Edition as Contract no. 7), with 6 performances (the second performance being April 17th. Both performances in April were paired with Susannens Geheimnis and the 17th April also featured Leo Fall's operetta Brüderlein fein.

2.6 BRÜNN (BRNO)

an season and season to

2.6.1 RECENSION, DIE MUSIK.

S. Ehrenstein in Die Musik¹⁸ wrote that Kapellmeister Mohn had breathed life into the Brünner Opera, especially with new works such as Lakmé and Der Schneemann, which was received by Erich's Landsleute with 'stürmischen Ovationen'. Ehrenstein adds that it is a pity that Erich's newer compositions indicate a direction "weitab von den anmutigen Tonbilden des "Schneemann" in das Gestrüpp hypermoderner exaltierter Ausdrucksformen führen".

¹⁵Steinitzer, M. report in Die Musik. (May, 1911) n.p.. ¹⁶Black Forest, South-West Germany. ¹⁷ Further performances have not been ascertained. ¹⁸Ehrenstein, S. In: Die Musik. (XI.9, 1. Februarheft, 1912) n.p..

Performances in Brünn took place on 11th November and 22nd December 1911¹⁷

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2.6.2 RECENSION, NEUE FREIE PRESSE

A report in the Neue Freie Presse of 12.11.1911 reports that the original Vienna cast guested in a sold-out house in Brünn on November 11th. The designs were by Hertzka, Veit conducted. Godlewski choreographed, assisted by the local ballet mistress Strobel. It was a success, with twelve curtain calls, and spontaneous applause for the waltz and other individual numbers. On the same day, the Tagesbote aus Mähren und Schlesien¹⁹ reported that the piece, having found a "gastliches Heim" in amateur circles, was "translated" on to the stage "in der intensivere Gebärdensprache des Theaters". This corroborates the NFP, which also mentioned a charity performance, although the latter cites the time as "heuer im Frühjahr" and the former as "im Vorjahr", both implying that the preview performance was purely musical ("the Neue Freie Presse "in Anwesenheit des Komponisten". "Im Vorjahr" is also mentioned by Gustav Nondi,²⁰ identifying the venue of the charity performance as the *Deutsches* Haus.

2.7 BREMEN, HAMBURG, LONDON, COLOGNE, MUNICH, BERLIN. MOSCOW

The work was also presented in Bremen (1911) and Hamburg (1912). B. Carroll quotes an account of Eva Maria Wiesner, daughter of the Hamburger Intendant Hans von Loewenfeld, who had been told of Korngold by Humperdinck whilst resident in Leipzig 1908-1912, and who mounted Der Schneemann as one of the first productions of his Hamburg regime.²¹

B. Carroll also records a performance conducted by Henry Wood at the Promenade Concerts in London during 1912, and quotes Ernest Newman's recension at length, including the critic's opinion that "...the entr'acte in Der Schneemann is a wittier and more winsome thing than any of the waltzes of Der

The rehearsals for a revival in Cologne (January 1913, conducted by Fritz Steinbach) occasioned a revision of the score by Korngold, and a letter by Julius Korngold to Universal-Edition relating to faulty orchestral material, the lack of a piano score in Cologne, and references to performances in Hamburg, Königsberg, etc.²⁴

Munich saw the work in 1913, and a subsequent charity performance on -March 2nd, 1914 in the Kgl. Residenz-Theater (with a repeat performance on March 6th) involved the following principals:

Director Choreographer Conductor

In January 1917, Der Schneemann was premiered in Berlin, in a "...fully revised orchestration by Korngold".25

²³ Rachold, Bernd. Letter to the author. (12th September, 1992). ²⁴ Letter from Julius Korngold to Universal-Edition, from Monopol-Hotel, Cologne. (10th January, 1913) In: Stadt- und Landesbibliothek, Wien. (collection L'Z, no. 67). 25 Carroll, Brendan. op. cit. 125. In an endnote on p. 380, Carroll notes that the revised (Cologne) 1913 version was never published, but the score resides with Universal-Edition [i.e. in the Stadt- und Landesbibliothek in Vienna (DK)].

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Rosenkavalier".²² Bernd Rachold has confirmed the dates as August 29th (Introduktion and Serenade) and September 12th (Entr'acte).23

(Ms.) Grace Crawford
(Herr) von Le Suire
(Baroness) Ferner Wieser
von Bomhard
Dorothea Dernburg
Herbert Faber

(Herr Kammersänger) Dr. Raoul Walter

(Frau Hofballettmeister) Jungmann

Prof. Hermann Zilcher

¹⁹Dr. H.F. "Theater und Kunst". In: Tagesbote aus Mähren und Schlesien. (no. 528. November 11, 1911) 3.

²⁰Nondi, Gustav. Geschichte des Brünner deutschen Theaters 1600-1925. (Brünn, 1924) 67. ²¹ Carroll, Brendan. op. cit. 137 ff., and 380 (endnote).

²²*ibid*. 87.

3. KYUNG-HWA SHIN: CORRESPONDENCE REGARDING VIENNA, BARCELONA, AND SEATTLE

Kyung-Hwa Shin has recorded evidence of correspondence with Universal-Edition describing proposed performances of the entr'acte for a gala performance in the Theater an der Wien (28th July, 1919), "...in einer kleineren Besetzung"; a purported (but unconfirmed) performance in Barcelona in 1922; a suggestion by Korngold to Universal-Edition that he reduce the orchestration to 24-30 musicians, for an unnamed project; and a report by Universal-Edition of a performance in Seattle in 1927.²⁶

4. RETROSPECTIVE COMMENT

On 1st June, 1927, in the section Kunst und Wissen, appeared an article on Erich Wolfgang Korngold by Hermann Rudi Gail. It was a retrospective on his thirtieth birthday, casting him in the same mould as the "naturalists" Richard Strauss, Zemlinsky and Reznizel, and designating him an "Eklekticker". Korngold's early instrumental pieces are criticised as being too pretentious ("zu viel Getön, zu wenig Intensivierung") but Der Schneemann is praised as "...ein wahrhaftiges Wunderding: köstliche Walzermusik, motivisch raffiniert zugespitzte Tanzformen. Gesund und treuherzig, die Musikwelt kopfstehend machend."

In later years, Bruno Walter, a devotee of Korngold, recalled his astonishment and admiration at his first hearing of Erich's "reizvolle" composition.²⁷

5. THE AUSTRALIAN PREMIERE OF DER SCHNEEMANN

²⁶ Shin, Kyung-Hwa. op. cit. 21-24. ²⁷Korngold, Luzi. op. cit. 6 (foreword)

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5.1 CHRONOLOGY

The Australian premiere of Der Schneemann, and the first complete staged performance since Vienna 1933, was held in Melbourne on October 24, 25, 26 (matinee and evening) and 27, 1997, at the Merlyn Theatre, Malthouse Theatre complex. The work was performed in a double-bill, followed by Ravel's L'Enfant et les sortilèges. It was presented by the Melbourne International Festival (Artistic Director, Clifford Hocking) and produced by VCA Opera (the opera devartment of the School of Music of the Victorian College of the Arts in Melbourne). The executive producer and conductor was David Kram, the (student) orchestra was the VCA Symphony orchestra (led by Mark Drummond, a violin lecturer at the VCA), and the direction and choreography was by Belinda Saltmarsh. Full cast details and other information are included in the programme, as an appendix.

5.2 SCENARIO

The scenario, whilst following the broad commedia dell'arte lines of the original, was adapted for Australian late twentieth century conditions. In place of the winter's scene the setting was a film set, in the Hollywood silent film era. Pantalon was a film director, his servants became one role (the assistant director), Colombine was the "star", and Pierrot the lovestruck set-sweeper.

5.3 REVISION AND CORRECTION OF ORCHESTRAL PARTS

Prior to the orchestral rehearsals substantial editing of the orchestral material took place, following the experience of the BBC Philharmonic Orchestra's aborted attempt to record the complete work in Manchester in July 1997, abandoned because of the deleterious condition of the parts. Melbourne hired an unannotated set from Universal-Edition via the publisher's Australian representatives Boosey and Hawkes. The orchestral parts are handwritten, in the original format.

Two pieces of evidence indicated that the viola parts were from a different phase of the work's performing history. Firstly, they did not include the interpolated "Entr'acte" waltz in part one. Secondly, they did not include the additional bars of postlude - both a feature of the published orchestral score (dated 1910). The viola parts, therefore, reproduced the music of the original piano version.

There were numerous errors of pitch and rhythm in all parts (especially in the horn parts), and many instances of bars being omitted. As well as an estimated one hundred hours of preparatory work, the task of correction continued all the way through the rehearsal period. The corrected parts, together with a report, were returned to Universal-Edition after the performances.

Other documentation of the Melbourne performances are press reports and recensions, some photographs, an archival video film (in the possession of the Victorian College of the Arts), and an audio tape recorded by the Melbournebased community radio station 3MBS-FM on October 27.

6. PREVIEWS AND RECENSIONS IN THE PRINT MEDIA

6.1 PREVIEWS

- TheHerald Sun²⁸ emphasised the youth of the composer, the first performance since 1933, the centenary of Korngold's birth, and current Korngold reception acknowledging Korngold's "classical" oeuvre as well as his film music.
- A brief description of *Der Schneemann* and the director's appreciation of its "tuneful score and charming commedia dell'arte plot" appeared in The Age.29

audiences possible".

6.2 RECENSIONS

- between design, action and music.

• The Sunday Age preview³⁰ emphasised the intention of the Head of Opera David Kram to change audiences' perception of student productions, noting that that VCA Opera was more of a "young people's company" and the policy was to present works that would "appeal to the widest-ranging

• The Age³¹, whilst praising the costumes, commented on the directors' "surfeit of imagination" caused by the "difficulty of trying to work with three theatrical languages - commedia, Victorian melodrama and ballet".

• The Herald Sun³² preferred the production of L'Enfant et les sortilèges³³, noting that the artists of the pantomime made use of "more acting than dancing skills". The orchestral playing of both works was praised.

• The Australian³⁴ called the double bill an "outstanding achievement and a heartening sign for the future of performance in Australia". After a brief description of the scenario, the critic identifies the elegance of Julie Renton's costumes, the "appealing confidence" of the cast, and "Mimmo Mangione's drunken director nicely balanced against the young lovers, so beautifully portrayed by Patrick Cerini and Sarah Miller....Korngoid's sumptuous music and Ravel's picturesque storybook score had the VCA Orchestra under David Kram operating with true professionalism and only a few hitches".

• The Age commented favourably on the "imagination of the design elements" but criticised the directors (of both works) for not maintaining a balance

²⁸ Lewis, Felicity. In: The Herald Sun (Melbourne, 3/10/97) 75.

²⁹ Crampton, Hilary. In: The Age (Melbourne, 17/10/97, supplement 4 "Melbourne Festival, 1997) n.p..

¹⁰ Anon. In: The Sunday Age (Melbourne 27/10/97) n.p.. ³¹ Crampton, Hilary. In: The Age (Melbourne, 27/10/97) n.p... ³²Brysha, Blazenka. In: The Herald Sun (Melbourne, 27/10/97) 82. ³³ L'Enfant et les Sortilèges. Directed by Caroline Stacey, conducted by David Kram. ³⁴ Vincent, Jeremy. In: The Australian (Australia-wide, 28/10/97) n.p..

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• The Herald Sun³⁵ noted its "sheer exuberance" compared with the second programme of the New York City Ballet (also participating in the Festival).

The Bulletin³⁶ (18/11/97, p. 82) opined that both productions were an "unqualified delight.... Kram and his musicians also gave a confident reading of Korngold's melodic score for the pastiche Der Schneemann. With the charm of a Buster Keaton comedy, the performance highlighted the talents of Patrick Cerini, Sarah Miller, Minumo Mangione and Russell Snelling".

³⁵Tsitas, Evelyn. In: The Herald Sun (Melbourne, 3/911/97) 104. ³⁶Anon. In: The Bulletin (Australia wide, 18/11/97) 82.

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(PART TWO - HISTORIOGRAPHY)

CHAPTER ELEVEN

POST-SCHNEEMANN HISTORIOGRAPHY

biography.

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¹Heinsheimer, Hans. "Vintage 1900". In: Opera News (November, 1990) 17.

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1. INTRODUCTION.

Following the account of the reception of Der Schneemann, it remains to conclude the historiographical section with some information concerning the aftermath of that event. The scope of this thesis does not permit examination of other works such as the Second Piano Sonata, the Schauspiel-Ouvertüre, or the early Lieder: the reader is referred to the biographies of Rudolf Stefan Hoffmann, which includes thematic analyses, and Brendan Carroll's

2. UNIVERSAL-EDITION AND THE **IMPACT OF THE RELATIONSHIP BETWEEN JULIUS KORNGOLD AND THAT PUBLISHER**

The relationship between Julius Korngold and Universal-Edition was fraught with misunderstanding amounting to rancour on the part of the critic and polite restraint on the part of the publisher. The then director of the company, Emil Hertzka, deservedly gained a reputation for the encouragement and promotion of emerging Austrian (and German) composers, despite the inevitable risks inherent in such a policy. Hans Heinsheimer, a longstanding employee of the firm, confirms Hertzka's loyalty to composers such as Krenek and Weill until such time as their works gained income for the company.¹

Under such auspices it was natural that their interest in the young Erich Korngold - prompted by Julius Korngold's decision to entrust to them the private printing of the first three works - should develop into a contract, especially in view of the encouraging business situation which developed after the charity performances of Der Schneemann. Universal-Edition remains the publisher of the d minor Piano Sonata (UE 2763), the Trio op. 1 (UE 2766), and the piano score of Der Schneemann (UE 2663).

Nevertheless, Julius Korngold found several items of contention following the successful premiere of Der Schneemann, according to Heinsheimer's unpublished autobiography, quoted at length by Endler:

- The orchestral material contained a number of inaccuracies.
- There was a delay in the publication of extracts for Salon orchestra.
- Universal-Edition did not respond promptly enough to Julius Korngold's suggested list of hotels and Kurkapellen for the promotion of the work, nor to his request to send a copy of the piano reduction to a list of music critics provided by himself.
- There was also a feeling of rancour on Julius Korngold's part that he had initially agreed to be responsible for the payment of 1000 kr. to Zemlinsky for the instrumentation, and 500 kr. to Godlewski for the Regiebuch.²

It must be borne in mind that Heinsheimer is quoting second hand in retrospect, as he himself was born in 1900. Endler also quotes extracts of the correspondence between Universal-Edition and Julius Korngold,³ concluding that that the critic's correspondence style was "hartem, fordernden Ton".⁴ However, Korngold's letters could also be interpreted as normal business correspondence style of a lawyer who adopted a polite but firm approach, with an underlying hint of passion, in his correspondence,⁵ which was interpreted with some degree of defensiveness by the publisher.

2.1 TRANSFER TO SCHOTT

The circumstances described above, Erich's growing popularity, and no doubt Julius' desire to distance his son's dealing from Viennese musical life, together with the undoubted fact that Julius publicly opposed a number of the composers (including Schreker and the representatives of the Neue Wiener Schule) who were supported by Universal-Edition, led to the decision to transfer their allegiance to B. Schott's Söhne, directed at that time by Dr Ludwig Strecker.

Franz Endler, quoting Strecker's autobiography, states that Julius Korngold demanded (and received) high royalties for the first contract, hoping correctly that the publisher would work in the best interests of such an expensive composer. Already the atmosphere created by their first meeting gave the impression of wooing "...eine indische Prinzessin...und hiefür einen Elefantenzug mit Geschenken darzubringen hätte.⁶ Endler points out the differences in interpretation surrounding these circumstances between J. Korngold and his business partners and notes that the memoirs are drawn much more succintly. "Vielmehr darf man...sich erinnern, daß in heiklen Momenten auch der Schriftsteller Julius Korngold es versteht, durch Auslassung wesentlichen Teile eines Berichtes zu unterschlagen und ein Bild nach seinem Herzen zu entwerfen."⁷

3. INITIATION OF STUDIES WITH HERMANN GRÄDENER

When Zemlinsky departed for Prague, Erich's tuition was continued for a time by Hermann Grädener.⁸ In October⁹ 1910 he wrote to the professor¹⁰ thanking

⁵*ibid.* 136 f. ⁶*ibid.* 120 f. ¹*ibid.* 138.

⁸Grädener, Hermann (8.5.1844, Kiel - 18.9.1929 Wien) studied at the Konservatorium, became organist in the evangelische+Kirche in Wien-Gumpendorf, then 1864 violinist in Hofopernorchester, harmony teacher 1973-77 at the Horak piano school, 1977-1912 professor at the Konservatorium, and was from 1899 lecturer for harmony, counterpoint and form at Vienna University. Grädener was from 1892-1896 conductor of the Wiener Singakademie. Also orchestral conductor and composer (operas, 2 symphonies, concertos, chamber music, piano music, Lieder). See: Kreuz, Konrad, op. cit. 103, also Tseng, Ch. Ch.: Hermann Grädener. (Vienna University. 1987).

⁹Possibly on the 14th October; the postmark is unclear. ¹⁰Letter in Nationalbibliothek, Hs. 176.921, addressed to Jaquinstraße 42, Wien III. Grädener was to become Erich's teacher, succeeding Zemlinsky.

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²Endler, Franz. Julius Korngold und die "Neue Freie Presse". (Vienna University 1981 (Phil. Diss.)) 134 f.

³THe correspondence is deposited in the Stadt-und Landesbibliothek, Vienna ⁴Endler, F. op. cit. 135.

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him for a letter, and adding "Ich mach jetzt eine neue Klaviersonate und Klavierstücke.¹¹

Erich's correspondence displays respect for this musician, but after one year the young composer's formal tuition was at an end. Whilst his style was to develop through his teenage years, the foundations were firmly in place for a successful career as a composer.

4. CONCLUSION

It is hoped that this historiological survey of Erich Wolfgang Korngold's life and works up to the beginning of 1911 will have demonstrated the overt and subliminal role played by Julius Korngold and the metropolis of Vienna in the musical formation of a composer who was patently able to process all the cultural stimuli around him, retain its salient features in his above-average memory, and recreate them in musical and musico-dramatic terms, with imagination, humour, and temperament. His stage work demonstrates an understanding of Viennese popular taste; his piano and chamber music displays a mature understanding of form and harmony, and unequivocal boldness in utilising all the range and resources of the pianoforte keyboard. Korngold was able to absorb the practice and precepts of his various teachers, recreate them and even parody them where appropriate. His sense of wit and humour, recorded anecdotally throughout Brendan Carroll's biographical study, is already apparent at an early age.

The ensuing parts of this thesis will focus on *Der Schneemann*, first by way of its musical and dramaturgical context within *Viennese Ballett-Pantomime* (Part Three), then by means of a detailed musicological study (Part Four). The thesis will conclude with summarised observations regarding key aspects of his musical style.

"The Sonata in E, and The Märchenbilder,

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PART THREE

BALLETT-PANTOMIME IN VIENNA

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PART THREE (BALLETT-PANTOMIME)

CHAPTER ONE

DER SCHNEEMANN IN ITS CONTEXT

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1. THE PROBLEM OF CONTENT

Even if *Der Schneemann* neither attained the axial positions in dance historiography of *Don Juan* or *Le sacre du printemps*, nor usurped the position of *Der Puppenfee* as the most performed and revived ballet in Vienna in the early years of the twentieth century, its contribution to the history of dance in Vienna can be assessed in positive terms relative to the corpus of repertoire performed during that period, particularly with regard to the musical content and its application to the dramaturgy of the action and characterisation.

A qualitative appraisal, however, is inadequate. *Der Schneemann* belongs to a period of transition and renewal which impinged on every aspect of culture, even the allegedly reactionary tradition in Vienna. That city, whilst it is questionable whether it had attained a status in the world of dance comparable to Milan, Paris, Moscow or Leningrad, was still subject to all the tensions and schisms that influenced the course of the art-form at the opening of the twentieth century, not least in the Mahler/Roller era.

2. MAHLER AND THE "PROBLEMATIK" OF THE HOFOPER-BALLETT

"Director Mahler und Herr Roller sind gegen die Hupferei und möchten statt der üblichen ballettmäßigen Feerien eine Reform zur höheren Charakterpantomime." reported the *Neues Wiener Journal*, on 23rd February, 1907, reflecting a debate which had already occupied Viennese critics. Witness <u>David Bach</u>'s recension on *Atelier Brüder Japonet*, which appeared in the *Arbeiter-Zeitung* on 4th December, 1906 - quoted here in full because it links the *Grundprinzip* of dance to its sublimation in Western art-forms and its purported degradation on the stage of the "leading opera stage in the world":

Diese gequälte, schicksame, wohlgepflegte Albernheit des neuen Balletts kann man überhaupt in keiner Gesellschaft, die auch nur einen Hauch von Kunst zeigt, dulden. Es ist ein starkes Stück, solch ein Zeug an der ersten

Opernbühne der Welt zur Aufführung zu bringen. Man kann ja verstehen, daß die besonderen Verhältnisse eines Hoftheaters auch die Pflege des Balletts erfordern, und man braucht nicht alle Entzückungen zu teilen, um sie zu verstehen. Aber der Genuß, den der Anblick trikotbekleideter Beine gewährt, müßte nicht jeder künstlerischen Empfindung und Berechtigung bar sein. Der Tanz selbst ist der edelsten Künste eine, und man begreift sehr wohl die Zeiten, da er eine gottesdiestliche Handlung war. Nicht auf die priesterliche Gebärde kommt es an, auch die wilde, entfesselte, gleichwohl rhythmisch bestimmte Bewegung kann höchsten Gefühlen Ausdruck verleihen. Naturvölker kennen diesen Tanz noch heute. Aber was würde die Hoftheaterzensur dazu sagen, wollte man Tänze aufführen, wie die arischer Urvölker, Tänze, die unter anderem der Verherrlichung geschlechtlicher Fruchtbarkeit galten? Davon würden sie nichts wissen wollen, ohne daß sich dagegen etwas einwenden ließe. Aber schlimmer als die brutaler Sinnlichkeit, die noch immerhin Kraft bedeutet, wirkt die senile Lüsternheit, die weiter nichts haben will als den Anblick von raffiniert verhülltem Fleische.¹

D. Bach, the cultural representative of the press organ of the workers' party, a recensionist whose opinions were respected by Mahler,² unwittingly predicted *Le Sacre du Printemps*. His polemic exemplifies the forces of *Umbruch* which were gathering strength in Vienna at the time of his recension. Unbounded by the constricting monumental-facadism of *Ringstrasse* society, the movement, through its workers' choirs and orchestras, enabled the seeds of the *Neue Wiener Schule* to germinate. Bach was criticising the *légère* attitudes of the so-called *habitués*, the representatives and appendages of the *k.k. Hof*, whose 'Bantscherln' with some of the ballerinas,³ together with the longevity of service of *Ballettmeister Hassreiter*, undoubtedly ensured that Mahler's reform zeal encountered opposition in that quarter. Hassreiter's opinion on the matter, "Die Leut' wolln' a paar fesche Wadeln seh'n...", has been documented.⁴

¹Bach, Dr. David Josef. In: Arbeiter Zeitung, 4.12.1906. Quoted in E. Schuschitz. Die Wiener Musikkritik in der Ära Gustav Mahler 1987 bis 1907 (Eine historisch-kritische Standortbetimmung). (Vienna University, 1978, 1979 (Phil. Diss.)) 153. ²Schuschitz, E. op. cit. 31.

³Source: a personal interview in Vienna with Frau Professor Riki Raab on 19/10/94. ⁴Schuschitz, E. *op. cit.* 148. Riki Raab (q.v.) related an incident during *Mondweibchen*. A pretty dancer was given extra rehearsals, arousing libidinous comment. When it came to the performance the gossipers realised she was standing with a sickle moon covering her face.

The Mahler/Hassreiter antipathy is the subject of commentary from one of the Hofoper/Staatsoper's longest serving members; one who, on her retirement from the ensemble of dancers, contributed significantly to dance education and research. Professor Riki Raab, whilst owning her loyalty to Hassreiter (who engaged her to the company, protected her and became a personal friend of her and her family), stated that Mahler harboured jealousy towards Hassreiter and the ballet because of the popularity of the ballet with the Vienna public. Professor Raab recounted⁵ that Mahler descended from his office one evening having heard particularly enthusiastic applause. Mahler enquired the reason from Hassreiter, who responded "Perhaps because they like it, Herr Director". From this incident could be inferred that negative aspects of Mahler's ego would have preferred his own performances as the recipient of the majority of applause within the Hofoper to be reserved for his performances.

It is a matter of conjecture why there were no new ballet premieres during 1900-1901, during the early part of the Mahler aegis.⁶ Even with ballet being mostly relegated to an appendage to an evening's programme, the genre was still beloved in Vienna. Professor Raab related that some members of the audience left after the main operatic item, but some came later so as not to miss the ballet.7

The ascetic side of Mahler's character, well documented and described by Alma Mahler,⁸ undoubtedly despised manifestations of "senile Lüsternheit" unless in the service of art forms which, in his opinion, were on a higher plane. He had no scruples with regard to Strauss's Salome, attempting tirelessly, but in vain, to persuade the censorship to sanction performances of that work. It was lasciviousness within the context of triviality which offended Mahler's ascetic and aesthetic sensibility.

It is documented that Mahler and Roller, whose aesthetic standpoint also conflicted with Hassreiter's, attempted vainly to cancel the première of Atelier Brüder Japonet.. The performance took place, following an appeal by Hassreiter to the oberen Instanz.9 Ruth Matzinger has voiced the opinion that

⁵Personal interview with Riki Raab. (q.v.)

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Mahler was not the only Hofoper Director who would have gladly banned the ballet; Vienna was no worse than most of the ballet companies of that time, ballet having fallen into stagnation prior to the advent of the Ballets Russes and new dance theories emanating from the United States of America and middle Europe.¹⁰

Whilst Korngold's juvenile piece cannot be counted amongst the Bahnbrecher of the genre, it is nevertheless an inventive. inspired work, with more subtlety than would be apparent at a first hearing, and no vestige of stagnation. Being inexorably linked to the cultural heritage which engendered it, Der Schneemann merits examination in the light of a broader historiological perspective.

3. INTRODUCTION TO THE VIENNA BALLET COMPANY AND REPERTOIRE **DURING THE FIRST YEARS OF THE** TWENTIETH CENTURY

The term ballet has been employed generically. In Vienna, which held physical beauty in as much esteem as purity of technique,¹¹ there evolved two distinct (if interweaving) forms of ballet presentation.¹² The company, arranged by corps, soloists, and (from 1892) coryphées, was divided into Solotänzer, dominated by the prima ballerina,¹³ and Mimiker.¹⁴ Standard repertory pieces such as

University, 1982 (Phil. Diss.)) IV. Press/Doubleday. New York; 1981) 235.

¹⁰Matzinger, Ruth. Die Geschichte des Balletts der Wiener Hofoper 1869 - 1918. (Vienna

¹¹Not that other cultures were unappreciative of the female form. Théophile Gautier appreciated only "physical pleasure and female beauty". See: Sorell, Walter. Dance in its Time. (Amber

¹²In sixteenth century Vienna there existed professional "Hofdanzer" responsible for the arrangements of dance festivities, and as pedagogues. The first musico-dramatic performance at Court took place in 1631 to celebrate the betrothal of Ferdinand III with Maria of Spain. See: Schneider, Otto (ed). (Mitarbeit von Riki Raab). Tanzlexikon. (Schott, Mainz, 1985) 601 f.. ¹³The Hofoper remained without a permanent prima ballerina from the retirement of Cerales in 1892 until the engagement of Cäcelie Cerri. See: Matzinger, R. op. cit. 156.

¹⁴ The Mimiker were either soloists who were, by dint of age or other circumstances, unable to fulfil the demands of a purely classical role, (So Pietro Mazzantini, who in 1886 at the age of fifty-seven was promoted from Corps dancer to Mimiker, because he, "wegen seines Alters seinem

gegenwärtigen Dienst nicht mehr nachkommen konnte" (See: Matzinger, R. op. cit. 143) or they were specially engaged for their acrobatic, mimetic and comedic gifts.

⁶Matzinger attributes this to budgetary constraints. Matzinger, R. op. cit. 248. ⁷Personal interview, October 1994 (q.v.).

⁸Mahler, Alma. Erinnerungen von Gustav Mahler. (Fischer, Frankfurt am Main, 1991) XXX. ⁹Schuschitz, E. op.cit. 154. A precedent for this situation can be found in the incident when Mozart's fandango-ballet in Le nozze di Figaro was in jeopardy.

Giselle did not figure on the plan¹⁵ and were hence the occasion for much comment during the Pavlova tour of 1909.

3.1 HASSREITER

The dominating figure during that period, the ballet director Hassreiter, enjoyed a great degree of autonomy¹⁶ and created his own works, generally of a spectacular and entertaining nature. They merged comic or dramatic pantomime with dance divertissements, the latter consisting for the most part of the Viennese waltz - the cornerstone of the style - as well as the polka, the mazurka, the march, and dances of a national character.

Charm, beauty and stage personality were the criteria. When Pavlova guested with the Marinsky ensemble in 1909, she was criticised as being "überschlank" and "feind jeder Rundung".¹⁷

3.2 "VIENNESE STYLE" AND THE VIENNESE WALTZ

Whereas a "Viennese style" is identifiable, Matzinger differentiates between "Vienna School" as inculcated by Hassreiter's predecessor Karl Telle¹⁸ (although she does not amplify that point) and "Vienna style", developed by Hassreiter at the turn of the twentieth century. The latter drew on the musical heritage of the preceding decades (the music of Johann Strauß), with the Viennese waltz as its central feature, characterised by "Temperament, Schwung des Wiener Walzers, Hübschheit und - eine gute Figur".¹⁹ The display of technique was subservient to a "besonderer Nonchalance".²⁰

Whilst by the beginning of the twentieth century the waltz had come to epitomise grace, languor, charm and "nonchalance" (and was to devolve even

more in that direction with new forms such as the 'Boston'²¹), its origins in the eighteenth century betray a more literal interpretation of its philological connotation of "swaying, rolling, turning" (originally, "on a travel").²² By 1797 its popularity was such as to provoke a booklet warning of the dangers to health and spirit, and it appeared on stage in Pierre Gardel's La Dansomanie in 1800.23 The Austrian Hapsburg Court, having been familiar with pluralistic cultural activities in their Wirtschaften,²⁴ regarded the waltz with more tolerance than the aristocracy of neighboring cultures.

If the waltz became entwined into Viennese socio-political consciousness,²⁵ its folk-heritage remained,²⁶ and thus in 1922 Julius Korngold could trace the development of the waltz,²⁷ from its folk/minuet antecedents, through Schubert's eight-measure periods, to Lanner, and its ripening by the elder Strauß and then its consummation by the younger.²⁸

The polyglot element which characterises its manifestation may be an analogy for the delineation of Viennese Ballett-Pantomime as a form and a catalyst for Erich Korngold's market-vendor's waltzes, street-urchins' waltzes, and snowmen waltzes.

national dress. Schneider, Otto. op. cit. 29.

²⁶ in such versions as the Salzburger Eiswalzer (ibid. 142.), the Für(i)zwängerisch dance (Niederösterreich) (ibid. 174.), and the Offener Walzer (Vorarlberg). (ibid. 377). ²⁷Korngold, Julius. "Johann Strauß und der Walzer" (Anläßlich der Enthüllung seines Denkmals im Wiener Stadtpark am 26.6.1921). In: Sang und Klang (Schmidt, Leopold ed.). (Neufeld und Henius. Berlin 1922) 7-15.

²⁸ Korngold compares Lanner's sixteen bars of "Schönbrunner Walzer" to Strauß' forty-two in "G'schichten aus dem Wienerwald", and comments on the richness of inner intensity and the melodic surprises (op. cit.n.p.)

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²¹The Boston-Waltz originated in the USA c. 1870, appeared in London and Paris in 1903, had spread to Germany by 1912 and was the most popular ballroom dance together with the Tango after

²² In 1754 the Viennese clown Bernardon (q.v.) "entered in a waltzing mood while singing a few lines in which there is a reference to walzen" Dance in its Time, p. 205.. It grew out of the sturdy Austrian Ländler, Spinner and Weller on the once hand, and, with its close corporeal contact, was the antithesis of the stately and relatively non-tactile minuet. For more detail, see: Schneider, O.

²⁴ibid. 205, mentions one such Viennese Wirtschaft where the "Austrian majesties welcomed their guest disguised as the host and hostess of an inn". And Pizza Margherita is so named in honour of the Austrian princess who was not averse to mingling with crowds in Italy and wearing their

²⁵ After the battle of Austerlit z in 1805, the Austerlitz-Walzer incorporated the sound of a battle.

¹⁵However, Coppélia was in the repertoire.

¹⁶Matzinger, R. op. cit. I (Vorwort)

¹⁷Quoted in *ibid.* 289.

¹⁸Telle was Ballettmeister from 1859-1890. See Schneider, O. op. cit. 602. ¹⁹Matzinger, R. op. cit. 151.

²⁰*ibid.* p iii (*Vorwort*)

^{1918.} Schneider, O. op. cit. 68. op. cit. 594 f. ²³Sorell, W. loc. cit.

4. THE HETEROGENY OF VIENNESE BALLETT-PANTOMIME

The prominent Viennese theatre practitioner Josef Gregor²⁹ viewed the history of a theatre as the history of a "living organism". Already in 1924 the concept of "biologisches Theater" was being mooted, a theatre which saw every element as working interdependently to create a theatre history "...die über einzelne Persönlichkeiten und Daten hinaus das Theater in den Gesamtorganismus der Gesellschaft, der Stadt, des Staates, ja der Welt einzufügen imstande ist".³⁰

Within this paradigm, the artistic status of Viennese Court ballet in the Hassreiter period could be reassessed. Its very triviality, its emphasis on superficial charm and sensuality not only served as a balancing force in the whole cultural arena but also nurtured the polyglot tradition derived from such influences as:

- the spirit of integrative reform inculcated by Angiolini with Le festin de pierre.
- the Italian commedia dell'arte,
- the pantomimes of the Wiener Vorstadt,
- elements of circus culture,
- the grand tradition of classical dance inherited from France by way of Italian nineteenth-century tradition,
- the example of international celebrities such as Fanny Elßler.

The ensuing chapters will focus less on the last three categories (whilst noting the peripheral influence of such visitors as Isidora Duncan) and they will trace the history of Viennese Ballett-Pantomime back to Angiolini's forerunners.

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(PART THREE - BALLETT-PANTOMIME)

CHAPTER TWO

SEVENTEENTH AND EIGHTEENTH CENTURY

²⁹Gregor, Josef. Das Theater in der Wiener Josefstadt, (Wiener Drucke. Vienna, 1924) 5. ³⁰*ibid.* 6. "Bliebe wirklich nur der Vergleich mit dem lebendigen Organismus: Theatergeschichte als Biologie".

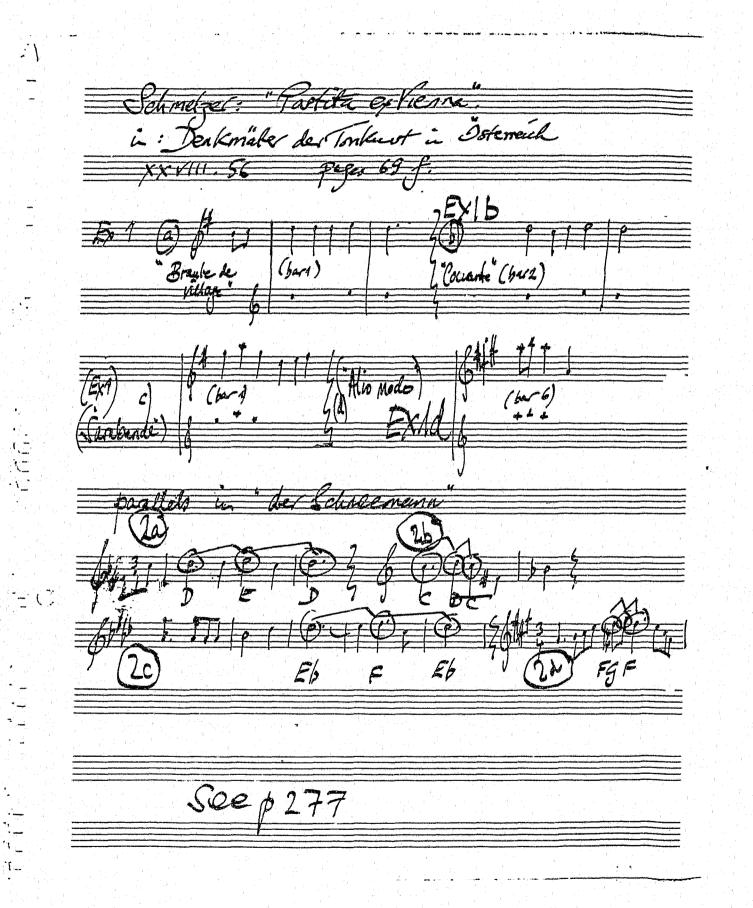
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1. SEVENTEENTH CENTURY: ANTECEDENT DANCE FORMS AS EXEMPLIFIED IN THE BALLETS OF **SCHMELZER**

From studying the published collection of <u>Schmelzer</u>'s ballets¹ one may infer that only a few stylistic traits could have manifested themselves as generically Viennese, and an organic approach to Ballett-Pantomime is not discernible. The appendix to the collection contains a sequence of "volkstümliche"² dances arranged for keyboard in which Schmelzer's Viennese style could conceivably incorporate:³

¹Johann Heinrich Schmelzer von Ehrenruf (c. 1623 - 80), the first Austrian Hofkapellmeister. See Denkmäler der Tonkunst in Österreich (vol. 56 (Year XXVIII/2). Akademische Druck- und Verlagsanstalt, Graz, 1960). ²ibid. 75, in Revisionsbericht (Dr Paul Nettl). ³ This Partita ex Vienna, ³ dated ¹1681, is in five brief sections: (a) Branle de village - a rustic piece in alla breve predominantly in tonic and dominant, with musette attributes, (b) a Courante, essentially a version of (a) in 3/4 and in the same key,

(c) a Sarabande, with a very brief first section (four bars) ending in a reference to part two of (b), followed by a section which, after two measures, expands on that motive thus correlating closely with part two of (c),

pieces (G major), and finally

(e) Alio modo, in the subdominant (D major) of (d) (i.e. the dominant of (a) (b) and (c)). This is in a slower 3/2 time with more independence in the bass line.

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• A predominance of triple time (all pieces except the Branle), allowing for the pan-European Courantes and Sarabandes - Der Schneemann, for example, is also predominantly in triple or compound time.

• The kernel of a note, a note, a tone above, then the note itself (Branle bars 1-2 (ex. 1a), Courante bars 2-3 (ex. 1b), Sarabande bar 1 f. (ex. 1c), Alio modo (in the form of a mordent) bars 5, 6, and 7, (ex.ex. 1d). This could be seen to be reflected in passages from Der Schneemann ex. 2a, 2b, 2c and 2d, all taken from the Introduktion, except 1d, from the end of Part One.

(d) Brader Tanz zu Wien, a type of gigue in 3/2, in an unrelated key (A major) to the preceding three

 As a contrast - the broken chord with emphases on tonic, mediant and dominant steps, e.g. (*Branle* bars 9-10 etc, and similar traits in the *Courante* , *Sarabande* and *Brader Tanz*.

It must be conceded however that the legacy of these features is more apparent in the folk-dances of regional Austria than in the standard waltz-patterns of Vienna.

2. HILVERDING, ANGIOLINI, NOVERRE. VIENNESE BALLETT-PANTOMIME IN THE EIGHTEENTH CENTURY

It is in the eighteenth century that the emergence of ballet-pantomime as an organic entity is to be seen more clearly. During the following sections the points of contact between practice, philosophy and the outcome as shown in *Der Schneemann* will be assessed.

2.1 HILVERDING

After his appointment as *Hofballetmeister*, the Viennese <u>Franz Anton</u> <u>Hilverding van Wewen</u> (1710–68) established a sizeable and varied repertoire of short pantomime scenes. His family background would have favoured this.⁴ After early training at the *Hofballetschule* in Vienna he was sent to Paris for further training, returning to Vienna as *Hoftänzer* in or before 1737.⁵ It is surmisable that he brought back from Paris some of the characteristics of the new form of ballet-pantomime which had established itself

⁴ Winter records references to marionettists Johann, Peter Johann, and Joris Hilverding in the 17th century. Franz was Johann's younger son and his elder brother Peter (not Peter Johann) was an exponent of *commedia dell'arte*. (Winter, Marian Hannah. *The Pre-Romantic Ballet*. (Pitman, London, 1974)) 87.

⁵Haas, Robert. "Die Wiener Ballett-Pantomime und Glücks Don Juan". In: *Studien zur Musikwissenschaft.* (Heft 10. 1923) 7.

in England by <u>Weaver</u>, then <u>Sallé</u>, and definitely in Paris by 1735.⁶. <u>Hannah</u> <u>Winter</u>, from a study of iconography of Hilverding and his school, has identified a striking degree of dynamic motion and assymetry in the groups, and of incipient awareness of bodily emotional expression (as opposed to mere facial or braccal).⁷

Some time between 1740 and 1752, Hilverding assumed responsibility for dance at the *Burgtheater* and the *Kärntertortheater*. Haas identifies the repertoire of the latter as being principally "leichte volkstümliche Gegenstände"⁸ portraying daily life - tradesmen, (this is reflected in the first scene of *Der Schneemann*, portraying a market square at Christmas-time), soldiers, peasants, etc.⁹

2.2 ANGIOLINI

"Ce qui ne frappe que l'oreille fait moins d'impression sur les esprits, que ce qui frappe les yeux".

This quote from <u>Horace</u> stood on the title page of the preface to Angiolini's¹⁰ Ballet Pantomime <u>Le festin de Pierre</u> premiered in Vienna in October 1761. The reform spirit in the preface to Le festin de Pierre is analagous to that of <u>Glück's</u> Alceste.¹¹ Even if Der Schneemann was not conceived in the same spirit of

⁶ These ballets include: Britannicus, Idomeneus, Alzire, Ipermestra (dances), Der Melancholische und die Göttin der Freude, Don Quichotte, Ulisses und Circe, Orpheus und Eurydice, Acis und Galathea, Ariadne und Bacchus, Amor und Psyche, Venus und Adonis, Les amans protégées par l'amour.

⁷Winter, M.H. op. cit. 94 f.

⁸Haas, R. op. cit. 8.

⁹ Also folk dances such as Spanish, Tyrolean, and especially Turkish. Winter states that insistence on accuracy in genre dances established itself in the 1730s. See Winter, M.H. op. cit. 64. There were also pieces where colour played a predominant role (*Blaues Ballet, Ballet coleur* (sic) *de rose*), the practice re-emerged in *Jugendstil* performances.

¹⁰ <u>Gaspare</u> or <u>Gaspero</u> <u>Angiolini</u>, born in Milan in 1723 or Florence in 1731 The second date is the more likely, making his in the mid twenties when he was engaged as a *primo ballerino* under Hilverding (q.v.) at the *Viennese Hoftheater*. Apart from a brief sojourn in Torino (1757), he remained in Vienna and was appointed *Balletmeister* (sic) in 1759.

¹¹For which the dances were choreographed by Noverre. The complete preface was included in R. Haas' monograph tracing the historiography of Viennese *Ballett-Pantomime* in that century. ("Die Wiener Ballett-Pantomime im 18. Jahrhundert und Glücks *Don Juan*". In: *Studien zur*

Musikwissenschaft (Beihefte der Denkmäler der Tonkunst in Oesterreich) (Heft XI. Wien. Universal-Edition, 1922)). By citing Horace, Angiolini was reinforcing the connection between his concept of reviving the ancient art of pantomime as a complete work, and creating a vivid argument for the power of mime to convey emotional expression. Pylades, the first to dance entire

reform as, say Dohnánvi's Der Schleier der Pierrette, its marriage of music to action fulfilled the spirit of Angiolini's vision.

"Ces mouvemens, ces gestes devoient former...un discours suivi... l'acteur Pantomime avoit dessein d'exprimer l'amour ou la haine, la fureur ou le désespoir...Cet art est perdu".

With this, Angiolini envisages the idea of dance as expressive rhetoric. The music must create a living form and must follow the vagaries of the emotional scenario, opposite to a series of rigid dance steps being fitted to conform to the musical structure. Der Schneemann incorporates set dances and the utmost plasticity of musical material, illustrating and motivating all types of emotions, from sentimental love to drunken parody.

"Mais on peut assurer hardiment, qu'en général nous n'avons connu, pour ainsi dire, que le simple Alphabet de la Danse. Nous n'avons fait que bégaïer comme les enfans, sans pouvoir mettre deux phrases ensembles".

Angiolini confirms the difficulty also faced by musical composers in creating a flexible way of recreating speech in music. The problem lay not with the cellular elements (Floskeln) but with the transition from one to another achieving consistency at the same time.¹² By Korngold's time, musical language for conceiving through-composed forms had undoubtedly matured,

works, his contemporary, the Alexandrian Bathyllos (said to have been the first to create pantomime), and the writer Lucian's treatise on pantomimeformed the mainspring of his impetus to recreate the old forms, which he interpreted as the art of imitating human and mythical behaviour and feelings appropriately. He describes the ancient art as one of Saltatio, derived not from the notion of sauter, but from the name Salius, accredited with teaching the art of pantomime to the Romans.

¹²Winter, M.H. (op. cit. 55) quotes Noverre's preface to Renaud et Armide .(Milan, 1775) "How can I express with a mute language, which is what Pantomime is, those beauties of style, those noble comparisons, that sublimity of eloquence, which are the prized gifts of poetry?". ibid. 120.

but the ballet-pantomimes of his Viennese contemporaries (Bayer et al.) do not have the richness of expression of Der Schneemann ...

"Des spectateurs froids et tranquils ont admiré nos pas...avec la même indifférence qu'on admire des bouches, des nez, des mains artistement craionés".

It will be seen that the taste of the Viennese public, even in the time of Korngold, remained inclined to appreciate entertainments which made little demands on their emotions or their intellects. The only "heroic" pantomime in the Hilverding period documented by Haas is Ulisses und Circe,¹³ whereas Paris abounded with the genre.

La Musique est essentielle aux Pantomimes: c'est elle qui parle, nous ne faisons ques les gestes...³¹⁴

Angiolini spoke with some professional expertise, as later in life, during his period in Italy (1773-4), he composed a number of ballet scores himself.¹⁵ His notion of the the Sprachvermögen of music would have been no novelty to Korngold, not only because of his tradition Beethoven/Wagner/Strauss, but also because his father's insistence on the connection of musical phrases to the vocal art.

2.3 NOVERRE

Jean-Georges Noverre (1727-1810), in Vienna, was striving for the enhancement of the portrayal of human passion, the diminution of "fanciful" elements, and, in his Stuttgart period, "tragic and heroic ballet themes".¹⁶ If

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¹⁵ A listing of some of the ballets choreographed by Angiolini in Vienna: 1759 La foire de Lyon, 1759 Flore et Zéphire, 1761 (17th October) Le Festin de Pierre (Don Juan) (music by Glück), 1762 Orfeo (Dances) (Glück's opera), 1762 Cleopatra, 1762? Clelia (Marionette ballet), 1762 Les aventures du sérail, 1763, Thetis und Peleus 1764, Le rencontre imprévu (dances) (Glück's opera), 1764?, Le muse protette del Genio d'Austria (music by Angiolini), 1765, Semiramis (music by

¹⁶See Sorell, W. op. cit. 190 f. for a comparison of Noverre and Diderot.

¹³Haas, R. loc. cit.

Glück) 1765, Iphigénie, (Glück or Gassmann).

¹⁴The quoted sections are extracts from the preface. Although it was signed by Angiolini, Haas has argued that it was in fact a collaboration between him and Calzabigi. ibid. 17 f.

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Mahler himself, undoubtedly espousing that philosophy, was unable to bring about that kind of reform in his aegis, neither could Korngold have shaken the Hassreiter credo of ballet as a pleasurable entertainment, which included "fanciful" elements.

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As a parallel to an overview of court-centred dance, the Denkmäler has preserved an example of the eighteenth century Wiener Vorstadt Stegreifkomödie. The Typus, to be sure, is more Singspiel than pantomime, but the choice of scenario and the vein of pantomime coursing through it justify its mention. The episodic scenario of Bernardon auf der Gelseninsel 17 depicts an assortment of conflicts between Bernardon - a Harlequinesque figure, supported by his lover Fiamene - and the old man Edoardo and his two old women. The edition presents the surviving musical numbers (songs),¹⁸ interspersed with scenic directions and the text of other numbers, the music of which is presumably missing. It is also unclear whether the pantomime sections were accompanied by music.¹⁹ Out of this admittedly fragmentary and incomplete material it is nevertheless possible to draw some parallels:

- composers.
- dancing snowmen.

In summary - the eighteenth century provides the matrices of Court formal dance, Court ballet-pantomime, and burlesque theatre. In the succeeding century, a stronger sense of an individual Viennese style was to emerge, beginning to integrate some of these elements.

Mädl), A major, andante 3/4. Music and text: "Ach ihr Gnaden unverhohlen Excellenzen schöner Herr, hab a Binkerl Gras gestohlen, tus mein Lebtag nimmer mehr."; (10) Pantomime and farcical finale of first act, where the three old men cut up a stag, stage direction, Hier folget eine lustige Szene...; (11) n/a; (12) Act Two. Musical number 6 a 'lustige Arie' Another persona of Bernardon. - Night Watchman, text only: "Herliches Schaltzerl, ich muß dirs halt sagen, Mein Herzerl tut mir entsetzlich zum schlagen..." (13) Another disguise of Bernardon. - choir director. Children's chorus, Fiamene dressed as a school child, Odoardo present. Pantomime "Unter singen und Tanzen". Beating, and finale, stage directions, "Bernardon zeigt sich als Regens Chori dem Odoardo..."; (14) Musical number 7 (Duet, Bernardon and Fiamene.), Adagio, 2/4. 2 verses (Couplets): "Hier steh ich arme Katz und wart auf meinen Schatz"; (15) Musical number 8. Vaudeville (B. with his children), Text only. Alternating lines B. and children (aababb), (Bernardon:) "Kinder sagt! Was ist der Mann? Doch redet alle wahr." (Kinder:) "Der ist ein alter Natr."; (16) Pantomime. Bernardon. and the children chase Odoardo away. Stage direction: "Bernardon und die Kinder jagen mit Schlägen den Odoardo ab."; (17) Act 3. Pantomime. Bernardon dressed as a doctor, curing 2 young girls of Odoardo (pretending to be ill). They manage to lock up Odoardo and his old friends who agree to the marriage of the young maidens with their lovers, and Bernardon and Fiamena, Stage directions: "Im 3. Actus kurieret Bernardon als Medicus die sich krank stellen 2 Fraülein des Odcardo...".

D. Kram. Doctoral Thesis. Bailett-Pantomime/17th & 18th century.

• A strong vein of satire and parody permeates the piece - Der Schneemann likewise, even to Korngold's allusions to older forms, and parodies of other

• The elaborate scenic and costume details imply a strong visual emphasis and technical virtuosity. If Hassreiter's productions are more relevant, at least Korngold's miniature contains a scenic transformation, and the novelty of

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• There are some common elements in the casting, for instance the use of children, and the appearance of night-watchmen.

¹⁷Bernardon auf der Gelseninsel, oder die Spatzenzauberei mit der lustigen Regenschori-Pantomime, Große Maschinen-Flug- und Verwandlungskomödie von Josef Kurz, 1754. Denkmäler der Tonkunst in Österreich. Jahrg. XXXIII/1 - Band 64; Deutsche Komödienarien 1754-1758 (Erste Abteilung). Akademische Druck und Verlagsanstalt, Graz, 1960.

¹⁸ scored for two violins and viola col basso.

¹⁹ The structure of the piece is: (1), Music number 1 (Lied, Bernardon), Andante/Allegro, g minor, 3/4. Music and text., "Die Braut zu vergessen"; (2) Transformation pantomime, stage directions, "Unter dieser Zeit erhebet sich der Felsen mit dem Bernardon, es kommt eine Zauberin... (3) Musical number 2 (Fiamene), text only, "Mich nimmt ein banger Schmerz ums ganze Herzel ein, Wo wird mein lieber Schatz, mein Bernadonerl sein?" (4), Disguised entrance of Bernadon, stage direction: "Bernadon erscheint als französischer Petit-Maître..." (5) Musical number 3 (Bernadon, French aria), text only, "Suivons l'amour, c'est lui qui nous mène, Il faut sentir son aimable ardeur"; (6) Recognition of Bernardon's magic power, vengeance plot. Hunt pantomime.

Transformation/scene change, new guise of Bernardon, stage directions: (a) "Nach der Zeit erkennt Fiamene ihren tod vermeinten Bernardon..." (b) "Odoardo, Pandolpho und Anselmo wollen sich mit einem Jagd verlustigen". (c) "Es zeigt sich eine grünbelaubte Jagdhütte, in welcher B. als verstellter Baron v. Erdzeisel..."; (7) Musical number 4 (Hunting song, Bernardon), text only, "Laßt die Hörner schallen Durch Auen, Berg und Tal..."; (8) Entrance of Fiamene as a Gras(s)er-Mädl, stage direction: "Nach der Zeit wird Fiamene von den Jägern unter der Gestalt eines Grassermädels, welche Gras gestohlen, unter einer Arie vor Bernardon gebracht."; (9) Musical number 5 (Fiamene als Graser-

(PART THREE - BALLETT-PANTOMIME)

CHAPTER THREE

VIENNESE PANTOMIME IN THE NINETEENTH CENTURY

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1. MAJOR FEATURES

The tradition of Viennese pantomime in the early nineteenth century¹ is associated with its principal venue, the Theater in der Leopoldstadt, the forerunner of Zemlinsky's sometime employer and operetta theatre, the Carltheater.

In response to the passing of Kasperl-Laroche in 1806, a pantomime troupe was created, based in part on the masks of the Commedia dell'Arte, and to a greater extent on the tradition of magic spectacle (Zaubertheater, Maschinenkomödien), and with traits of Kasperle puppet theatre dominated by its principal character Hanswurst, the cunning peasant.² The company³ enjoyed a continuing success, with 1817 marking the greatest productivity of new pieces.⁴ As the repertoire became stultified, its popularity gradually waned, and all but disappeared when the Theater in der Leopoldstadt became the Carltheater in mid-century.

Heiss has categorised the pantomimes (apart from Commedia) as three genres,

1. The Zauberpantomime, with magical effects,⁵

- 2. The Spektakelpantomime, relying on costly decors and personnel, and
- 3. The miniature pantomimic divertissements, in which choreography gained supremacy at the expense of technical effect.⁶

Der Schneemann has elements of all three characteristics. The magic effects come with the transformation from person to snowman and back. The spectacle comes with the vocation of Christmas, with snowfall, market jollity, and a rapid set-change, and the divertissements consist of the set dances, relying on balletic skill as well as characterisation.

1.1 ZAUBERPANTOMIME

The importance of Zauberpantomime in Vienna has been emphasised by Winter⁷, by dint of the numerous parodies of this genre, particularly by Nestroy in the 1830s, a tribute to the significant influence of Nestroy and Raimund to Viennese nineteenth-century theatre. It will be seen that elements of the typus were incorporated into Viennese Commedia, and only vestiges remain in Der Schneemann, principally the idea of "transformation" from "person" to "ghost".

In the early nineteenth century, Horschelt's childrens' pantomimes⁸ dispensed with slapstick comedy and concentrated on traditional fairy stories, with Rübezahl (Der Berggeist) and Cinderella (Aschenbrödel) being the favoured topics. Both stories were to be presented at the Hofoper during the Hassreiter era. Rübezahl was also to be presented as a ballet at the Kärntnertor Theater (predecessor of the Hofoper) on October 4th, 1848, presumably to celebrate the name-day of him who would be crowned Emperor of Austria on December 2nd of that year. In 1881 an attempt was made to create a new version, and Johann Strauß was approached to compose the music, but the project came to nothing.9 Winter has emphasised the importance of Horschelt

D. Kram, Doctoral Thesis, Ballett-Pantomime/19th century,

1.2 SPEKTAKELPANTOMIME

*Friedrich Horschelt (b. Köln, 1793) came from a theatrical family. He came to Vienna with his father in 1810, and was already dancing at the Leopoldstädtertheater by the following year. From 1915-21 he acted as assistant to the Hoftheater Ballettmeister Jean Aumer, and was himself appointed a youthful Ballettmeister and Chief Regisseur at the Theater an der Wien in 1816. Already in 1814 Horschelt had established the Kinderballett at that theatre, which, beside the above-mentioned spectacles, also took part regularly in the Hoftheater ballets. See: ibid. 246. ⁹Matzinger, Ruth. Die Geschichte des Balletts der Wiener Hofoper, 1869 - 1948

¹See: Heiss, Astrid. Die Pantomime im alt-Wiener Volkstheater. (University of Vienna. 1969 (Phil. Diss.)).

²Encyclopaedia Britannica (vol. VI, 1986) 756, and Heiss, A. op. cit. 2, 29, and 56 f. ³The company included Paolo Rainoldi (the most celebrated pantomime creator), Franz Kees, Karl Hampl, Karl Schadetzky and Johann Fenzl. See: Heiss, A. op. cit. 29. ⁴loc. cit.

⁵Sub-genres of the burlesque Zauberpantomime were Horschelt's children's ballet presentations at the Theater an der Wien, and the Zauberpantomimen with dialogue, at the Theater in der Josefstadt.

⁶ibid. 26.

^{&#}x27;Winter, M.H. op. cit. 238. (Vienna University, 1982 (phil. Diss.)) 274.

to Dance Pantomime in Vienna by dint of his training of young dancers, and his contribution to the libretto literature.¹⁰

The connection with this genre to *Der Schneemann* is patently that of the involvement of children, with perhaps an element of "fairy-tale" atmosphere engendered by the Christmas ambience and the introduction of "props" such as the *Krampus*. Korngold's suite *Märchenbilder* is the most direct connection, although his sources were more probably literary than theatrical.

Two other genres of Spektakelpantomimen should be mentioned in passing:

- <u>Schikaneder's</u> tradition of adventure spectacles, particularly concerning robbers or knights in armour,¹¹ were continued at the *Theater an der Wien*. Possessing the most adept stage machinery in Vienna, the theatre was frequented for the lavishness of its settings, some featuring massed equestrian scenes.¹² Years later, Korngold's suite *Don Quixote* was demonstrably based on his reading, not on a theatre visit.¹³
- The dialogue pantomimes at the *Theater in der Josefstadt* were primarily parodies of <u>Karl Raimund</u>'s plays. Later (1835), <u>Fenzel</u> produced a pantomime with text at the *Leopoldstädter* Theatre entitled "Der verstummte Olymp, oder das kalte Bad in der Unterwelt", a Viennese version of Perrinet's Grecian parody, in which *commedia* masks merged with their Grecian archetypes.¹⁴ As this typus is more kin to operetta than to ballet-pantomime, it requires no further comment.

1.3 PANTOMIMIC DIVERTISSEMENTS

The **pantomimic divertissements** were not based on *commedia*. Their aim was to present, in dance form, diverting enactions of national themes and scenes of country festivity. Often conceived as "fillers", they treated themes such as wine harvests and village rituals, with settings in the Tyrol, Poland, the Ukraine, etc.

2. COMMEDIA DELL'ARTE

Commedia dell'Arte played a distinctive role in Viennese pantomime of the nineteenth century and, because of its particular relevance to *Der Schneemann*, warrants greater discussion than the above.

2.1 KORNGOLD AND HIS HERITAGE

Commedia dell'arte elements are important for Korngold scholars, not only because of *Der Schneemann*, but also because Korngold incorporated the genre into later works, notably in *Die tote Stadt*.¹⁵ However, *Der Schneemann* modifies the traditional love-triangle of Arlecchino, Colombina and Pantalone by substituting Pierrot (traditionally Arlecchino's rival and betrayer) for Arlecchino and thus imbuing the lover with more languid, romantic traits (hence his designation as an impoverished violinist), whilst retaining such harlequinesque characteristics as his quick-wittedness, penchant for disguises, and acrobatic feats (exemplified in the dance with the sweep, reminiscent of the traditional *lazzi* interludes).
By opting for the *commedia dell'arte* genre, Korngold added a work to a repertoire which included (or had included) *Harlekin als Elektriker* (1884), *Pierrot und Pierrette* (1888), *Pierrot als Schildwache* (1897), and *Marionettentreue* (1906). It is possible to trace the tradition back in time and to delineate those features whereby Viennese *commedia* differed from its Italian

¹⁵In Act Two, including Pierrot's waltz-song.

forebears.

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¹⁰Winter, M.H. op. cit. 247.

¹¹Heiss, A. op. cit. 40.

¹²Winter (op. cit. 178) traces the history of "adventure" scenarios back to the travel books of the 17th century, concurrent with court ballet in Torino, Jacobean Masque, and "fantastic" ballets of the court of Louis XIII.

¹³ Korngold read *Don Quixote* whilst on holiday in the Dolomites. See: *JKM* 125. ¹⁴Heiss, A. *op.*, *cit*. 35 f.

2.2 COMMEDIA DELL'ARTE IN VIENNA **BEFORE HASSREITER**

The pantomimic theatre of the medieval joculatores (Spielmänner)¹⁶ transmitted the tradition which became the familiar commedia style,¹⁷ reaching its apogee in Italy in the eighteenth century with specialist professional actors,¹⁸ their dramatic material satirising the potential for conflict between social classes and different generations.¹⁹ The tradition took firm hold in Vienna, with the Kärntnerthortheater housing a number of Italian companies between 1776 and 1810.20

The present study confines its description of the traditional characters to those which occur in Der Schneemann, viz. Pantalone, Arlecchino, Pierrot (as Korngold's hero bears traits of both) and Colombina.

2.2.1 ITALIAN VERSION

Pantalone, the senile lovesick rheumatic miser, with his head thrust forward, buttocks thrust back, counterbalanced by his hands behind his back under his traditional long cloak, was ostensibly a parody of a Venetian merchant (the name perhaps a corruption of "pianta leone".²¹

Arlecchino was dressed in a costume of rhomboid patches, a truncheon at his side. His trunk was bent forward in a servant posture, but his head was cocked to one side, his glance noticing everything, his muscles tuned to a state of

alertness and potential nimble movement, with springs and acrobatics. The typus was derived from Bergamasque peasant origins, interwoven with a medieval devil character Hellequin/Herlequin/Alichino.²²

Pierrot was derived from Pedrolino, a servant companion to Arlecchino²³ unsuccessful in love, and often the dupe for pranks. His face was whitefloured as opposed to masked, and he wore a distinctive baggy costume²⁴. Kathryn Wylie quotes a source which describes him as a "...trickster, dupe, lady killer, pimp, and rogue, catalyst for unlawful sexuality".25

The character attained its most potent image as personified by Debureau (1796-1846) in his pantomimes blanches (1816-46), named Baptiste.²⁶ By his skill and restrained style. Debureau was able to personify at once the aristocrat and the common man, "a complex character embodying the contradictions of the nineteenth century. He portrayed, according to Gautier "imperturbable sangfroid, artful foolishness and foolish finesse, brazen and naive gluttony, blustering cowardice, sceptical credulity..."27

Colombina, a female servant counterpart of Arlecchino, shared his quickwittedness and determination, especially as she repeatedly foiled unwanted advances.28

2.2.2 VIENNESE VERSION

The standardised scenarios of the comic Zauberpantomime followed the Commedia tradition:

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²³ The author wishes to correct K-H Shin's statement that "Der Arlecchino verwandelt sich in den Pierrot" (Shin, Kyung-Hwa. op. cit. 31), in an otherwise cogent profile of Commedia dell'Arte

²⁵Wylie, Kathryn. Satvric and Heroic Mimes. McFarland, Jefferson NC, 1994. 164.

¹⁶Derived, according to K.G. Simon, from the ancient *Phlyakes* (with their bouffonesque exaggeration of body parts) as well as the masked antics of the fabula atellana, and also derived from ancient celtic and germanic cult dances, the Roman pantomime, kept alive in Byzantium, deteriorated in subtlety but expanded its skill-base into juggling and performing on musical instruments. See: Sorell, W. op. cit. 5.

¹⁷Esrig, David (ed.). Commedia dell'Arte (Ein Bildgeschichte des Kunst des Spektakels). (Delphi (Vg. Franz Greno), Nördlingen, 1985) 31.

¹⁸*ibid*. 19

¹⁹*ibid.* 117, 129, 138.

²⁰Winter, M.H. op. cit. 238

²¹The archetype was derived from the Atellan stock characters <u>Casnar</u> and <u>Pappus</u> and was developed in the comedies of Plautus. See: Esrig, David. op. cit. 80, 108, 109, 111, 114, 115, 117.

²²*ibid.* 78, 94.

personages (ibid. 30 - 35). ²⁴Encyclopaedia Brittanica. (vol. IX., 1986) 236. ²⁶*ibid.* 163-168 passim. ²⁷*ibid.* 164. ²⁸Esrig, David. op. cit. 148 f.

Harlekin is prevented from marrying Colombine because her father or guardian Pantalon has destined her for the Chevalier (a major role in Viennese pantomime).

Harlekin then meets a supernatural creature (a fairy or wizard), who provides him with a number of magical implements or talismans by which he can gain Colombine. This often gives occasion for a succession of imaginative disguises (particularly that of a marriage notary), and with it free rein for technical stage-wizardry and improvised lazzi (knockabout comedy).²⁹

'Janus' disguises, their one costume depicting two characters, were also popular. Their influence was perceptible in the Hofoper's pantomime Der Teufel im Pensionat (premiered 27/2/1894), wherein Godlewski played an army officer (front of the costume) disguised as a devil (rear of the costume) in order to gain private access to his young lover in her boarding school.³⁰

In her analysis of the stock commedia characters³¹, Astrid Heiss identifies the transformation of Harlekin's character in Vienna from neither the original gluttonous oaf nor the comic Lebensphilosoph of the Comédie-italienne, but rather a comic lover and rival to Pantalon. His servant-like characteristics retreat to the background. with Pierrot assuming more of Harlekin's original traits.

Harlekin's magic implements range from rings to scissors to flowers, his profession ranges from barber to cook to "owner of a monkey theatre", and his disguises, as well as the aforementioned notary, included female travesty in the earlier period and animal disguises later. His costume, however, which always remained visible under the disguises, reflected its Italian forebears.

Pierrot continued Pedrolino's attributes of cowardice, laziness and gluttony; the costume with its large buttons and baggy trousers, and the whitened face

²⁹Heiss, A. op. cit. 28. ³⁰See Matzinger, R. op. cit. 190 f. ³¹Heiss, A. op. cit. 121 passim.

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Colombine, like Harlekin, underwent a transformation in Viennese pantomime. Her traditional servant role was superceded by a lover's role;³³ even her costume took on the form of a "Wiener Mädel".³⁴ Her most important attributes were beauty, gracefulness, and the ability to dance well.³⁵Her costume also evolved during the period of Viennese pantomime, fom the fashions of the Directoire to those of the Biedermeier.

Pantalon, whilst remaining outwardly and in character close to the original commedia type, did not have the dominating role in Vienna he had enjoyed in Italy, and was also only played by one actor during the whole of the time pantomime was in vogue in Vienna.36

Korngold's Pantalon and Colombina follow the Italian/Viennese model closely. Korngold's Pierrot is more closely allied to the French model and fulfils all of Gautier's criteria except the aspect of gluttony. However, he also has the "nervosity" of Harlekin, especially when transformed into a snowman.

2.3 THE MUSIC OF VIENNESE **COMMEDIA**

Little has survived of the accompanying music to the nineteenth-century pantomimes, nor its reception.³⁷ Wenzel Müller, Ferdinand Kauer and Franz Volkert were the principal composer/arrangers, followed by Krottenthaler. The only music to have survived is that to Volkert's Die Zauberschere and Die Zauberpyramiden.. Die Zauberschere has survived in the form of a piano score,

See Sorell, W. op. cit. 61. ³⁴Heise, A. op. cit. 72. ³⁵loc. cit. ³⁶*ibid.* 121. ³⁷*ibid.* 122-125 passim.

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with the red mouth remained the same. His role was to notify, screaming, Pantalon of the treachery of Colombine and Harlekin.³²

³²cf. the role of Tonio in Leoncavallo's Pagliacci. ³³Even in the traditional *commedia*, the beauty of Colombine's face was never obscured by a mask. with the scenario.³⁸ The music is characterised by lively tempi, with predominant percussion effects.

Whilst the *Kapellmeister* utilised the music of <u>Mozart</u> and <u>Rossini</u>, it appears that they took care to select music which reflected the action on stage, and often selected a piece so that the original title would create a pun in the pantomime.³⁹

2.4 DANCE ELEMENTS IN VIÈNNESE COMMEDIA

The dance interludes, given to the ensemble, were designed to seem as authentic in their folkloric presentation as possible, and *tableaux vivants* were typical. Harlekin and Colombine traditionally danced a *pas de deux* in their love scene (as they do in *Der Schneemann*), and the other comic characters also had opportunities for ensemble dancing (likewise).

After 1817 the role of dancing gradually waned.

2.5 VIENNESE *COMMEDIA* TOWARDS THE END OF THE NINETEENTH CENTURY

The Viennese commedia dell'arte did not disappear. Even in 1884 a member of the *Hofoper-Ballet* was fined for taking unauthorised leave in order to perform in a pantomime in four scenes (*Harlekins Geburt*) which was showing in Baden.⁴⁰ The tradition lived on, and cross-fertilisation of culture with it.

³⁸Archive, Gesellschaft der Musikfreunde, Vienna.
³⁹For examples see Heiss, A. op. cit. 124.
⁴⁰Matzinger, R. op. cit. 125.

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CHAPTER FOUR

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CENTURY

1.1 JOSEF HASSREITER, BALLETTMEISTER

Josef Hassreiter was born on 31/12/1845 in Vienna and died there on 8/2/1940. His parents were Hoftänzer and proprietors of a dance school. Progressing through dancing positions in Munich and Stuttgart, he returned as first solo dancer in Vienna from 1870 to 1890. For the next twenty-nine years he was Ballettmeister of the Hofoper Ballet and Director of the Ballet School, as well as owning a private dance academy - Kaiser Franz Josef was one of his students. Hassreiter devised 48 ballets for the Hofoper.1

Professor Riki Raab (q.v.), who knew Hassreiter for many years, recounted that her employer, who had been 20 years Solotänzer and thirty years Ballettmeister, died in relative poverty. After he was obliged to retire (and was not permitted to collect his belongings from his office), Hassreiter, who was responsible for a wife and children and a villa in Mauer bei Wien.², received a pension of 1700 Krone per month³ in 1918.

Born in Vienna on 6/3/1852, Josef Bayer died there on 12/3/1915. Originally a violinist in the orchestra, he composed the ballets Burschenliebe, Die Hochzeit in Bosnien, Persisches Divertissement, Die Puppenfee, Rouge et noir, Sonne und Erde, Ein Tanzmärchen, Wiener Walzer, Rund um Wien, Die Braut von

¹Schneider, O. op. cit. 220. ²Personal interview, October 1994 (q.v.). ³ With post World War One inflation, a loaf of bread cost more than 2000 Kronen.

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1.2 JOSEF BAYER, DIRECTOR OF MUSIC

Korea, Das Bucklhaus am Bergl, Die kleine Welt, and Nippes, and he arranged and completed the music that Johann Strauß had begun for Aschenbrödel.⁴

He also wrote a number of short pieces, for example the Karl-Schneck-Marsch, and humorous vocal ensembles for male voices⁵

2. DEVELOPMENT OF SPECTACLE PANTOMIME AND PANTOMIMIC DIVERTISSEMENT IN THE HASSREITER ERA INTO GENRE BALLETT-PANTOMIME

During the Hassreiter era the categories of ballet-pantomime outlined in the previous chapter evolved into other forms. The roots are of some are easily discernable.

Die Braut von Korea (q.v.), for example, is a descendant of the adventurepantomime, and Aschenbrödel continues the fairy-story tradition. Französische Tänze is derived from the pantomimic divertissements.

Whereas the *divertissement* remained as a contrasting interlude within a larger dramaturgical framework, it is also apparent that the genre nature of these divertissements expanded in importance and imparted new themes. Naturally, divertissements would fit easily into all types of pantomime. Whilst Der Schneemann, therefore, owes the core of its entity to the commedia and pantomime tradition, certain sections of it demonstrate the penchant for a dance interlude based on a particular vivid theme. In Der Schneemann these are: the dances associated with the Christmas market; the snowball dances, where the young urchins fight then make a snowman, and finally the Dance of the Snowmen in part two. In this case, the interludes corresponded closely to the genre of Korngold's pantomime - winter and its associated themes.

⁴Beetz, Wilhelm. op. cit. 130.

⁵ One such vocal ensemble is entitled*Im Paradies*. (Eulenburg, Leipzig. EE 1003). There is much printed music and manuscript material in the Nationalbibliothek, Vienna.

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A more heterogenerous approach, then, characterises the nature of the Hassreiter era repertoire, and the notion of genre increases in importance. The former categories of spectacle-pantomime and divertissement, therefore, merge into a new category, that of genre pantomime. The genre category manifests itself as four groupings:

- Adventure pantomimes .
- Transformation pantomimes
- Fairy-tale pantomimes ۲

2.1 SIMPLE DIVERTISSEMENT-BASED **BALLET-PANTOMIMES**

These can be divided into two categories. The first were purely and simply arranged around a theme, in order to bring a new work into the repertoire. The second were quasi political affairs, devised for a particular occasion, and usually celebrating a state visit or an imperial anniversary.

2.1.1 DIVERTISSEMENTS TO BRING A NEW WORK INTO THE REPERTOIRE

Französische Tänze, premiered on 24/2/1897, was extracted by Franz Gaul, Hassreiter and Josef Bayer from dance scenes originating from a full length ballet Tanzmärchen (premiered in 1890).6It proved not to be popular and was cancelled after five performances. Nevertheless, this work is a direct descendant of the earlier pantomimic divertissements.

Matzinger, R. op. cit. 212. It was revived in 1899. See: ibid. 235.

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• Simple divertissement-based genre pantomimes

(a) to enhance the repertoire and (b) for specific occasions.

In accordance with the Viennese penchant for the admiration of the female physique, some divertissement-based ballet-pantomimes served as vehicles for these sentiments.

- The plot of Künstlerliste, premiered on 17/3/1898, revolves around the efforts of the classical dance student Etoilette and the character dance student Emile to impress an agent in order to achieve an engagement in London. As well as the traditional ballet sequences, the numbers included various national dances (Russian, Spanish, oriental).
- A floral theme characterised Vergissmeinnicht, a ballet by Thieme, which had originated in Dresden and enjoyed success in other major German houses. Otto Thieme was a former Hofoper dancer, then Ballettmeister in Dresden. Vergissmeinnicht, like Der Schneemann, was premiered on the Kaiser's name-day, October 4th (1899), coupled with Cavalleria Rusticana. The music is a succession of conventional waltzes, gavottes and polkas, around a standard love story where the protagonists are all particular species of flowers.⁷
- Atelier Brüder Japonet (libretto by Hassreiter, music by Skofiu), a piece which was to prove exceedingly popular,⁸ premiered on 28th November, 1906. As with Künstlerliste, it was conceived to provide an excuse for a variety of dances and to display the attractions of the "Flor von jungen Mädchen".9 Else von Strohlendorf, in later years to assume Cerri's position, aroused great admiration as the prima ballerina of the Grand Opéra; Wopalenski danced barefoot, imitating Isidora Duncan¹⁰ (or more probably the Canadian Maude Allan, who had made her base in Vienna¹¹); other dances included a Mexican dance, and a "Nigger" dance, in which one of the Wiesenthal sisters took part. The work made no demands on the audience, and was even welcomed by the critics, who appreciated "das unter der

⁷See: *ibid.*. 237 f. for a thematic guide. ⁸*ibid.* 271 f.

⁹Weingartner described the female dancers of the *Hofoper* in these terms in a speech to honour Hassreiter for forty years of service in 1910. See: Matzinger, R, op. cit. 300. ¹⁰Duncan, celebrated for appearing in a simple garment, was preempted by Marie Sallé in the 1730s. See Sorell, W. op. cit. 262 for a description of her costume in Pygmalion. ¹¹ibid. 329. The author suggests that Allan's neo-Grecian style may also have been influenced by

und Verve, im Tutu und auf Spitze, präzis aufgeführt, zu sehen".¹² A descendant of Horschelt's Kinderballette (q.v.) was premiered in 1904: Hassreiter's Die kleine Welt, with music by Bayer. Hassreiter had assumed the leadership of the Ballet School on 1st January, 1891.¹³ This work raised the status (and the pay)¹⁴ of the younger dancers, and has a certain connection with Der Schneemann, inasmuch that the costume manufacture was contracted out to the Österreichischer Kostümatelier (q.v.) as this was cost-competitive with the internal costume wardrobe.

2.1.2 DIVERTISSEMENTS COMPOSED FOR A PARTICULAR OCCASION

typical:

D. Kram. Doctoral Thesis. Ballett-Pantomime/Hassreiter

Direktion Mahler selten geworden Ereignis, reinen Tanz mit Temperament

The first ballet in this category in the Hassreiter era was also one of the most

• Divertissement. The co-authors were Franz Gaul (also a set and costume designer) and Hassreiter and the music composed by Josef Bayer,¹⁵ and it was premiered on 25/8/1889 on the occasion of a stste visit by the Shah of Persia. The genre in this case was distinctively Persian, and Bayer was praised for his orchestration of Persian folk tunes.¹⁶ The ballet was intermixed with characteristic dances from Austro-Hungary.

• Eine Hochzeit in Bosnien was premiered on 21/1/1893 to celebrate the betrothal of the Archduchess Margarete Sophia and Duke Albrecht von Württemberg. The libretto was by Franz Gaul, the choreography by van Hamme, and the music by Bayer. It celebrated a typical courtship/marriage

¹⁵ Josef Bayer, Director of Music of the Hofoper Ballet. Born in Vienna on 6/3/1852 and died there ¹⁶In 1901 Hassreiter, Bayer and others were awarded the Persian order of the "Sun and Lion". See

the neo-classicism of the Ringstraße Parliament edifice.

¹²Matzinger, R. op. cit. 272. ¹³*ibid.* 359. ¹⁴*ibid.* 362. on 12/3/1915. Matzinger, R. op. cit. 247.

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ritual of that region, featuring gypsy dances and a *kolo* with numerous variations.¹⁷

• Aus der Heimat

In 1908 Kaiser Franz Josef celebrated his sixtieth year on the throne. In his honour, on December 2nd, the complete ensembles of the *Burgtheater* (before the interval, with *Des Kaisers Traum*) and the *Hofoper* (after the interval) presented works especially conceived for the occasion. <u>Aus der Heimat</u>, ¹⁸ a *Festspiel* in 5 scenes, was the product of Hassreiter (choreography) and Josef Bayer (music). A brief musicological survey identifies some salient folkloric features, in order to highlight the fact that *Der Schneemann*, despite its setting in a "Kleinstadt", has not trodden the Austrian-folkloric path.

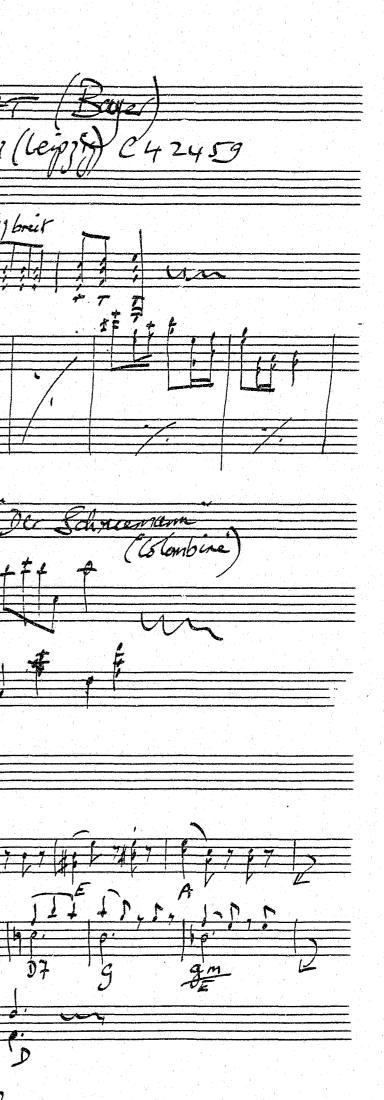
The ballet is published in a piano score. ¹⁹ The excerpts include the introduction (p.3), a twelve-measure E major polonaise in simple harmonies (ex. 1a) which, like the succeeding allegretto polka representing lower Austria (ex. 1b), hardly deviates from a tonic-dominant-tonic schema. The polka bears a slight resemblance to one of Colombine's dances from *Der Schneemann* (ex. 1c), but Korngold is expressing character rather than genre. The ensuing *Ländler* in D-major (representing Upper Austria) is more sophisticated, by dint of its six-two-four bar opening paragraph, in which the tonic-subdominant motif of the first two measures is repeated sequentially attaining the submediant key, returning to the tonic via the flattened supertonic - a more urbanc treatment of a simple folk dance (ex. 2).

The Tyrolean song with "Schuhplattler" (p. 8 f.) is a direct setting of the folk-song

A Büchsal auf'm Rück'n and it includes a voice-part and a mixed

¹⁸It is an allegorical collection of dances without a plot, celebrating the different cultures of the Austro-Hungarian Empire. The five scenes depict (1) an Alpine landscape (church dedication), with dances from all regions of Austria, (2) a Bosnian landscape (wedding feast), with dances from Croatia, Wallachia, Herzegovina and Bosnia, (3) a Bohemian village scene (harvest festivity), with dances from Czechoslovakia, Silesia, Ruthenia and Poland, (4) a Hungarian landscape (a *Czárda* in the *Púszta*), with a Czardas and a scythe dance, and (5) an extended apotheosis (national groups from Austro-Hungary), with allegorical figures representing most aspects of the creative, intellectual and industrial arts, from theology to medicine, from poetry to architecture, from hunting to the railways. Three hundred and fifty people filled the stage for this finale, including the singers, where the audience joined in with the anthem "O du mein Österreich". See: Matzinger, R. *op. cit.* 286.

Diano Score: Gran Ein Wenigbreit Allegrat 1971050 Landle D4 See p. 302



¹¹*ibid.* 185.

Seep. 303 66 Eb cm F7 Eb "sus de Heinat. found in - **λ**: **λ** : γ¹γ¹γ¹γ

the 1910 version of Der Schneemann.'s piano score.²¹ The Finale (Schlussbild, p 66 f.) consists of a hymn-like section in block harmony progressing from a minor (with modal facets) to d minor, followed by a slow waltz in B flat major, its tonic-subdominanttonic fundament chromatically coloured (ex. 3), preceding a four-bar, mazurka-like modulatory link to a slow Wienerlied in E flat major, (ex 4) which concludes by being converted to a march. The episodic nature of the music reflects the nature of the spectacle.

2.1.3 ADVENTURE BALLET-PANTOMIMES

Die Braut von Korea must stand out as one of the most popular genre dance works of that period, offering unlimited scope for the portrayal of Chinoiserie.²² It was one of the few full length ballets of the era. Regel fashioned the libretto, Hassreiter assumed the direction and Bayer composed the music.

The ballet set a fictional love story against the background of a contemporary setting - the Japanese-Chinese war. A young Korean prince, in love with Daisha, wages war on the Japanese, but is captured, along with Daisha. The girl takes a viariety of measures to free herself and her lover, and eventually, by a subterfuge, is successful. They flee back to Korea, and celebrate their nuptials with the traditional finale-divertissement.

The music made available to the author is in the form of a suite of dances extracted from the ballet.²³ Here there is more affinity with passages from Der

kneeling on peas).

²¹ Shin, Kyung-Hwa. op. cit. 101. ²²For a thematic guide to the plot see: Matzinger, R. op. cit. 218 f. ²³Bayer, Josef. Die Braut von Korea. (Schlesinger'sche Buch- und Musikhandlung (Rob. Lienau), Berlin, © 1897 (S. 8778)).

chorus refrain.²⁰ K-H Shin has identified a cursory children's chorus in

¹⁹Bayer, J. Aus der Heimat. Piano score with text. (Cranz, Leipzig. C. 42459). ²⁰Another Bayer composition with vocal ensemble is the French Polka Im Paradies "für Männerquartett (dem Quartett Udel freundlichst gewidmet)" with pianoforte accompaniment. (Eulenburg, Leipzig. E.E. 1009). The text, by Weyl, is a comic version of the Adam and Eve legend, concluding "...Speist Äpfel gern ein Evakind, wir beißen auch hinein, sie mögen noch so sauer sein, die Äpfel groß und klein; wenn hübsch das Evatöchterlein, dann beißen wir hinein!". The music is arrayed in regular quadratic patterns, the form is strophic ternary (F major - D major - F major. "Das Gelübde - Ballade für Männerquartett" (lyricist anon.) (Eulenburg. E.E. 998) is another comic quartet for male voices, but more free in form and style as befits the narrative of a nobleman who is miraculously cured of gout (on condition he makes a pilgrimage to Rome on his knees,

304

(p)

63

Liepes gottin -4

hars 82 ff)

T

1.4. bars 15

Schneemann, from which may be inferred that Bayer's Korean musical world never strayed too far from the Graben..24

The first genre dance, the Liebesgöttin-Walzer portrays an "oriental" love scene as experienced under the influence of hashish. The fourmeasure beginning of the introduction to this waltz also features the harmonic minor (augmented second) pattern of the introduction to the Daisha-Walzer (q.v.), but in a march tempo (ex. 1). The introduction proper, in A major then D major, contrasts a quaver movement in ascending reiterated octaves with a gruppetto in semiquavers, over a persistent tonic harmony over a bass descending step-wise, the answering phrase reversing this pattern chromatically. (Ex. 2). There is an affinity with Colombine's dance referred to in Aus der Heimat ..

The second section (which does not constitute the B of an ABA) juxtaposes a chordal melody, exploiting the harmonic tension of an added sixth chord, with a series of parallel chromatic chords lasting one measure. This is succeeded after twelve bars by an introduction which contrasts a quaver motif on one note to form the principal theme of Waltz One, with a series of chromatically ascending 6/3 chords.

Waltz One, underpinned by I,V,I bass, is predominantly diatonic, apart from a tonic-flattened tonic-tonic progression in the left hand at bars four and eight for coloristic purposes. The second theme commences with a quaver theme which resembles a theme from Der Schneemann (ex. 3a, 3b).

Act Two, a harbour scene, commences with a "Journalists' dance", a Galop. Later, Daisha, disguised as a pearl-diver, dances a slow pas de deux with the prince, in the form of a languid "Heuriger"25 waltz, more evocative of Lanner than Strauß, which develops into a "courtship" dance, also in "heuriger style".

Sec. p. 304 Plano Siore @ 1897, Schlesingerste Buch - und Musikhardlug Berlin norduction 1 (11) * * also Colombines munic, as queted At A7 but more distinctive harmonicalle con Sva

²⁴ A thoroughfare in the heart of Vienna.

²⁵By "Heuriger" is meant a form of popular waltz, with elements of Ländler, commonly performed in the wine restaurants in Hitzing and other Viennese suburbs/villages. The typus has become synonymous with "Schrammelmusik", after a famous music group of that name (the instruments being a particular form of guitar specialised for the bass note and answering chords of the accompaniment, a violin, and a very high clarinet).

See p. 305 Japanisches Siegesmarsch FVKVLL Pugoden-Polka Note more advanced harmon a 桥杆车 F

The third act, set in a Japanese prisoner-of-war camp, includes a Japanischer Siegesmarsch.. The commencement of the suite version does not display oriental pentatony. A strident four-measure phrase in octaves introduces a main theme which is primarily a repeated tonicsubmediant-tonic motif in a dotted rhythm over a tonic chord, only altered subdominantally in the sixth and eighth bars (ex. 4). The ensuing theme (ex. 5) continues this tonic-based feature, but moves to the dominant in the second part of the paragraph, in traditional form. Later, Bayer has utilised a melody which could have emanated from an authentic source. The ensuing "Tanz der Bogenschützer" reverts to the waltz/Ländler style.

Pagoden Polka.

After an "Einzugsmarsch" and a "Fan Dance" (waltz), the Daisha-Walzer constitutes the final wedding-ballabile. It commences with a twelve bar 2/4 introduction in b minor juxtaposing an Aeolian mode two-bar phrase with one in harmonic minor (the augmented second) (ex. 7a) - a common device to express the exotic, although more commonly employed to evoke the Near East than the far orient. The introduction continues in E major, an expressive moderate 3/4 over a I,II,V,I harmonic module, the descending melodic line resolving an appoggiatura at the sixth onto the mediant (ex. 7b). The mediant idea is now transmuted to the key centre, the key signature changes to C major for an eleven measure development of the theme – a chromatically altered VII chord over a tonic pedal adding another note of exoticism in the third and fourth bars from the end of the section (ex. 7c).

The final scene, representing the marriage celebrations, contains the

An ascending chromatic figure in anapest metre over a dominant pedal introduces a simple reiterated quaver theme preceded by a foursemiquaver anacrusis (ex. 6a). This resembles another motive from Der Schneemann. (Ex. 6b) and evidence is growing that the waltz and the slow polka were the dance-steps most common to Korngold and Bayer. There are no typically 'oriental' features of this polka, except perhaps a certain bell-like quality occasioned by the high tessitura of the melody.

An eight-measure linking passage in waltz time modulates back to the main key of E major. Waltz number one recycles the descending phrase of the introduction, with added melodic chordal waltz-rhythms (crotchet, rest, crotchet, crotchet - characteristically Viennese) in the third and fourth bar of the phrase (ex. 7d). The key pattern of the introduction (E major- C major) is also present here.

The positive reception to the ballet recognised that, in the words of Matzinger, "Charakterisierung durch Choreographie anstatt durch Pantomime, Kostüme oder Textbuch, hatte es für einen Choreographen der Hofoper noch nie gegeben". ²⁶ This despite a remark from Alma Mahler to Mahler, lobbying for the presentation of the Hofmannsthal/Zemlinsky ballet *Der Triumph der Zeit* (*das gläsernde Herz*) (q.v.). Mahler's reason for not fulfilling his promise to Zemlinsky was that he did not understand it. Alma (Schindler) then told Mahler that she would explain it to him (being Zemlinsky's pupil and friend, she was knowledgeable about the work), but first Mahler should analyse *Die Braut von Korea*" for her. Alma then comments that it was a ballet in Vienna, "ständig auf dem Repertoire, von nicht wiederzugebener Verworrenheit und Dummheit".²⁷

The purpose of this brief survey was not only to define further elements of Korngold's musical *Umwelt*, but also to place Alma Mahler's opinion into a more defined context.

2.1.4 TRANSFORMATION BALLET-PANTOMIMES

2.1.4.1 DIE PUPPENFEE

The enactment of natural or imaginary metamorphosis on the Viennese pantomime/ballet stage continued to exert a potent attraction for audiences, even after the decline of the Leopoldstäter tradition. One of the most enduring examples of this genre was *Die Puppenfee*. The work established the supremacy of Hassreiter as a leading force in Viennese dance. It was by far the

²⁶Matzinger, R. op. cit. 220.

²⁷Mahler, A. Gustav Mahler, Erinnerungen. (Fischer, Frankfurt, 1991) 15.

Jee p. 307 f. revival in 1981/82. Cranz (Munchen todation Bb 86 Bb CMZ Bb Bb "BI 5-tofiley Walnu 1 reanimate for a final arrangement. PEF \mathcal{D} EX.3b B P ²⁸Matzinger, R. op. cit. 538. ²⁹*ibid.* 151-155, including a thematic guide. ³⁰Schneider, O. op. cit. 417. München. C. 27887). B00000446R. 100% Recycled 80GSM Bond

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most performed Viennese ballet, with 712 performances until 1944,28 with a

Matzinger²⁹ has traced the history of the theme of a doll which comes to life from E.T.A. Hoffmann's Sandmann, Offenbach's Olympia (Les contes d'Hoffmann), through Coppélia and other ballets, including Im Puppenladen, which was seen by Princess Metternich in Paris. At her behest Hassreiter prepared a scenario which was presented, as was sometimes the case with new ballets, at a charity performance before being officially designated for the Hofoper. Hassreiter devised the choreography, assisted by the costume designer Gaul for the large ensemble scenes. Bayer composed the music. The acclaimed premiere took place on October 4th, 1888. It influenced La boutique fantasque (Respighi/Rossini) and Pavlova's The Fairy Doll.30

The simple scenario falls into two parts. The first part depicts the doll shop with the owner, his customers, and demonstration dolls. The second, at night, brings the principal doll to life, and her companions with her. After a sudden entrance of the owner of the shop, at which they all freeze in their places, they

In the Nationalbibliothek, Vienna, there is a publication entitled Puppenwalzer (nach Themen aus dem Ballett).³¹ The following musicological précis is intended as a sequel to Matzinger's thematic guide, and further elucidation of a work which has held its place in the repertoire.³²

A moderato 6/8 introduction in B flat major is characterised by a flowing melody based on appoggiaturas over a simple chordal pattern I, II, V, I in regular quadratic phrases, reminiscent of a typical Johann Strauß waltz introduction (ex 1). In the fifteenth measure this is truncated by an abrupt modulation to D major and a four-bar waltz vamp, preceding waltz one, which is a standard ternary-form piece, its main theme typified by rhythmic displacements to the second and third beats, and a melodic attraction to appoggiaturas on the major seventh and ninth

³¹Bayer, Josef. Puppenwalzer (nach Themen aus dem Ballett). Piano score with text. (Aug. Cranz, ³² Die Puppenfee has been recorded for CD by the Rheinische Philharmonie, cond. Peter Falk. ASIN: (ex.2). The middle section contrasts a two-bar run of quavers grouped in hemiola format with a phrase whereby the melody momentarily mirrors the waltz-rhythm of the accompaniment (ex. 3a). The *Entr'acte* in *Der Schneemann* shows affinitive traits, but couched in more pungently chromatic harmonies.

<u>Waltz two</u>, in the mediant key of F major, offers a repeated quaver, quaver minim anacrusis, augmented over a two-bar period in the second half of the quadratic period. The harmonies are a simple I, II, V, I: what creates interest is the use of the repeated submediant in the melody, which, by its juxtaposition with differing chords, imparts unity and variety (ex 4a). This theme corresponds to the moment, after midnight has struck, where the doll and her companions come to life and they dance a ballabile. Its "swaying" (*walzen*) characteristic is patently apparent here, and the *topos* was utilised by Korngold for Colombine's dance for Pantalon in *Der Schneemann* - again, with more advanced harmonic progressions (ex. 4b). After the repeat of the A section, which has a balletic quality, the middle section in B flat has a more *heuriger* style (q.v.), with its I,V,V,I harmony, with its whole-bar melody points interspersed with hocket-inspired anacruses (ex. 5). A *da capo* follows as normal.

<u>Waltz three</u>, also acknowledging the Viennese genre and also based on I,V,V,I, is a melody moving in dotted minims but broken up into reiterated quavers, mimicking a zither (ex. 6). The trio, in A flat major, contrasts a two-bar hemiola melody with a four quaver-crotchet chordal rhythm (ex. 7).

<u>Waltz four</u> is also in the key of C with double-dominants in the two halves of the opening quadratic period. The "A" section contrasts descending and ascending phrases (ex. 8)/ The trio, in the dominant key G major, takes the rhythm derived from section A bar five, and develops it by repetition (ex. 9)

The coda is principally a reiteration of waltz one, in D major, with a brief codetta, based on a a standard dscending melody in the bass.

Text has been added to all waltzes in the pot-pourri, indicating that they were also intended to be sung as individual 'Schlager'.

See p. 308. \$ZI C7 AM Ana foluptic, p.4, bas 37-8 mf 子 (p. 7). Pupper fee B section, helper 10/0 Ę F7 65 F FZ Fi 100% Ascycled BOGSM Bond

(See p. 308) -Walla 3) E67 E67 E bar 5 Walzerty, Trio Includ KOGSM Bor

Of the demonstration dolls in part one³³, the baby, dancing to a slow polka, proved exceedingly popular with the audience, and it is therefore no wonder that the sight of dancing snowmen would have had a similar effect on Korngold's public.

As with Der Schneemann and other works of less than an hour's duration, Die Puppenfee was often programmed as a 'filler' when the main opera was not a lengthy one. It is very probable that Erich Korngold would have had access to the score - the work was so popular that by 1900 it had been presented in over one hundred European theatres.

2.1.4.2 PAN On 10/3/1899, after a trial performance for the Verein deutscher Bühnenangehöriger Österreichs, the 20 minute ballet-divertissement Pan, libretto Hassreiter, music by Skofitz, premiered, and held in the repertoire until 1910. The axis of the plot is a statue of the demigod Pan, which comes to life to intervene in the amorous escapades of the shepherds and shepherdesses, occasioning a variety of machinations.³⁴ It will be seen that the Hofmannsthal/Zemlinsky collaboration Gläserne Herz/Triumph der Zeit, which includes similar but more sophisticated dramaturgical and music material, never reached the Hofoper stage.

2.1.4.3 NIPPES

Another popular Hassreiter transformation ballet-pantomime was Nippes: a Tanzpoem in one act libretto by Dr. Gregor von Pantasi, choreography by Hassreiter, and music by Bayer. Premiered almost a year after Der Schneemann, on 14th September, 1911, it had also been witnessed in a smaller context before proceeding to the Hofoper.35 It has been included in this study to show how the Hassreiter/Bayer style remained immune to developments in composition during the twenty-three years from 1888 (premiere, Die Puppenfee) to 1911.

³³ The dolls include a chinese doll, a doll from Steiermark (dance - Tyrolean), a Spanish doll (Cachuca), a Japanese doll (slow mazurka!) and a baby. ¹⁴Matzinger, R. op. cit. 235 f.

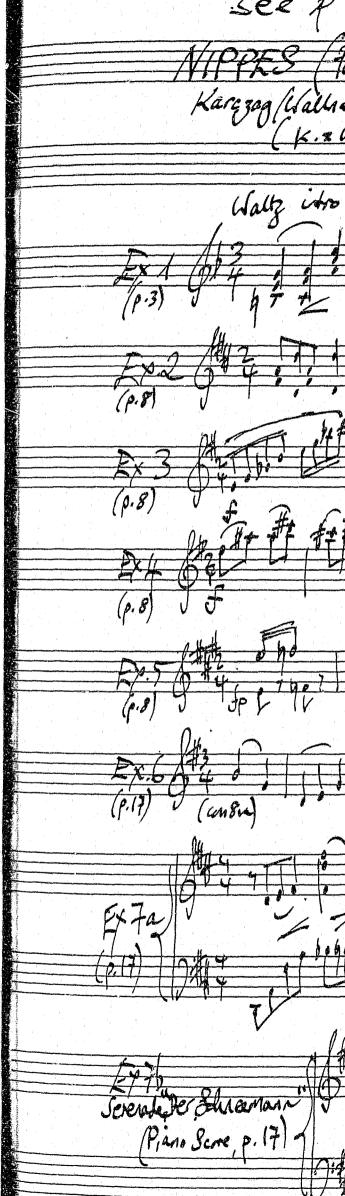
The genre of this work is the representation in animated form of those porcelain figurines which commonplace in households.³⁶ The Nippes figurines are exemplified by a Marquis and his wife, and a quack doctor (*Pillendoktor*). The bronze Apollo (in the score also known as the *Bronzeritter*) comes from a musical clock, another Greek ornament is the female Tanagra figurine, a shepherd and shepherdess are in the mould of Sèvres porcelain, and a letter-carrying *amoretto*, or *Liebesbote* typifies the Meißner porcelain. A court jester and a gnome complete the list of principals, supported by a bevy of other porcelain figures including old-Austrian soldiers, and courtly characters from a Gobelin tapestry.

A piano score³⁷ studied by the author reproduces the whole ballet-pantomime (as opposed to *Die Puppenfee's* waltz medley).

The scenario³⁸ is based around ten character dances³⁹. The work commences⁴⁰ with six bars of introduction, consisting of extended syncopated (crotchet minim) chords over a dominant pedal, in steady waltz-time. This precedes a two-bar motif of chromatically ascending parallel 6/4 chords which in bar 9 emerge as the anacrusical main theme of a fifteen bar waltz introduction (*bewegter*) (ex. 1).

The figurines are immobile, arrayed on a display stand. On page 8, four bars of fanfare music signal the arrival of the feather dusters (ex. 2). With a two-bar 'touche' the jester gives the sign for action (ex. 3). Four bars of ascending and descending chords depict the Nippes beginning to move (ex. 4). After two bars of soft octave movement in the bass hinting at the dominant of A major, the gnomes spring onto the pedestal of the clock (three short notes in the right hand) and as they dust it, a spring whirrs (allegretto 2/4 a semitone trill on the dominant of

³⁷Bayer, Josef. Nippes. Piano score with text. W. Karczag & K. Wallner. Leipzig/Wien. 1911.
³⁸See Matzinger, R. *op. cit.* 302-304, for historiography and thematic dramaturgical outline.
⁵⁹(1) Four seasons, (2) Nippes round, (3) The coquette (Marquise), (4) Love message (Marquise, letter-bearing amoretto, Nippes), (5) Gobelin, after Lancret's *Blind Man's Buff* (Rococo dances - Minuet, Gavotte), (6) Love's Magic (Tanagra figurine), (7) The Bacchantes, (8) White Waltz (Sèvres figurines), (9) Military March (Military figurines), (10) Final Evolution and Apotheosis.
⁴⁰ Bayer, Josef. *op. cit.* 5.



See p 310 f. Karezag/Wallier. Leipzig/Alien. @ 1911 (K. * WS. 753) IAM "Zeicher auf der Bühne" m

³⁵Nippes had been performed by the nobility in the Schloßtheater, Schönbrunn, on 21/4/1911. See Matzinger, R. op. cit. 302.

³⁶ The term *Nippes*, denoting "porcelain ornament", is derived from a French word meaning "old clothes".

A supports four measures of ascending chromatic detached notes) (ex. 5). The clock's Glockenspiel plays, and the Nippes come to life.

It is clear that all these fragmentary pantomimic motifs are no more than conventional illustrative *topoi*. A simple diatonic double-quadratic slow polka ensues, predominantly in the upper register, as the Nippes commence dancing.

Although the principal dramaturgy of *Nippes* is to show *genre* styles of costuming and movement for the figurine characters, a conventional love scenario has been woven into the dramaturgy. The Marquise, bored with her husband, loves the Bronze Apollo, who is also desired by the Tanagra maiden. After a number of complications, Apollo kills the Marquis in a duel (archetype of the "smashed figurine"), occasioning a volte-face of the Marquise, who rejects him. The Tanagra maiden succeeds in consoling Apollo.

Page 17 of the piano score contains a flirtation scene between the bronze knight (Apollo) and the Marquise. A waltz in G major with regular quadratic periods and a pentatonically inclined melody supported by static chords, hardly deviating from the tonic (ex. 6) is followed by a slow section in common time in D major. In this section, two introductory bars with measured crotchet triads supported by ascending arpeggiated quavers illustrate the initial movement of the Tanagra dancer.

This motif emerges as the bass for the ensuing eight bar period, the melody featuring a three-quaver anacrusis to an octave leap, then falling a tone (ex. 7a). The rhythm of this theme and its chromatic accompaniment is redolent of the Serenade from *Der Schneemann.*, composed years before. As the pace quickens (*ein wenig bewegter*) Bayer's music.fragments into two-bar phrases (a tempo, rit; a tempo, rit) based on sequences of appoggiaturas, which exhibit the richest harmonic fabric found by the author in Bayer's music (ex. 8).

On page 30, the Tanagra dancer, vengeful because of her rejection by Apollo, brings the Marquis to see his wife flirting with him. The Marquis' jealous rage is expressed by a melody in quavers and semiquavers which is initially set over enharmonically displaced chords,

but which gravitates towards d minor (ex. 9). A chromatic run of semiquavers in contrary motion illustrates that the Marquis throws down his glove to challenge Apollo to a duel and a two-bar phrase introduces the duel, a conventional polka style d minor passage in block harmony (ex. 10).

Nippes conformed wholeheartedly with the taste of its audience. "Die Bühne schließt viel blendenden Reiz jugendlichen Schönheit ein, eine lachende Sinfonie von Farben und bewegten Gestaltungen."41 Dexterous lighting effects, aesthetically pleasing costumes, an imaginative approach to dramatic concept offering scope for unexpected transformations, repeated allusions to familiar Viennese household objets-d'art s - all these elements ensured its repetition until it closed in 1917, after 44 performances.⁴² The music, barely challenging to the ear, confined itself to mimicking the action in an obvious way. Imagination was subordinate to pragmatism.

2.1.5 FAIRY STORY BALLETS

2.1.5.1 STRUWWELPETER

Whilst not strictly speaking a fairy story, the ballet Struwwelpeter, premiered in 1898 after its creation in Dresden in February 1897, is based on the children's storybook. The choreographer was Otto Thieme, a former Hofoper dancer, the music was by Richard Heuberger.⁴³

2.1.5.2 DER FAULE HANS

On October 3rd, 1903 (ostensibly for the Kaiser's name-day a day later), the ballet Der faule Hans received its premiere, after Hassreiter had seen it in Prague a year earlier. The music of the Czech Oskar Nedbal (1874-1930)

⁴¹Quoted in Matzinger, R. op. cit. 304 ⁴²*ibid.* 572. ⁴³*ibid.* 224 f.

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accompanied the traditional story of three brothers, the youngest of whom, ostensibly lazy and stupid, succeeds in the vicissitudes of life at the expense of his elder and more arrogant siblings.

Nedbal's symphonic style, relying on extensive use of Leitmotivs, bernused the Viennese public.44 However, a symphonic Ballet Suite45 was published later, elements of which have been discussed below.

The extracts from the suite in the possession of the author indicate a similar orchestration to Der Schneemann - double woodwind including piccolo, cor anglais and bass clarinet, four horns, two trumpets, three trombones and tuba, percussion, harp and strings, which are often divided into two parts.

The opening scene of the ballet⁴⁶ includes a dance of the villagers, predominantly the Czech Polka and Furiant, contrasting with a gavotte danced by one of the brothers.

⁴⁴ibid., 257.

⁴⁵Nedbal, Oskar. Der faule Hans. Symphonic Bailet Suite. Orchestral Score. (Leipzig, Bosworth, 1907. B. and Co. 10436). ⁴⁶A thematic guide is found in: Matzinger, R. op. cit. 255-257.

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Scene Two takes place in a magic forest. The opening piece of the suite, "Im Zauberwald", commences in an andante 4/4 tempo with an ascending diatonic phrase in D major, given to solo horn (later to bass clarinet) and answered by high strings and harp in the treble register. The style, familiar from Weber, Humperdinck and Nedbal's teacher Dvorak (especially Rusalka), evokes a woodland setting (ex 1). The phrase is extended, developed into the minor key by the muted cellos, merging into clarinet doubling bassoon, as a preparation for G major. The score demonstrates careful craftsmaship and control of

instrumentation, especially in the ensuing adagio, where the melody on violins and oboe is accompanied by a polyrhythmic miasma of harmony given to clarinets and harp (semiquavers), violas (sextuplets), and cellos (demisemiquavers) - the increased note speed lightening the texture in the deeper instruments (ex. 2)

The ambience also gives cause for genre dances, such as the "Dance of the Water Nymphs", "Dance of the Wasps", and "Dance of the Elves". The latter is incorporated into a contrasting section (commencing figure

5) within Im Zauberwald. Nedbal's propensity for melodies stretched over slow-moving harmonies is also evident in this "Elfenreigen" (Allegro, 2/4, G major), the initial G major chord being extant for eight measures. The anacrusic horn fanfare motif is accompanied by a light texture of pizzicato strings supported by harp and triangle, and answered by a chordal trill in the violins. The configuration is expanded in the closing bars of the "Zauberwald", evoking Bruckner or Dvorak : the first chord of the final plagal cadences is established in the brass, supported by lower strings (tremolo). Horns answer one another in a sextuplet version of the motif announced at the opening. Piccolo and oboe produce a descending countermelody, embellished by first violin semiquavers and second violin tremolo. The trumpets contrast with an ascending rhythmical fanfare, the texture resulting in a "Klangteppich" (ex 3).

In the enchanted wood, "der faule Hans" has shared his last provisions with an old man, who turns out to be the King of the Forest. This is a cue for another divertissement interlude, "Tageserwachen", "Adagio", "Pas de cinq", and "Langsame Polka". The "Pas de cinque (sic)" formed piece number five of the suite. It is a slow polka, with some traits of an ornamented century gavotte, including written-out ornaments in the violin parts for greater clarity. Articulation, phrasing and dynamics are allocated in great detail (ex. 4).

Echoing the Viennese "Zauberpantomime" convention (q.v.), Hans is furnished with a magic ring, and a suit of shining armour. In the third scene, the domain of a (mortal) king, the princess is about to be taken away to be sacrificed to a dragon. The accompanying "Valse triste" was incorporated into the suite as the fourth piece. A broad g minor melody - all violins on the G string, doubled by cor anglais and low flutes gradually unfolds with ever-increasing ascending intervals, but Nedbal characteristically keeps the music anchored firmly in slow-moving harmonies (ex. 5).

Hans vanquishes the dragon but his brothers claim the victory for themselves. With echoes of Lohengrin, the princess orders a tournament, promising to marry the victor. With this, the fifth and final

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See p. 313 Boscoth, Leipzig @ 1907 Anderte STR, HARP ob, Violini ((con Soral) CLAR, HARP (R.H.) ditto Ex 2 Adapis HOLAS (Con Sord) CELLI (con Sord) Na HR. 7 HARP (L.H.) BASSI

See p. 314 Der ... FAULE H7 Sva. Piccoco (actured 7 1 7 T T WINDS (2nd OBOE PLAYO HARMONY) TRUMPETS FX3 TROMBS TUSA 410 +337 17 2 A BO STRINGS 0 HORAS (TREM) ç 1110 BASSI AND TIMP + FL. FAG. VLNI 1. (Pasde ") pt mf =





9).

With this composition Nedbal asserts himself as a composer with a more finely honed sense of architecture, phrasing and tone colour than Bayer - but neither of the composers attempt the same degree of chordal elaboration as Korngold in his Schneemann. Bayer remains faithful to the diatonicism of his operetta colleagues Eysler, Fall, Straus and Ziehrer, and Nedbal to the "Naturklänge" of his Czech tradition⁴⁷.

2.1.5.3 RÜBEZAHL

⁴⁷ Nedbal also showed a propensity for Polish musical forms, viz. "Krakowiak", "Polonaise", and his operetta Polenblut (premiered Carltheater, 25/10/1913).

scene gives opportunity for a divertissement of Polish dances, commencing with a "Krakowiak", which forms the second piece of the suite. This demonstrates Nedbal's propensity for dialogues between different instrumental groups - in this case woodwinds and strings and his ability to create tonal anticipation by an opening motif which first sounds as if it is in the mixolydian mode (base F) but then reveals itself as a disguised form of dominant (ex. 6). This leads to the main theme in B flat major - an alternately anapest/syncopated figure on two clarinets, contiguous with a countermelody in half time on the cello (ex. 7). The ensuing Tanz, dominated by the oboe, demonstrates Nedbal's ability to create chromatic interest out of ascending and descending sixths, accompanied by, and contrasted with, semitonal semiquaver patterns in the middle string register and bassoons. (ex. 8), and the usual meticulous markings, including three grades of poludynamics for tonal balancing within the orchestra.

In the ballet, a "Minuet" follows the "Krakowiak", and then the King's Guard performs the "Polonaise", which features as the final and sixth piece of Nedbal's suite. This has a Tchaikovskian ring to the orchestration, with open voicing and predominant octave spacings (ex.

Alfred Roller conceived a one act ballet based on the <u>Rübezahl</u> legend, premiered in on June 1st, 1907.⁴⁸ The choreographer was <u>Carl Godlewski⁴⁹</u>, the music, drawn from the works of <u>Délibes</u> and <u>Minkus</u>, was arranged by the conductor <u>Julius Lehnert</u>, ⁵⁰ whilst the designs were executed by <u>Anton Brioschi</u> (who also designed *Der Schneemann*).

Most of the characters were depicted as gemstones, thus there is a link with monothematic genre ballets such as *Vergissmeinricht*. (q.v.) The difference lies in Roller's more modernistic interpretation; the emeralds appeared as Cossaks and the opal dances possessed definite traits of *Jugendstil*, being described by a contemporary as "nur schöner Linienfluß der Glieder".⁵¹ The music was criticised as being "too French" for the nordic atmosphere⁵². Matzinger surmises that the budget for *Rübezahl*, lavishly designed, meant that a ballet "Das neue Jahrhundert" conceived by Regel, with <u>Franz Lehár</u> as the intended composer, was never produced. Regel asserted that Mahler had accepted it, but the assertion was contested by Mahler⁵³.

2.1.5.4 ASCHENBRÖDEL

A year later, <u>Aschenbrödel</u> was premiered on the name day of the Kaiser, 4th October 1908⁵⁴. This, the only ballet composed by Johann Strauß, had been

48 Matzinger, R. op. cit. 274-277, and 566 f.

⁵⁰ Hofballett Kapellmeister Julius Lehnert (also Solorepetitor) (born 25/1/1871 in Nikolsburg in Moravia) was engaged at the Hofoper from 1/6/1903 intil 30/4/1913. As well as those duties, he was responsible for "Orgeldienst", i.e. performing the organ in offstage choruses and similar functions. A letter from Lehnert to the Hofoper Direktion, dated October 4, 1910, requests leave from this duty on Thursdays, as the Orchesterverein of the k.k. Gesellschaft für Musikfreunde had chosen him as conductor. (Haus-, Hof- und Staatsarchiv, Vienna. Karton 237). Lehnert died in poverty. Riki Raab organised a gravestone for him. (Personal interview with Professor Riki Raab (q.v.), October 1994).

⁵¹Matzinger, R. loc. cit.

⁵²ibid, 277.

⁵³loc. cit.

⁵⁴Der Schneemann, Die Puppenfee, and Der faule Hans were also performed on the Kaiser's name-day.

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rejected by Mahler "aus Kostengründen", provoking an angry letter to the *Intendanz* from an R. Berg, who accused Mahler of inventing a spurious reason as a pretext in order to obscure the real motive - Mahler's fear of a success of the "ihm so verhaßte Ballett". "Das Ballett darf keine dankbare Aufgabe bekommen, es muß totgeschlagen werden, das ist Mahlers Prinzip".⁵⁵

Strauß had in fact only composed a portion of the ballet, the major part of Act One. Bayer reconstructed the rest from fragments and orchestrated it.

Two aspects of the production indicate the changes and currents inherent in the transition period following Mahler's demission. Roller, without specifying a definite reason, declined to design *Rübezahl*, leaving his predecessor Lefler the task. Weingartner himself conducted the premiere, symbolising, in the mind of one critic, the renaissance of the status of ballet at the *Hofoper* and the promotion of Johann Strauß to the "honour roll".⁵⁶

By this time there had been so much epigonal Strauß music composed for the ballet, not least by Bayer and Skofitz, that the composer's genuine composition loses much of the effect of originality. Ruth Matzinger⁵⁷ has quoted the themes accompanying the modernised and convoluted plot; they conform to the conventional waltz/polka/galop/gavotte mould. The floor-length costumes, whilst reflecting the contemporary *Jugendstil* taste, prevented virtuosic displays.

2.1.5.5 MONDWEIBCHEN

In contrast, <u>Mondweibchen</u>, premiered on May 1st, 1910, re-evoked the romantic fairy-tale world. The libretto was Heinrich Regel's, the choreographer was Hassreiter, and the composer <u>Richard Goldberger</u> (q.v.).⁵⁸

The one-act work is a variation on the *Undine* tradition. On the coast of Brittany, a <u>water-sprite</u> is in love with <u>Mondweibchen</u>, the Daughter of the Waves. Her rejection of him in favour of the <u>Man in the Moon</u> arouses his jealousy. In order to escape from him, she becomes the proprietress of a tavern

⁵⁵Matzinger, R. op. cit. 281.
⁵⁶ibid. 285. It is to be noted that Mahler had already conducted Die Fledermaus at the Hofoper, therefore the comment must be seen in perspective.
⁵⁷ibid. 281-285.
⁵⁸See: ibid. 295-298 for historiology and thematic guide, and 570 for the personnel.

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⁴⁹ <u>Carl Boromäus Godlewski</u> was born on 20/11/1862 in Dortmund and died on 6/12/1949 in Mödling (Vienna). His father was a builder, specialising in circuses. Godlewski commenced his career as an acrobat (famous for his leap over seven elephants) and clown. He toured Europe with *Circus Renz* before being engaged by Hassreiter as *Erster Mimiker and Charactertänzer* in 1893. He became *Ballettmeister* in 1919, and retired in 1924. Godlewski's contribution to the field of dance education was widely appreciated. (Schneider, O. *op. cit.* 197). He gave a number of dance lectures at the *Urania* (a facility where poor people after the First World War could derive some stimulation, education, and inexpensive entertainment) and engaged Riki Raab to take part in them. (Personal interview, October 1994 (g.v.)).

on the seashore. The seductive violin playing of a gypsy arouses her passion, and she succombs to him, to find he is the water sprite in disguise.

At the behest of the Man in the Moon, the daughters of the waves engulf the house. Mondweibchen, back on her watery abode, is still rejecting the advances of the water sprite. Just as the situation becomes threatening, Fata Morgana (guardian of hapless lovers) appears and takes Mondweibchen away to her realm.

The last apotheosis scene portrays the court of Fata Morgana as a pantomimic divertissement..

The music is dominated by waltzes, including the Sehnsuchtswalzer, the Mondzauber, the Wellenwalzer and the Perlenwalzer, interspersed with the customary polkas, gavottes, and a Gypsy melody.

Neither the choreography nor the music received as much attention as the costumes and lighting⁵⁹ effects, evoking the watery atmosphere under the moon. In this respect those themes, and the shimmering colours which accompanied them, were typical of Jugendstil style.

2.1.6 INFLUENCES OF CIRCUS CULTURE ON VIENNESE BALLET-PANTOMIME

Godlewski, before establishing himself as one of the most pivotal members of the Hofballet, was a celebrated circus artist. The circus during the nineteenth century developed a strong and sophisticated mimic and choreographic tradition. The Guerra circus, for example, touring in Austria and Italy, possessed in the 1830s one Maestro di Mimica (and Compositore), and two Maestri di Ballo. 60 The historical importance of acrobatic choreography, or "action ballet", has been delineated by Winter:

Neither patterned court ballets nor social and folk dances provided a structural stage picture. This was determined by staged acrobatic numbers to which the literary element of plot and various dance forms

Wellensal Sonata to i D. Che Universal - Eslition ausa

See p. 318 "MONDWEIBCHEN" MUAIC by R. Goldberger The excepts from "Mandweibcher" have been transcribed from the "Doktorarbeit" by Matringer, Ruth "Mand Weibcher" have been Pie Geschichte des Balletts der Wiener Hof Wien Universitätt. 1982 1869-1918 Quadratic, trochaic, chromatic Both ?: Phrase descents to tomic Schnguchtswalzer 910150 remachlich Bar 2

³⁹Earlier, in the era of gaslight, much was made of similar effects, especially with the new facility for dimming the lights. 60 Winter, M.H. op. cit. 239.

could be added. Acrobatic choreography was really the earliest form of choreography in its present sense.⁶¹

The composer/conductor <u>Robert Stolz</u>, in 1903, held the position of bandmaster at Zirkus Henri. He had 45 "competent, well-trained musicians"⁶² under his command.

2.1.7 *COMMEDIA DELL'ARTE* IN VIENNA DURING THE HASSREITER ERA

Within its domain of genre pieces, *Commedia dell'Arte* played a noticeable role, even if it did not define the Viennese style of the *Hofoper* ballet.

2.1.7.1 HARLEKIN ALS ELEKTRIKER

Harlekin als Elektriker had been premiered at the Hofoper on 14.4.1884 and remained in the repertoire until 1910, after 96 performances. With two scenes, the scenario of the work was by <u>Jules Price</u>, the music by <u>Josef</u> <u>Hellmesberger</u> junior.

Harlekin als ... had been a common title in the heyday of Viennese pantomime earlier in the nineteenth century - Harlekin als Apothekerjunge, Handelkrämer, Deserteur, Englische Dogge, Hühnerweib being merely a small selection of titles.⁶³

The original Pierrot, Hassreiter himself, was later played by the former circus artist Godlewski, who, in 1905, sustained a head injury caused by a leap through a window.⁶⁴ Whilst pantomimic in form, the work contained a *Valse*, *Pas de deux*, and a *Pas d'ensemble* performed by the *Elevinnen*,⁶⁵ thus preserving the tradition of *divertissements*.

⁶¹*ibid.* 263.

⁶² Bakshian, Aram jr. Robert and Einzi Stolz: The Barbed Wire Waltz (The memoirs of the last Waltz King). (Robert Stolz Publishing Company, Melbourne, 1983) 79.
⁶³Heiss, A. op. cit. 181 f.
⁶⁴Matzinger, R. op. cit. 269.
⁶⁵ibid. 530.

The work was undoubtedly more successful than a ballet in four scenes by Carl Telle ⁶⁶entitled *Pierrot und Pierrette*,⁶⁷ which was premiered on 29.2.1888 but deleted from the repertoire during 1890 after only four performances.68

2.1.7.2 PIERROT ALS SCHILDWACHE

Pierrot als Schildwache, also relatively short-lived (premiered on 23.3.1897 and deleted in 1898) nevertheless attained seventeen performances. In two scenes, the scenario of the Ballettpantomime was by Dr. Alfred M. Willner and Josef Hassreiter, the music by A. Clairon⁶⁹ and the costumes by Franz Gaul (costumer of Der Schneemann).

The piece entwines two themes: the traditional commedia dell'arte characters Pierrot, Pierrette, Pantalon, Colombine and Harlequin, and also a national-folkgenre owing to its being set on the French-Spanish border. Thus a polka, 'Les Pierrettes mignonnes' (danced by the Elevinnen) contrasts with a 'Danse à la Bilbao' (Danse Basque), along with action dances such as 'La bayonette' and a scarf dance, as well as the obligatory 'grande valse', here in the guise of 'les fantomes du brouillard' (fog-phantoms).⁷⁰ Originally devised as Pierrot ein Rekrut, but revised with a more effective finale and additional colourful Pierrette costumes and renamed as above, the piece was published by Bertè and premiered along with Rousseau's Der Wasserträger.

Pierrot als Schildwache is notable in ballet historiography for the inclusion of the scenario in verse form in the illustrated programme, this verse being quoted in full by R. Matzinger.⁷¹ Here the typical traits of Pierrot - idleness, gullibility, cowardliness - are encapsulated by his description in the poem "Pierrot, stets vom Gemüte weich".⁷²

Most remarkable, however, is a dramaturgical feature which foreshadows Der Schneemann. Pierrot has been assigned sentry duty on a cold night. His immobile position leads to the situation whereby:

Die Glieder werden steif wie Eis, die Uniform ist schon ganz weiß... Als Schneemann friert er endlich ein erstarrt und kalt wie Marbelstein.73

When his children pass by the next day, they mistake him for a snowman.

However, this is but one of a number of situations in the piece, described by a critic as nothing but a "anspruchsloser Schwank...eine locker gefügte Reihe possenhafter, mitunter recht gelungener Szenen".⁷⁴ The critic makes special mention of Godlewski's performance, surmising that it had been created possibly as a vehicle for him, as he had only played a subsidiary role in Harlekin als Elektriker. Godlewski's undoubted acrobatic facility inherited from his circus days is acknowledged by the critic's singling out of his "virtuosen Gliederverrenkungen und dem unwiderstehlich komischen Gesichtsmuskelspiel"75. He and his colleague Guerra "vertraten das Cirkuselement des Balletts mit Elan"76

The music, whilst praised for its rhythmic verve and freshness of melody, was criticised as being too much an epigone of Johann Strauß.77

2.1.7.3 MARIONETTENTREUE

On October 17th, 1906, a one-hour pantomime Marionettentreue (originally entitled Pierrot's Ehe) was premiered. The music was by Rudolf Braun, the libretto by Rudolph Holzer - editor of the Wiener Zeitung - and the piece was choreographed by Godlewski.

The scenario, with its intrinsic oxymorons, confused the audience. At the outset, Pierrot leans towards domesticity but his partner Pierrette desires the social whirl. This leads Pierrette to an abrupt change of personality. Influenced by the moon, he embarks on sexual enterprise leading to a duel and his arrest. Hallucinations of his sexual misdeeds almost lead to his repentence, but the

"loc. cit. ⁷⁴Quoted in: *ibid.* 216. ¹⁵loc. cit. ¹⁶ibid. 217. "loc. cit.

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⁶⁶ Carl Telle was Hassreiter's predecessor as Ballettmeister. ⁶⁷Music by J. Burgmein, orchestrated by Josef Hellmesberger junior. ⁶⁸Matzinger, K. op. cit. 537. 69 C. Clair, was a pseudonym for Alfred Straßer. ⁷⁰Matzinger, R. op. cit. 552 f. ¹¹*ibid.* 213-216. ¹²*ibid.* 215.

appearance of a new lady Silvette arouse his passion anew, and he elopes with her in a motor-car, leaving Pierrette and her mother to nurse their wounds.

The main criticism of the work lay not in the music, adjudged to be lively, but in the paradoxes: there were nothing marionette-like about the acting or the characters; there were objections to the anachronisms (rococo costumes together with trains and motor vehicles); the subject was deemed to be too abstruse for pantomimic representation, and above all, the work was presented purely pantomimically, without formal dance-steps.⁷⁸ However, Godlewski was accredited with having attempted to achieve his best with the work.

Four years later, Korngold's more traditional conception of commedia dell'arte in Der Schneemann (q.v.) did meet with the approbation of the audience.

2.1.7.4 DER SCHLEIER DER PIERRETTE

In 1912 another attempt, also destined to failure at its first Viennese appearance, was made to reform the concept of Ballet-pantomime and discover new ways of exploring the Pierrot archetype.

Der Schleier der Pierrette (op. 18)⁷⁹ was based on a scenario by Arthur Schnitzler, which the dramatist had already written (with a different ending) as Der Schleier der Beatrice. The music was by Ernst von Dohnányi. The composer was at that time known as a pianist; the ballet constitutes his first dramatic stage work.

Der Schleier der Pierrette had been premiered in Dresden and presented in Budapest, St Petersburg, Prague, Oslo and Copenhagen before its premiere at the Hofoper on 20/9/1911 as the first work of a double bill. If this was an exceptional circumstance for a danced work, the occasion itself was exceptional, the principal work being a performance of Der Bajazzo (I Pagliacci) with Caruso as guest, a performance which commanded higher entry prices.

Essentially, this piece has little of commedia in it except the names of the principal characters. It is no comic plot, but a sinister one, with a tragic

⁷⁸*ibid.* 269–271.

¹⁹Der Schleier der Pierrette. Handlung von Arthur Schnitzler. Musik von Ernst von Dohnányi, op. 18. Piano score with stage and production annotations. (© Ludwig Doblinger (Bernhard Herzmansky), Leipzig, 1910. D. 4325).

century.

Pierrette, whilst she loves Pierrot, is obliged to marry Arlechino (sic). Her plan to suicide by poison in Pierrot's arms on her wedding day ends in mishap - only Pierrot dies. Her reaction to a threefold apparition of her dead lover causes Arlechino to discover her infidelity. He forces her to take him to the room where Pierrot is lying, together with the wedding veil (Schleier) she had left there, makes her clink glasses with the corpse, then locks her in the room. Pierrette loses her senses, and dies as she dances with her lifeless lover.

The pages of score available to the author clearly indicate a more symphonic and evolved approach to dance composition than any of the ballets of Bayer or his peers. Already the earnest tone of the drama is set by the introduction (Moderato, ex. 1)⁸⁰. No other ballet of the Hassreiter era, to the author's knowledge, commences in such an introspective and symphonic manner. The empty octave bass theme in a minor, answered by an augmented 6th chord resolving to an A diminished chord in bars 4-6 (ex. 2), is redolent of Wagner, especially the theme of the Wälsungen in Die Walküre. Wagnerian sequential techniques are evident in bar 9 f. and 17 f. (ex. 3), and the succeeding dense chromatic imitative development. The movement concludes on a sustained pedal a minor chord over interspaced descending aeolian bass octaves imparting a weighty, sombre character⁸¹.

The second extract from Scene Two⁸² demonstrates Dohnányi's narrative style, similar in its cryptic thematicism to passages in Erich Korngold's Der Schneemann, but more formally arranged. The matrix, a 4/4 march tempo, conserves the motion by its attempted circumvention of tonic chords (another legacy of post-Tristan Wagner), counterbalanced by hiatuses (bars 18, 21, 25, 29 etc) suggesting punctuation (ellipses). The dialogue (mimed) stands over the notation (ex. 4).

⁸⁰*ibid.* 5. ⁸¹*ibid.* 9. ⁸²loc. cit..

conclusion. Moreover, the action is placed in Vienna, beginning of the 19th

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Scene Three⁸³ is set to a waltz, more in the chromatic Erich Korngold style than in the period of the action (early nineteenth century), although the 'fat pianist' plays the spinet.

Although the music is by no means epigonal, the composer's musical knowledge is apparent and it could be speculated that Dohnányi wished to provide recognisable points of reference for his audience, confronted by such an unusual work. The syncopated rhythm with the pervading rest on the first crotchet and the predominantly monocrotchet movement (ex. 5) is not typical of a Viennese waltz. It occurs in Parsifal (ex. 5b) and Borodin's Polovisian Dances (ex. 5c). The quaver pattern forming the cadence of the first phrase in bars 8-9 (ex. 6a) is redolent of Tchaikovsky (ex. 6b). Whilst the chromaticism continues the allusions to late Wagner, certain figurations, e.g. bars 19-20 (ex. 7a), are similar to moments of Der Schneemann (ex. 7b). The second waltz subject, commencing with the anacrusis to bar 33, continues the somewhat ponderous atmosphere of the opening, with a trochaic motive in the lower and middle register (ex. 8).

Page thirty demonstrates a transition from a march section, effected by rhythmic augmentation commencing bar 7, and the suspension of harmonic motion over a pedal 6/4 chord. The ensuing lento, expressing the physical love between Pierrette and Pierrot, alternates between b minor (again with little recourse to tonic chords) and G major. The two aspects of the theme (ex. 9a) are a monotone enlivened by 'throbbing' syncopation (bars 11 and 15) followed by a rhapsodic ascending spiral of melody coursing from appoggiatura to appoggiatura (bars 12-13), all accompanied by mobile waves of arpeggios. This is a more sustained treatment of a love scene, adhering more to the classical ballet adagio tradition than Korngold's more exuberant interpretation (ex. 9b).

The next excerpt depicts Pierrette's reaction to Pierrot's suicide.84 The tempo is agitated, alla breve. Contrary motion chromaticism under tremolos, reflecting Pierrette's intention to drink the poison, resolves onto a 6/4 pedal harmony enlivened by descending added sixth chords

⁸³*ibid.* 12. ⁸⁴*ibid.* 35.

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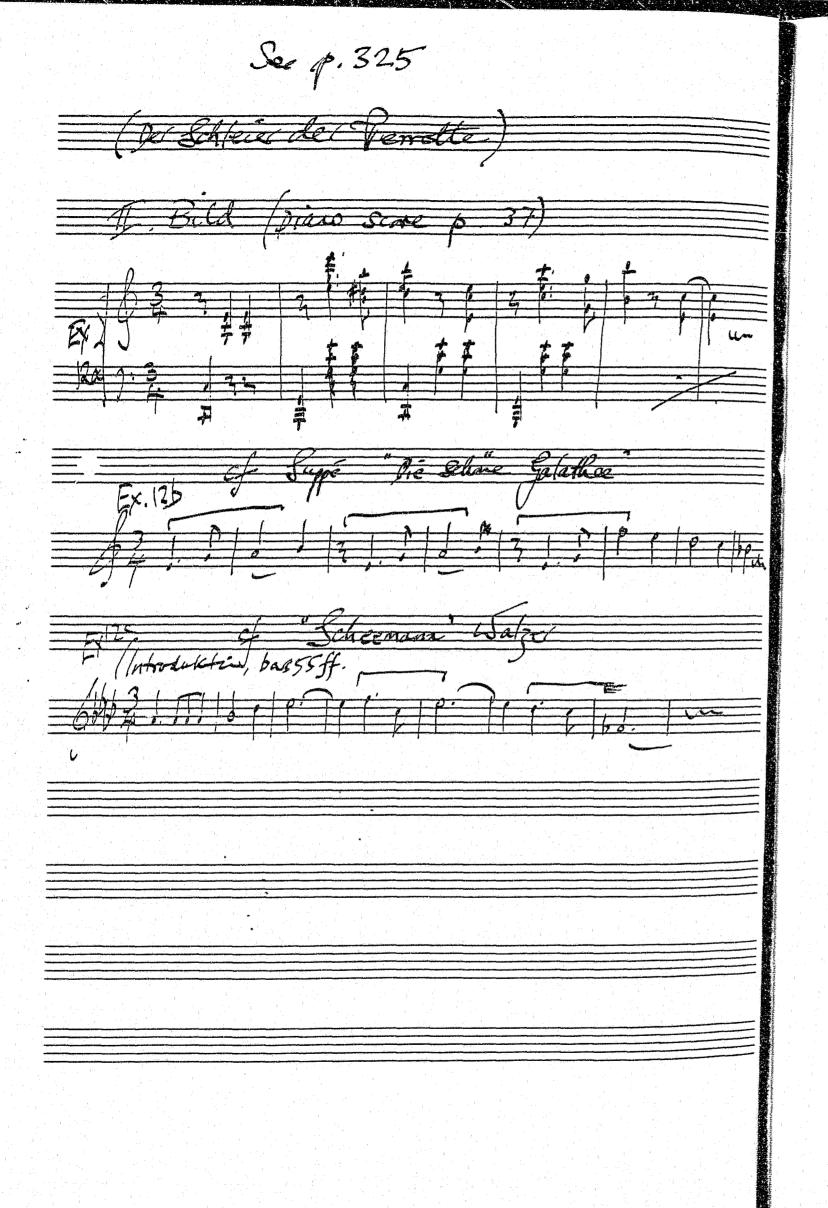
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See . p. 324 f See p. 323 f. (Scene Three) Bar 33 et s-g Caleice des Propette cere (100 Ep. 4 Du siehst, jag dap er nicht da ist. Bring doch ein to themes frage 14 Chincema (p.30) bas 11) LENTO ("Love "theme) (p.g) 7 A ST JEMF 96 (Bars 23, ff.) 1 Compra Fart 2, bars 491 ct sy) (rt ([] Scene The SMF OLMF (9) F Email gm7 dun 6 of familal bet I с. С. С. EX.50 Bari un Barokin Pince Jor. 5x.10a Ex 106 C. Poste (p. 35) Per Schreemann £ (p12) (Bar 7f-) 1. Tchailconsky "lasse - Notisette" Ex.60 Congra + Exila *110 14 m - x ta J(Bar 13 f.) + # = bas 32 f. ct mt M 1. 1. 1. cf Dei Schneemann Partal Partal 10. hy con Sva



(commencing bar 6) which give way to a pianistic passage alternating right and left hand rhythms (ex. 10a) illustrating her running to and fro. Leoncavallo employed similar techniques in Pagliacci near the end of the first act, when Canio discovers Nedda and Silvio together. Korngold uses a similar technique, allbeit in a compound rhythm, to depict Pantalon's agitation (ex. 10b). Pierrette's sense of panic-stricken powerlessness is depicted by the descending-ascending repeated two-bar cells, bars 14-15 etc, which, despite harmonic shifts, fail to break out of their mould until a caesura in bar 20 makes Pierrette aware of her bridal crown (ex. 11a). Korngold also composed ascending chords by semitones culminating in a caesura and silence (ex. 11b), but in a comic situation, when the panic-stricken Pantalon becomes drunk, collapses, and begins to hallucinate multiple snowmen.

On page 37 of the piano score, the scene changes to a brightly lit ballroom, initiating a brilliant waltz in C, the relative major of the principal key of the ballet. After an initial abrupt chord, an extended introduction in quavers, again owing a debt to Tchaikovsky leads to the waltz, the theme of which begins at bar 28. This is now a Viennese waltz with hemiolas and descents of a seventh (ex. 12a) and the rhythm occurs commonly, as in ex. 12b (Suppe) and 12c (Korngold).

Der Schleier der Pierrette has been examined, even if in extrapolated fashion, because the author believes it is a worthy piece and it should receive a more serious study, especially in light of Matzinger's description of its critical reception,⁸⁵ where the music was not tragic enough and the subject more suited to <u>Richard Strauss</u>. This is a contentious viewpoint considering the tragic elements of the abovementioned extracts, and it contrasts the Strauss reception of that period with the current view that Strauss' composition is predominantly associated with confidence, bravado, and mercurial virtuosity.

Despite the praise given to the principals Jamrich (Pierrette), Czadill (Pierrot) and Godlewski (Arlechino), and one critic who recognised a "new and individual beauty" inherent in the pantomime genre",86 the series was cancelled

⁸⁵Matzinger, Ruth. op. cit. 306 f. ⁸⁶*ibid.* 307.

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after the second performance, having failed to arouse the premiere audience's enthusiasm.

From 1912 the work had a champion in the actress Elsa Galafrés, who performed it in Vienna, Budapest, Berlin and Copenhagen. It enjoyed a certain vogue during the 1920s, especially in Russia, and it was revived at the Vienna Volksoper in 1981.

3. SUMMARY: THE MUSICAL DILEMMA OF THE HOFOPER BALLET

The overriding dilemma of dance composers of the turn of the twentieth century was that the Viennese waltz tradition had attained its highest point with the Strauß family yet the public's imagination, its sense of Viennese identity, led it to accept an inferior product rather than to venture along an unknown path.

Nineteenth century Vienna had initiated an urban folk-music tradition which attained archetypal force but lacked historical fundament. The critics of the day recognised the need for reform, or at least for development, earlier than the theatre-going public, accustomed to a pantomime delivered as a 'dessert' to temper any rigors of a preceding dramatic work.

The ephemoral nature of this repertoire was an indicator of potential decadence, whereby the ballet ceased to be a evening-length work (apart from Nedbal's Der faule Hans and Die Braut von Korea) and became merely a filler or an appendage to the main item on the programme.87

Composers and librettists continued to submit their work for perusal, and the next chapter will list some of the ballets which were rejected, then proceed to an examination of the collaboration between Alexander Zemlinsky and Hugo von Hofmannsthal which resulted in their ballet Das gläserne Herz/der Triumph der Zeit.

⁸⁷ibid. iv. (Vorwort).

(PART THREE - HISTORIOLOGY)

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CHAPTER FIVE

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1. BALLETS SUBMITTED TO WEINGARTNER AT THE HOFOPER -AND REJECTED

The Haus-, Hof- und Staatsarchiv in Vienna contains records of a number of ballets submitted to the Hofoper in 1910. They indicate that the selection process was not necessarily solely in Weingartner's hands, but his was the task of communicating with the expeditors.

Sometimes Weingartner met prospective candidates in person. On January 9, 1910, for example, he confirmed an appointment in his office to meet Count Gera Tichy, composer and librettist of Gemma, Tanzpoem in 3 Akten., along with Prince Montenuovo.¹

was a criterion:

"Die Musik nicht besonders originell und müsste im Falle einer Aufführung eine gründliche Umänderung erfahren"³

Hassreiter: Weingartner:

nicht"4

Not only originality was desirable, but also variety within the repertoire as a whole. Hassreiter rejected Prinzessin Sonnenschein by Elizabeth Sklarek and Paula Ebner on account of its similarity to Mondweibchen.⁵

¹Haus-, Hof- und Staatsarchiv. (VI-2/1910). ³Haus-, Hof- und Staatsarchiv. (VI-16/1910 (March 1, 1910)). ⁴*ibid.* VI -7/ February 9, 1910 ⁵*ibid.* VI-20/1910

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Dr. R. Flamm submitted his one-act Ballett-Pantomime La rose d'amour to the Hofoper on February 8, 1910. Lehnert's² report confirms that originality

> abgelehnt abgelehnt

other comments: "die Musik ist nicht schlecht, aber etwas besonderers ist sie

² Ballettkapellmeister at the Hofoper. Biographical details footnoted in previous chapter.

Waldfee, a ballet by Eugen Brüll, submitted with a libretto, was criticised in like manner by Weingartner:

Der Stoff ist wenig interessant, und es ist keine Aussicht damit einen Erfolg zu erzielen."6

However, in a letter to Brüll dated February 8, 1910, Weingartner rejected the work in the usual diplomatic, if "form" manner:

Den Text Ihres Balletts habe ich durchgelesen, bin aber nicht in der Lage, auf das Werk zu reflektieren, da ich momentan bezüglich Balletterwerbungen so stark engagiert bin, dass ich weitere Verhandlungen vorerst nicht einleiten kann..."

Rumours in Vienna, however, hinted at the contrary. A letter to the Direktion from the agency Eduard Bloch, dated March 9, 1910, states that "Mir war von Wien aus die Nachricht zugekommen, daß im Repertoire des k.k. Hofoper...zur Zeit Platz für ein Ballett vorhanden wäre." This was on account of a ballet Das Schweigen im Walde (by Albert Szirmai), rejected on March 5, along with Unterm Aequator (Carl Rella) and Der kleine Korse (Henri Bereny).7

Two other ballets found no acceptance in April: Das Meerweibchen (author unknown),8 and Marjulla (music by Moritz Köhler).9 Der Schneemann, however, is dated 26th June, 1910, and documented "1 Klavierauszug. Werk erworben und angeführt"¹⁰ with not further comment.

Those were rejections during 1910. In 1901, Zemlinsky and Hofmannsthal had met the same fate as the candidates above, despite their higher reputation.

2. A BALLET DESTINED FOR HERZ

2.1 HOFMANNSTHAL AND BALLET

Despite his status as one of the pinnacles of Viennese literature, and his fame as an opera librettist, Hofmannsthal produced no ballet libretti which found a place in the repertoire. However, his correspondence, and numerous passages in his writings, indicate a knowledge of and sympathy with the dance artform, concomitant with his versatility and international cultural savoir faire.

Jakob Knaus, in a monograph on the Entstehungsprozess of Die Frau ohne Schatten,¹¹ produces evidence indicating that the young Hofmannsthal did not consider himself musically knowledgeable.¹² It is well known however that the poet (like Korngold) possessed an unusual ability to assimilate and reprocess a great amount of material from eclectic sources, and music/dance was no exception. His reception to music was emotional: "Die deutsche Dichtung hat nichts hervorgebracht, das der Musik so verwandt wäre, nichts so Wehendes, Ahnungsvolles, Unendliches",¹³ and he incorporated musical elements into his own poetry and early correspondence¹⁴ Prior to his succession of opera libretti,

¹¹Knaus, Jakob. Hoffmannsthals Weg zur Oper "Die Frau ohne Schatten" (Rücksichten und Einflüsse auf die Musik). (Walter de Gruyter, Berlin, 1971). ¹²Knaus (*ibid.* 2) quotes Hofmannsthal's 1894 postcard to Marie Herzfeld "...ich verstehe aber nur gar nichts von Musik" and reinforces this line of thought by citing Hofmannsthal's musically illiterate yet emotionally articulate reaction to hearing Salome (loc. cit.) and in a section concerning Eine Josephslegende (ibid. 4). ¹³Hofmannsthal, Hugo von.^{*} "Blick auf Jean Paul". In Gesammelte Werke (Fischer, Berlin, 1924, vol. 3) 13. ¹⁴Hofmannsthal, Hugo von. Briefwechsel H. v. H - Richard Beer-Hofmann. ((E. Weber, ed.).

"Und ich seh sie beide tanzen. Tanzen? Ja, und streng historisch. Und zu diesem Zwecke lass ich Mir vom Meister der Capelle All die schönen Tänze spielen Die Messire Léon Délibes Für das Ballfest des galanten

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Fischer, Frankfurt a. Main, 1972). A letter in verse to Beer-Hofmann dated 22nd July, 1892 (later published as "Regen in der Dämmerung") refers to Delibes' ballet music to Hugo's Le roi s'amuse".

⁶ February 21, 1910, note to Josef Muetter. ⁷Haus-, Hof- und Staatsarchiv. (VI-22-24/1910). ⁸*ibid.* VI-35/1910 (April 6, 1910). ⁹ibid. VI-36/1910 (April 14, 1910). ¹⁰*ibid*. VI-57/1910.

Hofmannsthal's sensitivity to the interweaving of musical, symbolic and visual elements manifested itself in his ballet scenario *Der Triumph der Zeit*.

2.2 COMMUNICATIONS WITH RICHARD STRAUSS

In March and April 1900 Hofmannsthal was in Paris. He met Anatole France, Maeterlick, whose work he knew, and Rodin, who impressed him greatly. Richard Strauss, whose acquaintance Hofmannsthal had made in Berlin in 1899, was in Paris in early March to conduct concerts, and a brief meeting occurred between the two. Strauss had mentioned to Romain Rolland that he wished to compose a ballet for Berlin *La danse des étoiles*; the libretto however had been refused by the ballet director in that city. Hofmannsthal seized the opportunity to initiate the scenario of *Der Triumph der Zeit*, amidst a flurry of creative literary activity caused by the stimulus of Paris.¹⁵

Back in Vienna, he continued the draft, along with a tragedy *Der Graf von Charolais*. In November of that year he wrote to Strauss¹⁶ that he had completed the ballet and was offering it to the composer.¹⁷ Strauss politely refused, indicating that he was engaged on another project. Strauss had in fact written to Mahler in 1899 or 1900 offering him a ballet which would be ready around autumn, 1901, "...ein e.n- oder zweiaktiges burleskes Ballet...ein Kometentanz, eine astrale Pantomime."¹⁸ - i.e. the ballet which he had mentioned to Rolland. Following Strauss' reply, Hofmannsthal offered the scenario to Zemlinsky in early 1901.

Guten Königs Franz geschrieben"

In a letter to Beer-Hofmann dated 12th June, 1898, Hofmannsthal directs his friend: "Grüßen Sie Ihre Frau und Ihr Kind von mir, das letzere auf eine sinnreiche pantomimische Art".

¹⁵ Hugo von Hofmannsthal - Harry Graf Kessler Briefwechsel 1898-1929. (Insel Vg., 1968) 468.
 ¹⁶ (RichardStrauss - Hugo von Hofmannsthal Briefwechsel, Atlantis, Zürich, 1952) 15 (November 30, 1900).

¹⁷A letter to Arthur Schnitzler of 18th July, 1901, indicates that he completed the last act of the three-act scenario at that time. *Hugo von Hofmannsthal - Arthur Schnitzler Briefwechsel*. (Fischer, Frankfurt, 1964) 149.

¹⁸Müller, Karl-Josef. op. cit. 204.

2.3 HOFMANNSTHAL AND DANCE AS A COMMUNICATIVE MEDIUM

During this period the poet had become increasingly aware of the inadequacy of words to express all the range of human thought and emotion. "Language is not only insufficient to communicate this world, but it is a barrier to it, a turbid medium that distorts and obfuscates".¹⁹

The "Chandos" letter, written and published in 1902,²⁰ mentions "a language in which inanimate things speak to me."²¹ The world of dance is one of those languages.²²

In *Elektra* (1903) dances becomes the form when words are unable to express the unbounded passion of the eponymous heroine. "Hofmannsthal felt that "...a single gesture of mime or dancer can express a state of mind and dramatic relations with unequalled vividness and particularity".²³

This was even an issue in *Der Schwierige* (1921), in which Kari Bühl is "sceptical even of the efficacy of speech as a medium of communication".²⁴

Hofmannsthal's short play *Das Gespräch der Tänzerinnen*²⁵ shows that he understood the essence of Dance as pure entertainment, personified by the character of Hymnis, and dance as a mystic ritual, personified by Laidion. It is the mystic ritual aspect which pervades *Der Triumph der Zeit*.

²¹Quoted in: *ibid.* (vol. 11) 291.

¹⁹Peacock, Ronald. "Hugo von Hofmannsthal". In: *The Poet and the Theatre*. Routledge and Kegan Paul Ltd, 1946. Quoted in: Poupard, Dennis (ed.). *Twentieth Century Literary Criticism*, vol. 11. (Detroit, Gale Research Company, 1983) 296.

²⁰Donald A. Daviau has corrected the previous assumption that the date of the Chandos letter was 1901, in the midst of the poet's crisis. The author of the essay argues that the poet, by August 1902, was over his crisis and was thus able to formulate the letter. Daviau, Donald A. "Hugo von Hofmannsthal and the Chandos Letter" in: *Modern Austrian Literature* (vol. 4 no. 2, 1971) In: *Twentieth Century Literary Criticism*, (vol. 11) 308.

²²Yeats had also created "plays for Dancers" and Cocteau created the expression "Poésie du théâtre", in the search for a new art-form.

²³Peacock, Ronald. op. cit. Quoted in: Twentieth Century Literary Literary Criticism. loc. cit. ²⁴ibid. Quoted in Twentieth Century Literary Criticism, 298.

²⁵Hofmannstal, Hugo von. Gesammelte Werke (vol. 2) 276-285.

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2.4 THEMES TREATED IN DER TRIUMPH DER ZEIT

Dance and "tableaux vivants" as an emanation of antique culture, the passing of time, and unrequited love - these are the themes of Der Triumph der Zeit.

Antique culture pervades all three acts. The Viennese eighteenth century garden of Act One - Das gläserne Herz - is an evocation of Hofmannsthal's garden at Rodaun, to which he moved in early 1901.²⁶ It is adorned with ivy (this plant intertwines itself throughout all three acts), and contains antique scupltures. Act Two (Die Stunden) is an allegorical fantasy combining motifs of the "Dance of the Hours"²⁷ with visions of a Parnassian landscape²⁸ Act Three, whilst commencing in a mid nineteenth-century house, soon transforms to panygiric visionary scenography encompassing a succession of tableaux of increasing "Verklärtheit" - ocean landscapes, symbolic forests, ruined towers, and suarscapes.

The theme of the passing of time does not only occur in this ballet. Der Rosenkavalier,²⁹ Ariadne auf Naxos and Die aegyptische Helena all treat this topic, and not least Hofmannsthal's vision of Jedermann as a piece in which the cobwebs had been cleaned from an old clock, so that "with the chiming of the hours the old figures will appear again".³⁰

In Der Triumph der Zeit Hofmannsthal expressly indicates that the passing of time be depicted in the form of a musical motif - in Act One, for example, "Motif des seligen, leichten Fliessens, Verfliessens der Zeit"³¹. The motivic content is continued in Act Two "Da entbluht dem Auf- und Abschwellen des Motives im Orchester ein kurzes, eindringliches, gleichsam rufendes Motiv, das

²⁸Hofmannsthal, Hugo von. Gesammelte Werke: vol. 6, Dramen. Ballette, Pantomimen. Bearbeitungen, Übersetzungen. (Schoeller, Bernd/Hirsch, Rudolf (eds.). Fischer, Frankfurt, 1979) 25. As in all three acts, Hofmannsthal's scenic descriptions are intensely detailed and evocative. ²⁹ The Marschallin wishes for time to stand still.

ZEICHEN"³² and as a reminiscence motiv in Act Three (Stunde der Erinnerung) "Eine kleine traurige Pause: das Motiv der verfliessenden Zeit klingt an".³³

The theme of unrequited love is initiated in Act One (Das gläserne Herz) where the lovesick Mädchen, guided by the God Amor, plucks out her heart (symbolised by an object "der leuchtet wie ein blasser Rubin")³⁴ and offers it to the Dichter, who, unsuccessfully loving the Tänzerin, lets it drop and smash into a thousand pieces, "gleaming like eyes". This reoccurs in Act Three (Stunde der Erinnerung) in the form of a glass goblet belonging to the poet (now an old man and Pantalon-like jealous father), which also smashes, reminding him of the former incident.

All these themes are intertwined, in a structured way. Act One is set in the world of mortals, where Greek Gods and symbolic figures - the Gardener and his wife,³⁵ the Harp Player - interact with them. Act Two is purely allegorical, with personified Hours, Moments, a human form representing the process of age, and Time itself, entering in a magnificent chariot. Act Three draws together both worlds once more, but, as in Die Frau ohne Schatten, creating an apotheosis of allegory, panorama, and mysticism. In fact, a number of seeds of that opera are evident in this ballet: for example, the Amme is prefigured by the Alte Weib of Act One, and in Act Three the lovers are reunited by means of a mystical bridge "Das Mädchen und der Geliebte sind auf der lebendig erglühenden Brücke aufeinander zugeeilt."36

³²*ibid*, 26.

³⁵ Hermann Bahr, in his essay "Symbolisten" cites Hofmannsthal's "Die Töchter der Gärtnerin" and (Bahr, Hermann . Zur Überwindung des Naturalismus (Theoretische Schriften 1887 - 1904).

²⁶Hofmannsthal, corresponding with Beer-Hofmann, describes the Rodauner garden as "...ein wirklicher kleiner Park mit alten Bäumen, Schatten, schönen Wiesen". Hofmannsihal, Hugo von -Richard Beer-Hofmann, Briefwechsel. 106.

²⁷ cf. The ballet interlude in Ponchielli's La Gioconda.

³⁰Hammelmann, H.A. In: Hugo von Hofmannsthal. (Bowes & Bowes, 1957). Quoted in: Twentieth Century Literary Criticism (vol. 11) 310.

³¹Hofmannsthal, Hugo von. GW (vol. 6) 14.

[&]quot;ibid. 35. ¹⁴*ibid*. 20

[&]quot;Mein Garten" as examples of Loris' symbolism. Wunberg, Gotthard (ed.) (W. Kohlhammer Vg., Stuttgart, 1968) 114 f. ³⁶Hofmannsthal Hugo von. GW (vol. 6) 51.

2.5 ZEMLINSKY, AND THE **COMPOSITION**

Most of the composition was effected in 1901³⁷ but Hofmannsthal was unable to enlist Mahler's approval to perform the work, reporting to Zemlinsky in a letter³⁸ that Mahler was too immersed in Wagner's artistic theories about 'Begriff der Gestalt' to appreciate an allegorical libretto with stylised figures.³⁹ Even Zemlinsky's former pupil and friend Alma Schindler, by then allianced with Mahler, could not sway him from his decision.⁴⁰

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Zemlinsky eventually composed the work to completion, and in winter, 1902, condensed the second and third acts to a suite which was performed as a Ballett-Suite eintitled Drei Balletstücke for the Wiener Konzertverein on 18.2.1903.⁴¹

A. Beaumont has written that the work, entitled Drei Ballettstücke, consisted of music from the second and third acts.⁴² Horst Weber⁴³ mentions an exchange of correspondence between Hofmannsthal and Oscar Bie, Lektor of the S. Fischer-Verlag, in which Hoffmannsthal attempted to procure a performance of the allegorical middle scene.44

2.6 EVENTUAL PERFORMANCE

Even if Mahler did not see fit to perform Das gläserne Herz, owing more to his mistrust of the libretto (q.v.) than to his opinion about Zemlinsky's music, he was a supporter of Zemlinsky, as well as a personal friend.⁴⁵ As Ehrenpräsident, Mahler supported the activities of the Vereinigung schaffender Tonkünstler, which existed during 1904/05, and was founded by Zemlinsky

- ⁴¹Jahresbericht des Wiener Concertvereines für 1902/3 (Vienna, 1903) 26.
- ⁴²Beaumont, A. op. cit. ("Alexander Zemlinsky Der Triumph der Zeit") 25. ⁴³Weber, H. op. cit. 19,

performed.

the project.

2.7 ITS FIRST STAGED PERFORMANCE

issued on CD.

Der Triumph der Zeit represents a remarkable feat of imagination. It takes the form of transformation ballet already described as a feature of Viennese ballet of the period, and lifts it to heights which may have been a cause of its nonacceptance. The scenic demands, especially in Act Three, go far beyond even those demanded by Wagner's Ring cycle. The scenario foreshadows the Diaghilev/Ravel Daphnis and Chloë, and it is conceivable that if Hofmannsthal had only been in Paris a decade later, he may have had better fortune with his libretto than in the uneasy ballet atmosphere of the Mahler period, marred as it was by the rift between Mahler and Hassreiter, and the preeminence of one-act ballets as a "dessert" to the evening's operatic entertainment.

⁴⁶The concert season of this organisation included Mahler's Lieder, the Uraufführung of Strauss' Sinfonia Domestica, Schönberg's Pelleas und Melisande and Zemlinsky's orchestral fantasy Die Seejungfrau based on a story of Hans Christian Andersen, conducted by Zemlinsky himself on 25.1.1905. The association of Mahler with the organisation led to frequent visits to Mahler's Vienna home and Maiernigg summer residence by Zemlinsky and Schönberg, commissions to Zemlinsky to arrange the piano version of Mahler's Sinfonie Nr 6, and participation in the rehearsals of the Sinfonie Nr 7, as well as the Austrian Erstaufführung of Salome in Graz.

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and Schönberg.⁴⁶ It was under these suspices that the Tanzpoem was

However, publication did not ensue, and Zemlinsky presumably lost interest in

It was not until 1992 that the revival of interest in Zemlinsky brought about the publication of two versions of Zemlinsky's composition by Ricordi. The world première of the Tanzpoem took place in the Opernhaus Zürich on 19.01.1992. Zemlinsky's widow forbade purely concert performances of the work. A concert performance of the 3 Ballettstücke has taken place with the ORF Symphonieorchester under Gerd Albrecht and this has subsequently been

2.8 AN APPRAISAL OF THE SCENARIO

³⁷Rathgeber, Eike. "Das gläserne Herz". In: OeMZ. (4:92) 199–205.

³⁸ Freies Deutsches Hochstift, Frankfurt. Partly reproduced in 'Autographen', Katalog 580 of the firm Stargardt, (Marburg 1967) 61.

³⁹Weber, Horst. op. cit. (Alexander Zemlinsky) 19.

⁴⁰Alma Schindler married Gustav Mahler in March, 1902.

⁴⁴Hofmannsthal, Hugo von. Briefwechsel mit Max Rycher, Samuel und Hedwig Fischer, Oscar Bie und Moritz Heimann. (Fischer, Frankfurt 1973) 81f..

⁴⁵Zemlinsky had accepted the fact that Alma Schindler had transferred her affections from him to Gustav Mahler. In her reminiscences Erinnerungen an Gustav Muhler, Alma Mahler cites several instances where Schönberg and Zemlinsky visited the Mahlers together and she describes the stimulating discussion which ensued.

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3. ALEXANDER ZEMLINSKY AND HIS STRUGGLES WITH DANCE FORM

Erich Wolfgang Korngold had already composed the Schneemann before he shared it with his teacher Zemlinsky. Zemlinsky's own attempts at ballet, therefore, had little relevance to Korngold's work. However, it is considered essential to discuss two Zemlinskian works to illustrate his own struggle with the form, a struggle which met with far less ultimate success than the efforts of the young composer. In doing so, some historical light will be shed on early twentieth century Viennese dance outside the jurisdiction of the Hofballett.

3.1 ZEMLINSKY'S BALLET DAS GLÄSERNE HERZ (DER TRIUMPH DER ZEIT): SOME POINTS OF COMPARISON

The author acknowledges the assistance of Ricordi in München for enabling him to peruse the manuscript scores in their office in Munich. During the course of an afternoon it was possible to effect this comparison of the two versions.

Zemlinsky's composition, which never reached performance in the form in which it was intended - that is a full-length three-part ballet based on Hofmannsthal's scenario - is now published in two forms, namely 3

apparent:

Drei Ballettstücke 1) Mäßig bewegt (feierl 2) Fauntanz lacking in this version lacking in this version (3) Sehr schnell (presto ---- (lacking) -------- (lacking) -------- (lacking) -------- (lacking) -------- (lacking) -------- (lacking) -------- (lacking) --------- (lacking) -------- (lacking) ---sehr feierlich, ohne zurü

⁴⁷Zemlinsky, Alexander von. Drei Balletstücke/Ein Tanzpoem. Orchestral score. (Ricordi Vg., Munich. Partitur no. Sy 5004, copyright 1991).

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Ballettstiicke for the one part and Ein Tanzpoem (dated 1904)⁴⁷ for the other. The 3 Balletstücke are in a copyist's hand, whereas the Tanzpoem is an

autograph manuscript. In the latter, many bridge passages bear witness to haste or sketchiness, above all in the latter sections, which have a fragmentary

The two works overlap to a degree, as the following schema will make

The Drei Ballettstücke are scored for 3 Fl. (3rd + picc.) 3 Ob. (3rd + cor anglais) 3 Cl. (3rd + bass clar.) 3 Fag./ 4 Hr. / 3 Tr. 3 Tromb. Tuba / Timp. Glockspl. Cymb. Triangle Tambourine Side-drum 2 harps / Str.

The Tanzpoem has the same instrumentation, plus stage music: 4 Hr. in F (second scene); 8 Tr. in Es (fourth scene)

	Ein Tanzpoem
lich) 4/4	(1) Mäßig bewegt (feierlich) 4/4
an a	lacking in this version
n - Charles II. Constant - Charles II. Charles II. Charles - Charles - Charles - Charles - Charles - Charles - Charles - Charles - Ch Charles - Charles - Ch	(2) Zweite Szene
	(3) Dritte Szene
)	(4) Sehr schnell (presto)
	(4a) Langsames Marsch-Zeitmaß
	(4b) Langsames Walzer-Zeitmass (sic)
	(4c) 2/4 Mäßig bewegte Viertel
	(4d) Bewegtes Walzer-Zeitmaß
	(4e) Coda: 2/2 - 6/4
	(4t) G-Dur 4/4 Ziemlich langsam
	(4g) G-moll 6/8
	(4h) 2/2 - 6/4 link
	(4j) Es-Dur 4/4 mit großer Innigkeit/Coda:
ickzuhalten	

COMMENTARY

DREI BALLETTSTÜCKE/EIN TANZPOEM

The first movement, (1), commencing *mäßig bewegt (feierlich)* is identical musically in the two versions, although the *Tanzpoem* includes some scenic/choreographic directions, for example the setting depicts 'Parnassus, mountainous, at the edge of a wood', the dwelling place of the "Stunden", waiting for the sign to descend to humankind. This corresponds to the second scene of Hoffmansthal's scenario.

In the key of D major, a group of horns intone a gently moving melody (*mäßig bewegt*), accompanied by a carpet of strings and harp configurations (theme) ex. 1, as in Schönberg's *Gurre-Lieder*. The comparison could be extended to Mahler and most typical post-Wagnerian nature depiction. The music builds and dies away, introducing a link faufare passage for the horns. It becomes apparent that this is a variation of the adagio-allegro tradition, as the ensuing section, from bars 39-102, (*leicht bewegt und sehr zart*) is evolved from an inversion of the opening theme, metamorphosed to 6/8 metre, and imparted to divisi violins. This theme (ex. 2) commences at bar 43, after a four-bar introduction

At bar 103, the key signature changes to g minor and the full orchestra engages a theme extending from a melodic dominant base (*breiter, mit Ausdruck*, theme (ex.3). After 15 bars, however, the tempo quickens (*viel bewegter*, bar 119) and the flutes assume the responsibility with a light skipping theme in G major (ex.4), developed until bar 147. which sees the return of the g minor theme. At bar 155 it is clear that this opening movement comprises an introductory ABBCBA mirror structure, capped by a codetta commencing at bar 217, which incorporates the flute dance theme, this time in the home key of D major, ending at bar 234 with a rapid climax.

DREI BALLETTSTÜCKE (Piece No. 2)

The second movement of 3 Ballettstücke, entitled Fauntanz, is not in the Tanzpoem. Zemlinsky's description of this scene evokes images of moonlight,

See p. 340 3 Balletsfucke Ein Tanzpoem (Theme) NUI Mäßig bewegt (feriedul See 1340 Banster leicht pewegi There 14 Str. (div.) (Bar 43) Seeo, 340 Breat mit Ausdruck. Thene Sep. 348 of Tietter (g maja) There 4 is on the next pape.

(3 Ballettstücke / Ein Tangpoen) 1/il bewegte/ See p. 340 f. (Thene) Grazioso (Flictes) See Ballettsticke = "Faustanz" 3 sec 0. 341 See p. 341 Bar 33 ff Res. (cute, English Hom, Fag.) See p. 341

allegorical figures of "die Augenblicke, Amor voranleuchtend", fauns, and vegetation of figs and laurel.

A three-measure thematic module (theme 3B1 (= 3 Ballettstücke theme 1), langsam, 2/4) in the bass will reappear as a link passage and as a subsidiary motive. The first principal theme, however, plays from bar 4-27 (theme 3B2, sehr schnell), being a light 3/8 figurational exchange between strings and woodwinds, interrupted at bars 14-16 by the module. Bars 27-31 (bewegt, 2/4) constitute a link to the second principal theme (3B3), a semiquaver-based interplay of ascending d minor patterns dialogued between violins and clarinet over a sprungquaver accompaniment. This music is repeated after a short caesura at bar 62. Bars 63-68 constitute a link which modulates to D major, introducing the trio section, an initially stationary axial chromatic melody given to flutes, cor anglais and bassoon, ascending to a minor-major apogee in the sixth and seventh bar, parallel to an inversion of the initial module, given to violins and violas over a double tonic-dominant pedal. This is developed and culminates in a ritenuto (bars 100-102), linking back to a restatement of the second principal theme. Here again, Zemlinsky's conformation is that of ABCBA, as the final section, commencing bar 141, reinvokes the first principal theme, this time more schattenhaft.

EIN TANZPOEM

The *Tanzpoem*, for its part, continues with a *Zweite Szene*, little more than an interlude, commencing with four horns playing gentle chords behind stage introducing soft chord-patterns in alternating 3/4–2/4 metre in A flat over a pedal D. A brief reprise of the 6/8 flute music from the first scene (theme 4), this time in F major, 6/4, gives way to a repeat of the introduction to scene one (theme 1), also in F major.

Neither that scene nor its successor, *Dritte Szene*, figure in the *Drei Ballettstücke*. This third scene constitutes a waltz (lebhaft, *Walzer Zeitmaß*). An introduction of anapest rhythms on winds, horn and trumpets joined by violin/flute and piccolo triplets builds to a harp glissando and the principal waltz theme in a diatonically imbued C major (theme TP1 (= Tanzpoem theme 1). The second theme, given to winds

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and strings in phrased G major (theme TP2) is succeeded by a reprise of TP1, but continuing in G major, given to woodwinds including cor anglais. The strings assume the theme; however, a three-measure modulatory link (*schnell steigern*) is necessary to enable the whole orchestra to reprise the material, ff, in the tonic key of C major. Zemlinsky is clearly conversant with the genre of grand ballet as exemplified by Tchaikovsky and Glasounov.

The trio section is now embarked upon, with a four-bar link (*etwas breiter*) introducing a more chromatic descending melody in the subdominant key (theme TP3) given to the first horn (*sehr zart und innig*). This is decorated with flute filigree and accompanied at the octave by a solo violin. A brief development passage leads to a restatement of the theme around A major, before a *ritenuto* prepares the way for a return to the main trio key of F major.

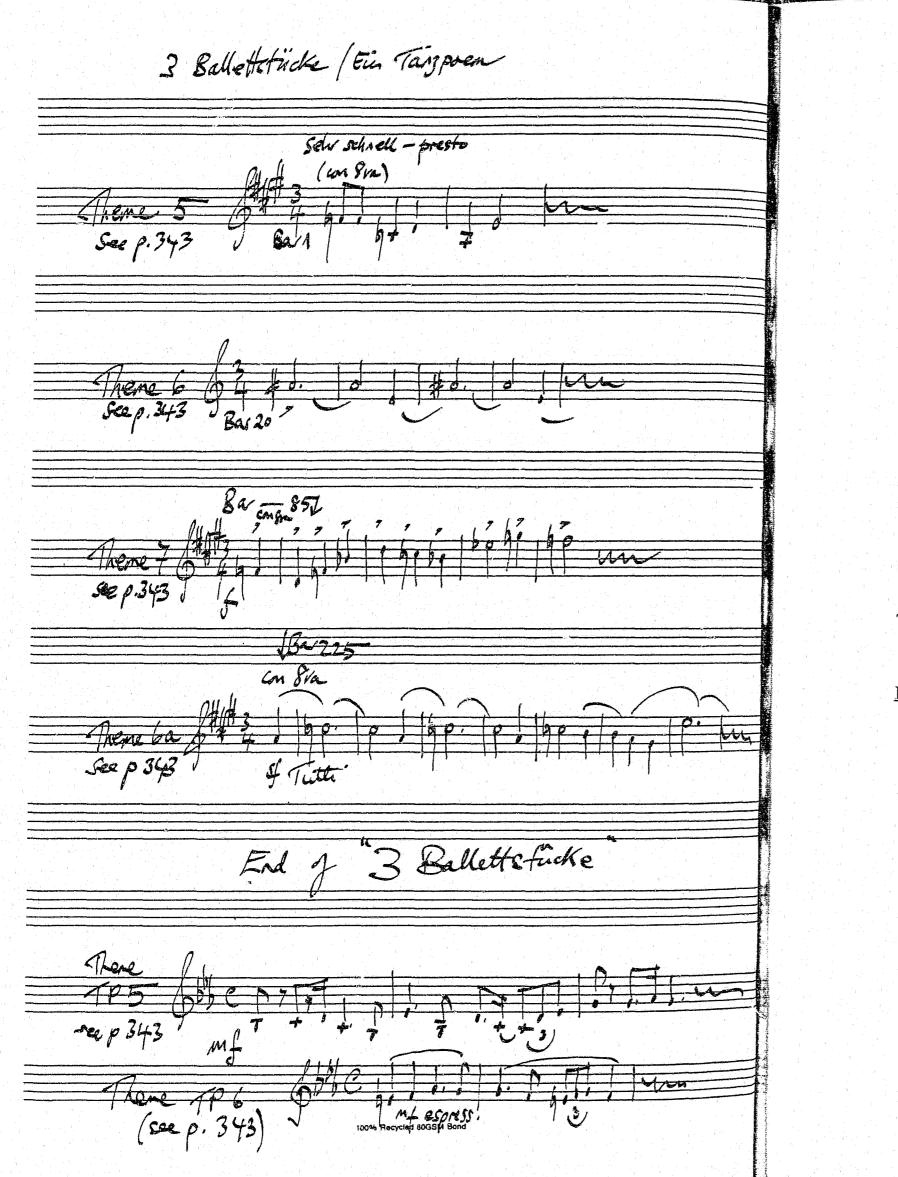
The repeat of TP1 (*lebhaft*, *1. Zeitmaß*) culminates in an interrupted cadence whereby an *ff* E flat major passage inserts a tension-building passage (*schwungvoll*) before C major reasserts itself at the final presto.

Although there is no indication of a separate scene, the music changes in character, reintroducing the horn fanfare behind the scene first heard in scene two. The author was unable to decipher the scenic direction accompanying this music. The orchestral horns, pp, echo the backstage fanfare and a solo viola (*molto grazioso*) sketches a chromatic figure. A caesura marks the onset of another waltz theme in f minor (TP4, *sehr mäßig bewegt*), with high muted violin chords answered by the chromatically descending cor anglais, accompanied by strings and harp. This however has a fragmentary nature and fades away in f minor after a few measures.

DREI BALLETTSTÜCKE (piece 3)/EIN TANZPOEM

The next section of the *Tanzpoem*, also bearing no sign of a separate scene, is identical to the third piece of the *Drei Ballettstücke*, in which Zemlinsky describes the "Stunden" and the "Augenblicke" as joining in a merry dance "...in dem sie ihre Gewänder schwingen wie Flügel".

3 Balletshicke / En Trazpren abhat car Sva f (Walter Sec p. 341 J Se p342 Sehr Zast in ining Hom Sehr mapig bewegt English Home Dep 342 Hini (con Sort.) 0046 Recycled BOGSM Bon



Dispensing with an introduction, the vigorous waltz (theme 5, A major, sehr schnell/presto) is given to horns and trumpets, answered by triplets in piccolo and violins, leading to a very agile theme (prestissimo, sehr leicht und zart beginnend) based on theme 5 on spiccato violins in the high register, together with a prominent viola theme which will derive significance later (theme 6, commencing bar 20). At bar 33 a contrasting theme on winds, strings and harp (ein wenig zurückhaltend aber immer schnell und fließend) is but one of a succession of melodies, including a polyrhythmic motive commencing bar 57. A loud B flat passage commencing bar 85 (theme 7) is developed in alternating piano and forte passages.

The return of the initial waltz (theme 5, bar 169) is in C major, only attaining the tonic key at the coda (bar 201) after modulating through the mediant key E major. This coda reintroduces theme 7, building tension and interacting with a theme derived from the violas' contribution to theme 6 (see theme 6a). Suddenly, at bar 243, the tempo increases still further (2/4, 1 Takt wie früher 2 und immer schneller werden) to end on a dramatic chromatic descent.

This concludes Zemlinsky's Drei Ballettstücke.

EIN TANZPOEM

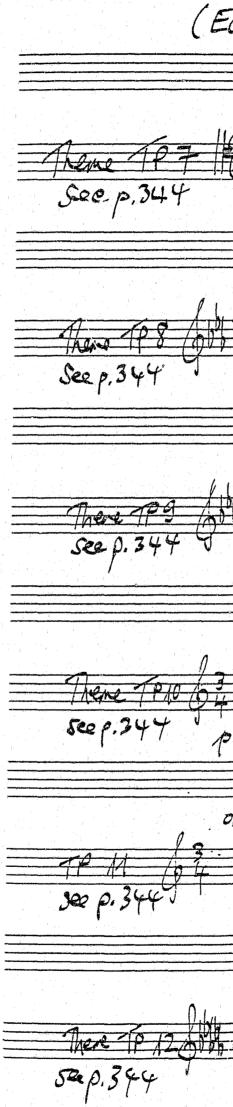
Following the dramatic chromatic descent, the ballet continues at rehearsal figure 68 with a slow march featuring eight trumpets behind stage with a succession of solemn fanfares, building tension as horns, trombones, timpani and two harps join the texture in bar 11, evolving to a four bar introduction to the main theme in E flat major (TP5), given to violins and horns: Zemlinsky treats this material to ever-increasing development and builds the tension until a broad subsidiary cantilena theme emerges at rehearsal figure 72A (TP6). This is in turn developed in broad textural strokes until the offstage trumpets emphasise a climactic moment in E flat major at figure 73. The trumpets continue to interject as the music dies away.

At figure 76 a modulatory passage prepares the next section in G major 4/4 (*Mäßiges Zeitmaß*) commencing at figure 77. The stage directions were illegible. Two bars of gentle sextuplets on flutes and two solo violins introduce a theme given to divided cellos (TP7). After 8 measures, at figure 78, the time signature changes to 3/4 and the tempo to a "Langsames Walzer-Zeitmaß. sehr zart und preziös, eine geschmeidige Zusammenfügung (Quodlibet). The instrumentation is dominated by horns, violins and violas; the stage directions are indistinct (die drei....). The manuscript appears sketchy at this point. After 19 measures, at figure 79, the key signature changes to E flat major and the time to 2/4 (Mäßig bewegte Viertel, with a subsidiary indication illegible). The stage directions are indistinct (*Sie.....zurück....*). Sextuplet figurations accompany a melody given

to the trumpet (theme TP8), which develops to a horn motive at figure 81a (TP9), which is developed up to a caesura (*ganz kurz*) before figure 82.

At 82, illegible stage directions are set over a soft clarinet melody, interrupted after five measures by an ff G7 chord on WW/Horns punctuated by a harp glissando, heralding a change to the key signature of C major. The brass now predominates, forcing the key through an A flat 7 to an F sharp diminished seventh, abruptly silenced by a G.P.. Here the stage directions were also illegible. Now, at figure 84, the time signature changes to 3/4 (*Langsames.....Walzer-Zeitmaß*) and a new theme emerges, softly ascending on the violins (TP10). A subsidiary theme at figure 86a appears on the oboe in G major (TP11), taken over by the violins and cellos in E flat major then built up to a tutti reprise at figure 88a (*Im Zeitmaß - bewegtes Walzer-Zeimaß*). This itself builds to a caesura (*fortwährend.steigend*) before figure 89.

At figure 89 the music assumes the character of a coda. The key is D flat major, the time signature 2/2 (6/4), the stage direction illegible. Four measures of descending chords prepare the theme at figure 90 (TP12) but it lasts only eight measures (stage directions illegible) before a sudden key change to c sharp minor initiates a *Mäßiges Walzer-Zeitmaß*, an illegible stage-direction, four measures of introduction followed by an oboe melody (TP13) answered by the cellos and flutes.



(Ein Tarpoen) Ve div Low ford (numper (sounds as written) Horn (such as critter Hens, Hr oboe (ruhig beginers an fix basea

(Ein Tanzpoen oboe Magiges See p. 344 See p. 345 Innicker Tuth str. in Sra See p. 345 Schr Warm Seep. 345 AN BOGSM BOD

A repeat of the theme on flutes is succeeded by an extended build (*leidenschaftlich*) before reemerging in c sharp minor at figure 95 on the clarinet. The music dies away, but at figure 96 a modulatory passage prepares the way for figure 97, G major 4/4 *ziemlich langsam*, a reprise of the cello theme TP7 given to flutes, bassoons and later the solo

violin. At figure 98a a g minor melody in 6/8 (TP14) is reminiscent of theme iii of the *Drei Ballettstücke*. Played by the full orchestra, this *ff* passage dies down to transform itself into its major equivalent and _ at figure 99a, a cello melody accompanied by *ppp* strings *ganz nah am Steg* (the stage directions are illegible). The horn assumes the theme, still in G major. There follows - '>ridge passage of eight measures with a key signature of three flats, 2/2-6/4, over a B flat 7 (stage directions illegible), leading to a new theme in E flat major at figure 100b *mit großer Innigkeit*, in broad lyrical sweeps (TP15), followed by theme TP16 (*sehr warm*) at figure 100c. Several soft measures precede a *große Steigerung* and a final Coda, *sehr feierlich, ohne zurückzuhalten*, presenting the themes one after the other, accompanied by many (illegible) stage directions. As the music swells to its final close the eight stage trumpets are heard once more in a solemn *ff* passage.

At the end of the score *Zemlinsky*.

3.2 OTHER DANCE PERSONALITIES AND REPERTOIRE AS AN ALTERNATIVE TO THE HOFOPER

Before concluding this survey of the world of *Ballett-Pantomime* which would shortly see the emergence of Korngold's *Schneemann*, it has been considered appropriate to mention some other alternative personalities and activities which were part of Viennese cultural life.

March 1903 marked a guest appearance of <u>Isadora Duncan</u> (1877–1927) in Vienna, an event which shocked the more conservative elements of the public

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At the end of the score is Zemlinsky's indication Im Februar 1904 - Alexander

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but enthused the circle of Hermann Bahr. Hofmannsthal and Beer.⁴⁸ Bahr characterised Duncan's style as "leicht wie ein Hauch, schnell wie eine Welle, nicht eigentlich tanzend, sondern gleitend, schwebend, fließend, einer sanften Melodie gleich, die zur Linie geworden ist....Ist das Tanz, ist es ein Schauspiel, haben wir Musik erblickt?49

The way for Duncan had been prepared by the American Loïe Fuller with her integrative dance, light, colour, dance and music performances, notably of her "Serpentinentanz".⁵⁰ Duncan's first visit to Vienna was in 1898, her second in 1902.

The former variety dancer Ruth St. Denis toured to Vienna, where she created the dances "Yogi" and "The Nautch" in 1903, 1907 and 1908.⁵¹

Maude Allan made her début in Vienna in 1903 with the popular Vision of Salomé.52

3.3 THE WIESENTHALS

The Wiesenthal sisters, former members of the Hofballett, were establishing themselves as dancers in the free contemporary style advocated by Duncan, and it is probably due to their influence that Zemlinsky had again taken up the work by February 1904, revising the second act and entitling it 'Ein Tanzpoem'.

Grete Wiesenthal⁵³ (born 9.12.1885 in Vienna, died Vienna 22.6.1969) had already entered the Hofballett as a dancer in 1895, shortly before her sister Else. Gustav Mahler admired her enough to follow Roller's recommendation to cast her as Fenella in Auber's "Muette de Portici", even before she had attained the rank of soloist, and action which furthered increased the tension between

Hassreiter and Mahler. Shortly afterwards (31st May, 1907), she was to resign from the ballet to initiate a career as a solo dancer, performing for the most part in 'alternative' venues. Her first programme was an open-air setting of Max Mell's poem Die Tänzerin und die Marionette, in association with Klimt, Moser and Josef Hoffmann. Her fame spread rapidly, especially in relation to her rendition of the Viennese waltz: her most famous being Frühlingstimmenwalzer, to the music of Johann Strauss.⁵⁴

Hugo von Hofmannsthal was an admirer of Wiesenthal and engaged her for the Salzburg Festival, as well as recommending her to Max Reinhardt. Wiesenthal appeared with both artists as the "Küchenjunge" in the "Bürger als Edelemann" section of the original version of Ariadne auf Naxos in 1912, and Hofmannsthal wrote for her the libretto Das fremde Mädchen, and Amor und Psyche.55

Professor Ricki Raab (q.v.) remembered Grete Wiesenthal's speciality - the Wiener Walzer; sometimes performed with piano, sometimes with orchestra; the orchestra on the floor, Wiesenthal performing on stage. Ricki Raab also remembered Wiesenthal's pedagogic activity.

4. CONCLUSION

This concludes Part Three: the survey of Korngold's childhood Umwelt. It has included aspects of biography, historiography, and musicology and has hopefully confirmed that Korngold's environment, like his music, was heterogenous, volatile, and rich in tradition.

Part Four of the thesis examines the dramaturgy, musical form and orchestration of Der Schneemann in detail, compares sources and compares versions. It is hoped thereby that the reader's opinion of the young composer's merits will be enhanced.

⁵⁴The Öst. Theatermuseum exhibition of 1979 showed Grete Wiesenthal in a feathered costume in this piece during a guest performance at the Raimund-Theater on 6.3.1909. op. cit. 119. ⁵⁵Hofmannsthal's Erinnerung an Grete Wiesenthal (c. 1925) is reproduced in the 1979 Theatermusem

⁴⁸Duncan's first appearance in Vienna was an informal performance, introduced by Loïe Fuller, in the Hotel Bristol, Vienna, on 12th February 1902. See: Tanz: 20. Jahrhundert in Wien (Exhibition catalogue, Österreichisches Theatermuseum, Vienna, 1979) 73.

⁴⁹ Suzanne Rode has posed the question if this aesthetic may have influenced Zemlinsky's composition of Das gläserne Herz, which took place at intervals during his time at the Carltheater. See: Rode, Suzanne. "Alles wär schön auf der Welt - wenn's keine Operette gäbe". In: OeMZ (4/92) 188f..

⁵⁰In: Tanz: 20. Jahrhundert in Wien (op. cit.) 72.

⁵¹op. cit. 73.

⁵²Sorell, W. op. cit. 330.

⁵³The information relating to Grete Wiesenthal is from Langer, Friedrich. "Grete Wiesenthal". In: Tanz: 20. Jahrhundert in Wien (op. cit.) 59-64. See also references in Schneider, O. op. cit. 603.

catalogue (op. cit.) 120.

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PART FOUR

DER SCHNEEMANN

A MUSICOLOGICAL SURVEY

(PART FOUR - MUSICOLOGY)

CHAPTER ONE

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1. INTRODUCTION

The following aims to represent as complete a picture as possible of the manuscripts, proof copies and published scores of Der Schneemann. The author concedes that there is more research to be done, and the precise dates of the various revisions remain a matter for speculation.

2. PIANO SCORES

The original sketches and manuscript of the piano version of Der Schneemann remain lost, or hidden in a private collection. The location of the approximately forty copies sent to non-Viennese musicians¹ remains a matter for research.

A copy of a printed title page "als Manuskript gedrückt" has been sent to the author by the Korngold Society., It has Russian printed characters (inkstamped) on the verso and could have been one of those copies, caught up in the vicissitudes of World War Two.

EDITION

2.1.1 PROOF NUMBER ONE

In the Stadt-und Landesbibliothek Vienna, there exists a printed proof, "E.W.K. 1" 'als Manuskript gedruckt', with Korngold's corrections in a large juvenile hand. This is either a proof of the private edition distributed to non-Viennese musicians by Julius Korngold, or it was corrected between that distribution and the published edition U.E. 2663. However, Korngold's revisions have not been incorporated into the published score. There are major discrepancies, for example the Introduktion is shorter than the published piano score, lacking the Schneemann-Walzer. There is no entr'acte. The score has 39 numbered pages. Korngold's calligraphy is bold, large and juvenile, and is mostly in Lateinschrift with some Kurrentschrift features, notably the ("s").

¹ JKM 128.

2.1 (PRINTED) PROOFS OF THE PRIVATE

2.1.2 PROOF NUMBER TWO

Brendan Carroll has sent the author a title page with *different* revisions by Korngold, on pp. 4, 17, 18, 19, 24, 29, 35, and 39. The edition remains E.W.K. 1 (not the published score), and is dated December, 1909. Korngold's calligraphy is slightly different - *Kurrentschrift* for comments (e.g. on the title page), and *Lateinschrift* for the tempo and other musical indications, but still bold and youthful. This time Korngold's alterations <u>have</u> been incorporated into the published piano score.

These scores could correspond to the scores MC 23975 and 53473 in the *Stadt-und Landesbibliothek*.

"E.W.K. 1" was actually <u>printed</u> by *Universal-Edition*., without including their name or emblems. Apart from the title page, the font and engraving is identical to the published edition.

2.2 PUBLISHED EDITION OF PIANO SCORE

This bears the inscription "Copyright 1910 by Universal Edition" (sic) and the number U.E. 2663, with the Entr'acte (missing in "E.W.K. 1") designated U.E. 2760. 2663. It has a decorated frontispiece, and a coloured front cover depicting a town and a snowman, in similar style to the original stage design. The score has 43 numbered pages.

Prior to the publication of K-H. Shin's dissertation on *Der Schneemann*, the author thought that Korngold's corrections must have predated the publication of the piano score, in view of the copyright date displayed on the score. However, Shin has identified four printings: 1910, 1912, 1918, 1922,² and two printed versions.³ The corrections could have been made for the 1912 printing as the calligraphy is considered to be too youthful for 1918 or 1922.

Two question: however remain unanswered. (a) Why were Korngold's <u>original</u> revisions not incorporated into the later printings, and (b) Where are the drafts for the <u>major</u> changes, i.e. the dance interpolations and the entr'acte?

2.3 PUBLISHED PIANO SCORE: TWO VERSIONS:

K-H Shin has identified two versions of the published piano score⁴ as being "der Jahre 1910 und 1933". There is no precise date on the vocal scores, only "copyright 1910".

As there is no 1933 printing, Shin could mean 1910 and "1912", "1918", or "1922". The author's correspondence with Bernd Rachold and Brendan Carroll points to a revision for the Cologne performances in 1913. Brendan Carroll, as already stated, mentioned another revision for the 1933 revival, but this would not have been reflected in the piano score.

The two divergent passages referred to by Shin are both in the "1910" score the interpolated "entr'acte" music in Part One (p. 12) and the additional bars of "Schneemann waltz", in F major with children's chorus, which replace the published end of the pantomime.

These passages were <u>not</u> in the "E.W.K. 1" score, which corresponds in these particular respects to the "1933" score quoted by Shin except that it does not include the entr'acte.

The author prefers to designate the published versions "A" (with added music) and "B" (without added music) until more data becomes available.⁵

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⁵ The version most studied by the author (purchased second-hand from Doblinger in Vienna) was

 ² Information supplied by Ilse Heinrich, officer of Universal-Edition. See: Shin, Kyung-Hwa. op. cit. 20.
 ³ ibid. 99.

⁴ *ibid.* 99 - 101 ⁵ The version most studied version "A".

It is not improbable that the "E.W.K.1" version was published in mid-1910 as version "A", as Shin states. Korngold's "proof two" corrections would have been incorporated; the entr'acte would have been added, but merged into Part One as well as being played between the two scenes,⁶ and the children's chorus waltz would have replaced Korngold's simpler ending in alla breve time. The amendments were probably the result of discussions between Zemlinsky and Korngold during the completion of the orchestration.⁷ They would have had to have been completed and submitted to Universal-Edition before Korngold went to Salzburg and Munich that summer.

Although Julius Korngold describes his son as actively participating in the rehearsal process, - "Man erhob keinen Anstand, wenn er in Dinge der Szene mengte"⁸ - there was little time to effect major changes. Erich Korngold were certainly in Munich on September 17th,⁹ and possibly even until September 20th,¹⁰ and the piano dress rehearsal of Der Schneemann took place on September 24th, with the premiere on October 4th.

Version "B" was decided upon some time after the premiere, after Erich and his father had the opportunity to witness some performances. It is likely that Korngold thought that an additional waltz adding to a succession of waltzes in Part One overburdened the scenario and preempted the fresh musical impetus, capable of standing on its own as an orchestral piece. He also obviously preferred his own original instinctive dramatic image of Pantalon giving vent to his feelings alone with the snowman, rather than the "prettier" stage picture of street urchins dancing in a circle around him. To date there is no evidence as to which printing, 1912, 1918 or 1922, became version "B", although 1912 seems most likely, because of the above-mentioned episode in Cologne.

¹⁰*ibid*. 141.

It is a matter for conjecture why there would have been a reprint of the piano score in 1918, when Austria's economy was in such a problematic state, and no performances to the author's knowledge, except for a performance of the entr'acte in 1919,¹¹ were envisaged. The 1922 reprint could have coincided with the proposed Barcelona season.¹²

2.4 CHOREOGRAPHIC SCENARIOS

There exists a piano score with interleaved choreographic scenario, which was made available to the author by the Korngold Society (Brendan Carroll). It is typewritten, and there are some revisions in a calligraphy which strongly resembles that of Julius Korngold, plus annotations in an unknown hand.

The origin of this score is obscure. There is no mention of a piano score in the Library of Congress catalogue. There are certainly similarities in the texts cited by K-H Shin,¹³ but that scholar states that he found the scenario in the "Reinschrift der Partitur Zemlinskys" in the Musiksammlung of the Österreichische Nationalbibliothek.¹⁴ That collection contains a bound conductor's score but this author does not recollect its having included the scenario.

Moreover, the scenario which the author received was definitely interleaved into a vocal score; in fact, a published vocal score with pencilled Roman numerals corresponding to the detailed scenographic instructions.

Shin postulates, that the "Regiebuch" in the Musiksammlung was the one used by Ms Kratina, choreographer for the 1933 revival but he does not say whether it followed version "A" or "B".

¹¹ Shin, K-H. op. cit. 22,102. ¹²*ibid*. 22 f.. ¹³*ibid*. 5

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¹⁴ Mr Shin means the score orchestrated by Zemlinsky, not Zemlinsky's autograph score, which resides in the Library of Congress, Washington D.C..

⁶ Not only was the entracte manioned in a Neue Freie Presse recension following the premiere, but there are explicit directions concerning it in the choreographic scenario. ⁷ The date "March" mentioned in the Library of Congress catalogue indicates the commencement date of the score .. * JKM 143. ⁹ loc. cit.

In fact, the scenario does follow "B", except that it includes the part one entr'acte dance interpolation by way of a mark in the score "cutting" to the entr'acte, which features the Roman numerals.

Brendan Carroll was of the opinion that this scenario was Godlewski's. It is certainly the work of someone who had a detailed and very strong conception of the dramaturgy, and a keen sense of pantomime. Godlewski knew the piece well, having already rehearsed the piece for the charity performances in April 1910. There are two different calligraphies superimposed on the stenography. One of them resembles Julius Korngold's very closely, its size, as well as the individual shape of some of the upper-case letters, although the critic's writing in his correspondence was usually more irregular. It is highly likely that Julius Korngold, ever the keen *Dramaturg*, would have involved himself with the original scenario, perhaps even translating on to paper the ideas of his son. In that case, the third calligraphy could have been that of Godlewski, and Shin's "Regiebuch" a completely different volume, an uncatalogued item acquired in recent times.

3. ORCHESTRAL SCORES

3.1 DRAFT MANUSCRIPT SCORE

The 131 pages of the first **draft manuscript full score** is mostly in Zemlinsky's hand, with passages from Korngold. It resides in the Korngold collection in the National Library of Congress. The cover page is initialed "A.v.Z"/E.W.K." and dated "mitte März.¹⁵ This score does have the alternative ending (the return of the children singing the "*Sciencemann* "Waltz).

It is worth noting that the (printed) proof of the piano score "E.W.K. 1" includes two passages with an added stave and orchestral instrument added.

The first, for "C-Trompete", occurs in Part Two four bars before the "Don Giovanni" quote.¹⁶ This interpolation found its way into the published piano score, although just designated "Trompete" (not "in C"). The second includes eleven bars of timpani octaves commencing twelve bars before the main theme of the "Tanz der Schneemänner" in Part Two.¹⁷

3.2 HANDWRITTEN PROOF COPY (DRUCKVORLAGE)

There is a manuscript fair copy of the full score, a proof copy (*Druckvorlage*, henceforth known as **DV**), in Zemlinsky's small handwriting, with corrections by himself and his pupil. This version does <u>not</u> have the alternative ending of the first draft (it follows E.W.K. 1 and piano score version "B"). It is kept in the *Wiener Stadt- und Landesbibliothek*

3.3 *HOFOPER/STAATSOPER* CONDUCTOR'S SCORE

A cloth-bound full score, by virtue of its markings a **conductor's version**. corresponds to the DV, but with additional markings and corrections. This is the score most likely to have been used by Schalk and Alwyn in Vienna. It is kept in the *Musiksammlung* of the *Österreichische Nationalbibliothek*. It has several "cuts", and a final waltz, but a different ending from the other alternative ending, in this case "sehr langsam". The Schalk *Nachlass* in the *Nationalbibliothek* does not contain a copy of the *Schneemann* score.

3.4 ANOTHER CONDUCTOR'S SCORE

The <u>Wiener Stadt- und Landesbibliothek</u> holds a full score, in the same script as the published score, with some corrections and conductor's annotations (instruments, tempi, dynamics, beating) with alternative waltz ending, as in piano version "A". This score has been used by a conductor, or conductor's

¹⁶ Piano score "E.W.K.1, p. 24, bars 9-12.

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¹⁵ Thus an arrangement with Universal-Edition whereby Zemlinsky would be paid by them and by Julius Korngold to effect the orchestration was negotiated <u>before</u> the charity performances in April which led to the piece being accepted for the *Hofoper*.

assistant but it is not to be confused with the bound copy held at the *Nationalbibliothek*.

3.5 PUBLISHED FULL SCORE

The **published version** of the full score is available on hire from Universal-Edition. It has ther same handwritten script as the score in the Stadt- und Landesbibliothek and includes the entr'acte dance in Part One (similar to piano score version "A"), the Entr'acte between the two scenes, and the original ending (as in "E.W.K. 1 and version "B"), but not the added waltz and children's chorus at the end (although there <u>is</u> an added F natural with fermata after the last bar). Only Zemlinsky's autograph score in Washington and the conductor's score in the Stadt- und Landesbibliothek include the added final children's waltz, and the latter score has pages added in a copyists's hand.

4. ORCHESTRAL PARTS:

4.1 SET IN NATIONALBIBLIOTHEK

A set of forty-five parts, labelled UE 2981, bear numerous corrections in Korngold's hand. They are held in the Österreichische Nationalbibliothek, Musiksammlung

4.2 SET IN STADT- UND LANDESBIBLIOTHEK

Another set of parts, also labelled UE 2981, include further corrections in Korngold's hand. These reside in the *Wiener Stadt-und Landesbibliothek*.

¹⁷ Piano score E.W.K. 1, p. 31, bars 11.

4.3 RECENTLY PERFORMED SET

There exists a set of published parts hired by the author when he conducted *Der Schneemann* for the Melbourne Festival, Australia, in October 1997. They have been edited and corrected to the best of his ability, with the collaboration of his assistant and the orchestral musicians. The corrections were too numerous to list here. The parts were returned to Universal-Edition via the publisher's Sydney agents Boosey and Hawkes, and should be readily identifiable, as they follow piano score version "B" (i.e. E.W.K. 1 plus the entr'acte). There is therefore a bridge passage added, and a waltz cut, before the "snowball" pantomime in all parts except the violas. Only two parts remain uncorrected; the harp part and a trumpet part.

The full score is not with the parts. The amount of travel, study, and annotation to which it has been subjected during the course of this research has rendered it, like that of Zemlinsky, "voll ruiniert" (q.v.).

5. CONCLUSION

It is hoped that this information, and the following chapters, will provide a basis for scholars to engage in further research, with the aim of identifying dates and calligraphy with more certitude.

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(PART FOUR - MUSICOLOGY)

CHAPTER TWO



SCENOGRAPHY, DER SCHNEEMANN

THE SNOWMAN A Ballet-Pantomime in two scenes by Erich Wolfgang Korngold (translated from the original): Librettist n.n¹

Note: the style of this scenario has been kept less formal, to correspond with the original tone of the language.

CHARACTERS

Principal roles:

Ļ

PANTALON,

uncle and guardian of

COLOMBINE

attempts to keep her at a distance from

PIERROT,

a violinist who has no resources other than his music and his wits. (Pantalon wishes to marry Colombine himself).

Secondary role:

A CHIMNEY SWEEP.

Minor roles:

¹ The libretto was probably by the composer, with his father and Godlewski as active collaborators. Godlewski received a fee and royalties for his services. He agreed to take a lump sum in lieu of percentages.

Pantalon's two servants (one male and one female), A policeman (watchman).

Corps:

Street vendors (scene one), Street urchins (scene one), Snowmen (scene two).

SCENARIO

1. INTRODUKTION (OVERTURE)

2. SCENE ONE:

A town square with Christmas stalls and booths. Pantalon's house to one side with a bay window upstairs. A winter morning with snow everywhere.

Lively market scene with merchants and street urchins (waltz).

Pierrot appears shyly, gazing lovingly up to the bay window where Colombine is sitting. She presses herself against the window, waving to him anxiously.

Pantalon comes out of the house with his servants, sees Pierrot, and brusquely shoos him away. Pierrot acquiesces, out of consideration for Colombine.

Pantalon turns to the street vendors. He intends to buy Colombine a Christmas present to keep her in a good mood. He settles on a life-sized *Krampus*² which his servants start to carry towards the house. Street urchins dance around them, blocking their way. Eventually Pantalon breaks through their ranks and

² a *Krampus*, or 'Knecht Ruprecht', i.e. in Austria, St. Nicholas' follower, a monster-like fugure, distributing presents to good children and 'the rod' to bad children.

disappears around the corner (to the tavern), whilst his servants reach the safety of the house.

In version "A", Colombine enters at this point and engages in a dance with female companions, to the music of the Entr'acte. She then exits, and her friends likewise. The street vendors have left their stalls.

The street urchins begin a snowball-fight (*dance*), momentarily interrupted by a watchman striding across the square.

Some of the urchins build a snowman, complete with outstretched arms (*dance around the snowman* (waltz)).

Darkness falls. The urchins scatter.

Pierrot timidly approaches Pantalon's house, but Colombine is nowhere to be seen. He plays a haunting serenade on his violin (*serenade*), but to no avail.

Pantalon returns in a merry mood. Pierrot hides behind the snowman. Pantalon sees the snowman and bows to it comically, before entering the house.

Pierrot has an idea. He drags the snowman offstage, and brings on a snowman costume which he has kept from the Carnival. Now he can take the snowman's place and stand with outstretched arms looking up to Colombine as long as he likes.

Darkness has fallen. Lights flicker. Bells ring. Light snowfall. Pierrot stands stock still as a gauze curtain falls slowly.

3. ENTR'ACTE

(three minutes).

4. SCENE TWO:

Pantalon's upper room with the bay window. A couch. It is a moonlit evening.

Colombine stares fixedly down at the snowman - this irritates Pantalon. To calm him, Colombine dances with him (character-waltz),

but then goes straight back to her vantage-point. Pantalon mimes "You seem to think more of that snow-thing than of me! All right, I'll let him in!" He beckons angrily out to the 'snowman', who needs no more encouraging.

Steps are heard coming up the stairs, and in stomps the snowman, like the stone guest in 'Don Giovanni'.

Pantalon is staggered. After a moment of shock, he hurtles to the window to convince himself that the snowman has indeed left his spot.

Quivering with fear, Pantalon summons his servants, who enter with brooms and pokers. After a moment of terror, they attack the snowman, who repulses them with a single gesture.

The servants fetch a chimne, sweep (from the kitchen), then huddle themselves in blankets and hurry away.

The sweep launches himself against the snowman but is repulsed. Grotesque fight-dance between the (black) sweep and the (white) snowman.

During this pantomime Pantalone has been drinking wine to give himself courage.

Suddenly, he seems to see two snowmen - then three, four - finally, countless snowmen swirling around him (dance of the snowmen).

Pantalon staggers to the couch and falls in a half-faint. The snowmen disappear.

sleep.

Courtship scene. Pierrot avows his love with yearning gestures. Colombine acts the coquette. Pierrot implores Colombine to flee with him and share his artistic destiny. She succombs.

After a short pas de deux, they leave.

The servants enter tremblingly and see the lovers escaping. With a jolt, they realize that Pantalon is asleep.

The old man awakes, and is told what has happened. Enraged, he storms off, and out of the house.

The town square, as before. Pierrot has placed the snowman in its original position. Light snowfall. Church bells. A distant posthorn is heard - the lovers have escaped in a carriage.

up.

Suddenly he rushes to the snowman and smashes it to pieces with his fists. The curtain falls on the last bar of music. In version "A", he remains motionless with outstretched arms after destroying the snowman, allowing the street urchins to reenter and engage in a mocking dance around him before the fall of the curtain.

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Colombine's and Pierrot peek from behind their respective doors. Tiptoeing towards the couch, they reassure themselves that Pantalon has dropped off to

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(Open scene transformation, one minute).

Pantalon appears and listens to the sound of the horn, which sounds distorted to him in his anguish. He wrings his hands in despair, as the lovers' music swells

DURATION: approximately 45 MINUTES

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CHAPTER THREE

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NOTES:

Stage indications represent a literal translation of that which stands in the PS (Piano Score).. There are no stage indications in the published FS (Full Score).

example: segueing etc.

To indicate pitches or pitch areas the established German system has been anglicised and modified (all notes in upper case letters).

- register' (i.e stroked register)
- A2......C2, B3, A3 etc.

Division of scenes: The ballet-pantomime has been written 'in zwei Bilder'. In the English language the confusing word 'scene' is used indiscriminately to denote either a change of set(ting) or a change in the number of people on stage. In this thesis the word 'Bild' has been translated as 'Part', i.e. I. Bild = Part One, and each part has been divided into a number of 'scenes', grouped by the author according to entrances and exits. This division however, does not exist in the original score.

Italian musical terms have been fully anglicised for conciseness. For

(a) plurals: pizzicatos, cellos, fermatas etc. (b) verbs: to rallentando, it rallentandos, rallentandoed, is rallentandoing; to segue, it segues, segued, is

• C up to the B below middle C are in the 'small octave'

• Middle C (C') to B' are in the 'one-stroked octave',

• C'' (one octave above middle C) to b'' in the 'two-stroked octave', etc.

• All notes including middle C and above are classed as belonging to the 's-

• Notes descending from the B a semitone below Middle C are written in capital letters as follows: B, A, G, F, E, D, C, B1, A1.....C1, B2,

• Ranges: B down to C are in the 'large octave', B1 to C1 in the 'one-octave' (1-octave), B2 to C2 in the two (2)-octave, etc. All notes below middle C are classed as belonging to the 'u-register' (i.e the unstroked register).

Bars (measures) have been **numbered**, commencing from 1, in four different sections: (a)*Introduktion*, (b) part one (erstes Bild), (c) entr'acte, and (d) part two (zweites Bild).

Bars will be **identified** as FS 1, 2, 3 etc or PS 1, 2, 3 etc in the places where there is a discrepancy between PS and FS.

Themes have been identified as A1, A2, B1, B2 etc. Themes grouped under the same letter are either related by position in the score, or by thematic derivation.

Dynamic markings have sometimes been abbreviated to cresc., dim., etc., and the term 'hairpin' has been employed to denote the signs indicating a compact cresc-dim., in accordance with current practice among musicians.

Where **German adjectives** have been imported verbatim into the text their form will be kept in the nominative no matter what grammatical function they serve.

Any musical fragment which is too brief to qualify as a motif, but which has a role in the development of musical material, has been dubbed a melodic, harmonic or rhythmic 'kernel'.

DER SCHNEEMANN

Pantomime in two parts (in zwei Bildern - two scenes or sets)

(composed at the age of eleven)

Copyright 1910 by Universal-Edition, piano score U.E. 2663.

Boosey + Hawkes, London Ex.1a ELEKTRA Ex (LA BatiemE (Puccui) Ricordi Milang cassa. Ex.2 AA

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1. INTRODUKTION (INTRODUCTION)

1.1 SUMMARY: An orchestral "pot-pourri" overture.

1.2 ANALYSIS The impact of musical works which have secured their place in the repertoire is often distinguished by a significant gesture in the very opening bar. This gesture is often marked by an anacrusis, viz. the tonic-dominant in Elektra (ex.1a); or the dotted 3/8 rhythm in La Bohème, (ex.1b). Zemlinsky paid tribute to this concept when he closed a letter to his pupil Alma Schindler with:

Four characteristics indicate that Korngold has followed this practice, by instinct, example or by direct teaching:

- tonal centre (ex.2).

Quoted in: Weber. Horst. op. cit. (Wien, 1977) 49.

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Noch eins: Das kurze eindringliche Motiv, das nach zwei oder vier Takten keinen Zweifel läßt, was es bedeutet (gehört zum Wichtigsten).¹

• Firstly, the incisiveness of the anacrusis triplets which immediately suggest the tonality - F major - but already at the downbeat, because they move to a D, imply d minor, in fact here is the first instance of a minor-major

• Secondly, the *tessitura* - almost exclusively in the s-register for the first nine bars. This focuses the ear, and enables a shift in tessitura to incorporate thematic development. It could be - and will be - reprised later in both moving-bass and pedal-bass harmonic guises, and, viewed subjectively, could suggest a synaesthetic impression of winter light, winter cold, the brightness of a snowy landscape, even at night.

• Thirdly, the harmonisation, which is comparatively straightforward (comparing it, for example, to the Entr'acte), but which by virtue of its avoidance of the tonic chord until bar 10 (apart from a allusion at the opening anacrusis by way of an implied F^{+6}) keeps the attention focussed on the

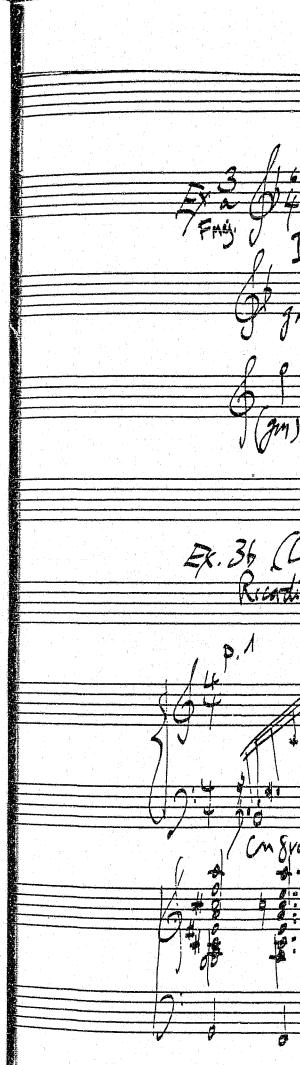
progression of tonal centres VI - I I - III - II - V (ex.3a). The intrinsic parallelism of the harmony evokes *Organum* and by implication a sense of time past, apt for the telling of a fable derived from the world of *commedia dell'arte*. It also has an affinity with certain traits of Korngold's friend Puccini and it is noteworthy that the opening of *La fanciulla del West* contains both parallel harmonies and whole-tone characteristics (also a feature of *Der Schneemann*) but in a more overt form (ex. 3b). 'Puccini was composing *Fanciulla* when Korngold was composing *Der Schneemann*, and, on a visit to the Korngolds (allbeit later, after the composition of the *Trio op.* -*I*), he listened to Erich playing a passage from his opera.² Ex. 3c also resembles the harmonic pattern (and tonality)of this opening phrase.

It will become apparent that all these chords are utilised in simple or, more often, in chromatically altered variants by the composer throughout the work. It will also be demonstrated that Korngold, following late nineteenth-century tradition, was enamoured of the modulation and tonal relationship possibilities afforded by the tonic-mediant-submediant nexus, rather than tonic-dominant.

• Fourthly, the **compactness** of the voicing, with the contrast between the legato of the left hand and the tremolo of the right, compact because of the interval of an octave between them.

This opening music, up to the fermata in bar 8, has been designated A1 (ex.4)as it is the first of a group of three musical statements which initiate the piece, and which will, according to dramaturgical convention, establish their true credentials much later, as a character appearing momentarily at the beginning of a play often proves to be the key to the plot. In this case it represents no physical character, but rather his psychological (amorous) condition.

At bar 8, whole-tone harmony ensues after the fermata, but a new theme makes its appearance in the left hand. As yet it is only a fragment, an interruption. The metamorphosed harmony exhibits elements of bitonality - the left hand plays an amalgam of F major and f minor, whilst the right hand, although seemingly based on whole-tone harmony, could also be interpreted as a dominant seventh (with flattened fifth) on VI, falling a step to a dominant seventh derivation on V. The whole tone harmony is here a harmonic coloration of a diatonic sequence,



² JKM. 262 ff..

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an an an an Araba an Araba An Araba an Araba An Araba an Araba



rather than a tonality-in-itself as in the music of Dukas and Debussy. Even the opening of La fanciulla del West (Puccini's opera being a conceivable model for Korngold) could be interpreted as an altered dominant seventh (the fifth of the chord, G, being sharpened) precursing the F major tonality. Korngold's F sharp, whilst seemingly a "pedal", is more appropriately linked to the preceding A flat, if viewed enharmonically; the D natural replaces the equivalent E natural, and imparts the colour of a dominant ninth)³ the D''-E''-D''-A flat' module, derived from the chords accompanying it, which will be capable of much development. This one-and-a-half bar phrase has been designated B1.(ex.5) Here it is interrupted by a fermata on the bar-line after bar 9.

Bar 10 brings what will be seen later in the work as the continuation of A1, hence its designation A2 (ex.6). It is a two-part phrase, both melodies descending in a plunging sixth - in contrast to the mellifluosity of the preceding melodic movement -, both harmonised between minor and major, never at any time with a common triad, always with notes ajoutées. This brings richness and poignancy to the texture - and is in keeping with the contemporaneous operetta style of the "auric-argentine" era - but Korngold's wide-spanning tessitura of the two hands brings as much if not more drama and sonority than those of his models (Lehár et al) As in the Sonata in d minor, here is evidence of the physical maturity of the young composer-pianist, who was manifestly capable of octave extensions incorporating block harmonies (ex.7). Korngold's control of the whole gamut of the keyboard is manifest already this early in the piece, and there is every reason to infer that this scoring, for example, the left-hand arpeggio in bar 10, is but a sketch - albeit a pianistically satisfactory sketch. As was his practice in later life, evinced by a private recording made during his residency in Los Angeles,⁴ he is likely to have furbished the middle range of the keyboard with additional notes (and even glissandi in the upper register, at climactic points), resulting in a sonorous, flamboyant orchestral texture.

After another *fermata* in bar 13, a new scalar theme, this time ascending to counterbalance the opposite tendency of the previous music, affirms the scale of

⁴ In the possession of Brendan Carroll.

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³ This passage, by dint of its complicated harmonic progression, proved difficult to tune in the orchestral rehearsals of 1997, particularly since Zemlinsky had placed them in the upper strings.

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F major, though harmonised in a minor then C^{+2} . This theme, capping A1 and A2, is labelled A3 (ex.8).

At bar 16 the tempo and time signature, which heretofore has been moderato (dotted minim), 6/4, changes to 3/4, andantino grazioso. This enables B1 to develop itself into a 4-bar phrase and satisfactorily direct itself towards tonic harmony, albeit ending on the mediant of that chord. The right hand is gently arpeggiated on the downbeats while the left hand punctuates the rhythm with waltz-quavers leaving the third crotchet empty. The phrase is answered by its sequential reprise, in a similar manner to A1, A2 and A3. This unifying device is developed by register, harmonies and tonality.

The concept is carried to its extreme later in the Serenade, but here it is checked by theme B2 (ex.9) at bar 24, a descending ripple which would almost sound like a conventional pattern of descending fourths⁵ were it not varied by means of augmented fourths. The second bar of this phrase is extended - by virtue of the repetition of its rhythm - in bars 27-30, whereby bars 29 f. return to the tonic, affirmed in the next bar (32) and followed by a new melodic idea in bars 33-36. This is a 'swinging' melody, and although Korngold deceives the ear rhythmically for one brief instant in bar 33, it quickly becomes apparent that this motif is characterised by the typically Viennese two-quaver anacrusis and a minim on the downbeat. A waltz ("Sie geht links, er geht rechts") from Lehár's Der Graf von Luxemburg (premiered in November 1909) has a similar structure. Many years later⁶ a similar pattern, (allbeit in common time) came from Prokofiev to denote the cat in Peter and the Wolf. The person characterised by Korngold's version - Colombine - also displays feline qualities of grace and independence.

B3 (ex. 10) will be found to come into its own in Part Two but here it is treated in the same fragmentary vein as B1; in fact so far every theme has left its imprint but Korngold has taken care to reserve a fuller statement until later.

At bar 37, having modulated to A major (the mediant of F major), the key signature is three sharps, the dynamic now a more concrete mf, and the tempo

Bra-THEME 32 THEME B3 (Colombine) the 100% Recycled 80GSM Bond

THEME

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⁵ For example, "Oiseaux" from Le carnaval des animaux. Korngold met Saint-Saens, but after the composition of Der Schneemann. (JKM 142 f.). Korngold had been impressed by Saint-Saens' pianistic ability and his "Klarheit, Plastik, Sonoritat der Pariser Schule". (JKM 35). ⁶ In 1936.

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bewegter. The quaver-quaver-minim kernel continues but clad in another melody, theme C (ex.11), which also commences in the major to finish in the minor in the first four bars. Bars 42 ff. would normally constitute an eight-bar phrase passing through c sharp minor and returning to the tonic; however, this progression is truncated after only six bars, the key modulates to A flat major (the enharmonic equivalent of a modulation to the mediant) and the four-flat key signature at bar 47, the gemessen tempo (minim beats), and the common time all indicate a completely new world. "Masculine" marches replace "feminine" waltzes, the music evoking a more bucolic world than the treble-clef domain which has characterised much of the preceding music. The left hand intones a theme, at this stage also in a major-minor key, at this stage also couched as a type of ponderous march, unharmonised, in octaves, for four bars. This is designated D1 (ex. 12a). After a fermata, the theme is repeated and varied, harmonised first with tonic then with 6/3 harmonies, with one chromatic variation in bar 53. The melodic shape of the first, ascending part of the theme is notable by virtue of its symmetry - two ascending fourths within an octave, around an axial major second (in this case E flat-A flat-B flat-E flat) - if one discounts the penultimate note (D flat) - or if one discounts the first (upbeat) note, two overlapping fourths (A flat-D flat, B flat-E flat) - however, such characteristics are common to all melodies in the ancient pentatonic scale, and Korngold breaks the pattern in bar 49. This passage evokes Mussorgsky which Julius Korngold mentions as having had some influence on his son⁷ - the scores were presumably part of the Korngold collection, despite no Mussorgsky operas being performed at the Wiener Hofoper during Korngold's formative years.⁸ However, Julius Korngold had acquainted himself with French music in Paris during 1900 and it is likely that he would have acquired works of the Russian school there, enough at any rate to formulate his view that:: Debussy hatte nicht minder rasch dem russischen Osten gehorcht, nach jenen teils genialischen, teils dilettantischen, teils barbarischen Kraftund Klanggebärden Mussorgskys, die realistischen Wahrheitsfanatismus mehr vortäuschen als glaubhaft machen können.9

⁷ JKM, 120. 1900), and Pique Dame (1902-1904). ⁹JKM 276.

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* The only Russian operas in the repertory were earlier: Eugen Onegin (1897-1900), Yolanta (1889-

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D1 is metamorphosed as a waltz at the Walzertempo 3/4 commencing bar 55. The preponderance of waltzes of all types from a slow Boston style to a presto demonstrates both Korngold's Viennese heritage and his skill at finding his own voice with established forms. In this case, the harmonisation remains predictable until at bar 61 the melody abruptly falls onto an audacious flattened submediant instead of the dominant. It is harmonised with a dominant (7^{th}) chord - but not resolved. Instead, two 2-bar phrases repeat the 'answer' - in effect a 'crab' version of the first two bars, decked in Viennese rhythms, i.e. an upbeat in ritenuto, followed by a typical quaver-quaver crotchet-crotchet pattern. The two brief phrases balance the opening four-bar phrase, whereas the next four-bar phrase (67-70) complements the second phrase (upbeat to 59, bar 62) by contrasting quaver movement (67) with a held note (59) but binding the relationship by stating in bars 68 f. a quasi inversion of bars 60 f. A truncated three-bar pendant to this section restates the material of bars 60 f. in a way which advances the music to the dominant (bars 71-73). Thus Korngold has grasped the essentials of Satzkonstruktion expounded by his father.

Auf des Knaben melodisches Denken bekenne ich durch die stete Mahnung eingewirkt zu haben, "fortzusetzen", das heißt, sich nicht mit Ansätzen zu begnügen, sondern die begonnene melodische Phrase auszuatmen, wie auf eine Frage eine Antwort, auf eine Vorderperiode auch eine Nachperiode folgen zu lassen.¹⁰

At bar 62 the key changes to B major (as if it were the relative major of a major key) for the 'trio' section of the waltz (although it is not designated as such in the score). Following tradition, Korngold adopts a slower tempo (gemäßigter).

The theme $\mathbb{D}2$ (ex. 13) is a double-synchronous theme. Whereas the upper part, a falling minor third, manifests itself more directly to the ear, its answer, a falling crotchet quaver-qaver crotchet pattern which could be said to be in g sharp minor, is actually responsible for the development of the phrase, as it is used in quasi-inversion in bars 76, 80, and 86 and becomes the principal motive in the answering phrase(s) 82 f. and 84 f. (ex.14) The quaver-quaver crotchetcrotchet rhythm reappears in bar 88, immediately before the reprise of the 'A' section (tempo I) at bar 90.

See p. 379 See P.

¹⁰JKM 137.

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(HEME D2 - answeing phrase " Quarter Ramonie "Kleider machen Leute" (Zenlinsky) Ex.16. Sour majors beerge . モノ上書も TT

This reprise repeats the original material of D1 for 17 bars but instead of completing the cadence in 3/4, the music adroitly overlaps a change to quadruple time moderato (minim beat) at bar 107. In this passage D1 is metamorphosed as a two-part canon, possibly intended as a homage to Robert Fuchs on the one hand, and as a motif foreshadowing the Schneemann fugue in Part Two on the other. At the first entry the left hand imitates the right hand, at the second (a tone higher) the left hand leads but the right hand refuses to follow. At the third, a tone higher still, after more insistence by left hand octaves, the right hand follows suit but almost immediately (bar 116 ff.) initiates a cadential melody which negotiates the tonality back towards F major, with particular repeated emphasis on the falling fourth in bars 117 and 119-121. Korngold provides a textbook example of *Quartenharmonie* in bar 116 (repeated bar 118), in fact all the notes of D1 are comprised within that chord (ex.15). It is hardly surprising, therefore, that the composer avoids employing the leading-note E natural, substituting the supertonic G. Zemlinsky also exploited the possibilities afforded by *Ouartenharmonie*, and a prime example is the *Vorspiel* to *Kleider* machen Leute (ex.16). Horst Weber has described the progenesis of this genre and analysed its appearance in the opera, which was premiered almost simultaneously with Korngold's pantomime.¹¹

After a pause for breath in bar 122, theme-block A1-A3 reappears (bars 123 ff.) fully harmonised, fully arranged with a wide span between the hands (up to five and a half octaves in bars 127 ff.), and uninterrupted. The briefest of codas (bars 138-141) is in two parts: a run of quavers (the first notes of each group form F major, but the notes in between introduce *QuartenHarmonie*, further coloured with a B natural), and after a suspended *Atempause*, a VIflat-IIIflat-I cadence brings the *Introduktion* to a close.

Even though this *Introduktion* my be classified as belonging to the genre of *potpourri* overtures, there is no randomness about the choice of material. The tonality spans an even curve through the minor thirds from F through A flat through B then back through A flat to F. The piece is sealed at both ends by a prominent theme-block so constructed at the outset as to leave scope for ampler treatment at the close. This encloses the core of the *Introduktion* - the

¹¹ See: Weber, Horst. op. cit. 52.

Schneemann waltz D1-D2-D1 - a ternary form within a ternary form, so to speak, which in its turn is enclosed by the common-time treatment of D1. The following schema is presented for clarification:

THEME-BLOCK	TONALITY	TIME-	NO. OF
		SIGNATURE	MEASURES
Three-part introduc	tory passage stating	core themes:	
A1 - A3	F major	6/4	15
B1 - B3	F major	3/4	21
С	A major	3/4	10
modulating to			
Lead-in to waltz:			
D1 (Intro.)	A flat major	4/4	8
followed by			
Three-part waltz:			
D1 (Waltz)	A flat major	3/4	19
D2 (Waltz)			
D1 (Waltz)	A flat major	3/4	17
followed by:			
Fugato/developm			
ent/return passage			
(balancing D1			
(intro)):			
D1	A flat major	4/4	16

leading to:
Reprise:
A1 - A3
followed by:
Codetta:

The only non-symmetrical element is the exposition of the three waltzes B1-B2, B3 and C (B3 is grouped separately as it forms the kernel of a complete waltz later in the pantomime), which is Korngold's only concession to pot-pourrism. At all events there is nothing *pourri* about the freshness of invention; Korngold, even though he pays allegiance to the *topoi* of his adopted city, avoids triteness by the piquancy of his harmonic language and by the adroitness of his link-passages. The ballet music of his peers, for example Bayer's celebrated *Puppenwalzer*, has found a strong competitor.

1.3 COMMENTARY: THE DRAMATURGICAL SIGNIFICANCE OF AN ORCHESTRAL INTRODUCTION

Korngold, faced with the decision whether to initiate the dramatic proceedings immediately or else to prepare the audience for the unfolding of the work by means of a *Vorspiel*, embarked on the latter course. With *Violanta* the composer was to repeat the procedure, but was to abandon this path in favour of conciseness and the preremptory effect of a sudden rise of curtain with *die Tote Stadt* and *das Wunder der Heliane*. Allbeit that this method of commencing a dramatic work - where Verdi's *Otello* exemplified a new departure - was to be incorporated into the operatic oeuvres of Puccini and his contemporaries, the more traditional context within a comic ballet-pantomime afforded Korngold the opportunity to compose an instrumental piece which would assist the audience to settle in their seats and focus on being in the theatre, and enable the listeners

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	F major	6/4	15	
			15	
	F major F major	6/4	4	

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to become acquainted with the style of an unknown juvenile composer before their attention were divided by visual aspects of the work.

It also introduces themes from the work in a format not determined by the dramaturgy of the plot, but by contingencies of musical structure, balance, and psychological impact. From a professional standpoint, it provides the opportunity to perform a representative portion of the music as a separate concert piece, bearing in mind the numerous *Salon-* and *Kurorchester* in 1910 compared to 1999.

ERSTES BILD (Part One)

Scene One: Vendors, shoppers, street-urchins, Colombine.

Stage directions: [n.b. these stage - directions have been translated literally from the original indications in the score, which accounts for the colloquial style of language].

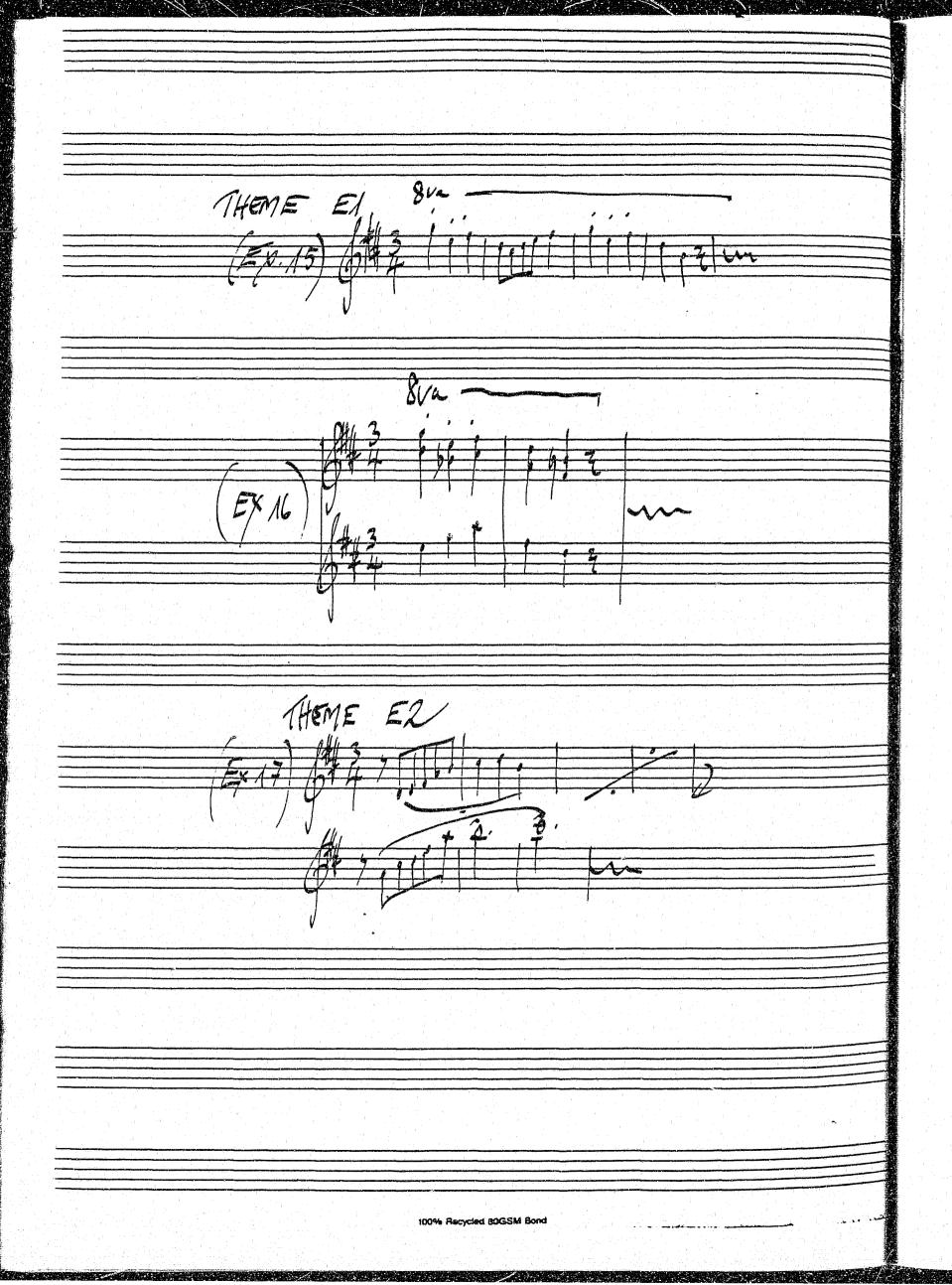
(Bars) 1 ff. Square in a small town. In the background and stage right (seen from the audience) there are market stalls with pepper-cakes¹², gilded nuts, toys, the usual Christmas characters¹³St Nicholas, Krampus, Knecht Ruprecht¹⁴ etc., some of them in a caricatured, oversized form.

At stage left (seen from the audience) there is Pantalon's house with an upperstorey bay-window which is so constructed that the figure of Colombine can be clearly seen sitting on a type of podium. Winter atmosphere. Snow lies in every corner. Dusk; In the course of the action it becomes dark; lively marketscene. Shoppers are seen coming and going; street urchins run around.

¹² Gingerbread is probably meant.

¹³ i.e. dolls.

¹⁴ St Nicholas' day is December 6th. Traditionally he goes round with his helper, a monster called *Knecht Ruprecht (Knave Rupert)*, who carries presents for good children and a rod for bad children. Another name for this apparition in Austria is *Krampus*. See; *Handwörterbuch des Deutschen Aberglaubens*. Bächtold-Stäubli, Hanns (ed.) (Walter der Gruyter und. Ct. Berlin, 1934-35) (vol. vii) 854, and (vol. vi) 1986 ff., 1106 ff..



1.4 SUMMARY:

A lively introduction in rondo form which illustrates a genre Christmas scene, emphasising group characteristics.

1.5 ANALYSIS

The first four bars of the scherzo-like D major 3/4 allegro (dotted minim beats) are confined to the smaller octaves (theme E1 (ex. 15), a harmonised melody in light continuous crotchets), in fact the first melody note is G'". Only in bars 5 ff. does the composer descend to the mid-range of the keyboard, in consequence of the descending pattern of the first eight bars preceding the rise of the curtain, as if to depict snowfall. Even when the curtain rises at bar 9 the music resumes its delicate descent from the upper regions - perhaps one of the young composer's few dramaturgical miscalculations: the noise of the curtain rising and the noise of a crowd of people on stage, even in dumb-play, would risk swamping the music, especially if played p as Korngold directs. It will be apparent that Zemlinsky's orchestration remedied this oversight.

The form of these opening bars is that of four regular four-bar phrases, in D major (the 'related major' of the F major of the Introduktion). The chromatic alteration of B to B flat (ex. 16) not only avoids harmonic triteness by its suggestion of a minor tinge to the tonality but also foreshadows the E flat major of the repeat of E1 at bar 9.

Theme E2 (ex. 17), at etwas langsamer, bars 17 ff., balances the descending configuration of the preceding music and, although piano, is more solidly arranged, with a low bass-line. Also contrasting with the four-bar form of the preceding is its 2-2-2,2-2-2 bar pattern. There are pentatonic traits to the quaver anacrusis which gives this music its character - it will be seen that this ascending quaver rhythm forms the framework for a number of themes in the pantomime, above all themes which form a complement to the main theme of a set-piece. There are allusions to theme A1 in the chording and melodic shape of bars 18 and 22 f. Bar 31 ("wie früher") sees a return to theme E1, the sixteen bars

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being repeated verbatim. The composer has exhibited again his understanding of balance and cohesion, so important to his father.

If this opening scene manifests rondo characteristics, they could be couched in the form a-b-a-b1-a1 (truncated)-b2-a (truncated)-b2-a. Certainly the etwas langsamer at bar 47 ff. sees a return of E2 in the subdominant key, hence b1. Tempo I at bar 61 is more of a chromatic link-passage which seeks a tonality, the key-signature being two flats but the harmony commencing in e flat minor, and it is only designated a1 (truncated) because of a tenuous rhythmic link (as can be seen if the crotchet at the beginning of bar 62 etc were to be turned into two quavers). A fermata at the end of bar 64 indicates that Korngold dispenses with that idea, preferring a variant of E2 in B flat major, i.e. a melody derived from the quaver anacrusis and the tenutoed dotted minims of E2, hence its designation b2. Four bars extracted from a1 reappear at bar 73 (hence 'a' (truncated)), then b2 is repeated in its entirety, only the end being modified to link back to the final statement of theme E1, which avoids predictability by extending the final descending bar of crotchets by two bars and ending with a G.P. in the middle of an implied, uncompleted perfect cadence.

1.6 COMMENTARY

Whereas other composers have chosen to depict the bustle of a market with music of a corresponding "bruit"¹⁵, Korngold's introductory music is characterised by delicacy. The rondo form expresses the bustle of the marketplace and the different characters as they purchase Christmas items. The costume list (q.v.) demonstrates the variety of characterisation and groupings available to the original cast. The form employed here is eminently suitable for any crowd scene, moving the audience's concentration from the general (epitomised by the 'a' sections) to the particular, while preserving cohesion by means of the regularly repeated themes. Stravinsky's Petrouchka is a wellknown example of this device in ballet-pantomime.

¹⁵ cf. Stravinsky, Petruschka; Puccini, La Bohème act II.

2. SCENE TWO:

Pierrot, Colombine (Vendors, etc.)

Stage directions:

Bars 95 ff. Pierrot* appears shyly, driven by his desire for Colombine, and he gazes up at her bay-window.

Bars 103 ff. She goes to the window -Bars 111 ff. and waves to him anxiously and timidly.

*A musician, a violinist, who possesses nothing but his art. Pantalon, Colombine's uncle and guardian, attempts to keep Pierrot away from her, as the old man wishes to claim her hand for himself (composer's note).

2.1 SUMMARY:

A quiet interlude, introducing the principal character Pierrot and illustrating his romantic thoughts concerning Colombine.

2.2 ANALYSIS

This brief twenty-bar scene introduces the love-lorn Pierrot in a delicate, intimate way by juxtaposing the two themes B1 (Pierrot, whose whole-tone harmonies could imply that not only is he lost in a whole-tone world of boundless and confused emotion, but also that he is cognizant of the latest advances in music, unlike his conservative rival Pantalon), and B3 (the swaying, swinging theme of Colombine), as an imaginary dialogue

B1 (tending towards F major) - B3 (a tone lower, in E flat major) -B1 (more diatonically treated, and up a fourth,) - B3 (now up to G major),

thus there is an inherent tonal progression which, if not checked by the sudden entrance of Pantalon, could possibly have developed into a love-scene.

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2.3 COMMENTARY

Korngold has demonstrated his understanding of dramaturgical *chiaroscuro*. Musical depiction of external bustle has given way to the evocation of mindstates.

3. SCENE THREE

Pantalon, a female servant, a male servant,

Pierrot, (Colombine, Vendors etc.)

Stage directions:

Bars 115 ff. Now Pantalon comes out through the door, followed by his male and his female servant. He notices Pierrot and he angrily gestures at him to go away

Bars 141 ff. Pierrot withdraws, so as not to cause Colombine any trouble. Pantalon pursues him around the stage.

3.1 SUMMARY:

Entrance of the third principal character. Comic episode.

3.2 ANALYSIS

Abruptly the *tessitura* changes to the l-register and a quaver-quaver-crotchet motif in 2/4 aliegro (minim beats) heralds the entrance of the gruff old man. Following four *ostinato* bars of this kernel, where the bass rises in pitch by semitones, the music erupts into the s-register in bar 119 and repeats, continuing the crescendo, a chord which would be a VII^{5/4} in D major, were this the key.

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As the key is C major, though, it is better to classify it as a chromatically varied part of an implied 16/4-V7-I, the first chord of which has an added F sharp (which would normally resolve chromatically through F to E), and the tonic C raised a semitone to C sharp.(ex.18) The chord at the end of this sequence, in bar 123, is a hybrid G7, the seventh being raised from F to F sharp. The inherent falseness of this passage either emphasises by parody Pantalon's ridiculous character, or by virtue of the irregular rhythm it could be a visual clue to the movements of his two servants. At any rate, the music suspends itself for a moment at the G.P. in bar 124, gathering its resources for a theme-block F1-F2 (ex.19), which could be dubbed Pantalon's Leitmotif. It consists of a tune in C major (reminiscent of the nursery-tune Alle meine Entchen) harmonised alternately diatonically and in whole-tone harmony (alternatively, a dominant ninth with sharpened fifth), answered by a quaver passage featuring falling fourths which will develop into another theme-group in the second part of the pantomime. The last four bars of F2 (137-140) strive upwards only to collapse down a seventh onto a 4/3 chord, abruptly followed by a hiatus. It is already apparent that Korngold is adept at managing the chiaroscuro of sound and silence. "The secret of music lies in the pause" is a saying that has been attributed to a number of famous musicians; Korngold has grasped this dictum and put it into practice. The F1-F2 music is reprised in the s-register from bar 141, but this time there is no interruption: the descending seventh kernel is developed sequentially through an accellerando from bar 155, before the descending fourths reappear presto at bar 161 and the music ends the sevenths, inverted, finally coming to a syncopated halt on the C major tonic.

3.3 COMMENTARY

The artlessness of this music conceals considerable cunning in the choice of when to incorporate harmonic variation, in the timing and balancing of phrases, and in the management of tessitura. Korngold's gift for humour, parody and caricature manifests itself here in a pristine form and will be developed later in the work, using the kernels which have been 'planted' in this scene.

4. SCENE FOUR:

Pantalone, his two servants,

vendors, customers, street urchins. (Colombine).

Stage Directions:

Bars 167 ff. Now Pantalon turns his attention to the market stalls, in order to buy something 'really funny' from the St Nicholas market for his little Colombine, whom he wishes to keep in a good humour.[dance]. His misplaced sense of humour leads him to a life-sized *Krampus*, which he directs to be carried across stage into the house by his servants.

Bars 200 ff. Street urchins block their way and dance around the group, which vainly attempts to force a way through.

Bars 236 ff. At length Pantalon breaks the cordon and -

Bars 243 ff. stomps angrily away, in order to attend to some purchases, whilst the servants carry the *Krampus* inside, accompanied by the street urchins up to the door.

4.1 SUMMARY:

Pantalon's Christmas purchases occasion the first formal dance of *Der Schneemann*, a dance extended in the second version (published orchestral score) of the work. This dance is succeeded by a farcical pantomimic episode leading to Pantalon's exit.

4.2 ANALYSIS:

Having now introduced all the leading characters and shown their interrelationship, the plot allows itself to pause for a moment and enable the dance ensemble, including its youthful members, to express itself in a form of set-piece. This is still not a dance in the formal sense, until the street-urchins form a ring around Pantalon and the servants, but there is more of a sweep to the phrases. Firstly, however, theme **E1** returns at bar 167, focusing attention on the market once more. This time it is more solidly arranged over a *tremolo* bass pedal, whilst remaining *pp*. It remains integral for the first eight bars but

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ecides to modulate from a flat to a sharp key (D major) and ascends to the ster to do so, ending abruptly once more on a varied dominant seventh ony, before another hiatus of suspense.

receding music having been more in the nature of a bridge ge/introduction, the more formally constructed part of this scene now ences at *tempo moderato di Valse*, D major, bar 182, with the theme **E2**

a schema of the structure of the waltz up until the 2/4 allegro at bar 243:

99 (18 bars) or (theme E2), returning to home key after touching B flat- and D flat

1 (2 bars) or rhythmic introductory link-bars

7 (16 bars) D2 as regular four-bar groupings, with implied modulation in last e to D major

5 (18 bars) of E2 D major section

(7 bars)

on of final measures of preceding music in the form of a codetta.

eme E2 appears in slightly different rhythmical garments in bars 183 and - Korngold has added more movement to the texture. The dotted s of before are now *fermata*'d crotchets. The phrase-pattern has now more subtle: 3-2, repeated, then 2-2, 4. Korngold's 'musikantisch' for rubato is evinced in the *ritenuto-a tempo* of bars 196 f., which es the straitlacedness of the two four-bar phrases. This aspect of his Viennese upbringing is apparent thoughout the score, expecially in the entr'acte, and also in his additions and revisions of the *Druckvorlage*.

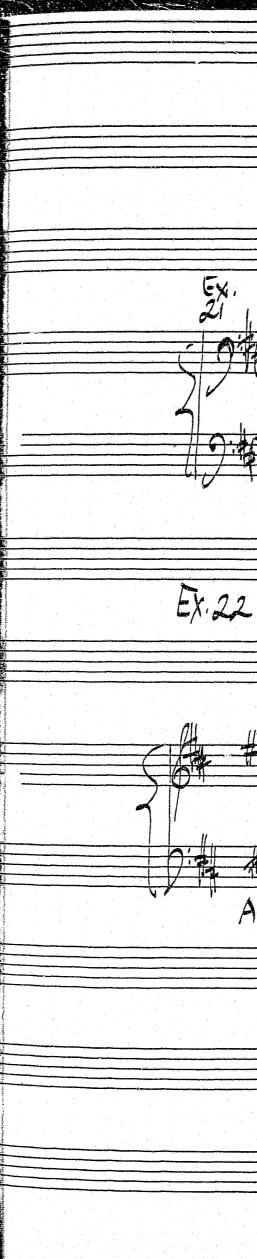
This waltz being in traditional ternary form, the 'trio' section is expectedly in the dominant, A major, *langsamer*, commencing bar 200. In the style of Johann Strauß and his peers, two bars of pesante quaver-quaver crotchet-crotchet rhythm followed by an *Atempause* (ex.21)introduce the return of theme **D2**, and it is now seen that it fits as well here as it did in the *Schneemann* waltz during the *Introduktion*. In fact, this is less of a Waltz than a *Ländler*, a *Lederhosentanz*, heavily weighted towards the first beats, stressed by Korngold's wedge (circumflex) accents.

A return to theme **E2** at bar 214 *wie früher* now gives this music not to Pantalon and the vendors, but to the street urchins, so the fermatas can serve a multifunctional purpose. After the repeat has run its course, the final bars are repeated sequentially up an octave twice (from bar 236), then descend again over the same harmonic module (II-I) over three bars. As at the opening of scene one, it could be said that this 'codetta' music is too light, gentle, and delicate to express the *fracas* between the two rival groups.

The music attenuates, forming a single melodic line at bar 243 (2/4 allegro (minim beat)) and, without changing key, reintroduces the Pantalon theme F1 in the one-stroked octave, answered nine bars later by F2 in the small octave. But with the continuation of the theme the tempo quickens, signalling a return to harmony with a progression redolent of jazz - A9+5 - Dmaj7 - Emin7 - E#°- D major (ex.22), a tumultuous *presto*, a dramatic silence, and the conclusion of Pantalon's scene.

4.3 COMMENTARY:

Korngold has demonstrated his gift for writing comic music and his complete assimilation of the Viennese waltz form, with contrasts of motif, tonality and tempo.



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5. SCENE FIVE

Street Urchins; (later) Watchman; Vendors.

Stage Directions:

Bars 269 ff. The youths begin to throw snowballs at one another.

Bar 277 Throw

Bar 281 Throw

Bars 313 ff. A watchman (or policeman) strides heavily over the stage, whilst the street urchins deftly make themselves scarce.

Bars 320 ff. Hardly has the watchman vanished, when the snowball-fight breaks out again. Some boys build a snowman, which they position exactly under Colombine's bay window. The snowman has outstretched arms.

Bars 336 ff. Around the snowman -

Bars 344 the children dance.

Bars 396 ff. It has become dark. The children scatter. The vendors have left their stalls.

5.1 SUMMARY:

A pantomimic genre-dance (i.e. winter theme) dance in rondo form, principally for children, succeed by another waltz, the "Hauptthema" of the work.

5.2 ANALYSIS:

At bar 269, it appears as if E2 is going to determine the course of events, but the modulating harmony impels it to change direction. The second bar is thus repeated, and the melodic kernel G - B flat - F subjected to rhythmic diminution over two bars up in the one-stroke octave, with a resultant hemiola-effect. Thus a five-bar introduction has been crafted, avoiding all triteness.

This swells into another dance, a musical complement to the preceding waltz/Ländler - now in a lively allegro cut time (minim-beat), commencing at bar

274, with a corresponding increase of stage action (snowball fight). The characteristic of the first theme G1 (ex. 23) is syncopation; at the beginning of the phrase, with its slavic crotchet rest-minim-crotchet rhythm, and at the end, with its abrupt crotchet halt just before the half-bar (a type of subito hiatus which has been already noted in many instances, e.g. bar 268, 181, 140 etc.). The parallel harmonies which have already been a feature of A1 (i.e. the chords which occur at the beginning of every bar) are a notable feature of this music, namely the E flat major/C major/E flat major shifts in bars 274 f. This material is carefully bound up in a classical 4,4,2-2, 4 bar-pattern, or it would be if the last bar had been carried through instead of truncated by another hiatus fermata. Such pauses abound ir this pantomime, as there is another one in the next section, commencing at bar 289, which is etwas langsamer in the dominant key of B flat major. Here theme G2 (ex.24), marked by a succession of

descending thirds (but broken up into descending octaves), harmonised in thirds, is in the form of a rapid polka, with the characteristic quaver-quavercrotchet rhythm (see bars 291 f). It is to be noted that Korngold did not extend this phrase in accordance with its natural length. Instead, the music pauses again after bar 206 and a one-bar link modulates back to theme E2, which repeats at bar 298. It is a matter of speculation whether Korngold was intending to depict the fits and starts of a snowball-fight - the ducking, the dodging. Certainly his instinct for 'visual composition' impelled him to delineate the places where snowballs were to be thrown. In years to come this integration of music and action would be expressed in an exaggerated fashion by Korngold's peers and epigones in Hollywood - the composers of music accompanying animated cinematography.

In the fifteenth bar of this repeat there is yet another hiatus, but this time dramaturgically motivated by the unexpected entry of the watchman. The E flat major is interrupted by a Neopolitan 6th at bar 310 (D flat major 6/3) marking a progression which modulates to f minor. Even if the composer has decided against incorporating Richard Wagner's Stierhorn in F sharp to accompany the watchman's appearance (although he may have known music from Die Meistersinger, as Pantalon's entry music in bars 114-124 bears certain resemblances to Beckmesser's mime scene in Act Three), he parodies a policeman's march (theme G3 (ex.25), f minor crotchet chords alternating with



THEME G3 Marstoso un Desa 100% Recycled BOGSM Bond

b flat minor and major chords), just as Offenbach had done in the 'Gendarmes Duet' from *Geneviève de Brabant*. The comic effect is heightened through <u>dvnamic exaggeration</u> (the *sf* at the end of bar 313 etc.), <u>contrast</u> (the timid triplet anacruses after the thunder of the *ff* pesante), and a certain <u>pathos</u> evinced by the Aeolian-modal colouring of the f minor key. As the policeman exits there is the first entry of the *Schneeman* theme D1 since the *Introduktion*, stated in the s-register almost as a premonition, in bar 319, its B flat major creating an effect of bitonality with the accompaniment, which remains in f minor. A similar, if more blatant, occurence is to be found in Richard Strauss' *Salome*, at the passage where Herodes asks the Nazarenes "Wie, er erweckt die Toten?" (the Nazarenes and the orchestra continue in B flat oblivious to Herodes' plaint in B major).

At bar 320 G2 bursts forth cheerfully again, this time being permitted to develop more momentum as it modulates chromatically from E flat major towards its 'relative' key F sharp major in bars 328 f., reminding the listener of the tonal relationships developed through thirds in the *Introduktion*, whilst theme D1 makes is concomitant presence felt in bass octaves, repeated up another minor third in bars 330 f. But instead of remaining in D major, the music develops in chromatically ascending sequences in the s-register, couched in whole-tone harmony, coming to another halt after bar 335, as the snowman is completed.

At bar 336, gemessen (crotchet beat) in four flats, Korngold recapitulates the music which announced the Schneemann waltz in the Introduktion (bars 47 ff.) - a majestic statement of the theme in bass octaves evoking Mussorgsky, followed by its harmonisation in sonorous chords. And now the waltz is permitted to unfold itself through themes **D1** (bars 344 ff.), **D2** (bars 363 ff.), then repeated, then **D1** returns (bars 379 ff) and plays through until bar 396, whence the final bars are repeated with *diminuendo*, twice, the dotted crotchet-quaver rhythm being augmented to two minims in order to put a brake on the momentum and suggest that the vendors have gone home and it is time for the children to leave too. The waltz thus does not conclude spectacularly, but quietly, with the last two bars of the scene a gentle reminder of Pierrot's theme - in fact, one could employ the cinematographic term 'cross-fade', as Pierrot does reappear in the succeeding scene.

5.3 COMMENTARY

As the axis of the first part of Korngold's pantomine, this scene plays an important balancing role between the exposition of the characters and the development of the plot. It also enables children to become involved with the choreography, entirely appropriate for the nature of such a scenario. Musically, the *alla breve* section provides relief from the preponderance of waltz rhythms and maintains the momentum of the part, so that Pierrot's lyrical scene which follows is thrown more effectively into perspective.

6. SCENE SIX:

Pierrot alone.

Stage Directions:

Bars 409 ff. Pierrot approaches the bay-window again, yearning for a glimpse of Colombine, who does not dare to approach the window.

Bars 430 f. On his violin.-..

Bars 432 ff. he plays her a serenade (Ständchen) expressing his emotions.

6.1 SUMMARY:

A solo scena, with a pantomimic set-piece (violin serenade) for Pierrot.

6.2 ANALYSIS:

From bar 409 Korngold quotes the music from bar 16-36 of the *Introduktion*, comprising the whole-tone tinged theme **B1**, the contrasting, more agitated melody **B2** and the incorporation of Colombine's theme **B3** into the final cadenza. This conclusion is marked by a *diminuendo*, and a *ritenuto* in the last bar, which introduces a new melody as the time signature changes to common time and the key signature to three sharps.

At first this five-note kernel is a mere idea, pp, in a:major moving repeatedly over a progression which commences as an F⁺ chord, the root of which

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indicates the main parameters:

Bars 430-431 (2 bars)

432-435 (4 bars)

436-439 (4 bars) minor).

440 (1 bar)

441-442 (2 bars) the double-dominant (e minor).

443-444 (2 bars) A variant of H1 tends towards the relative minor (b minor) but passes through a Neapolitan Sixth derivation (a minor +6) with a pseudo-modulation to E major.

445-448 (4 bars)

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resolves up a semitone to f sharp minor then moves chromatically towards a more secure tonal centre A major. At bar 432 the serenade proper commences in A major, being designated moderato (crotchet beat).

Preceding detailed observation of this short piece, the following schema

Introductory bars over floating harmony, moving towards A major.

Theme-kernels H1(ex.26) and H2 (ex.27), establishing A major but moving towards its relative minor in bar 435.

Repeat of H1 with initial strong tendency towards D major, but by dint of a sudden modulation to its relative minor (i.e. b minor) prepares H3 (ex.28), derived from H2, which in its turn modulates towards its dominant (f sharp

An extension of the second part of H3 moves towards D major.

Theme H4 (ex.29) negotiates a cadence in D major (albeit a D 6/3) by way of

However, the cadence is interrupted and a variant of H2, followed by H1 in inversion, commencing on an A 6/4, directs the tonality back to the home key.

449-456 (8 bars)

A repeat of the first eight measures (432-439).

457 (1 bar)

A repeat of bar 440 up a fifth, maintaining the A major axis.

458-459 (2 bars)

A repeat of 441-442, up a fifth, i.e. in the region of the home key.

460-462 (3 bars)

Another derivation of themes H1 and H2 employs an expressive flattened submediant sequence to delay the closing cadence, signalled by a trill over an E7 chord.

463-467 (5 bars)

A sequence based on H1 over a pedal-point A prepares a flattened submedianttonic cadence.

Although the phrase-lengths of this brief thirty-six-bar piece, broken into their constituent kernels, never extend beyond two bars, the effect is never shortwinded; on the contrary, constant re-evocation of the principal motives creates a feeling of obsessive, unrequited emotion. This sense of unfulfilment is largely due to the fact that not one single bar contains a sounding melody note on the downbeat until near the end (at bar 462). An illustrative hermeneutic approach to the music would suggest that the lover's sighs are reflected in the rhythms.

The first theme, or theme-kernel, is the opening bar 432, theme H1, where the melodic tension is directed towards the half-bar by the three-quaver anacrusis. This bar is harmonised over a pedal-note A. The second bar repeats H1, and the melody breaks free to develop into an arching two-bar phrase which balances the two openers (theme H2). By the end of this the key is the relative minor.

H1, repeated, now returns in the small octave, attempting to modulate to D major, but H3 appears in bars 438 f., again breaking free in b minor and reestablishes f sharp minor. The shape of this phrase parallels that of H2 - both fall on a cadence on the second beat, thus redefining the metre for an instant, but H3 is played without the dotted rhythms and ascends to a higher pitch, with a more intensive effect.

An extension of the second bar of **H2** slows the tempo in bar 440. This bar could be regarded as an elongation of the previous phrase, but in view of this *ritenuto* it is more logical to treat it as a one-bar phrase, a type of axis point balancing the phrases which surround it.

H4 is the designation of the next one-bar phrase (bar 441), which is related to H1 melodically in the second half-bar but deserves its own nomenclature because its rhythm carries even more notes than H2 and mirrors its dotted rhythm on the third beat - one might say this bar is a developed synthesis of the elements of H1 and H2. H4 repeats in 442. The music has reached the subdominant key of D major.

bars, as there are p prior to the return bars 438-439 (H3) their melodic shape bars 434-435 (H2) descending in the a find too many para these measures con the tonic - but the t 448) do provide a d From bar 449 the c an octave higher, *f* (4-4-1), including t variant in bars 443settles on a trill con the tonic, initiating supports a threefold and sinking down to a C sharp''', in con cadence with a *tierc* D. Kram. Doctoral Thesis. Musicology/Piano Score

The axial function of bar 440 extends even beyond the immediately surrounding bars, as there are precisely eight bars preceding it and eight bars succeeding it prior to the return of H1 in the tonic. Just as bars 441-442 (H4) complement bars 438-439 (H3), so do bars 444-445 complement bars 436-437, echoing their melodic shape and their rhythm. Similarly, bars 445-446 are a variant of bars 434-435 (H2), except that the ascent is carried on in sequence rather than descending in the arch formation. It would be forcing the issue to attempt to find too many parallels between bars 447-448 and the opening bars 432-433 - these measures continue the upwardly-striving melody line and modulate back to the tonic - but the three-quaver anacrusis notes (albeit diminuted to triplets in bar 448) do provide a common point of reference.

From bar 449 the cathartic process continues as the opening section is reprised an octave higher, *f aber dolce*. This runs through consequentially for nine bars (4-4-1), including the axial *ritenuto* bar, but instead of abating again like the **H1** variant in bars 443-444, the melody continues to intensify for two bars then settles on a trill commencing bar 462 as the accompaniment moves back towards the tonic, initiating a short coda from bars 463-467, where a three-bar pedal note supports a threefold statement of **H1** in the middle register, intones majestically, and sinking down to a piano *diminuendo* as the violin ascends to the mediant on a C sharp''', in contrary motion to the bass, which forms an a minor VI-(-IIm)-I cadence with a *tierce de Picardie* on the final chord.

6.3 COMMENTARY

This violin solo,¹⁶ belongs to the category of arioso violin interludes such as Massenet's Méditation from Thais and the violin solo in the third act of Délibe's ballet Svlvia, both pieces which played a dramaturgical role in the works for which they were composed but grew popular as a separate violin miniature. If Korngold's serenade did not aquire the same degree of popularity, it has nevertheless been performed on its own, for example in a postwar recording made in Vienna in the presence of the composer,¹⁷, and in the concert hall in Sydney under the direction of the author¹⁸.

If the reprise and coda have been treated with an expressiveness out of proportion to the length of the piece - considering the lack of an exhaustive development section to justify the assertive return of the theme in the tonic and its insistent repetition over a pedal tone in the coda - Korngold's sincerity of feeling and his ability to convey the sentiments of love despite his pre-pubescent stage of development is undoubted. His father's memoirs raise the question how it was possible for a child being to convey these adult emotions through music, and Julius Korngold quotes his son as saying "Siehst Du, Papa, daß man Liebe in Musik setzen kann, ohne Liebe zu kennen".¹⁹ Another erstwhile prodigy, Sir Yehudi Menuhin, has been quoted in an interview as stating that:

I believe that children are born with experience, and I think that they know of the whole gamut of the emotions. They have it in their genes, and also they learn a great deal even through those first days of life, let alone the early weeks and months."²⁰

The Introduktion, the Serenade and the Entr'acte are generally selected when performing excerpts from Der Schneemann,

7. SCENE SEVEN: Pierrot, Pantalon.

Stage Directions:

Bars 468 ff. Just as Pierrot has concluded his serenade, sad that he has not been able to catch sight of his beloved. Pantalon reenters from stage right.

Bars 478 ff. Pierrot slips behind the snowman, which Pantalon greets with merry gestures and comic bows, imitating the posture of the figure.

7.1 SUMMARY: after the sentimental solo.

7.2 ANALYSIS After a pause for applause (which according to the recensions was voluminous when Rosé performed the solo at the première), Pantalon's entrance music (F1) is heard just as it was at the beginning of scene three. However, instead of halting before a G.P., the music carries straight on from bar 478 in a fleet major-minor quaver version of F1 suggesting a light-headed touch of tipsiness. After repeating and modulating to c sharp minor, the left hand takes over at bar 486 with a descending two-bar phrase, repeated, perhaps accompanying Pantalon's bows of the stage directions. Then the right hand resumes another altered version of F1 which slackens the tempo, both because of ritenuto and because of the augmentation of rhythm within three stockend 3/4 bars, all in the s-register. The music of Pantalon dissipates.

7.3 COMMENTARY: concluding scene.

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A pantomimic episode to advance the plot and to reintroduce comical elements

Korngold demonstrates his ability to develop themes from a previous section and interpose witty caricature between the lyricism of the serenade and the

¹⁶ The serenade was published in an arrangement for violin and pianoforte by Universal-Edition (U.E.2761).

¹⁷ Austrian Radio Orchestra, cond. Max Schonherr (1949).

¹⁸ New Year's Eve concert, Sydney, Australia, 1992. Sydney Opera House Orchestra, cond. David Kram. Soloist Wilfred Lehmann.

¹⁹JKM 204, in connection with Violanta

²⁰ Daniels, R. "Menuhin in Conversation". In: BBC Music Magazine (January, 1994). n.p.

8. SCENE EIGHT:

Pierrot alone.

Stage Directions:

Bars 498 ff. After Pantalon has entered the house, Pierrot emerges again, his finger to his forehead - he has had a brainwave. Quickly he carries the snowman into the wings, in order to pull on a fancy-dress costume, which he has kept from the last carnival. It is a snowman's outfit made from white cotton. He reenters and takes the place of the snowman. Now, with outstretched arms, he is able to gaze up to Colombine to his heart's content.

Bars 527 ff. Dark has fallen; winter evening atmosphere.

Bars 530 ff. Lights glimmer.

Bar 533 Bells ring.

Bars 534 ff. It begins to snow lightly.

Bars 538 ff. Pierrot remains there motionless and waits for a sight of his beloved.Bars 547 ff. A gauze curtain falls slowly. It will shortly open again to reveal Part Two (*das zweite Bild*).

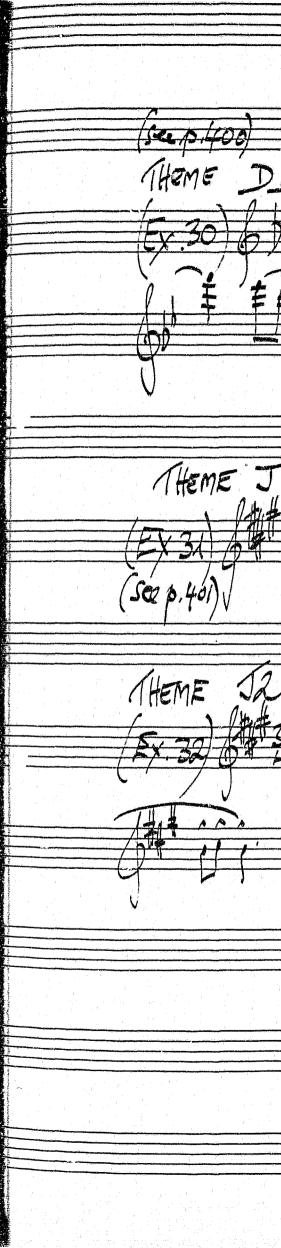
8.1 SUMMARY:

Plot advancement (transformation of Pierrot to snowman) and tableau (snow, Christmas bells) to conclude Part One.

8.2 ANALYSIS

Korngold's main challenge here was to find enough music which would enable Pierrot to exit for his quick change of costume and yet not let attention flag. After a four-bar statement of a variant of Pierrot's theme **B1**, accented by two fps, the snowman theme **D1** appears in the s-register, as a *moderato* version in common time (minim beat), comencing bar 502. This is a new variant of **D1**, now labelled **D3** (ex.30) because it will reappear as a *fugato* subject in Part

Two. After a brief excursion into modal form in bar 508, the theme is restated from bar 509 as an imitative passage, paralleling the section in the *Introduktion* from bars 107 ff. By bar 523 the music is approaching D major, but Korngold is by no means willing to launch into theme A1, as he did in the *Introduktion*. At bar 524 he extends the cadential preparation for two measures, then without



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warning changes key to A major over a E pedal as a new theme appears fp, designated J1 (ex.31). Like the *Schneemann* theme, this is pentatonic - indeed, even more so, and the melodic strengthening in parallel fourths coupled with the *tessitura*, gives a decidedly glittering impression to the music, like the reflection of moonlight on snow. The glittering sound is heightened by two left-hand semiquaver interventions in bars 527 f., a diminution of a fragment of J1, almost interlocking with the right hand. Bar 529 is finally harmonised as a varied V-IV-V cadence in A major, slowing the tempo for the next passage.

Korngold must be given credit for giving the audience a completely new and extremely effective theme to conclude this part of the pantomime. The extended legato melody, designated J2 (ex.32), is pentatonically constructed but

harmonised diatonically I-VI-IV6/5-I. A new feature is the fluctuation of the time-signatures, which move arbitrarily betwen 3/4 and 4/4, although this freedom was characteristic of composers such as Mahler and Strauss, and is featured to a great extent in Korngold's later operas. After the initial four-bar phrase, the second bar of J2 is taken as the kernel of an answering four-bar phrase (bars 534-537). This quaver-quaver, dotted-crotchet, quaver-quaver-quaver rhythm is now repeated six times while the melody arches upwards and sinks down again until repeating the equivalent of the third and fourth bars of J2, in bars

544 f. However, this time Korngold adds a bar to fashion a Neapolitan I-VI^{flat}-I cadence, flowing into a bar derived from **J1**. The music of this three-bar kernel (bars 545-547) is repeated an octave higher, pp, and comes to rest on two *verklingend* bars of A major, the melody ending on the fifth of the chord up in the two- and three-stroked octaves.

8.3 COMMENTARY

If full-length programmatic works can be compared to novels, using a range of musical equipment to express not only a range of emotions and ideas but also external manifestations, *Der Schneemann* could be compared to a novelette. Notwithstanding, just as the writing of a short story can be deceptively difficult,

so the writing of a short ballet-pantomime can present problems which Korngold has solved with ease.

The *Introduktion* is substantial enough to stand on its own as a concert piece, yet its length is consistent with the length of the pantomime. Barring the slight reservations concerning the lightweight material of the opening of the curtain, the characters are appropriately drawn musically and any caricature is entirely intentional and kept well under control. Except for an over-preponderance of *fermatas* and *Einschnitte*, most of which were deleted in the subsequent revision of the score, the first part flows effectively.

Korngold is remarkably inventive with introductions and the overlapping of musical episodes; a gift which becomes even more apparent in the second half. The *Serenade* makes up for its lack of a true development section with the inventiveness of its short phrases and the passionate expressiveness of its melodic contours. The final scene is a remarkably apt piece of musical tone-colouring, all the more so as there is no action on stage at that moment.

The audience has been taken on a journey of tonality which has disembarked at the key of A major. It will be seen that the journey will end back in the home key of F major. The audience has been lulled into a poetic frame of mind, shortly to be wrested out of its collective seat by the entr'acte.

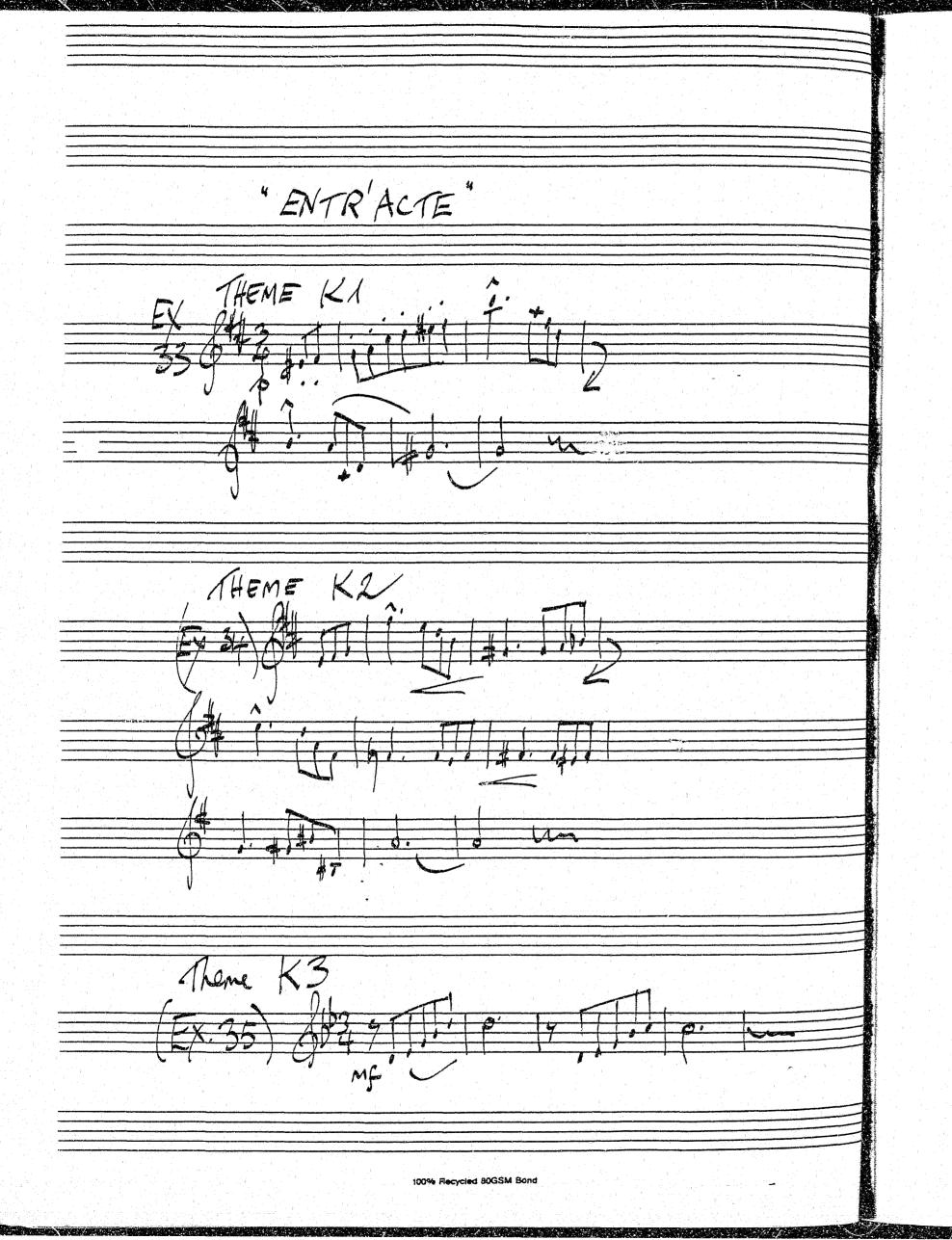
9. ENTR'ACTE

9.1 SUMMARY:

An orchestral waltz to cover a scene change and complement the Introduktion.

9.2 ANALYSIS

As the previous scene closed poetically it is appropriate that Korngold contrast it with a lively character-waltz, written in *freies Walzertempo*. The use of the word *freies* denotes less the formal aspects of a waltz structure than the incorporation of a certain measure of *musikantisches rubato*, although it will be seen that this is written into the music to a great extent. The *schema* is:



Section:

Bars 1-10 (10 bars)

11-18 (8 bars)

19-28 (10 bars) A repeat of bars 1-10.

29-36 (8 bars) prior to a varied V-I cadence.

Section ("trio 1"): 37-44 (8 bars)

45-53 (9 bars)

"A1" Section: 54-72 (19 bars)

before.

Section: 73-86 (14 bars) D. Kram. Doctoral Thesis. Musicology/Piano Score

Two five-bar complementary phrases (theme K1 ex.33)) establish D major, both landing on an unresolved discord.

A largely monorhythmic contrasting motif \mathbb{K}^2 (ex.34), while engaged in cadential activity, continually returns to the tonic key.

Bars 11 and twelve repeated but change harmony for the second-time bar, landing on a sharpened subdominant chord (in this case a G sharp minor ninth)

The key signature changes to B flat major for the emergence of $\mathbb{K}3$ (ex.35), which develops into altered chordal patterns based on flattened submediant, dominant, and a variation of the flattened submediant.

Instead of resolving with V-I, however, a derivation of K3 implies IV-I but modulates abruptly back to the home key of D major.

This repeats the second statement of the original theme, ending in D major as

 $\mathbb{K}4$ (ex.36) appears in G major, centred around this tonality, ending on an implied d minor ninth chord, i.e. an unresolved V.

87-95 (9 bars)

Repeat of **K4**, this time passing through A flat major as the flattened supertonic tonality which is the basis for a chromatic bass shift leading back to the home key of D major.

A² Section:

96-128 (33 bars)

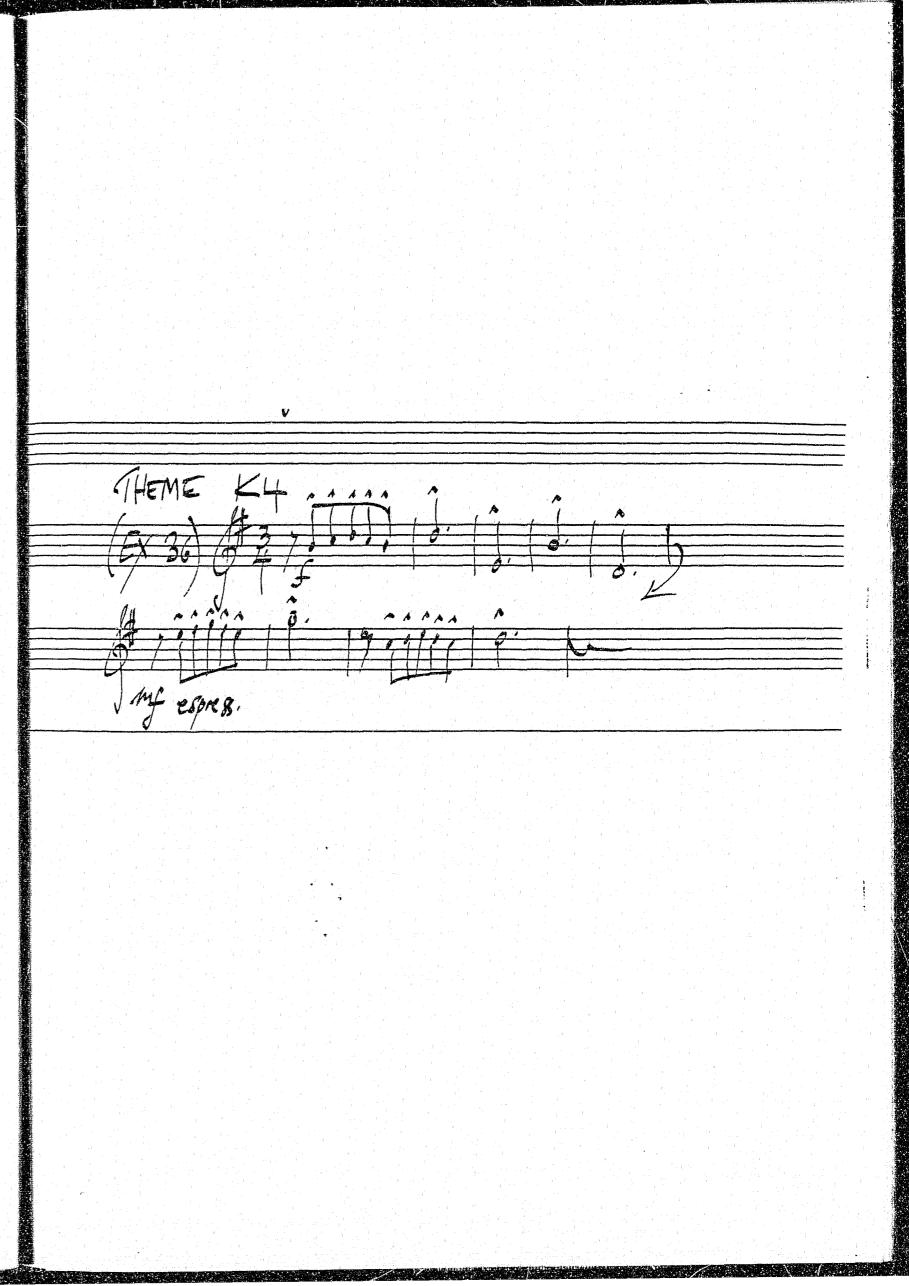
A final reprise of the opening themes (including the first and second time bars) with one extra cadential measure, an altered flattened submediant chord (B flat 9 (minor ninth - major ninth).

129-134 (6 bars)

The Coda first goes straight to the tonic without the preparatory V chord, but plays the progression in full in the final three measures in the form of sharpened IV - V - I.

There are no introductory measures; the music *p*, *grazioso*, arises from silence. It engages one's attention because of the shape of the opening phrase, which ascends abruptly until joined by the left hand in the second full bar. It thus belongs in the category of Viennese waltzes exemplified by Johann Strauß' *Frühlingsstimmen*. Whereas the latter waltz ascends spirally by means of a series of *gruppettos*, Korngold's waltz speedily reaches the apogee as it is basically a D major arpeggio decorated by *appoggiaturas* from below. When the left hand hand joins, forming a 6/5 harmony, it will be evident that that moment marks the beginning of a regular four-bar phrase, and that the bar-and-a-third of anacrusis will lend a fascinating irregularity to the *Satzkonstruktion*..

In bar two the melody descends in an melodic 6/5 arpeggio, couched in the dotted crotchet quaver-quaver-quaver movement which marked the first bar of **D1**. At the third bar of the first four-bar phrase **K1** the music comes to 'rest' on a heavily accented and surprising discord - which could be classed as a VI⁷ in D minor with an added G sharp (which would normally resolve up a



ROSENLAVALIER R. STRASS cf. Kompld, There K2. Could Straws have been inspired by "Der Schneemann", sent to him in December 1909 . 38 STRAVPS KORNGOLD アイエアリナナテ 100% Recycled 80GSM Bond

semitone). The phrase pattern is repeated and comes to rest this time on a Gaugmented (which is a substitute variant for II⁶), the D sharp, as the G sharp in bar 4, being expected to resolve up a half-tone, but not being permitted to do so by the composer.

As the tradition expects, these longer opening phrases are balanced by a set of six more concise utterances whereby the cited rhythm of bar two is repeated in a series of two melodic arches followed by a semitonal shifting up to the dominant, over a cadence which then goes back to the beginning. This ascending and descending phrase bears a strong resemblence to one of the themes in Richard Strauss' Rosenkavalier (ex.37), composed during the same period as (and just after) Der Schneemann .21

The music repeats, but at a second-time-bar in the middle of K2 the melody is directed towards an abrupt stop on a G sharp minor ninth at PS 34, where the left hand plays a quaver later than the right hand, in order to accentuate the silence which succeeds it, resuming at the end of the next measure with a variation of a V-I cadence. The humorous piquancy of this first section is thus characterised by the extreme mobility of the melodic line, the pungency and unexpectedness of the harmonic twists, and the avoidance of a conventional four-bar structure.

The next section, which could be categorized as 'Trio I', commences at bar 37 (having counted the repeat bars as separate numerical entities) in a more conventional manner. With its succession of five anacrusis quavers (suggesting a harmonic pattern) it evokes memories of the similar side-themes in the first part of the pantomime, all based on E2 (see bars17 ff., 182 ff., 269 ff.), but differs from them by its harmonic treatment of bars 42-44, in which Quartenharmonie pervades two out of the three measures, a novel sequence with jazz connotations. In contrast the next eight bars commence conventionally, but modulate skillfully and chromatically back from B flat to D in bars 50-52. K1 resumes at the end of ')ar 52 and dispenses with the repeat, with an original

²¹ (Schneemann 1908-09, Der Rosenkavalier 1909-10. See: Mann, William. Richard Strauss. (Vg., C.H. Beck, Munich, 1964) 94-97. B. Carroll has quoted a reminiscence from George Korngold, when his father (after Strauss died) was enabled to select a sketch from his Nachlass. Korngold chose what he considered to be a sketch from the Rosenkavalier waltzes, which he believed to stem from around 1908. Carroll, B. op. cit. 343.

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linking phrase in PS 72: the left hand plays five quavers piano marcato quoting

the opening bar of Die Fledermaus waltz. However, whereas Strauß' melody has the function dominant - sharpened subdominant (in G major), Korngold's is leading-note/flattened leading note (of D major), effecting a compact modulation to its subdominant key G major.(ex.38)

Thereupon the second of the trios is launched in bar 73, with theme K4 taking up that quaver material but balancing it on this occasion against a four-bar phrase of straight dotted rhythms harmonised straightforwardly. The only divergence from the norm comes at bars 85 f., where Korngold comes to rest on the flattened (or minor) submediant (unresolved) instead of on the dominant.

The repeat of K4 is treated more comprehensively, one octave higher, but in order to return to D major the bass from bars 93 f. negotiates a descent by semitones which provokes a harmonic visit to A flat major, then an aborted modulation to A major. The E flat in bar 95 then metamorphoses to E sharp and reverts to the opening note of K1, thus effecting a compact reprise of the theme dispensing with elaborate cadential passages.

K1 thus reappears at the end of bar 95, this time tutti crescendo and zurückhaltend, indicating the final reprise for the passage in toto. To reinforce this a fermata has been added to the first held discord (in bar 100). The music includes the equivalent of the first time bar repeat, now compressing the phrases by ignoring the one-and-two-third bar tenuto on the discords, thus creating a regular four-bar-phrase. Because this has been heard several times the other way, however, the coda version evokes a stretto, reinforced by the marking nicht zurückhalten in bar 117. The 'Rosenkavalier' kernels accellerate continually, replacing an equivalent halt with a delayed tonic bass accent at bar 129, followed by a brief codetta comprising the K1 anacrusis, the K2 anacrusis, a V-I cadence, then an abrupt tonic chord as a clear indication that the piece has concluded after a number of illusory cadences.

9.3 COMMENTARY

It is unlikely that Korngold would have had purely technical exigencies in mind when he composed an entr'acte, as a rapid and visible set-change is integrated into the dramaturgy near the end of the work. Neither would he have conceptualised its inclusion as a reminiscence-theme, as the decision to include it as a Tanzeinlage in Part One was made after the publication of the PS in the

private edition. It is more likely that the piece was derived from one of Korngold's waltzes composed earlier in life, such as the piece Beim Großmütterchen²² which exhibits an ascending-descending thematic pattern related to the first Seitenthema of this entr'acte. Clearly, the inclusion of such a piece balances the Introduktion and provides another opportunity for a piece which could stand on its own and thus be published as a pièce de salon..

10. SCENE ONE: Pantalon, Colombine.

Stage Directions:

Room in Pantalon's house, the bay-window at stage right (seen from the audience). At stage left there is a sofa. It is evening - moonlight outside.

her snowman.

Bars 22 ff. Pantalon draws near to her repeatedly, his gestures demonstrating that he is in love with her.

Bars 27 ff. As she ignores him -

Bar 32. he becomes angry and upset. Bars 33 ff. "Whatever compels her to do nothing but ogle the snowman down there on the street!" Colombine tries to calm the old man down and leaves her podium,

Bars 41 ff. in order to dance for him with graceful pleasing movements.

²² June, 1908, q.v.

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ZWEITES BILD (Part Two)

Setting: Pantalon's house (later - as in Part One).

Bars 16 ff. (Curtain up). Colombine sits in her bay-window, looking down at

Bars 113 ff. Pantalon, appeased, tries to become affectionate.

Bars 128 ff. The lovely creature extricates herself from him and makes for her window again, to nod boldly to the snowman.

Bar 133. Pantalon becomes more and more irritated:

Bars 134 ff. "You seem to get a lot of pleasure from that abominable snowman! I don't mean a thing to you! Well then, I'll get your snowman to come up here!

Bars 140 ff. "You there, come!" And in his anger he beckons to the snowman, who needs no encouragement. He comes clambering up the staircase; he can be heard climbing, stamping his feet, hammering on the door.

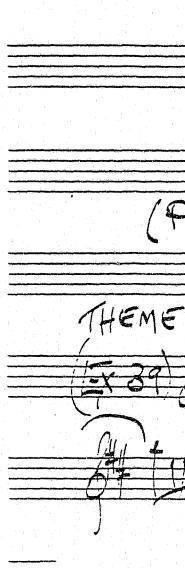
10.1 SUMMARY:

Following a pantomime depicting the relationship between Pantalon and Colombine, Korngold composes a solo waltz for the female dancer to complement that of Pierrot in Part One, and to balance the formal waltz section succeeding the pantomime in Part One Scene One.

10.2 ANALYSIS

Korngold immediately launches into the *Nozze di Figaro* key of D major in *allegretto* (minim beat) tempo, where theme L (ex.39) establishes that in Pantalon's quarters the established rules of diatonic tonality predominate. The texture is three-part, a D major scale gliding over a pedal bass with a crotchet-movement countermelody. In the third and fourth bar of the theme this middle part descends in semitones as the right hand repeats a four-note kernel E-F sharp-G-B *drängend*, which will be the vehicle for further development later. The whole of the first thirty-two bars comprises this essentially monothematic material, creating a comically humdrum yet appealing mood appropriate to the confined quarters of the old bachelor's house. The phrase structure is modified by the insertion of an additional 2/4 bar after the third bar (i.e. the impression is that of a large 4/4 bar followed by a large 5/4 bar).

The opening phrase is repeated at bar six and modulates to E major. Bars 11-15 develop the second part of the phrase with fluctuating tonality and slackening



Part Turs sar ios

COLOMBINE'S DANCE = = 39 a (: there B3 studed) Wieged ب و the RX. 39 b (Trio - flere BH)

tempo. As the curtain rises at bar 16, the first two bars of L are heard, having settled on A major, then advancing towards the minor, before a two-bar link passage (bars 20 f) ending in a caesura returns the tonality to D major and a reprise of L from bar 22. By bar 29, the ascending scale having been stated eight times, an abrupt two-bar scale-format link, accented, *drängend*, brings the music to *allegro* tempo at bar 33, which serves the dramatic purpose of Colombine impatiently reassuming command of the situation. Pantalon expresses his jealousy of the snowman to a g minor version of his entrance music F1, which accelerates even more and reverts to L in bars 38 f.

This is where Colombine takes pity on the old man, calming him with a simple left-hand *ritenuto* octave descent which overlaps into a new key signature (one sharp) and a *wiegend* triple tempo at bar 41. This initiates Colombine's dance for Pantalon, which is theme **B3** (ex.39a), not heard since brief moments in Part One, bars 102-105 and 426-429, Now the melody is permitted to develop, which it does as a 4-4, 4-4, 4-4 regular pattern, in a doll-like, mechanical manner. The only notes of parody are in bars 48 f. - a sudden minor shift, and a neapolitan sixth in the bass approached by way of an augmented fourth, in bars 56 f. In bars 47 and 63, fermatas suspend the motion for a *musikantisch* moment.

The triteness of the 'trio' section commencing bar 66 could be a deliberate ploy by the young composer, appropriately accompanying Colombine's dance for her unwanted suitor. The harmonies accompanying theme B4 (ex.39b), which is simply a number of melodic variations on the crotchet-crotchet-crotchet dotted minim kernel, are almost perfectly conventional, except for an F major harmonisation of bars 72 f. which would normally have been set to D7-G7. There is also an unusual progression in bars 74-77 caused by the right hand moving to b" (instead of a") thus causing an awkwardly prepared clash with the ascending bass line. The surprising harmonisation of bars 80-81 with an unresolved sharpened dominant chord (over a pedal tonic), and the augmented G sharp chord in bar 93 are evidently deliberate distortions of the otherwise deliberately conventional format (akin to the song of the doll Olympia in Offenbach's Contes d'Hoffmann), which is all in symmetrical four-bar phrases. The macro phrase-structure is 4-4, 4-4, 4-4, which returns the music to the tonic, followed by a repeat of the last bars 4-4, with an intentional hiatus after the third bar of the first four-phrase.

At the end of bar 97, after a fermata, theme B3 is repeated pro forma for fifteen bars, the last bar being truncated by an attempt by the left hand in the one-octave to imitate Colombine, in the passage where "Pantalon, appeased, tries to become affectionate". After four bars Colombine's theme makes as if to respond but is forced to sustain a tremolo accompaniment while the left hand attempts the theme more successfully, from bars 117-120. As the music increases in volume, the right hand assumes the melody for seven ascending bars (2-2-3), finally attaining the upper tessitura of the piano keyboard from bar 128, while the left hand plays a concise double version of L, harmonised G major, f minor (in G major-minor), depicting Colombine extricating herself and proceeding to the window.

Two bars of accellerando link music prepare bars 134 ff. where the key is c minor and the time-signature 6/4 moderato (dotted minim). As an allusion to the snowman's accompanying Pantalon's threat to call him upstairs, theme J2 from the end of Part One is dextrously metamorphosed into a vigorous waltz-like four-bar structure, theme M (ex.40). A two-bar extension of this phrase modulates to the submediant key of A flat major, introducing theme \mathbb{N} (ex.41) at bars 140 ff. (four flats, 3/4, pesante), illustrating Pantalon's calling the snowman. A tremolo chord in the right hand accompanies theme N, which fundamentally comprises the pentatonic notes of the Schneemann theme D1, answered four bars later by a right-hand phrase which reaffirms the tonality but ends on the fifth of the chord. This sequence is repeated at bar 148, and this time it is apparent why the right hand was taken to the fifth, for this time around (bar 154) it ascends a semitone thus creating the whole-tone environment which enables a chromatically moving chord flow to accompany a distorted version of D1 (marked 'trumpet', indicating that Korngold had an orchestral colour in mind, at least for this moment); while irregularly punctuating bass rhythms evoke the menacing approach of the snowman apparition as he ascends the stairs.

10.3 COMMENTARY

Having created rich textures at the end of the first part then roused the audience with the brilliance of the entr'acte, Korngold wisely adopts a more delicate

THEME EX. 41 THEME N

M (derived from there J2) Ex 40 Moderato (d. f nicht schleppen (derived from "Schneemann" Waltz) f = perante (con 81 = passa) 100% Recycled BOGSM Bon

chamber-music *commedia dell'arte* style for the opening of Part Two, necessitating deft organisation of musical material in order to motivate and accompany the convolutions of the *commedia dell'arte* plot. It is also appropriate to compose in a chamber music style for an interior setting.

11. SCENE TWO:

Snowman, Pantalon, Colombine.

Stage Directions:

Bars 160 ff. He [the snowman] enters the room like the stone guest from ,*Don Giovanni* and stands there, motionless. Pantalon is frozen in terror; then he rushes to the window, to convince himself that the snowman actually relinquished his spot.

Bar 176 "Wizardry!" Bars 177 ff. "A ghost!" His limbs give way.

11.1 SUMMARY:

Elements of caricature and fantasy are developed musically and pantomimically, as the plot progresses.

11.2 ANALYSIS

Bars 160-163 contain the quote from the *Don Giovanni* overture and entrance of the *Commendatore*, in the same key of d minor, whereby the *Schneeman* theme is concurrently hammered out by the right hand in octave chords, but modulating towards B flat in bars 162 f. This passage was singled out for favourable or at least fascinated comment by a number of critics.²³ The next passage contains a number of stylistic features which more modern composers associate particularly with animated films:

At bar 164, a new tempo bewegt (humorously contrasting with the stage direction und (Der Schneemann) steht unbeweglich da covers a four-bar 'verzerrt' (distorted) statement of D1 which would be in d minor had not all

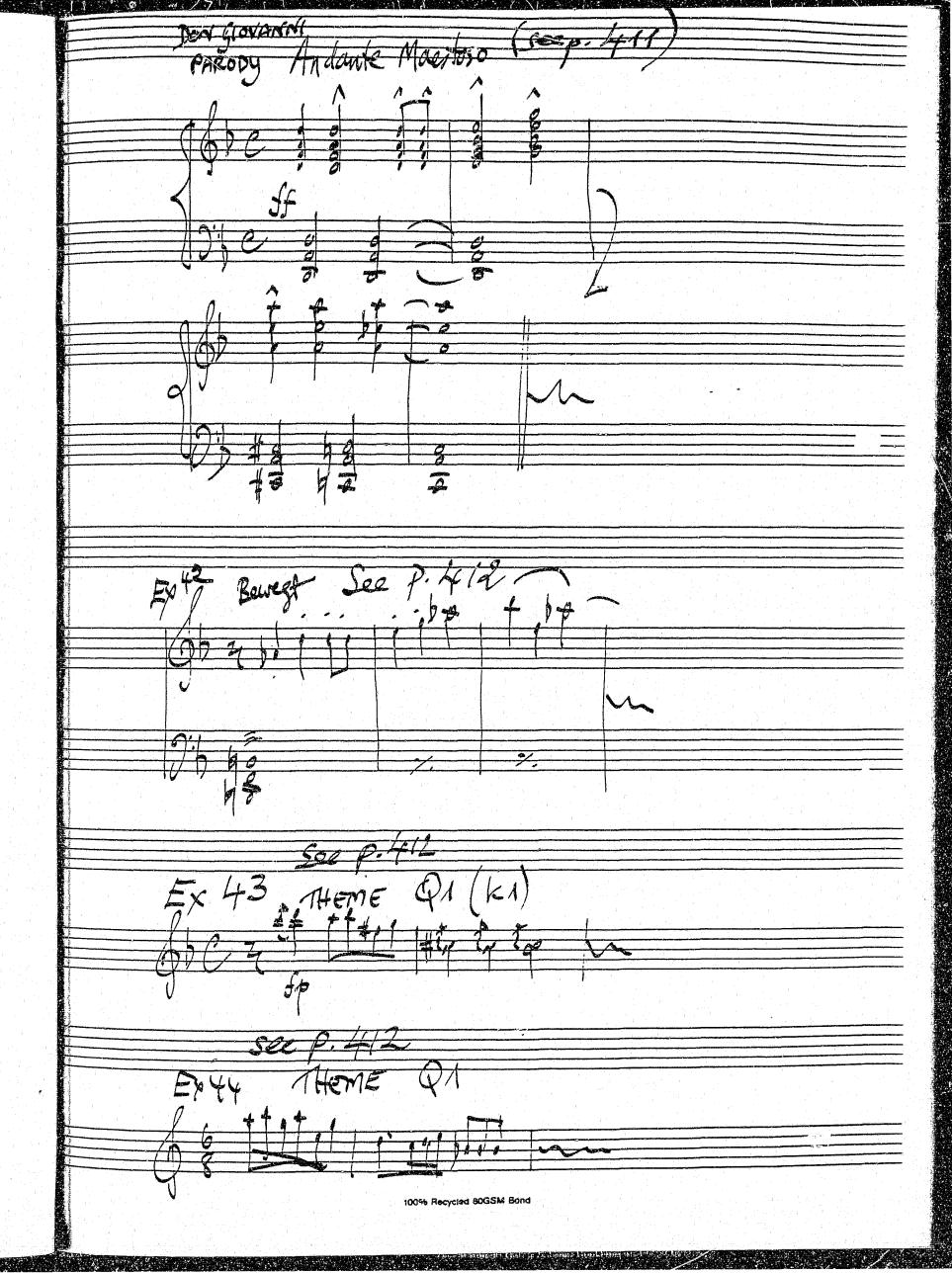
²³ See: Part one, chapter ten: "The reception of Der Schneemann".

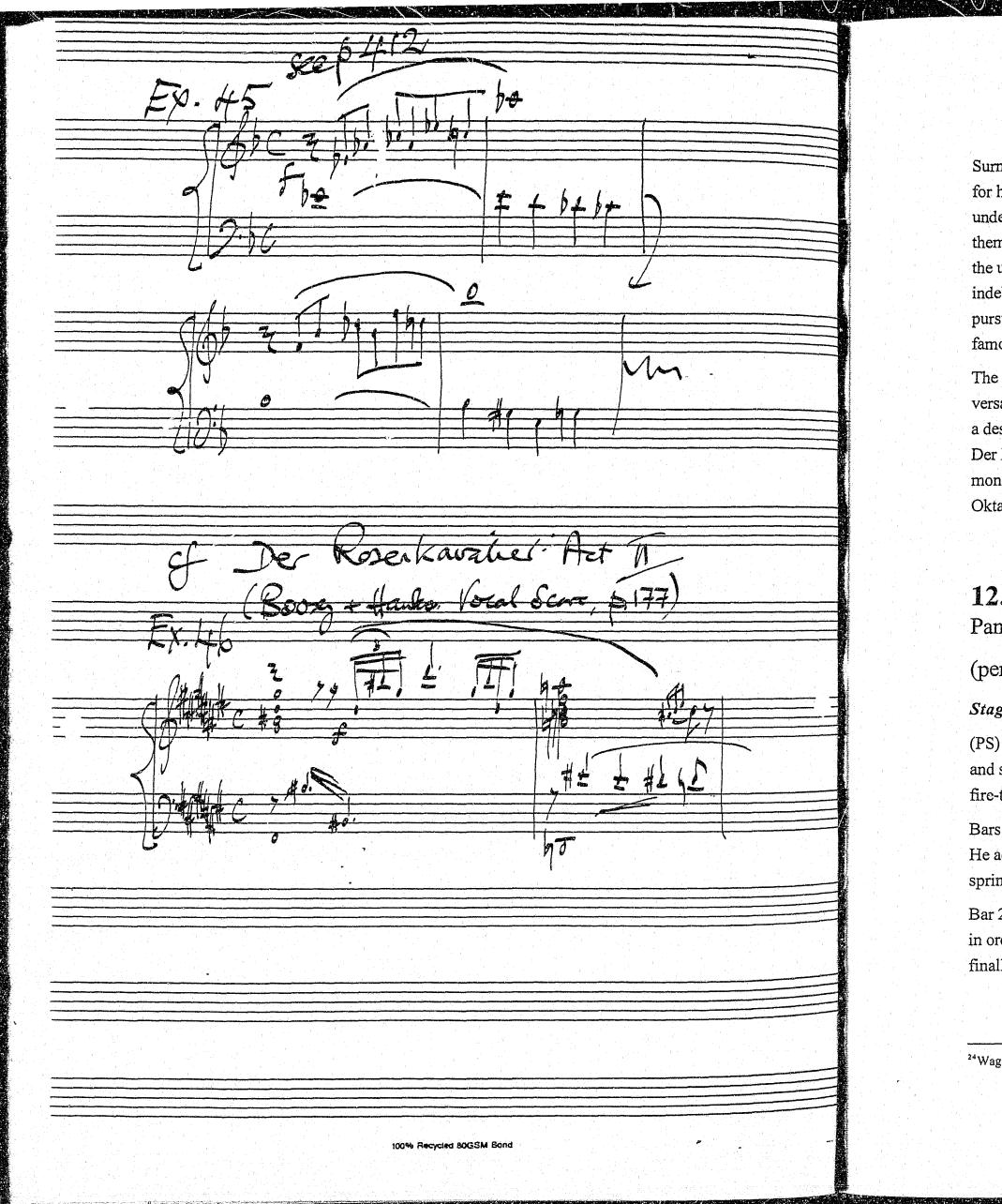
the A naturals have been altered to A flat; this over a left-hand diminished fifth tremolo for suspense (ex.42). The sequence is then repeated a tone higher to heighten tension. The distortion of the "Schneemann" motif imparts the effect of an apparition.

- At bars 172 f., in g minor, appears a new two-bar theme, the core of which is D''-B flat'-G'-C sharp, but which is enlivened with appoggiaturas fom below and acciaccaturas this kernel has been labelled Q1(k1) (ex.43) denoting the first kernel of the future theme Q1 (ex.44). The left hand accompanies with a descending chromatic bass. The sequence is repeated a tone lower. The minor key and the abrupt rhythms illustrate Pantalon's agitation as he rushes to the window.
- In bars 176 f., a two-bar major-minor zig-zag arpeggio with a bass-line which continues to descend chromatically (ex.45), the phrase repeated sequentially the hermeneutic effect: confusion and agitation, as Pantalon imagines himself involved in a supernatural event.

11.3 COMMENTARY

This music demonstrates Korngold's richness of invention, harmonic maturity, and ability to compose rapid changes of music within a short time-span.





Surmising that Korngold's father might have played Beckmesser's pantomime²⁴ for his son, the young composer displays in this passage a thorough understanding of the path Wagner had trodden - the chromatic metamorphosis of themes, the sequential repetition of short fragmental kernels, the use of tremolo, the use of diminished harmony, the use of acciaccaturas. Wagner in turn was indebted to the Wolfschlucht scene of Weber's Freischütz, and Weber was pursuing the traditional format of Melodram, of which Beethoven is the most famous proponent in his Fidelio.

The affinity of Colombine's dance to a waltz from Der Rosenkavalier (or viceversa) has been noted. A momentary passage featuring a "zig-zag" melody over a descending chromatic phrase is akin to one in the "Rose Presentation" scene of Der Rosenkavalier, where Strauss parodies the phrase "ich kenn Sie recht gut, mon Cousin" in advance, to break the magical atmosphere of the Sophie-Oktavian encounter (ex. 46).

12. SCENE THREE:

(perhaps Colombine)

Stage directions: (PS) Bars 180 ff. He (Pantalon) rings the servants' bell. The servants arrive and stand with mouths agape. They rush at the ghost with the broom and the fire-tongs, but he puts them to flight with one single gesture.

springs backwards.

finally hurry away.

²⁴Wagner, R. Die Meistersinger von Nuremberg, Act Three scene One.

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Pantalon, the two servants, the sweep,

Bars 195 ff. They call for help to the sweep, who is working in the kitchen. He advances menacingly on the apparition - but one gesture, and the sweep

Bar 201. Both the servants wrap themselves in outer garments and thick shawls in order to protect themselves from the cold radiating from the snowman and

414

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12.1 SUMMARY:

A brief episode with new themes to profile the minor characters.

12.2 ANALYSIS

In Part One the servants were not imparted a theme of their own, as they entered with Pantalon. Now Korngold gives them a 2/4 *agitato* tune theme \mathbb{O} (ex.47), which is introduced by two bars of staccato quavers 'chirping' at the interval of a major second. The vivacious theme is in B flat major, incorporating four quavers balanced by a minim, then two Viennese-sounding anacrusis quaverminims with a syncopated accompaniment. This theme occurs nowhere else in the score and the plot allows no time for development, for the next musical event, at bars 190-192, is a left-hand version of **D1** accompanied by off-beat chords à la Csárdás cut short by an interrupted cadence at a change of time signature to 6/8 at bar 193, followed by a suspenseful hiatus.

The tempo is now allegro, and two semiquaver-filled kernels, dubbed Q1(k2) (ex.48) because they also anticipate Q1, illustrate first one servant being flounced, then the other. Immediately afterwards another kernel Q1(k3) (ex.49) at bars 125 f. states for the first time the three quaver 'knocks', echoed in another register, which will characterise much of the following fighting-dance. A more distorted, higher variant of this kernel follows at bars 197 f. then at bars 199 ff a sinuous semitonal semiquaver figure makes its appearance around an axial G1 for two bars, punctuated by three-quaver chords, possibly to illustrate the sweep who prepares to attack the snowman. At bar 201 a compressed version of this figure with "hairpin" dynamics appears; in the next bar it ascends as a rapid and crescendoing chromatic scale. This brief sequence has been labelled P (ex.50)because it will reoccur. The gyrations of the music portray the gyrations of the sweep, repulsed by the snowman.

12.3 COMMENTARY

It has been noted that whereas the stage directions have often been dispersed over large areas of music, the authors have taken care to commence certain texts at specific places to correspond to the synchronicity of pantomime and music.



Theme, Ø P 100% Recycled 80GSM Bor

Naturally, the choreographer's production manual goes into much greater detail. However, the indications in the vocal score do emphasise Korngold's appreciation of the integration of music and action. The only place in the score which is questionable is at bar 203, where the text requiring the servants to don warm clothing and flee is compressed into one measure of *allegro*, clearly not allowing requisite time for the action. It is therefore to be assumed that their actions are carried out as a background to the following dance, and that they exit *ad libitum* at some point in the next scene. Colombine's exit point is also not mentioned in the piano score. Assumedly she does not guess that the snowman is Pierrot in disguise, and is frightened away by the apparition.

13. SCENE FOUR:

Sweep, snowman, Pantalon.

Stage Directions:

Bar 204 ff. Grotesque dance betwen the chimney sweep and the snowman.

Bars 218 ff. Alternate attacks and feints. Bars 241 ff. Dance.

Bars 278 ff. In order to anaesthetise his panic, Pantalone, during the dance, hastily and greedily gulps wine from a wine-bottle, to bolster up his courage.

Bars 303 ff. His senses have become befogged by liquor and the whirling dance.

13.1 SUMMARY:

A character-dance for sweep and snowman in three constrasting parts, two in ternary, the third in binary form . Visual chiaroscuro, farcical music.

13.2 ANALYSIS

13.2.1 DANCE ONE

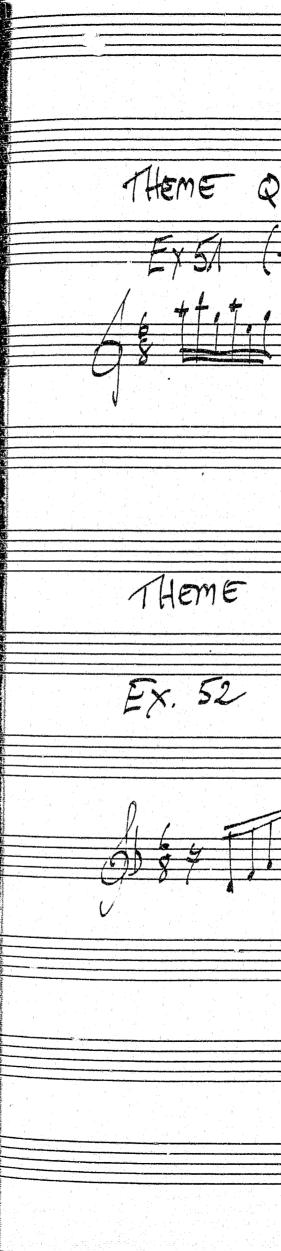
There are a number of kernels and themes in the pantomime which have a common framework, even though they may not be related dramaturgically. The first is theme **B2** in the *Introduktion* - six quavers, descending zig-zag fashion. The next kernel is the beginning of theme F2 - with four-quavers in two pairs of descending fourths. It seems that Korngold uses this kernel to express an idea of agitation, although the *topos* has also been used to indicate the flight of birds (for instance by Saint-Saens in *Carnival des animaux*).

In this dance we are treated to another version of the pattern: this time the zigzags are inverted and they fall, not on to a held note, but on to a series of three *marcato* harmonised quavers, repeated in another register - theme Q1 (e.t.51). This music has been foreshadowed by three kernels.

The first (Q1(K1)) in bars 172 f. indicates a rapid anacrusis followed by three repeated chords, although the interval pattern of the upbeat is different, being based on fourths, and the three-note rhythm is in another time signature.

The second is Q1(K2), showing the anacrusis as a semiquaver pattern and with the zig-zags in the same directions as Q1, (but a truncated version of only four notes) and with the notes on the beats furnished with trills.

The third is Q1(K3), which shows a longer group of semiquavers with the same shape - even though not the same intervals - as Q1, followed by the three quavers and their echo. Thus gradually, a theme has evolved from its kernels, like a plant from a seed. At Q1 proper, the anacrusis is based on a pentatonic framework - the first one based on A'-G'-E'-(D'-C'), with decorated with auxiliary notes. In the third bar of the theme (bar 206) there is a return to the pattern of fourths - albeit ascending rather than descending as in previous kernels. The three-note rhythm is harmonised whole-tonally. Pianistically the dance, 6/8, *lebhaft*, is demanding, with a number of rapid hand-crossovers. The left-hand chording needs careful preparation as it does not always progress expectedly. There is a striking clash of harmonies between right and left hand in bars 206 f., caused by the inexorable movement of the bass by semitones - a parallel to the passage cited in Colombine's dance at bars 74-77.



02 See p. 417 10096 Recycled BOGSM Bond

13.2.1.1 *DANCE ONE* "A" SECTION Bars 204-217

Formally, the first section numbers fourteen and a half bars, counting the initial anacrusis, as the phrase begins on the half-bar. (To avoid confusion the number of beats will be counted in the following sentences, rather than the number of bars).

The first period consists of the initial statement numbering four beats, then 2-2 representing two groupings of semiquavers/trills, then a longer phrase of five beats which bridges back to a repeat of the opening material. Thus 4, 2-2, 5 (beats). The anacruses have now found their way onto the downbeat of the bar, rendering the structure more regular with (beats) 4, 4, 2,2, 4 bringing the section to a close, having remained more or less wihin the bounds of tonic, dominant and subdominant - albeit chromatically varied.

13.2.1.2 "B" SECTION Bars 218-225

At bar 218 Korngold preserves the 6/8 tempo, but *langsamer*, and changes the key signature to one flat, for a short 'B' section of eight regular bars, with the pattern 2, 2, 1-1-, 2. As with so many of his other 'trio' sections, Korngold uses an *arpeggio* anacrusis as thematic material, here complemented by a syncopated quaver-crotchet kernel (theme \mathbb{Q}^2) (ex.52). The section is essentially monothematic and follows the pattern of Korngold's middle sections,

being intrinsically more conventional and more lyrical in mood than his main sections. The stage direction requiring thrusts and feints has been implemented more by fermatas than by thematic variety.

13.2.1.3 "A¹" SECTION bars 226-234

The 'A' section repeats the recapitulation material (parallel bars 210-217), slackening in the last bar (233) to prepare the next section, a change to 2/4 allegro (minim beats). It is noteworthy that Korngold has grasped the difference between time signature and pulse, and indicates what he intends that pulse to be ("3/4 = 1/4 von vorher"), even though there is not one single metronome marking in the score. It is also to be noted that Mahler's symphonies are marked with such clarifications wherever the time-signature could cause confusion.

13.2.2 LINKING PASSAGE

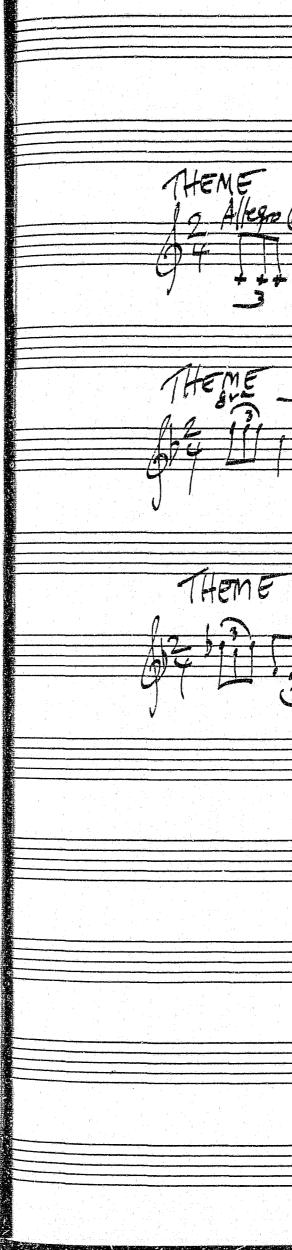
Bars

234-240 (7 bars)

Introductory passage theme Q3(k) (ex.53) in triplet quavers and crotchets over a double-dominant pedal (i.e.C and G) prepares the key of F major and theme Q3 (ex.54).

13.3 DANCE TWO

The opening seven bars (2, 2, 3) of this allegro constitute an introduction which establishes the tarantella pulse and modulates from C major to F major (Q3(k)). A crescendo and accellerando enhance the vigour of the ascending scale in bars 238-240. The dance proper (labelled Tanz) (theme Q3) begins at bar 241, the melody at first high up in the two-stroked octave as a consequence of the preceding scale, but returning to the one-stroked octave at an appropriate moment in bar 243. The tune is harmonised with ascending crotchet chords, the bass of which ascends scale-wise, the chords themselves mostly added-note harmonies (6/5, 7, 4/2 etc), the type of progression which evokes a carillon effect. The rhythm which clads the first four bars (three triplet quavers followed by a crotchet repeated twice, then nine triplet quavers and a crotchet) is repeated in the following measures to a different melody, creating variety within strict form. This eight-bar sequence is repeated (the bar numbering has not taken this into account), then a short two-part bridge (Q4) (ex.55) in triplets, skirting A flat major and C flat major, followed by a three-bar succession of triplets in contrary motion based on a scale of C major which transmutes to F major in bar 254, linking to a 'tutti' variant of Q3 which prevaricates on the boundary of C and F major for four bars before a left-hand C7 launches a two-bar triplet ascent directing the music back to its rightful F major for an authentic reprise, ff, in the s-register, commencing bar 262, and proceeding so for eight bars.



Q3(K) Ex.53 EX. 55 100% Recycled BOGSM Bond

The next four bars (270-273) constitute a repeat of the melody and harmonic framework, but varied - the right hand sketching the chorded melody with light quavers separated by rests, the left hand being responsible for the triplet movement with an ascending F major scale from F2 to B flat before breaking the pattern to fit the harmony. This enables the music to change course in the next two bars 274 f., the left hand 'in neutral' alternating triplet F-E-F etc, the right hand continuing the punctuated quaver chords (crossing over the hands) as it explores various harmonic possibilities, before deciding to embark both hands on an ambiguous D flat major/B flat minor descending scale in bars 276 f. which leads into the next section, bars 278 ff., two flats, triple time, *sehr rhythmisch*.

13.3.1 DANCE TWO

13.3.1.1 "A" SECTION

Bars

241-248 (8 bars, repeated)

Initial statement of Q3, remaining firmly in the home key and progressing from tonic to dominant

13.3.1.2 "B" SECTION

249-252 (4 bars)

 $\mathbb{Q}4$ (ex.55), derived from the previous triplets, occurs immediately in A flat major, with a restatement in C flat major

253-255 (3 bars)

An ascending sequential triplet figure over an implied F pedal-tone produces a cadential progression V-I towards the home key of F major

256-261 (6 bars)

The resolution is delayed as four bars of supertonic chordal sequences precede two of dominant harmony (C 7)

13.3.1.3 "A¹" SECTION

262-269 (8 bars)

A repeat of Q3 in the home key of F major

270-277 (8 bars)

The harmonic aspect of Q3 repeated for four bars, then modulating as if towards D flat major, but actually links to D flat major in Dance Three.

13.3.2 DANCE THREE

Korngold surprises the listener by launching neither D flat major nor its relative minor, but B flat major, theme \mathbb{QS} (ex.56), which continues the momentum engendered by the triplets of the previous tarantella, but interspersed with dotted rhythms in a four-bar theme, the general contour of which is an arch, but one with many dips and zig-zags along the way. The left hand punctuates the melody with a crotchet - crotchet rest - crotchet rhythm, including some (strummed) stretches of a tenth. At the end of the phrase there is an abrupt silence which has been noted as a feature of a number of themes in the score (e.g. end of F2, end of G1).

Having ended on the dominant, the phrase repeats at bar 282, returning to the tonic. Now Korngold compresses the ideas of the first phrase into a two-bar unit \mathbb{QG} (ex.57), bars 286 f, which he repeats in D flat major. A three-bar phrase comprising mostly triplets conveys a similar tonal 'prevaricating' effect as bars 274 f., then decides on a V-I cadence in F. This prompts a literal repeat of Q4 followed by another repeat an octave higher which extends the phrase, incorporating the 'prevaricating' harmonic shifts before another F7 harmony in bars 298 f. takes the listener back to the home key, reiterating the substance of bars 282-285 to conclude the section.

This is a section which, extended and developed, could have been published as a separate piece.

THEME Q5 Ex.56 15 An THEME Q6 (seep. 421) Ŧ Í. 100% Recycled 80GSM Bond

13.3.2.1 "A" SECTION

278-285 (8 bars)

New time signature - 3/4. Q5 (ex. 56) is stated twice, in B flat major 3/4 time, the first time proceeding to the dominant, the second back to the tonic.

13.3.2.2 "B" SECTION

286-292 (7 bars)

 $\mathbb{Q}6$, (ex. 57), rhythmically derived from $\mathbb{Q}5$, remains in the home key for two measures then is restated in D flat, preceding three link bars leading back to the dominant of B flat.

293-298 (6 bars)

Q6 repeated, this time remaining closer to the home key

299-302 (4 bars)

The equivalent of bars 282-285 is restated, and concludes in the home key.

Bar 302 effectively marked the end of the dance of the sweep and the snowman. Although the music continues without a break, it must be assumed that the sweep exits at this point, although the stage directions give no indication.

Bars 303 ff. constitute a link to the next scene. The composer changes the time signature to 3/4, tempo to allegro (3/4=1/4 von vorher) and the key (though not the key-signature) from B flat major to b flat minor (or the dorian mode commencing on B flat) in a variant of F1 accompanied by a left-hand neutral-mode B flat tremolo (without the third of the chord), conveying the effects of the alcohol on Pantalon's senses (another example of Korngold's ability to convey sensations of which he had most probably had no experience in music).

After a four-bar statement of the phrase crescendoing to f then dying away, the phrase is repeated and extended chromatically-laterally into an eight-bar sequence which 'explodes' onto a fff inverted g flat minor 6/5 chord (PS 314) followed by a dramatic silence marked with two fermatas.

13.4 COMMENTARY:

The three dances, whilst contrasted in *typus* and time-signature, are linke by subdominant modulations, hence Dance 1 = clog-dance, 6/8, C major; Dance 2 = tarantella, 2/4, F major, and Dance 3 = mazurka, 3/4, B flat major. Vivacity and *Nervosität* predominate.

14. SCENE FIVE:

Pantalon, snowmen.

Stage Directions:

Bars 320 ff. He [Pantalon] imagines he sees two snowmen,

Bars 327 ff. then three, four,

Bars 332 ff. ever more, finally innumerable snowmen

Bars 346 ff. whirling around him in confusing circles.

Bars 358 ff. Dance of the snowmen.

Bars 416 ff. Pantalon staggers and

Bars 423 ff. tumbles half senseless on the sofa. He falls asleep. The snowmen vanish.

14.1 SUMMARY:

The principal dance-sequence of Part Two, with the most dancers on stage. A typical genre-dance, with fantasy elements, interplay between Pantalon and the snowmen, farce, and drunken slapstick. A *fugato* leads to the "Waltz of the Snowmen", ending in a wild *coda* based on the tarantella of the previous scene.

DI TRene modified forming "fugato" subject. (original waltz theme) A. <u>A</u> 21016 ¢ Ex 58 Perdant Phrase be Ex 62 100% Recycled BOGSM Bond

en de la constante La poste de la constante

14.2 ANALYSIS

14.2.1 PART ONE - MOCK FUGATO

(entrance of the snowmen)

Bars 315-349

Korngold's parody of *Don Giovanni* was one aspect singled out for mention by those recensionists who attended the early performances; this scene is another. The listener has already been aware of a section of imitative quasi-polyphony in the *Introduktion* (bars 107-115). This idea is now developed along the same lines

14.2.1.1 SUBJECT

The key signature from bar 315 is five flats, the time signature *alla breve*, and the tempo *gemäßigt aber drängend*. Korngold has modified the *Schneemann* theme **D1** by compressing it, i.e. deleting the two repeated notes at the start of the theme and reducing the rhythm to a crotchet, quaver-quaver pattern (ex.58), which is the rhythmic vehicle for its pendant, viz. a descending scale framework embellished with auxiliary-notes (*Wechseltöne*), constituting the middle section of this three-part *fugato* (ex.59). The pendant section continues the rhythmic kernel but ends melodically in the relative minor ((ex.60), also see theme **D3**). Although the subject is first stated in the small octave, Korngold has chosen to delegate it to the left hand.²⁵

14.2.1.2 SECOND SUBJECT-ENTRY AND COUNTERSUBJECT

The countersubject to the second subject-entry (which enters 'correctly" on the dominant), commences at bar 321 with an chromatic line which clashes comically with the right-hand answer (ex.61). It is feasible that Korngold was parodying a Robert Fuchs exercise but excusing the 'errors' by evoking Pantalon's enebriated state.

²⁵ Korngold may have known the last movement of Beethoven's Hammerklavier Sonata op. 106.

14.2.1.3 THIRD SUBJECT-ENTRY

The third entry at the upbeat to bar 327 is at the top of the texture and although the middle voice is written in the treble clef it is necessary to incorporate it into the left hand owing to the distance between the top voice and the middle voice. The polyphony embraces orthodoxy and satire, the 'errors' being a questionable auxiliary note shift in bar 328 which causes a double clash of major ninth/major seventh with the subject; parallel ninths in bars 327 and 329, and parallel fourths between the outer voices between bars 330 and 331. Within the context of the situation, the writing is appropriate and amusing.

14.2.1.4 INTERLUDE/DEVELOPMENT

At bar 333 Korngold relinquishes the polyphony, utilising the end of the fugato subject as the beginning of a new theme $\mathbb{D}4$ (ex.62) which he develops in ascending sequences until the melody descends into A flat major tonality after attaining an A flat''' at the apex of the p brase in bar 338.

14.2.1.5 FOURTH SUBJECT-ENTRY

A final statement of **D3** back in the home-key of D flat major makes its appearance in the right hand from bar 341. Korngold jettisons four-part polyphony in favour of a two-part invention format. The accompaniment is a scale in crotchets descending inexorably over five bars, landing on an F2/F1 *tremolo* at bar 346.

14.2.2 BRIDGE TO WALTZ INTRODUCTION

Over the *tremolo*, the right hand develops an ascending *fugato* kernel-rhythm, clad in an f minor ninth harmonic shell, and crescendos for three bars,. This bridge-like, suspense-creating music is developed over the next four bars 349-352 as the key-signature changes to two flats, the mode to major, and the rhythm to triplet crotchets, as both hands develop ascending variants of dominant-seventh harmony over a continuation of the pedal F2, finally ritenutoing in bar 352.

14.2.3 INTRODUCTION TO WALTZ

At bar 353 the time signature changes to 3/4 in preparation for the waltz which follows. Two bars of a theme \mathbb{R} (ex.63) reminiscent of one in *Elektra* (ex.64)

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are not developed, but make way for three bars of chords being essentially a repeat, rhythmically altered, of the harmonic material of bars 351 f.. As an adult, Korngold could play *Elektra* from memory.

14.2.4 PART TWO - WALTZ

"Tanz der Schneemänner"

A fermata over the bar-line draws breath before the waltz commencing bar 358, Tanz der Schneemänner - Tempo di Valse. This is exactly the same material as in the Introduktion commencing bar 55, but this time in B flat major, not A flat major, the only difference being that now the material repeats after bar 376 (whereas in the Introduktion it continued with theme D 2), in the manner of a 'first time bar' (although the repeat music is written out in the score). After the equivalent of eleven bars, at bar 388, the music moves down a fifth (instead of an octave), bringing the music back to the tonic, and instead of completing the cadence after bar 394, Korngold creates a five-bar codetta/bridge passage out of the material of the last few bars, crescendoing as he does it.

14.2.5 PART THREE - CODA

Presto 2/4 (minim beats) at bar 400 erupts, repeating elements of the Q3 *Tanzmusik* in innumerable keys with superbly irregular-seeming but carefully constructed phrase-lengths 2-2-1. 2-2-1, 2-2-2, 2-2-3, becoming higher and more 'hysterical' until Pantalon's ultimate collapse with a wide-spanning ff discord in bar 423, followed by another dramatic silence.

The scene ends with a two-bar fragment based on a fragment of **D3** deep in the number 1 and 2 octave, accompanied in the second bar by a soft A flat major chord in the one- and two-stroked octaves, as Pantalon falls into slumber.

14.3 COMMENTARY

Korngold has skilfully constructed this scene to achieve contrasts and climaxes, from ponderous academic fugato, through the popular Viennese waltz to the turbulent ("taumelnd") tarantella. Although the key-relationship with the previous scene is by way of the flattened mediant (B flat major - D flat major),

the waltz (back in B flat major) links the scenes together. This third appearance of the *Schneemann* waltz (after the *Introduktion* and the dance of the children in Part One) enhances the unity of the whole work, and also "popularises" the waltz by dint of repetition (a feature of his operetta contemporaries and their successors in the field of Musical Theatre).

15. SCENE SIX:

Colombine, Pierrot

Stage Directions:

Bars 426 ff. Columbine's pokes her head through one doorway,

Bars 430 ff. Pierrot pokes his through the opposite doorway. Creeping forward on tiptoe, they convince themselves that Pantalon is asleep.

Bars 445 ff. Pierrot approaches Colombine with tender, pleasing movments and pleads for a hearing for his long-felt yearning.

Bars 465 ff. Colombine resists with gentle coquetterie.

Bars 477 ff. Pierrot becomes more and more insistent and ardent and overwhelms Colombine with his pleas for her to run away with him and share his artist's destiny. She makes up her mind to follow him.

Bars 491 ff. Mutual expression of love's emotion.

Bars 528 ff. They hurry away.

15.1 SUMMARY:

A pantomime scene with dance interpolations, focusing on Pierrot and Colombine. The style of their courtship evolves from *commedia dell'arte* rococo graces to late nineteenth-century romanticism.

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15.2 ANALYSIS

15.2.1 SECTION ONE - PANTOMIME

The previous scene links into this without a break. The final thematic left-hand E natural has been transformed enharmonically, remaining there for almost four bars whilst the right hand performs a soft, *langsam*, but wildly chromatic variant of **B3**, quoted as \mathbb{BS} (ex.65), which serves the double purpose of illustrating Colombine's timid return to the action and a continuation of the music to which Pantalon went to sleep.

In the next section beginning Bar 430 (*bewegt*, 3/4) Pierrot's theme appears for four bars over a modulating bass, diatonically major-minor for two, then modulating to d minor for the four-bar appearance of F1 (Pantalon theme, minor variant) in the number one octave at bars 434 ff.. This is overlapped by a hybrid D1/F1 tail theme, also in a d minor variant format, spanning the onestroked to three-stroked octaves, commencing bar 436 and itself overlapped by the continuation of D1 in the left hand (small octave) from bars 439-441, overlapped by a version of B3 commencing in bar 441 and sinking down to a D flat1-C1 close in bars 443 f., which effectively prepares the key of f minor which follows.

This brief passage from bars 430-444 is further evidence of Korngold's ability to manipulate themes and integrate them into the dramatic flow of situations.

15.2.2 SECTION TWO - COURTSHIP in the form A - B, $A^1 - B^1$

Having subjected the listener to the equivalent of instrumental recitative, Korngold has prepared the ground for a *pas de deux* courtship scene which commences with a new key signature (one flat), time signature 4/4 and tempo *allegretto quasi andante*. This whole passage could be termed 'songs without words'.

15.2.2.1 PART A (BARS 445-452)

begins with a four-bar (2-2) theme S1 (ex.66), whereby the first bar is repeated and this block answered by a two-bar phrase, the whole paragraph being in the form of a melodic arch. These four bars are repeated, the right hand an octave higher, bringing the section to a close in the tonic on the fourth beat.

15.2.2.2 PART B (BARS 453-464).

A complementary passage begins in cut time, allegretto (minim beat) - a grazioso F major version of **B1**, here labelled \$2 (ex.67)., arranged alla grotta. After four bars of delicate music **B3** erupts brusquely in *ff* and an unprepared G major, ending on a c minor chord and a fermata, as if to change the subject. The music takes up its suggestion as to the key, but prefers to restate **S2** (now a tone higher than before), this time remaining in G major, before a two-bar *pp* link passage at 463 invites a return to C major.

15.2.2.3 PART A ¹ (BARS 465-472)

This invitation is accepted and S1 reappears, with the melody warmly scored in the large and small octaves. After four bars, the theme repeats an octave higher, as in its first statement, modulating at the end to F major.

Here it is worthwhile discussing the previous section from the first appearance of S1 at bar 445. Though the mood of Pierrot's wooing is soft, gentle, pleasing, the gavotte S2 seems a little too delicate and 'selbstverständlich' self-evident - for a man expressing 'langes Schmachten' as in the stage directions, and the music implies Colombine's rather ungracious and brusque rebuff at bars 457 f., although there is nothing in the stage directions here. It is however an adroit musico-psychological move on Korngold's part to repeat Pierrot's courtship music, but in Colombine's key, at bar 459. The C major setting of S1 at bars 465 suggests Colombine's acquiescence rather than the stage direction 'Colombine widersteht mit sanfter Koketterie'.

15.2.2.4 PART *B*¹ (TRUNCATED, BARS 473-476) continues Pierrot's courtship with a four-bar variant of S2 which becomes more and more chromatically *tordu*,

15.2.3 SECTION THREE - BRIDGE PASSAGE leading to "love-duet"

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" lourtship" Scere THEME SI Allegretto quasi andante See p.427 P grazioso $\hat{\tau}$ THEME S2 Allegretto ++++ grazioso * * * 100% Recycled 80GSM Bond

Pierrot. as if he realises that gavotte style is not adequate to express his feelings, launches into 4/4 (*drängend*) and a fourteen-bar development of his serenade from Part One. The following schema indicates the parallels.

= denotes similar to, derived from, and occasionally identical to.

Part Two	<u></u>	Part One
477 f.		445 f.
479 f.		432 f.
481 f.		445 f.
483 f.		443 f.
485 f.		434 f.
487		434
488		434
489 f.		443 f.

The details of these passages are as follows:

- The first two bars (477-478) head from F major through g minor which then effects a mode-change towards C major.
- Bars 479-482 could be designated as one phrase, commencing not in C but in F (over a 6/4 chord) continuing the phrase through a similar g minor/major transition.
- The next four-bar phrase(483-486) opens like bar 479, continues with similar structure, but different harmony and an inversion of the two crotchets in the second half-bar, ending the phrase with an interrupted cadence in D flat major.
- Bars 487 f. diminutes the second half-bar melody into a dotted rhythm and two quavers, the first bar forming expressive appoggiaturas over a b diminished seventh, the second bar resolving on to another F 6/4 harmony, whilst the last two bars break up the original two crotchets of the second half-bar into two quavers and a crotchet, forming more espressivo appoggiaturas in the process.

Thus Korngold has found musical material for this serenade which is malleable into almost any shape - every harmonic and melodic progression is apt and pleasing within itself, but flows effortlessly from one bar to another and from one phrase to another. The only weakness is a preponderance of tonic 6/4 chords (in bars 477, 479, 483, 485 and 488), where conforming practice employs just one to indicate finality, followed by V (or V7) - I. A detrimental feature of Korngold's style is a tendency to gravitate back towards the tonic instead of developing modulatory sections and the germ of this defect can be witnessed here.

15.2.4 SECTION FOUR - LOVE-DUET

based on the principal (and opening) theme of the Introduktion ..

The scene continues in an effective and affective manner because the listener is now treated to the haunting music A1-A3 which opened the pantomime, now expressing itself uninterrupted by other themes. It is harmonised not only by means of a thickened four-part melody in the right-hand, but also by added-note chords in the bass (6/5s and their inversions, major sevenths and their inversions). A3 is now employed as the vehicle for thematic development, especially the two dotted minims concluding it. So the theme commences at bar 491 (6/4, moderato, mit großem Ausdruck) and continues (as at the end of the Introduktion) without interruption until bars 503-506 are repeated twice modulating upwards sequentially, thereby increasing in vigour and passion.

Rhythmic *stretto* occurs in bar 512, as two bars are compressed into a 9/4, adding to the tension, and A1 reappears climactically ff, first in G flat major, then modulating in bars 519 f. so that A2 and A3 are back in F major. To acompany the hurried exit of the lovers, Korngold develops the tail of A3 over a three-bar period from 527-529, ritenutoing all the time, and brings the music to a pp conclusion, firstly with a 6/4 chord in the s-register, then in bar 531 with a ppp echo of the first four notes of A1 in the left hand (whereby the right pedal should be engaged so as not to lose the root of the chord).

15.3 COMMENTARY

Just as Korngold contrasted the old (fugue) with the new (waltz) in the previous scene, so does gavotte succomb to serenade and ultimately to waltz in this scene. The 6/4 reminiscence-motif is particularly telling, having not been heard since the *Introduktion.*, and offers the two principal dancers a brief opportunity to display their balletic skills in a *pas de deux*. The key of this final section (F

major) is also refreshing for the ear, as it has not been heard since Scene Four (sweep/snowman), and then only intermittently.

16. SCENE SEVEN:

Pantalon's servants, Pantalon.

Stage Directions:

The two servants appear and perceive, trembling in every limb, that Pierrot is hurrying away arm in arm with Colombine.

Bars 543 ff. Then they see Pantalon lying on the sofa and spring back again.

Bars 546 ff. Pantalon awakes again, gets up. Recognising him, the servants hastily tell him the news.

Bars 556 ff. Out of his mind, Pantalon rushes around the room and then out of the door into the street after the fugitives.

16.1 SUMMARY:

A comic interlude, based on previous material, to advance the plot to its conclusion. The form is subjugated to the dramaturgy.

16.2 ANALYSIS

As Korngold has now amassed enough original musical material to satisfy every situation, it is perfectly appropriate to recycle themes, in fact it would only confuse the issue at this stage to introduce new ideas (whereas the new 'snowy night' theme J2 at the end of Part One was entirely appropriate for that stage of the piece, and will be even more effective in the next scene).

16.2.1 PANTOMIME (BARS 532-563) Bars 532-545

As the tempo changes to 2/4, *agitato*, Korngold uses the same theme **O** for the servants' entrance as before - albeit that the two bars of quaver introduction has been extended to four. After the eleventh bar there is a sudden halt over the

barline, followed by a return of the 6/8 theme **P** for three bars, as the servant reacts to seeing Pantalon stretched out on the sofa.

Bars 546-555

The 'dialogue' where they tell him of the elopement takes place over a development of the snowman/sweep fight-dance Q1 from the upbeat to bar 546 commencing in D major and modulating to b flat minor.

Bars 556-563

An eight-bar development of theme **M** expresses Pantalon's rage at that event, just as it did earlier at bars 134 ff. when he was annoyed at Colombine's hypnotic fixation on the snowman.

In a four-bar chord progression (560-563) the harmonies move through c minor 6/3,

E flat⁷ (3rd inv.), A flat^{6/3}, B root pos. (the first three chords correspond to a progression in the recitative preceding Nedda's aria in *I Pagliacci* (*ex.*)), to land on a dramatic A major^{6/4} chord which marks the beginning of scene eight.

16.3 COMMENTARY

The skill with which Korngold manipulated and modulated disparate musical material did not desert him when he embarked on his film music career later in life.

17. SCENE EIGHTAND LAST.

Pantalon

Change of scene. The setting as at the end of Part One.

Bars 569 ff. Bells ring. Light snowfall. The snowman is seen back on its spot, having been placed there by Pierrot.

Bars 576 ff. The lovers have climbed into a post-coach; its horn is heard. Bars 587 ff. Pantalon appears, grasps the situation and, aghast, hears the posthorn, the notes of which appear distorted to him.

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Bars 603 ff. The love-theme of the united couple echoes from the distance, whilst Pantalon wrings his hands in despair.

Bars 609 ff. Finally Pantalon hurls himself at the snowman with clenched fists and smashes it to pieces. The curtain falls, timed to land exactly with the last chord of music.

17.1 SUMMARY:

The *dénouement* incorporates a visible set transformation. Apart from the posthorn allusions, musical motifs are drawn from previous episodes. The work ends in the same key - F major - as it began.

17.2 ANALYSIS

Scene change music (bars 564-575)

There are only twenty-three bars for this change of scene, but the matter can either be solved with a revolve or with the use of a tab-curtain set for Pantalon's house. As already stated, the scene begins in A major, on an $A^{6/4}$ which accompanies a return of J1, followed verbatim by J2 at bar 568. After six bars the music modulates to G major, or rather the Lydian mode with ground-note G, then straight into F major (again over a 6/4 chord) at a triple time *allegretto* tempo commencing bar 576. Having commented on the lack of need to compose new material in the notes to the previous scene, it may seem curious to label this music theme T (ex.68), but it is less of a theme than a *topos* - a direct inspiration for Mahler, and a subliminal one for Brahms. T is first stated monolineally as a seven-bar period (4-3), then bilineally in D flat/G flat major for the following four bars (ex.68a).

17.2.1 PANTOMIME (BARS 587-627)

As Pantalon enters (bar 587), **J1** apears again, with a melody thickened to four strands, in 4/4 *moderato con moto*, *drängend* which is heightened by sequential repetition in ascending semitones, the speed of tonal change doubling in the third bar.

T, distorted into whole-tone harmony, is evoked by a return to the allegretto 3/4 at bar 590 during which the fanfare, after two bars of whole-tone tremolo, is

played for eight bars in an kaleidoscopic version utilising shifting harmonic forms of the one whole-tone scale (ex.68b).

At bar 587, a three-measure link based on theme R (previously heard at Part Two, bars 353 f.) modulates for the last time, preparing the F major tonality which marks the final appearance of A2-A3 from bars 603-608.

This slows for the coda to the pantomime, commencing bar 609. An allegro cut time accelerates as theme F1 rings out in ff. Korngold develops the crotchetcrotchet minim rhythm into an extended series of cadences: f minor/F major followed by a G.P.in bars 615 f., then II sharp^{3/1} followed by a G.P. in bars 617 f., repeated in bars 619 f., then three bars of the same cadence one after the other; a short pause, the first four notes of theme P in augmentation; a G.P., and the final cadence which is a flattened VII-I.

17.3 COMMENTARY

The descriptive detail of the final bars is intended to demonstrate that Korngold's fantasy and musical imagination was alive and active right up to the very end. He was aware of the potential effect of an imaginative close with an unusual cadence pattern. The effect is heightened here because of the succession of G.P.'s intended to keep the audience guessing as to when the actual close will come (hence the stage directions' insistence that the curtain fall exactly on the last bar of music).

It is apparent that not only does Korngold demonstrate his ability to write pianistically satisfying instrumental music, but his style leans heavily on the effective use of melody. With that gift, added to his technical prowess developing short kernels appropriately for a multitude of situational needs, it is no wonder that he should be capable of composing two successful operas barely five years later.

(PART FOUR - MUSICOLOGY)

D.Kram. Doctoral Thesis. Musicology/Full Score

CHAPTER FOUR

FULL SCORE - ANALYSIS

ZEMLINSKY'S ORCHESTRATION OF DER SCHNEEMANN

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ZEMLINSKY'S ORCHESTRATION OF DER SCHNEEMANN

1. COMMENTARY

Before embarking on a progressive description and commentary, it is important to consider the issues relating to the problem of translating one musical *Klangbild* into another.

It will be demonstrated that Zemlinsky's scoring of Korngold's piano version is true to the melodic and harmonic intentions of the composer (apart from one harmonic progression which has been changed in the *fugato* in part two) but differs considerably as to phrasing, dynamic, and often as to tempo, even if significant deviations from Korngold's original intentions can be attributed to the revisions made by the composer himself.¹

1.1 ZEMLINSKY'S INTENTION

This raises the issue which is an inherent problem even with works orchestrated by one and the same person: what are the criteria determining *Werktreue*? Could one reflect faithfully every nuance of the piano version, or should one engage in a degree of interpretative freedom, with the knowledge that there are fundamental differences of approach between a solo instrument and an ensemble, and especially between an instrument like the piano and an orchestra.

For example, arranging an orchestral piece for wind ensemble, though not without its own problems, at least has an instrumental ensemble as its *Ausgangspunkt*.. Arranging a string quartet for string orchestra, although there are those who would argue that it destroys the *Grundprinzip* of the intimacy of chamber music, at least has the *cantilena* and the typical string *topci* of bowing figures, pizzicato/arco etc. laid out to determine the format from the outset.

A piano, however, is still a solo instrument, although it can be made to imitate an orchestra far better than a monochordic instrument, and although Korngold like Bizet - was said to play in an 'orchestral' fashion.² A pianoforte can only simulate a legato line, and lacks the ability to fill in the middle register (when played by a single player) if the span between melody and bass is wide, other than by suggestion (e.g. arpeggios or stretched chords).

1.2 KORNGOLD'S INTENTION

Therein arises the question as to whether Korngold intended this piece to be scored, ultimately, for orchestra. One could argue, from a comparative study of, say the First Piano Sonata, that as both works are imbued with the spirit of an 'orchestral' piano style, there is no reason to surmise that the *Schneemann* was written for any reason than for Korngold himself to play, and possibly for it to be performed in intimate settings such as in a school.

Even the writing of a trumpet phrase and (in the private edition) a timpani line could be argued to represent merely a tone-colouring that Korngold had in mind, or at best an indication, if at any time in the future it should be scored even though Korngold had not written it especially for that purpose. It would have been self evident, for example, if the piano score had been written as an arrangement of an orchestral score after the latter had been composed.

However, it is more likely that the young composer would have heard at least some passages in his head as belonging by right to instruments other than the piano, for example the motive which prompted him to write 'trumpet' in Part Two, and the 'Pierrot' character, who is intimately connected with the violin.

If the serenade offers the most cogent example of a violin *cantilena* written for piano, the process of induction should lead one to discover other passages associated with the character that would have a violinistic tendency, even if Pierrot does not necessarily play the violin at those points. The posthorn at the end of the pantomime is another case where an instrument is unmistakeably indicated.

² (Julius Korngold describes his son's playing as "ein tatziges, temperamentvolles, mit einer Art selbstgeschaffener Technik orchestral klingendes Spiel" (JKM 138).

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¹ Examined in chapter five, "Comparison of the Druckvorlage with the Full Score".

Indeed, bearing in mind that the Trio for piano, violin and cello was composed just a year after Korngold had completed the piano version of Der Schneemann, it would be illogical to claim that Korngold originally intended to write only piano music. Furthermore, his subsequent mastery of orchestration by 1911 would tend to support a hypothesis that his inner ear was already finely attuned to the potential of the orchestral tone-palette, despite the limited exposure he had had to listening to orchestral music, assume that we are to believe Julius Korngold³

1.2.1 KORNGOLD'S INNER EAR

Jettisoning speculation in the light of the fact that within less a year of composition of the piece it did become necessary to orchestrate it, the question then arises as to what extent the published score represents the way Korngold intended it to sound. This is not to imply that the piano version represents a sketch, or is incomplete in any way; anybody could play the score verbatim and it would sound complete, logical, and musical. All the general dynamic and phrasing markings are present, and Korngold complements these with detailed, but not complicated, indications of his intentions, especially with regards to crescendo markings, and accents. In this he was representative of his period, when one considers that even the works of the classical composers were being published in editions exhibiting additional dynamic, phrasing and fingering marks.

1.2.2 KORNGOLD AS HIS OWN INTERPRETER

Notwithstanding, there is no direct evidence as to whether Korngold actually played his piece exactly as he composed it. Old piano rolls of such composers as Mahler performing his own compositions (there is an example in Siegfrieds Musikautomatenmuseum in Rüdesheim, Germany) bear witness to the fact that many composers have taken a more liberal approach when executing their own compositions than the score implies. Also, Korngold could easily have 'filled in' certain passages which were written at opposite ends of the keyboard (such

as bars 10-14 of the introduction, which include a left-hand arpeggio in the first bar but no 'padding' in the third of fourth bars of that phrase, which are written a little too far apart to sound complementarily sonorous).

Whether he played the score as differently as Zemlinsky has scored it in some passages is exceedingly doubtful. In fact, if he had played it thus, either his youth had caused him to compose music which was not in accordance with his intentions, or he revised his musical ideas after the score had gone to print.

1.3 ZEMLINSKY'S INTERVENTION

The descriptive analysis of the orchestration will testify that Zemlinsky's orchestral cladding diverges quite markedly from what is written in the piano version; not at every point, but often enough to be noticed; even bewilderingly so at some points. Usually the delicate piano sections are marked up to mf, or otherwise lent a substance which is not conveyed in the original - and not intended, either; and many of the slurrings which bind the music together and lend it continuity have been jettisoned in favour of note-shortening, either by means of staccato dots over notes or else by converting crotchets to quavers with rests, for instance.

Finally, even though Korngold's musical syntax has been adopted literally, there are instances where the accompaniment has been 'embellished' and varied, especially in some of the waltzes, to the point of mutilation.

1.4 EXCESSES OF THE ORCHESTRATION

As a corollary, the number and variety of orchestral effects and 'devices' has been mentioned and stressed during the analysis. Despite the relatively advanced and subtle harmonic vocabulary, Korngold's work is essentially delicate and elegant in style - verging on rococo, in some places (for example, the opening of Part One, after the Introduktion) and there are a number of passages which are more characteristic of the world of Johann Strauß than Richard Strauss, to whom Korngold has often been compared⁴.

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⁴ Especially the music Korngold wrote for Colombine.

[&]quot;Er kannte überhaupt wenig Musik, hauptsächlich nur das, was ihm zu Hause zuflog. Noch bis zum dreizehnten Lebensjahr hatte er keine Konzerte gehört, ja, wollte er gar nicht fremde Musik hören, hatte vielleicht keine fünf Opernvorstellungen mitgemacht". JKM 138.

Notwithstanding, both the contemporary and reactionary elements in the music have been overlayed with all the orchestration techniques and appurtenances of the 'silver' age of operetta, including its excesses (the use or abuse of harp glissandi is a case in point). It will be seen during the section of the reception of the work that this critique was shared by several people, not only by the conductor of the première Franz Schalk, who is quoted by Julius Korngold as saying that Zemlinsky's arrangement was 'unpraktisch'.⁵

Undoubtedly, he has not written for a 'Mahler' orchestra but restricted the scoring to a standard opera orchestra.⁶

2. THE ORCHESTRATION AS AN ASPECT OF PEDAGOGY

It is evident that the orchestration, when it was completed, was the result of a pedagogic process leading to Korngold's attaining independence in this skill. It has already been reported that Korngold's father suggested Zemlinsky to *Universal-Edition*, not only because of the latter's reputation and skill, but also because the music critic felt it would benefit Erich to witness his work being imparted orchestral cladding by the hand of his teacher:

Er (Zemlinsky) hatte Erich bereits in den Grundzügen der Orchestration zu unterweisen begonnen, so daß die Arbeit an der Pantomime zugleich beste Gelegenheit bot, den Schüler in diesem Studium weiterzubringen, wenn er dem Lehrer über die Schulter guckte.⁷

If, therefore, numerous examples are given below of instances where typical turns of orchestration are employed, whether they are strictly necessary for the effective rendition of the passages concerned or not, the point of reference will be this hypothesis - the scoring reflects as much Zemlinsky the teacher as Zemlinsky the arranger.

3. EDITORIAL ISSUES

Two features are significant in the score - the predominant use of 'circumflex' accents (with the angle at the top) rather than 'normal' accents, implying that these are 'cantabile' or melodic accents rather than short 'snappy', sharply articulated accents; and the liberal marking of slurs - not haphazardly spread over numbers of bars, but meticulously placed to provide a visual image of the shape of the phrase. For example, the slurring of theme D2 from bars 74-89 of the *Introduktion* is clearly marked (the digits representing numbers of measures covered by one slur):

Although there are no accents in the first three bars, both hands have them in bar four; at the repeat of the theme in bar five, the right hand melody has accents - and so forth. The dynamic marking is mf, contrasting with f in the preceding and succeeding sections. In fact, there is ample evidence of differentiated articulation in the score, from *legato*, through *mezzo-staccato* (slurs with dots) to *staccato*, in accordance with established practice of the time, for example the piano compositions of two of the composers to whom Julius Korngold considered his son was indebted: Claude Debussy and Max Reger.⁸

NOTE - AS THE BAR NUMBERING DIFFERS BETWEEN THE PIANO AND ORCHESTRAL SCORES FOR CONSIDERABLE PERIODS, THEY HAVE BEEN NUMBERED SEPARATELY, BUT THE ORCHESTRAL SCORE, LIKE THE PIANO SCORE, HAS BEEN NUMBERED FROM BAR ONE FROM THE *INTRODUKTION*, PART ONE, THE ENTR'ACTE, AND PART TWO.

⁵ JKM 136.

⁶ An opera orchestra of double woodwinds (piccolo doubles second flute, cor anglais doubles second oboe), four horns, two trumpets, three trombones (no tuba), timpani, percussion (including triangle, cymbals, side-drum, bass-drum, tam-tam, Glockenspiel, xylophone, chimes (bells), birch-twigs (*Rute*), celesta), harp, and strings. ⁷JKM 136,

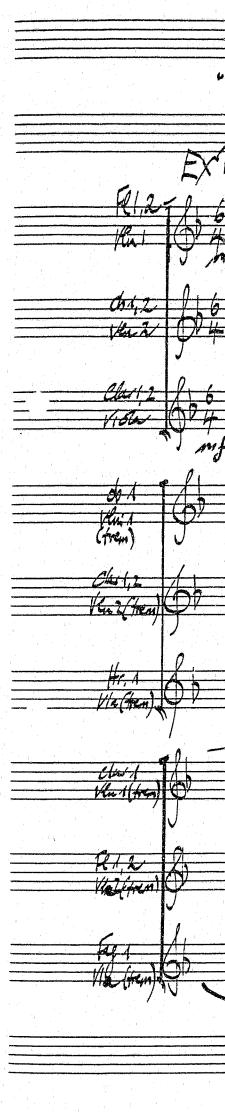
PS refers to the Piano Score, FS to the FS.

Where neither PS or FS are mentioned, the bar numbers refer to the PS.

4. FULL SCORE - INTRODUKTION

The first eight measures already reveal much in relation to the pedagogic function of this orchestration as a demonstration exercise as well as an arrangement in itself. Korngold's high pitches are reflected by the melody, carried by flutes/violins and (an octave lower) clarinets/violas at the opening upbeat. After that, the second violins, divided, double the oboes as harmony, but the first oboe takes over from the flutes in the middle of the fourth bar, doubled at the octave by the first horn (and the cellos, but only for four bars). In their turn they hand over to the clarinet/bassoon in FS 6, whilst the flutes, after having paused for a bar and a half, take over a harmonic function in their mid-low register (one-stroked octave) in bars 6-8. The upper strings, after the opening upbeat, play tremolo throughout this passage (corresponding to the tremolo in the piano part), extra high-frequency colour being provided by the harp, which plays s-register chords in bar 1, 3, and 4, then plain octaves in bars 7 and 8. A *forte* triangle note adds emphasis to the first note of bar 1.

Zemlinsky has thus demonstrated in these few bars the principle of melodic/harmonic tremolo, the sharing of a melody among various instruments, melodic instrumental combinations (e.g. flute/oboe, clarinet/horn/cello, etc.), and the use of percussion and harp to intensify phrasing and rhythm (ex. 1). However, the phrasing and accentation of the passage already indicate a departure from the intentions of the piano score, which by the nature of the dynamic marking - *mf* and nothing else - imply one eight bar span, or *Bogen*, divided into four sub-spans by careful marking of slurs from the opening note up to the end of the first half-bar in bar 2, then from the beginning of the second half-bar in the same bar to the end of the first half-bar in bar four, likewise from bar 4-6 and 6-8. The tremolos (which continue through the eight bars) have no phrasing slurs, but the woodwinds are a different matter all together. The



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number of phrasing breaks have virtually doubled, and normal accents have been placed on the second of all the repeated notes (for example, the crotchet D in bar 1 etc.). Furthermore, the middle of the bar (e.g. bar 3) has been phrased over instead of duplicating the PS marking.

If this is musically viable, Zemlinsky's accenting the opening note of the slurred passage should be called into question, even allowing for the fact that he may have thought it was necessary to avoid the repeated notes being clouded by the doubling string *tremolos*. Also questionable is marking the opening upbeat mf crescendo, taking the music subsequently down to p, and especially introducing hairpins in bar 3 and from bar 4-5 (the winds only in bar 5) - unless the young musician actually played it thus for his teacher. Failing that, one has to conclude that either Zemlinsky was operating according to the principle of 'leave as little responsibility as possible regarding articulation or balance in the hands of the musicians or the conductor' or, more likely, he was demonstrating to his pupil certain inherent dangers - for example, how continual tremolo can 'smudge' the clarity of a phrase.

At FS 8 Zemlinsky has replaced the fermata in the middle of the bar by the indication *poco rit.*, and *poco meno* thereafter, followed by another *poco rit.* on the last (flute) quavers in bar 9. The upper strings are marked 'flageolet', but not written out as such. The harp plays minims, also flageolet. The first violins (marked *p*) are divided into three, the seconds (marked *pp*) into two. The solo flute is marked *mf, espress.*, whereas Korngold has indicated *pp* for the passage. This is but one of the countless passages where the PS indicates restraint but the FS overt expression. In Zemlinsky's defence, the section below on the *Druckvorlage* lists the numerous revisions which are likely to have been attributable to Korngold, and this is one of those passages. Korngold himself, therefore, having heard the work under orchestral conditions, conceded that there were passages which needed to be treated more opaquely.

Korngold's f marking from bar 10 has been muted, possibly because Zemlinsky may have considered that the entry of the *tutti* here (minus trumpets or percussion) was adequate for the required expression. The principle of polydynamics within a *tutti* is apparent here: woodwinds *mf*, horns *p*, brass *pp*, harp *mp*, strings *mf* except for violas' *tremolo* harmonic figure *mp* The

winds harmonise, the strings carry the melody, although only the cellos reflect Korngold's phrasing.

The two subsequent phrases demonstrate the coloristic effect produced by an 'echo' passage. The horn in bar 14 is answered by a trumpet doubled by a solo flute, and this doubling is continued in between violins and woodwinds in the section commencing FS 16 (Andante grazioso in FS, Andante grazioso in PS). The rhythm of the waltz accompaniment has been altered from PS's quaver-quaver-crotchet to quaver rest-crotchet-quaver-quaver rest, which is more unwieldy in character than the original. The triangle intervenes with soft taps marking the downbeats. Ex. 2 shows Zemlinsky's methodology with waltz orchestration.

The flutes engage in swift repeated semiquaver passages as a duetaccompaniment to the melody (FS 21, 23). As the intensity increases, the second violins play with the firsts in octaves (from FS 24) and the *Kl. Trommel* implies a waltz-rhythm with interventions on the second crotchet of the bar. The orchestral texture gives way to a chamber sonority with clarinets and bassoons assuming the responsibility in bars 30-31. heralding the first violins answered by a solo cello playing theme B3, indicative of the intimacy of the two lovers.

This transparency is continued through theme C commencing FS 37 but already in the fifth bar of the phrase, at FS 41, there is a striking opaqueness of accompaniment texture as compared with the PS, with polyrhythmic movement in the middle strings combined with pseudo-canonic countermelodies given to violas and cellos, which would tend to limit the capability of the music to gain in pace.

The change of tempo at theme D, bar 47, signifies a clarification of the time signature - whereas both PS and FS indicate a minim beat, only the FS carries the correct cut sign. The first statement of the theme is given to the lower strings doubled by bassoons, the answering phrase to a solo horn accompanied by clarinets and bassoons.

The waltz proper is scored relatively thickly, as the trombones, from the third bar, play held chords rather than supporting the first crotchets as in the opening two measures. Furthermore, the flutes are silent and the violins are suported by doubled oboes and clarinets, at times in chordal formation. The horns assume a

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conventional offbeat-accompaniment role. Flutes, supported by Glockenspiel, do enter in the answering phrase commencing bar 63, but the mid-range texture reasserts itself from bar 67, reflecting the solidity of the PS. The PS fermata in bar 72 does not appear in the published FS (this is one of the numerous revisions that were made to the *Druckvorlage*, listed below).

The gemässigter passage in B major, theme D2, is dominated by the muted trumpets doubled at the unison, sixth and octave by upper strings, with flutes and clarinets being given the countermelody. The Glockenspiel plays an adjunct passage in continuous quavers, an invention of Zemlinsky. The answering phrase at bar 82 is marked *frisch* in the FS as the violins, doubled, command the initiative.

The repeat of D1 in A flat major at bar 90 is also the repeat of the scoring. Zemlinsky has changed the last two measures from Korngold's legato to marcato crotchets, signalling a similar change in approach in the fugato passage which follows, whereby Korngold's slurring has been maintained in the countermelody but jettisoned in favour of a more staccato approach to highlight the slurred effect of the anacrusis over the barline. As in the parallel passage in Part Two, the melody is passed from instrument to instrument, with an upbeat E flat being added for the horns and clarinets at the outset (the piano scoring does not allow for this logical step). Then the theme is given to oboes followed by horns and bassoons, whilst the strings remain silent, to enter forcefully with the percussion at bar 113, taking over at bar 115, when the trombones add their voices to the harmony. Tutti prevails until two bars before the 6/4, when Zemlinsky allows the trmbones and percussion to pause in order to emphasise the return of theme A1 at the 6/4, where the harp also joins the full orchestra with arppegiated chords. At bar 131 the orchestration differs from the beginning of the *Introduktion*, with the flutes playing accompanying tremolandos.

The tempo of the codetta occurs one bar earlier in the FS than in the PS, at bar 137, with an indication *Walzertempo*. The violin quavers are supported by woodwinds for security of intonation, and the final tutti chords are in effect dominated by the brass, with the trumpets in a prominent and brilliant tessitura.

5. SCENE ONE

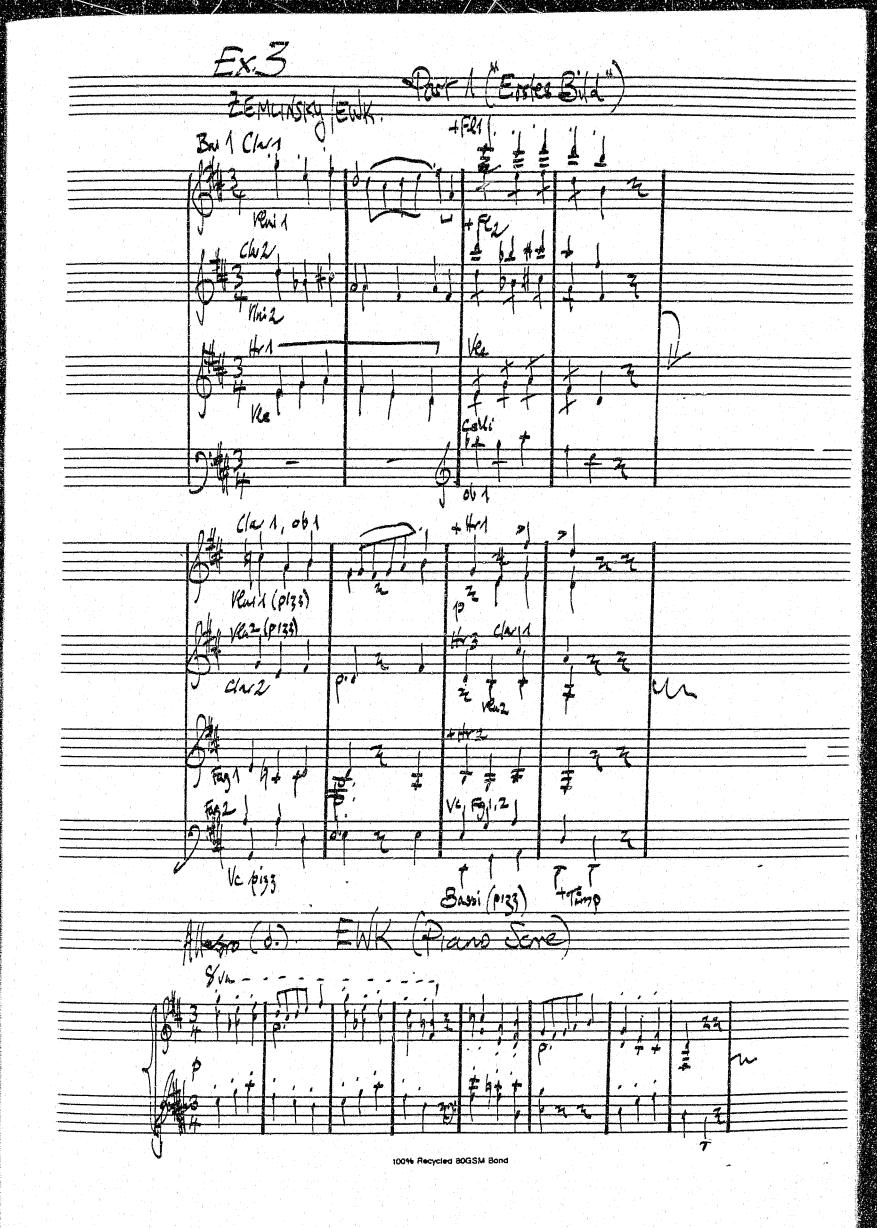
In contrast to Korngold's delicate arragement of the opening measures Zemlinsky has opted for a more tangible approach which exchanges the pianistic method of *Kolorit* by means of tessitura for the more flexible and direct method of rapid changes of orchestration and articulation (ex.3). In doing so, he demonstrates how similar material can assume diverse forms - a concept which Schönberg espoused, as quoted by Alma Mahler:

Ich erinnere mich eines Gespräches zwischen Mahler und Schönberg, in dem S. die Möglichkeit vorzeigte, eine Melodie nur durch das Klingenlassen eines Tones durch verschieden Instrumente (also Schwingungsskalen) zu erzeugen, was Mahler heftig ablehnte".⁹

Thus by virtue of orchestration variation a new phrasing structure of the opening is achieved - Korngold's 4-4, 4-4 has become 2-2-2-2, 4-2-2. In doing so, he has altered Korngold's intentions. The first two bars are set an octave below the composer's and increased dynamically to mf(from p), performed by clarinets, horn and upper strings; bars 3-4 are scored for flutes and oboe in Korngold's tessitura, but strings an octave lower, with reiterated string quavers creating movement in the texture. Bars 5-6 adhere to Korngold's register, with woodwinds being supported by pizzicato strings (mf). Zemlinsky has marked bars 7-8 p but added the horns (*poco marcato*) and taken the last two notes up an octave in the woodwinds. However, the next four measures (9-12), carried by woodwinds, are faithful to Korngold's intentions and feature harp and Glockenspiel doubling the melody at the third, to brighten the sound. Second violin crotchets succeeded by violas give the impression of a contiguous countermelody.

Bars 13-14 are dominated by the strings (*arco*, *mf*) accompanied by a rhythmic figure on woodwinds - not original Korngold. The woodwinds assume the texture with a cadential pizzicato intervention and two timpani taps to complete the opening period. Thus Zemlinsky has created a continually changing tapestry of light orchestral colour without repeating himself.

⁹Mahler, A. op. cit. (Gustav Mahler - Erinnerungen. Frankfurt a. Main, 1991) 215.



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The ensuing period, from FS 17-30, is by way of contrast less kaleidascopic, and serves as an example of the art of string doubling in octaves to enhance the waltz melody. The strings bear the responsibility for the continuation of texture, the harp is treated pianistically as a type of continuo, whereas the woodwinds and horns are Zemlinsky's invention (although in every case of these numerous interpolations and counter-melodies it is impossible to deduce to what extent Korngold participated). The woodwinds, mirroring the rhythm of the bass, play a cuckoo-type melodic fragment in parallel thirds (prefiguring theme D2) which is answered by a two-crotchet ascending figure on horns which is a quasi-canon to the principal melody. Korngold's general marking phas been elaborated by "hairpin" crescendo-diminuendos.

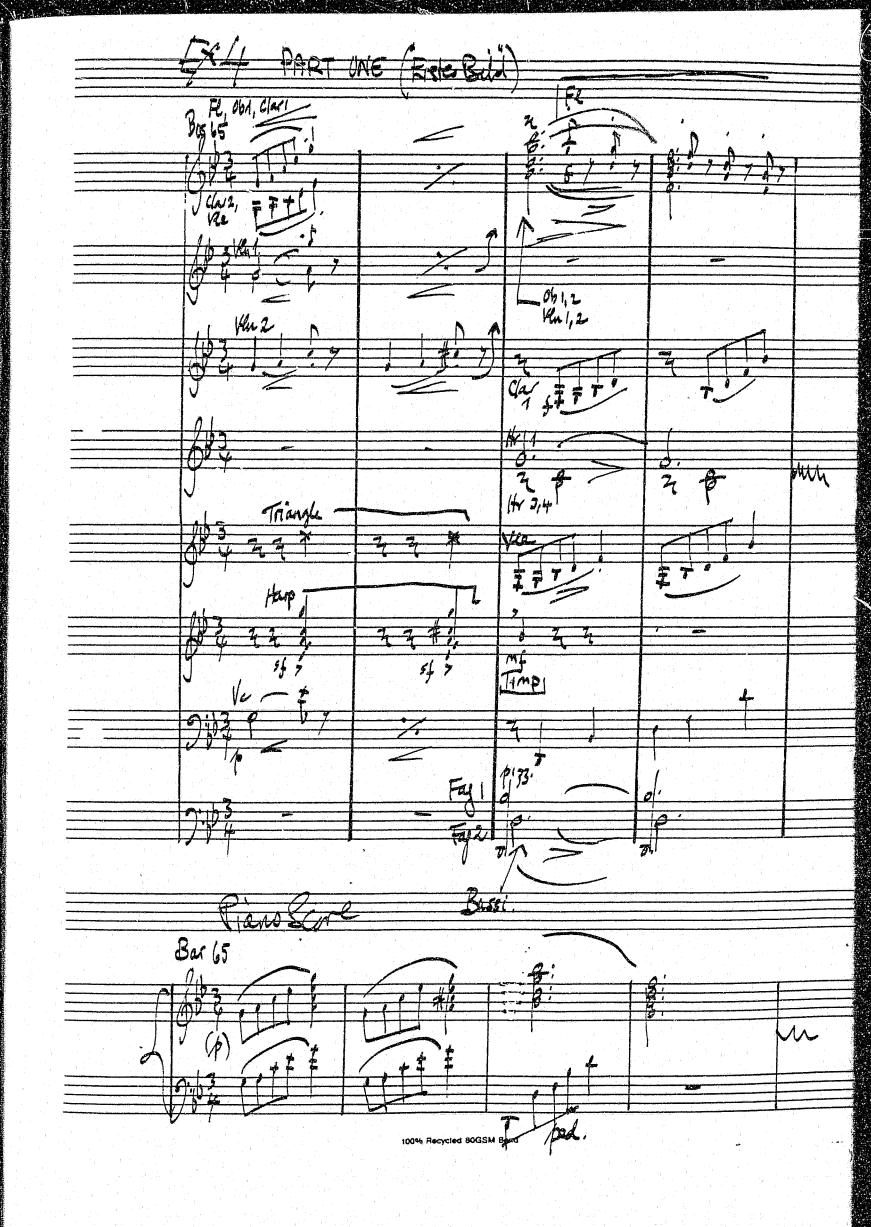
Rather than repeating E1 verbatim from bars 31-46, as Korngold has done, Zemlinsky prefers to employ the opening instrumentation as a matrix on which to create a more persistent texture. This has been achieved by means of dynamics and changes of scoring. Bars 31-34 mirror bars 1-4, but f (the harp has been omitted from bars 33-34). As a contrast, bars 35-36 are p, with the last pizzicato crotchet accented, but the following bars 37-38 are f. Zemlinsky has thickened the scoring of the next four measures as well as indicating f rather than mf - the upper strings now double the oboes, clarinets and bassoons and the woodwind scoring is more opaque. The brightness of the Glockenspiel has been reduced to two bars whilst the harp has been omitted completely.

In bars 43-44 (parallel to bars 13-14) the string dynamic has been reduced to p, and there is possibly a pizzicato indication missing, as the ensuing bars are marked *arco*, although this could be an affirmation of the combined textures in bars 45-46, where the cellos and basses play pizzicato. In bars 43-44 the woodwinds and third horn double the strings rather than playing the rhythmic pattern, whilst the final bars are stated with articulated *forte* crotchets supported by three horns, with the upper strings enlivening the fabic with repeated quavers, as in bars 3-4. Thus this period can be described as a variegated, reinforced version of the opening sequences.

FS 47-60, being already a fourth higher than the initial statements from bars 17-30, evince little modification, except for harmonic reinforcement of the answering wind phrases in second and fourth horns, and *espressivo* markings over strings. The harp is elaborated in the final three bars 58-60 possibly to compensate for the omission of the timpani. Whereas the final bar of this section diminuendoed the first time, here the crescendo is continued, as the four-bar bridge passage 61-64 has been considerably intensified by Zemlinsky, commencing f and concluding più f (the PS indicates no dynamic marking). The articulation-balance of the phrase has been inverted. In place of Korngold's strong-weak, strong-weak pattern implied by 'circumflex' accents in PS bars 61 and 63, with regular dotted-minim chords in the left hand, Zemlinsky has confined the accents to an initial sfz to the bass strings in bar 61 and a similar sfz limited to the flutes in bar 63. This is overwhelmingly counterbalanced by stopped horn chords in bars 62 and 64 - the first marked sffz - whilst bar 61 is confined to a brief accented quaver chord and bar 63 merely the resolution of bar 62 for the duration of a crotchet. The harp points the horn entry and the trumpet reinforces the melody in winds and violins. Rapid alternations of arco and pizz demonstrate the flexibility of such a procedure. The pause over the bar-line between bars 64 and 65 has been replaced by a caesura mark (*kurz*).

The section commencing bar 65 (marked ruhiger in the FS) implies that Korngold may have employed pedal over and above where it is marked in the PS (bars 67 f., 79 f., and 83 f.), as the ascending quaver passages - given to woodwinds in octaves as a contrast to the string octaves heard earlier - are scored together with strings with varying note-lengths: minim-quaver/quaver rest in IV and cello, crotchet-crotchet-quaver/quaver rest in IIV, attaining a merging of the texture (ex.4). The crescendi in each bar enhance the sweep of the phrase. In the answering sub-phrase 67 f. Zemlinsky has embellished the descending figure with repetitions of the ascending quaver passages played by the violas, imitated canonically by the clarinet. This in its turn is punctuated by short chordal note-melodies in crotchet motion played by flutes and pizzicato cellos in contrary motion. The combination of harp and triangle emphasises the syncopated displacement-rhythms, whilst horns III and IV assure the continuation of the waltz rhythm in bars 67-58, but only partially in bars 71-72. In the absence of dynamic markings in the PS, Zemlinsky has assumed that the sequential ascending motion of the passage from bars 65-72 implies a corresponding reinforcement of the dynamics, especially in the strings (mf at bar 67, *f* at bar 71).

When E1 is restated from bar 73, Zemlinsky returns to p and the lighter scoring of the opening passage, marking four bars *a tempo*. This time the beginning of



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bars 73 and 75 are accentuated. Parallelity is assured by the resumption of *Ruhiger* at bar 77, repeating the scoring, allbeit with minor modifications at bars 81-82, which precede an interpolated *poco ritard*. marked over bar 83f., in order to delineate the diminuendo which replaces the p in PS bar 84. The final bridge bars from 85-94 are treated in terrace fashion by Zemlinsky, alternating instrument groups whilst lightening the scoring, and substituting terrace dynamics in bars 91-93 for Korngold's *dim*. At the G.P. in bar 94 the strings place mutes.

6. SCENE TWO

In this scene Zemlinsky demonstrates the art of orchestration in chamber-music style, juxtaposing solo instruments against a light orchestral background. The melody is given to a solo viola from bar 95, joined by a solo violin in bar 98. An unmuted solo cello cites **B3** from bar 102, initiating a dialogue with the aforementioned instruments. The accompaniment is characterised by divisi strings, a flute playing tremolando, harp and horns, and from bar 108 the effective combination of harp and celesta chords in the same register is heard, sustained by a succession of held notes for piccolo in its unique mid-low register.

7. SCENE THREE

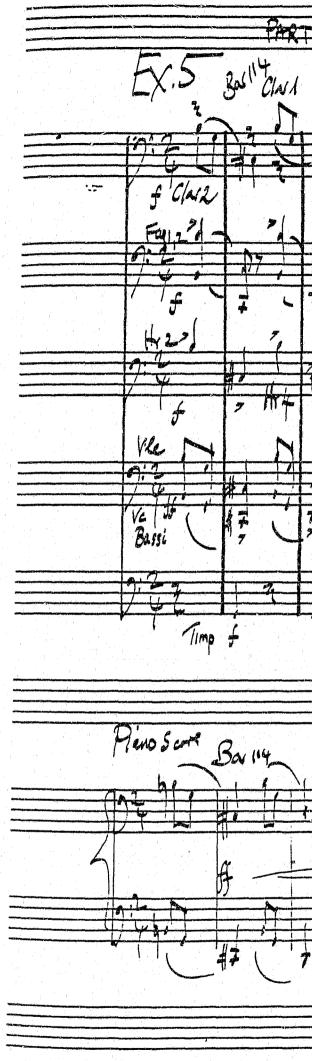
Zemlinsky, in the introductory bars of this scene, has not confined himself to reproducing the composer's octaves in bars 114-119, which are given to lower strings and alternating clarinets - the latter demonstrating the division of a melody between two instruments of the same type. Although this is not strictly technically necessary in this place (the phrase would not extend beyond the breath-line of the instrumentalist), it does provide an element of variety and movement to the texture. Zemlinsky marks the framework of the melodic structure with doubling notes in crotchet metre - slurred downwards in the bassoons and articulated, *marcato*, shared between horns II and IV. The timpani marks the beginning of each bar. Thus the total effect is at once heavier and more diffuse than Korngold's original concept, but fails to reproduce the

crescendo marked in the PS - at least, until the discords from FS 119-123, given to violas divided into four, in their high register, playing with pizzicato violins, muted trumpets, oboes and clarinets. The oboes, trumpets and first violins all play the discordant minor second. The penetrating rhythmical effect is directed to the most effective purpose (ex.5).

Theme F1 is treated more substantially by Zemlinsky than in the PS, where it is marked mf. Not only does Korngold's teacher demand ff, but he scores the theme for all the violins on their G string, doubled by both the oboes in their low, penetrating register. Accents replace the staccatos. A stopped horn emphasises the harmonic tension on the whole-tone chords in bars 127 and 131, resolving onto the concord in the subsequent bars. The tessitura follows Korngold's PS. For the second element of the passage, theme F2 from FS 133-136, Korngold's long (circumflex) accents have been portrayed by accented crotchets in the oboes; the melody has been divided bar for bar as a dialogue between viclins and cellos doubled by horns - a usual and effective doubling. In the abruptly concluding measure 139, the timpani predictably emphasises the final chord, but the two notes in the bar are not slurred as in the PS, but staccatoed. For the repeat of F1-F2 an octave higher from bars 141 the theme is carried by oboes and clarinets, doubled by alternating muted trumpet and pizzicato upper strings - another example of partition for coloristic variety. From bar 149 the percussion is brought into play - here rim-shots on the sidedrum, as well as timpani, and a triangle added on the final note. From bars 155-160 Zemlinsky has ornamented the melody with quaver triplet figures on flute and piccolo as an interpretation of Korngold's circumflex accents and slurs. Bars 161-162 are not slurred, but marked with accents, and Zemlinsky replaces the ascending slurs in bars 163-165 with a continuation of the quaver movement in flute, piccolo and doubled clarinets, ending with a triplet arpeggio flourish - a decision which would nevertheless tend to hamper the presto tempo.

8. SCENE FOUR

From bars 167-174 Zemlinsky demonstrates the art of pedal-note scoring by giving the C and F to timpani (long rolls) doubled by both bassoons, while III and IV horns commence by marking each first crotchet, and cellos and basses



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every crotchet - an example of simultaneous polyrhythm. The melody is again shared, this time between strings (alternating *arco* and *pizzicato*) and woodwinds. Muted trumpets and the horns join the strings at bar 171. The dynamic has been raised from Korngold's *pp* to *mf* (strings), *p* (bassoons and horns), and f - ff (woodwinds). thus disrupting the evenness of Korngold's phrasing by the abrupt and direct entries of the high woodwinds. Bars 175-76 are dominated by the arco strings, now *f* and accented, while the ascending quaver figure in bars 177-178 is given to slurred woodwinds, joined by pizzicato strings for the final bars. This opening section, therefore, has been characterised by a rapidly transforming orchestral palette, which, although . confined to that of a small symphony orchestra, manages to convey the impression of considerable variety (ex.6).

As the G.P of the PS in bar 181 has been replaced by a caesura over the barline after bar 180 in the FS, there occurs from this point the first of a number of divergences between the PS and FS. Unless otherwise indicated, therefore, numbering in a particular section - PS or FS - will be taken to apertain to that particular score.

The next section, Tempo di Valse (the moderato has been omitted), is dominated by the strings, softened by the harp, and punctuated by alternating horns and percussion (triangle, Kl. Trommel, and then Glockenspiel). At the outset, the flutes play a countermelody in contrary motion to the bass-line, which is reminiscent of that heard at FS 18 and 20, although this may not be indicative of deliberate motivic cohesion. In FS 184-5 and 190 Zemlinsky has added movement to the cadence points by means of arpeggiated figures in clarinets and flutes (flutes only in the second instance). In FS 191-194 the texture is fuller, by virtue of the octave clarinet countermelody and the additional chordal quaver movement given to second violins and divided violas in bars 192 and 194. Korngold's two-bar slur-patterns have been rendered by overlapping woodwind phrases, but his diminuendo markings have been ignored. Additional tension has been imparted to the ritenuto bar 195 by a crescendo in the four-part hornchord, and Korngold's accent (PS bar 197) has been effected by a sudden trumpet intervention, allbeit without dynamic indication. The last two bars end softly in the FS, which is in accordance with the phrasing.

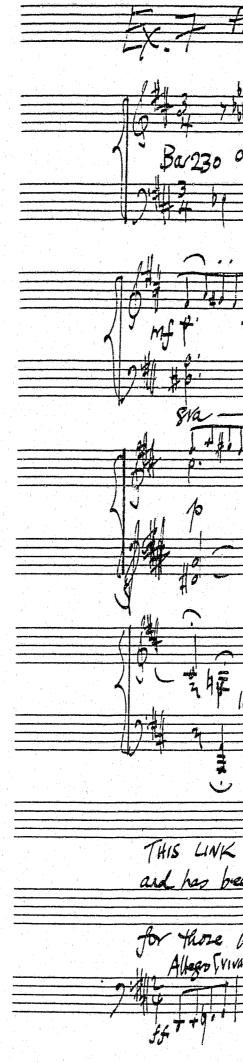
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In accordance with Korngold's intention, the two bars of introduction to the A major waltz are scored heavily for upper strings in their low register - including double-stopping the first violins - doubled by woodwinds and horns in compact chordal formation. The trombones, who have not played since the *Introduktion*, now punctuate the opening of the two measures, f and *pesante*. There is no *caesura* after these two bars in the FS, however the tempo indication *poco più* has been added at FS 201. From here on the scoring is more extensive than in previous episodes, and virtually repeats the scoring of the *Introduktion* (bars 74-89) - The violins (divided in the firsts) carry the (chordal) melody, doubled intermittently by muted trumpets in thirds, the harp continues a quaver movement. The principal addition is the insertion of a trombone chord on the third crotchet of bar 204 to emphasise Korngold's accenting of this note. At bar 209 the dynamic is f and an indication *frisch* has been added, reversed by a *poco rit*. in bars 215-6. However there is no pause on the barline between 216 and 217.

From FS 217-230 the scoring repeats the parallel section 181-194, but from bar 231 there occurs a major divergence from the PS, owing to the insertion of the waltz-intermezzo as a danced piece - this does not occur in the PS. In the FS, therefore, either Zemlinsky or Korngold has composed a link passage of eleven bars, based on a two-bar fragment of the second part of **E2**, which was first heard at PS bars 192-3 (FS 191-2), the fragment being transformed first to f sharp minor (in bars 231-2), then repeated in two-bar patterns (*ruhiger*, from bar 234) devolving onto a minor G sharp 11th, suggesting a move towards the key of C sharp. However, on the last note of this link, in bar 241, the harmony suddenly turns to an A7 on the second crotchet, preparing the key of D major. The author has transcribed this bridging passage passage from the orchestral score (ex.7). By this time the scoring has become progressively more transparent, terminating with a solo horn accompanied by strings and harp in bar 241.

As the ensuing waltz (FS 242-375) is an exact copy of the entr'acte its scoring will be discussed an the appropriate place below.

At the *allegro vivace* 2/4 (commencing FS 376) Zemlinsky allows soloistic instrumental colours to express the character of the *commedia*: two bassoons in their low register for the first eight bars, then clarinets reinforced by pizzicato



NEW LIKK Bar 230 ORIGINAL FIANO SCORE 1M/D PP Ruh (p070) t. ENT'RACTE DANCE (4 INSERTED un Freis Walzertenpo PLAY" ENT'RACTE TO VEND, THEN RESUME at "Alkano" THIS LINK PASSAGE IS ONLY IN SOME PIANO Rokes in MINOR KEY and has been reduced from the full score for those who possess the other 11. Allego [VIVALE] (d) VERCOR WWW

second violins, then oboes doubled by pizzicato first violins - an effect calculated to enhance the sharp jagged contours of Pantalon's irascible and solitary departure. From bar 388, however, the second violins and violas solidify the texture with their ascending semiquavers (the violins on their resonant G strings) and they are joined by all the strings, woodwinds (including a piccolo contributing triplet mordents) and horns for the final music commencing bar 390, which accelerates to a climax as the servants carry the *Krampus* inside to safety despite the interventions of the urchins. A percussion stroke on the last chord accentuates the syncopated finality.

This *allegro* passage demonstrates how progressive thickening of orchestral texture enhances a directional movement of the phrase as well as increasing tension throughout a passage by means of varied tone-colour. The very existence of a change of colour is as much responsible for this phenomenon as the colours themselves.

9. SCENE FIVE

For the three introductory measures FS 402-404, Zemlinsky has introduced a more incisive texture than Korngold's (PS 269-271). The dynamic is *f* not *mf*, and the melodic quavers in the first bar have been given to all violins on their lowest string, and inscribed staccato. The bass has been shortened from dotted minims to minims with rests. The harmony has been amplified (e.g. the insertion of the mediant in the first bar) and strengthened with horns framing compact clarinet/bassoon chords, with a brief trumpet entry in FS 403. The phrase has been enlivened by waltz movement in the violas and bassoons. Zemlinsky has added the tempo indication *allegro*. The answering two-bar phrase FS bars 405-6 has been given to first violins doubled by flute and piccolo accompanied by pizzicato second violins and violas doubled by oboes. The winds are marked *ff*, the strings marked *crescendo*, as in the PS.

It is possible that Zemlinsky's reinforcement of the texture was planned so as to avoid a diffuse preparation for the ensuing section, which, as befitting its character as a set-piece - akin to a chorus scene in an opera - employs every section of Zemlinsky's orchestra. The syncopations of the first part of the opening phrase (FS 407, PS 274) are scored block-fashion for strings, winds

and brass - the woodwind chords being scored vertically, the horn chords overlapping one another, the (solo second) trumpet doubling the strings. The indication *pizz*. for the cellos and basses at the outset is possibly erroneous as the parallel phrase (FS 411 f.) is *arco*. In the second part of the phrase (FS 409-10) muted trumpet and xylophone contribute their colour to the woodwind supported by pizzicato strings and surmounted by a triplet flourish which exemplifies Korngold's phrasing (PS 276 f.) although Zemlinsky has ignored the composer's legato indication in PS 274-276. The configuration described above is continued consequentially throughout the passage concluding with FS 421 but there is no fermata on the barline at the end of that measure (cf. PS 288).

The section *etwas langsamer* (FS 422-430) replaces the pianoforte descending octave leaps (PS 289 etc) with reiterated woodwind quavers supported with crotchets in Glockenspiel, harp and upper strings - the second violins and violas being furbished with acciaccaturas. The answering phrase (FS 424 f., PS 291 f.) is divided between strings and woodwind, with the first note of each measure being marked with an accent. There is no fermata over the barline after FS 429 (PS 296). The link bar FS 430 is dominated by the strings.

The repeat of the *allegro* commencing FS 431 also repeats the orchestration, although the last three bars are scored for strings in semiquavers punctuated by syncopated crotchet woodwind chords.

The Watchman music characterised by theme G3 (commencing FS 447 with upbeat) induced Zemlinsky to exploit the heavier tone-colours of block wind chords without overthickening with trombones. The horns in compact block harmony dominate the texture, reinforced by obes/clarinets. The bassoons, cellos, basses and timpani furnish a solid tonic-subdominant bass-line. The answering piano anacrusis in FS 447 (PS 314) etc is given to muted trumpet and harp, although this is changed to trumpet and first violins in FS 451, whereas the first and second horns cite the *Schneemann* motiv in the next bar (FS 452, PS 319) - phrased-staccato in the FS, legato in the PS.

The reprise of **G2** at FS 453 repeats the scoring but adds full brass when the sequential development introduces the F sharp major ff at FS 461ff (PS 328). There is no fermata after FS 469 (PS 335), instead Zemlinsky connects the

phrases by an interpolated E flat crotchet anacrusis to complete the reprise of **D1** which is given to lower strings and bassoons, marked *die Viertel nicht langsam*, *aber gemessen*. From this point on, the orchestration follows the pattern of the *Introduktion*, with the addition of some woodwind slurs in FS 499 (which may have been omitted inadvertently in the *Introduktion*). However, the string melody in FS 505 and 507 are unslurred, whereas they are slurred in the *Introduktion*. At the reprise at FS 513 ff. the melody is reinforced with accents and marked *pesante*. The accents in FS 98, 100 and 101 are missing in FS 521, 523 and 524. At bar 530 the music diverges from the *Introduktion* to form a coda-link passage, and consequently attenuates into wind-string configurations, allowing the solo violin to emerge unobstructed at FS 539 f. and preparing the tone colour for the ensuing section.

10. SCENE SIX

The strings have been given two measures rest (FS 541f.) in order to place mutes. At this point there is uncertainty over Zemlinsky's intentions with regard to the first violins. At the beginning of page 102 of the score, viz. commencing FS 539, the part of the solo first violin has been accorded a separate stave, and this continues for the whole page, up to bar 545. However, in FS 543-545 solo and tutti play the same line. On the ensuing pages there is no separate stave, and the top line is marked solo, whereas the tutti line vanishes (the second stave, logically speaking, belongs to the second violins, as a consequence of FS 543-545). At the moderato 4/4 commencing FS 566 (page 106) the parts are marked normally with a solo violin above five staves of strings. The most logical explanation is that the indication 'solo' on page 103 is erroneous and that the part should be played 'tutti', which would emerge more solidly out of the accompanying woodwind texture, which includes a countermelody on doubled flutes from FS 547. Further richness is obtained from pp trombone chords in FS 550. The accell. commencing FS bar 553 is one bar earlier than the corresponding place PS 419 on the right-hand quavers and is tempered by a poco rit. at FS 555-6, missing in the PS, as is the diminuendo at FS 556. The indication nicht schleppen has been added to the a tempo at FS 557 and this is enhanced by the light scoring for woodwinds and pizzicato accompaniment although it is to be noted that the reciprocal phrases

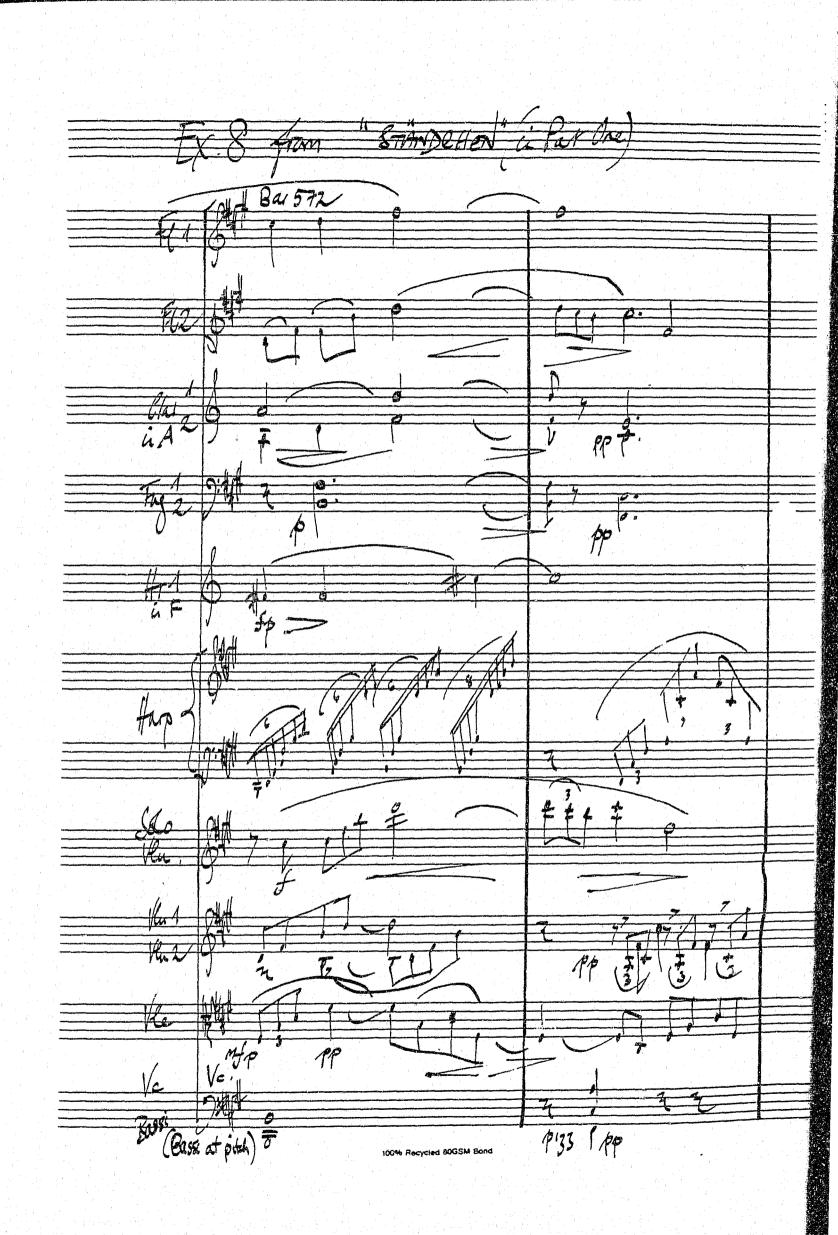
commencing FS 559 and 560 are given to tutti violins (559) and cellos (560) rather than scored for solo instrumentalists. The entry is brought into context by a crescendo, lacking in the PS, and the *ritenuto* commences two bars earlier than in the PS, at FS 561.

Zemlinsky has chosen woodwinds for the two-bar introduction to the *Ständchen* to contrast with the predominantly string/harp colouring at the entrance of the solo violin at FS 566. The solo is designated as "solo violin behind the scene" with a proviso:

(can possibly be played in the orchestra). The violin solo is to be accompanied as *tenderly* as possible; the strings - excepting the solo violin - may keep their mutes placed if necessary.

The string texture has been confined to the middle register, i.e. below the tessitura of the solo part, with partial division in the second violins, and pizzicato in the bass part (the pedal note indicated in the PS has been given to the fourth horn placed in the bass clef, which would have demonstrated to Kongold the employment of low horns for this purpose). During the first four bars of the main theme (FS 566--569) the woodwinds and horns are confined to sketching in tenuto chords but their presence is felt more acutely from FS 572 where Zemlinsky has introduced an quasi doubling of the solo violin on low flute answered by an interpolated horn phrase (ex.8).

The dynamic markings of the solo part have been indicated in more detail with a diminuendo sign complementing the crescendo (PS 432, FS 566) but there is no dim. in FS 569 (corresponding to PS 435). The solo in FS 570 f. has been placed an octave higher than in the PS, thus retaining the tessitura, and the dynamic level has been increased to f in 570 and più f in 571. The ascending b minor arpeggio of PS 438 has been interpreted as an interweaving texture in the accompanying middle strings whilst the cellos and basses hold the bass note. The woodwinds continue their complementing movement although Zemlinsky's horn countermelody flows onto a C sharp. In FS 572 f. the oboe partially doubles the solo at the lower octave, dying down with a decrescendo with the violin in FS 573 (lacking in PS 439). A hint of canonic imitation in the second violins in FS 572 is continued in the following measure. In the *rit*. bar FS 574 Zemlinsky has indicated a cadential diminuendo from the G major to A major chord progressions. Bars 575 f. are characterised by the solo violin being



doubled at the lower octave by the first violins and a minor third below that by the cellos (and violas in bar 576), evoking compact sonority tempered by the muted horn in the second half of the bar. Interpolated rhythmic imitation by the first violins occurs at bars 577 f. in order to create movement beyond Korngold's accented crotchets (PS 443 f.) and the scoring is restricted to strings and harps in order to prepare the way for a gradual expansion of the texture commencing with the entry of reinforcing woodwinds and horns in FS 579, which assume the imitative role which Korngold now includes in the PS.

The intensity of the reprise at FS 583 (PS 449 - f aber doch dolce) is achieved less by the choice of instruments (the brass still pauses) as by the doubling of the solo by half the first violins and an octave lower by half the cellos on their upper string, whereby Zemlinsky does not permit the woodwinds to play beyond mp nor the strings beyond mf. The richness of the texture in FS 587 f. is enhanced by crossover counterpoint in the violins and violas and an interpolated imitative phrase on the horn. The harp introduces a characteristic demisemiquaver flourish in bar 589. The ensuing measures continue the richlynuanced yet discreetly scored instrumentation and Zemlinsky has opted to introduce a woodwind diminuendo at FS 596 taking them down to pp in the *codetta* in order to enable the solo trills to be heard, as the strings, in octaves, assume the melody at FS 597 ff. (PS 463), but *p cresc.-dim.* rather than *f cresc...*, doubled by the harp. Thus the concluding measures have an intimate quality contrasting with the young composer's more bombastic conception.

11. SCENE SEVEN

The first five bars (FS 602-7) reproduce the commencement of scene three, with lower strings, *f*, doubled by bassoons and clarinets reinforced by accented horn crotchet dialogues, but, perhaps because this time the tonality is higher, the cluster-like string chords of FS 607 ff. are doubled by flutes as well as by oboes and clarinets. A G.P. bar has been inserted at FS 612, replacing the double bar after PS 477 and the ensuing music is marked *poco meno*. The quaver movement of the strings has been embellished by semiquaver trills in thirds on oboes and clarinets but this ceases at the entry of the lower strings doubled by bassoons at FS 621 (PS 486) in order to allow the harp to audibly double the descending quavers at FS 622 and 624. The high woodwinds on

their own act as a contrast in FS 625 ff. enhanced by interpolated oboe mordents in FS 626 f. preparing a bridging scoring of viola (FS 628) succeeded by violin as an upbeat to the final 3/4 bars given to woodwind.

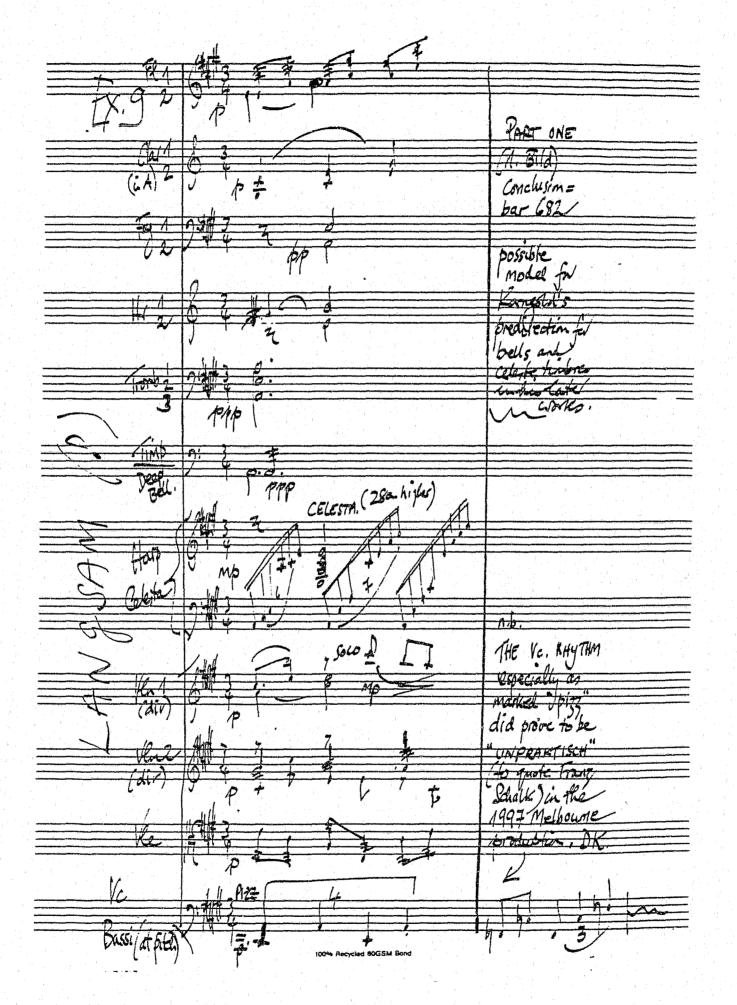
12. SCENE EIGHT

In FS 633 - 636 (PS 498-451) Korngold's sequential harmonic progression has been completed and complemented by a restatement of **B1** on the solo violin, and the PS *fp*s have been replaced by two-bar hairpins. The PS *andantino* has been corrected to *andantino quasi allegretto (nicht schleppen*). There is an element of imitation in the flutes at FS 635.

The ensuing alla breve moderato has been given to flutes and oboes marked mf in contrast to the PS p, but leicht und humoristisch. Pizzicato strings form a transparent acompaniment to the melody which is staccato in contrast to the PS legato. The fermata at PS 509 has been replaced by a written out 3/2 bar at FS 644, where the two clarinets commence a short fugato given in the first instance to woodwinds (Zemlinsky has introduced his own imitation point at the upbeat to FS 647). Here too the articulation is more marcato than the PS indicates and the horns continue this trend with their entry at FS 648 followed immediately by the appearance of muted trumpets after a lengthy pause, heralding timpani and then trombones, by which time the strings have taken responsibility for the thematic progression, culmination in a tutti coloured by triangle trills at FS 654 (PS 518). By FS 660 the fabric has lightened again (the schneller of PS 524 has been omitted) in order to allow another crescendo which leads to an interpolated bar at FS 662 (corresponding to a bar which would have been between PS 525 and 526). This is essentially a 6/4 a+6 scored for woodwind and brass (f dim.) with a held bass note and ascending harp arpeggios. This has the effect of delaying the langsam subito music of PS 527, in the FS indicated by a double bar, a new key signature (a major) and a new time signature (andante). At this point (FS 663) the heaviest scoring to date includes cymbals, celesta, and a tuned deep bell in E (behind stage), enhanced by a solo violin intoning a pedal e''' as the high woodwinds and strings carry the melody, supported by violin and viola filigree movement sul ponticello.

The *langsam* at FS 667 (PS 530) is dominated by the solo oboe (*stark betont*) for one measure, with ensuing violin and clarinets, coloured by tubular bells,

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while the deep bell intones per bar behind stage. The harp, horns and celesta predominate as accompaniment colour. At FS 682 the solo violin, with answering phrases, reasserts its place in the texture, which continues to be pervaded by bell-colour (ex. 9). Zemlinsky's treatment of this passage proved to be seminal as regards Korngold's later penchant for piano, Glockenspiel and bell timbres, with their overwhelming and characteristic effect in operas such as *Die Tote Stadt* (Second Act Scene One) not forgetting Mahler's influence in this respect (for example, *Second Symphony* Finale, *Seventh Symphony* Finale).

Rather than continue the syncopated movement to the end of the scene, Zemlinsky relies on the sustained orchestral tenuto and contents himself with a final minim given to harp and timpani to complete the first part.

13. ENTR'ACTE

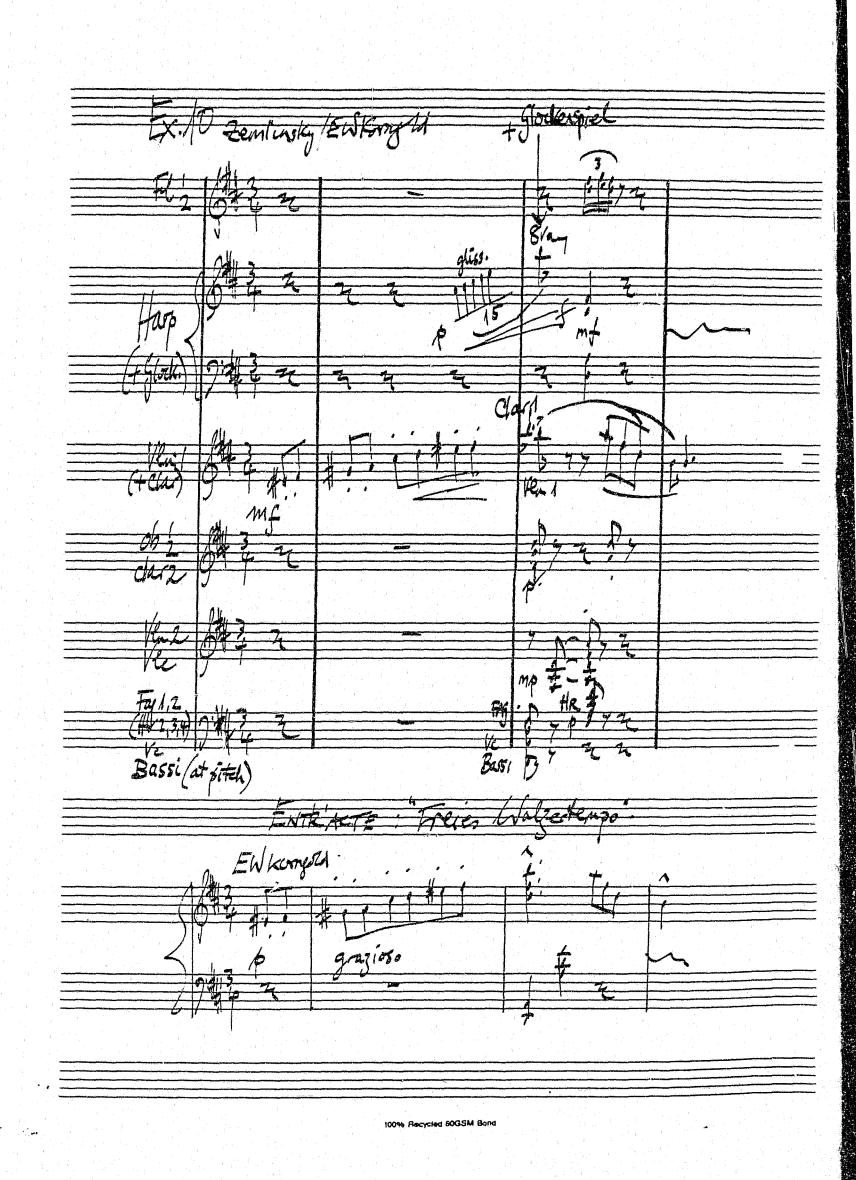
A crucial factor become apparent when appraising Zemlinsky's instrumentation of Korngold's character-caricature waltz which the composer adopted as a setpiece entr'acte. It arises from the stylistic medium which Korngold consciously or unconsciously adopted during the compositional process.

Whereas the violin and its particular technical exigencies had determined the melodic curves of his predecesors in the genre, Korngold's composition exhibits traits indicating that a pianist was the progenitor of this music, a pianist fantasising along the established lines of the Viennese waltz tradition, but with a pianist's limitations nonetheless. Even if the tonality is in the violinistic D major, the spread of the melodic intervals, the altered harmonic progressions and most notably the preponderance of diminished and augmented intervals are practicable for a pianist, as long as one has mastered the requisite fingering technique. However, whilst within the grasp of an accomplished string player, these patterns require especial attention and rehearsal in order to ensure clarity of intonation within the violin group.

Bearing in mind that this waltz represents a more modern and evolved approach than the expansive body of waltzes which preceded it, Zemlinsky's orchestration is found to be typical of its time, akin to the scoring of the line of 'silver-age' operettas, less massively scored than the *Rosenkavalier* waltzes, but more ornate, with more rococo flourishes.

The opening measures are a characteristic example of both tendencies. Zemlinsky has opted to follow the older practice in giving the melody to the violins, although the shape of the tune would lend itself admirably to woodwinds. As a concession, the arranger doubles the melody with clarinets after the string anacrusis, which is supported by a harp glissando. Horns and cello pizzicatos supported by the harp furnish the second offbeat crotchet rhythms, pointed by flute mordents - a Glockenspiel adds flashes of colour to the beginnings of FS 243 f.. Whereas however Korngold's rhythmical scheme follows traditional patterns, Zemlinsky has introduced a new element in the second violins and violas, preceding the second beat with a quaver anacrusis in FS 243-246 (ex.10) and adding a crotchet to the third beat in FS 245. This procedure is continued throughout this section of the waltz and its reprises, effectively adding movement to the whole although the contrast between motive and static phrases is thereby blurred. The FS offers evidence of tempo nuances not present in the PS, possibly reproducing Korngold's performance style. Thus FS 244 and 249 are marked poco rit., 256 f. poco a poco rit., and 258 f. accell., and the section concludes with a rit./a tempo at FS 276-7.

The B flat major section K3 is dominated by the strings, which are placed in octaves in their middle register for the anacrusis and marked cresc. espressivo. The harp, supported by soft woodwinds and pizzicato bass, establishes the pulse on the first beat of FS 279 and 281 but as in the previous section Zemlinsky opts to vary the offbeat pulses with semiguaver flourishes in those measures. After a staccato anacrusis in FS 282 the woodwinds assume melodic responsibility whilst the string texture lightens into pizzicato as the music attentuates into ritenuto. This tranquillity is broken by a strong brass and percussion accented chord at FS 286, which unleashes a further string octave anacrusis, this time supported by a harp arpeggio. The next bars are scored similarly to those before, with the addition of Kl. Trommel and Glockenspiel, except that Zemlinsky adds a discreet harp broken chord to emphasise the modulation to A major at FS 293 (PS 52). After repeating the instrumentation for the reprise of K1, a ritenuto has been added at FS 311 (PS 70) and the link bar FS 313 (PS 72) is marked breiter, preparing for a new tempo poco meno after the double bar. All tempo indications are lacking in the PS.



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14. PARTTWO, SCENE ONE

The opening phrases evince a measure of elaboration and embellishment which, whilst endeavouring to maintain Korngold's chamber music quality by a certain lightness of orchestration, focus the attention on the orchestra as a coloristic medium. Thus the melodic interest is shared between solo woodwinds (flute, piccolo and clarinet) in bars one and two, and the overlapping first violins in bars three and four, whilst the quaver movement initiated at the opening is reinforced and maintained in the string accompaniment; indeed, the drängend of bars 3 and 4 is aided by this as well as the second violins doubling the chromatic descent of the horn in semiquavers and a cresc-dim lacking in the PS. Zemlinsky highlights the five-bar phrase structure of the opening music by means of accents in bars one and six and timpani and triangle interventions. The second phrase commencing FS 6 is further varied by an descending harp figure in contrary motion to the melody and its development (bars 11 ff.) by interpolated imitative figures between strings and woodwind and a cello countermelody in minims. The indication nachlassend (PS 13ff) is lacking in the FS, possibly because of the incessant quaver movement (from bar 12 the violas are even marked in demisemiquavers).

In accordance with the increase in tension from PS 16 leading up the the caesura, Zemlinsky introduces timpani rolls at the A major (FS 16) and gradually doubles the woodwind and string melodies, although Korngold's dynamic marking is not observed (a diminuendo in FS 21 instead of the crescendo cut short by the hiatus).

The orchestration resumes from FS 23 paralleling the opening (incidentally, the quaver is tied to the minim in the FS but not in the PS). Whereas the PS at bar 27 indicates *immer drängender*, this is missing in the FS, yet a timpani rhythm prepares the octave passage given to strings punctuated by horns in FS 31 f. (marked stringendo). In the ensuing *allegro* passage Zemlinsky declines to score beyond woodwinds and strings, apart from a harp and horn intervention in FS 39 immediately before the octave descent given to cellos and bassoons (there is no *rit*. in the FS at bar 40).

The ensuing waltz is marked *langsames Walzertempo* (wiegend) and the first six measures are taken by a solo violin accompanied by strings in a more complex manner than the PS (cf. the *Introduktion*, bar 37 ff.) The quaver-quaver-

crotchet PS accompaniment has been extended to a continual quaver movement shared between (accompanying) first violins and violas, whilst the second violins, divided, add a semiquaver rhythm in the middle of the bar (ex.11). Later, from FS 50, the semiquavers are replaced by triplets - three against two. The rest of the orchestration is extremely light, scored for harp and some woodwinds, but the solo violin is joined by the tutti section from FS 47-56. The fermata at PS 47 has been replaced by *poco rit* and the FS has added *poco stringendo* at FS 50-51 and *poco rit* at 52, *a tempo* at 54, *poco rit* 54-55, *a tempo* end of 55, then *poco rit* at 62 and *a tempo* at the end of 63.

FS 66 (the C major section) is marked *poco più*. Violins doubled by clarinets, then oboes, then flutes (and trumpet, after a long pause) play the melody, horns play the offbeats and a countermelody in dotted minims, second violins include quaver filigrees. Divided cellos perform a multifunctional purpose, now doubling the melody, now with a countermelody, now playing the bass-line pizzicato. Triangle, side drum, harp and Glockenspiel contribute to the legerity. In bars 86-88 a cresc-dim has been interpolated. There is no caesura between FS 92 and 93; instead, a *poco ritard*. followed by a *plötzlich in tempo* (followed by an *accellerando* in FS 94-95 and *a tempo* in 96).

The reprise of the waltz at FS 98 repeats the instrumentation and the added tempo indications. The link passage (FS 112 et seg) is given to cellos punctuated by bass pizzicati marked *accellerando*, which hastening is continued in the ensuing passage, given to cellos accompanied by flutes *tremolando* and *tremolo* strings *sul ponticello*, then violins from FS 121 (still *accellerando*), gradually doubled by more woodwinds and from FS 125 supported by trombones. At FS 128 the accompanying chords drop sharply in pitc. as if to prefigure the immediately ensuing descent in the melody, and there are rapid changes from *arco* to *pizz*. to enhance the feeling of vivacious movement.

At the 6/4 there are some differences of tempo indication - FS *Allegro* instead of PS *Moderato*, and FS *con brio* in place of PS *nicht schleppen*. The instrumentation is solidly grounded on strings and woodwind, accompanied by brass and timpani. Horns, and subsequently the whole brass, play the melody on the beats instead of after them as in the PS, and Zemlinsky has added *poco ritard*. in FS 138-9.

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The trombones and later trumpet play one of their rare prominent roles in the A flat major passage commencing FS 140. FS tempo divergences continue with the additions of *Allegro (die punktierten Halben etwas langsamer als vorher)* at FS 140 and *poco più* at 144. There is evidence of orchestral polydynamics at FS 145 (strings dim, horns/trumpet cresc) and 147 (strings *cresc.*, flutes *dim.*). At the E major entry from FS 148 the trombones intone the melody, whilst the woodwind accompaniment is divided between block-chords, tremolandos and trills, and the strings play tremolo *ff*, sometimes polyrhythmically to impart variety and movement to the texture. The trumpet entry at PS 156 is reproduced in the FS, albeit on muted instruments. The accompaniment is variegated by means of crescendos and diminuendos.

15. SCENE TWO

The Don Giovanni theme at FS 160-163, marked Andante pesante e marcato, is scored with the full orchestra minus third trombone. The horns doubled pairwise in octaves dominate the minor Schneemann theme, whilst Zemlinsky has given the Don Giovanni motif to strings and woodwind (excepting the oboes, which double the horns). The juxtaposition Mozart/Korngold is thus more defined in the FS than in the PS (ex.12).

Whereas the PS marks *Bewegt* at 164, the FS states *Allegro* (*die Halben etwas schneller als früher die Viertel*) and alters the time signature to *alla breve*. The woodwinds, including doubled bassoons in their upper register, are responsible for the theme, answered by muted violas in octaves and horns. A forceful string intervention links the two opening phrases at FS 167-168. Q1, commencing FS 172, is shared between strings and woodwinds with the addition of percussion marking the first and second crotchets of FS 172 and 174, typical of comic ballet. The continuation at FS 176 is marked *accellerando*, causing a slight problem for the violins, who are given the zig-zag figure but doubled in semiquavers.

16. SCENE THREE

PS measures 182-185 are missing in the FS, thus initiating another discrepancy in bar numbers between the two versions. The opening two measures are given to clarinets (quavers in seconds) punctuated by pizzicato strings and harp. The rest of the woodwind then continue the theme (Zemlinsky has given hairpins to the syncopated string harmonies in FS 183-185 (PS 187-189)). The bass instruments assume the *forte* passage with string and horn offbeat accompaniment.

At the (FS 189 f., PS 193 f.), Zemlinsky has replaced the PS fermata hiatus with a written-out rest and expanded the measures to 9/8 before resuming 6/8 in FS 191. The ensuing passage, dominated by strings and winds, features a *Rute* (bundle of twigs) struck on the rim of a drum (illustrating the chimney-sweep) answered by strings *col legno (battuto)*. The last bar before the next scene (FS 193, PS 203) is marked *rit*. in the FS (no marking in PS).

17. SCENE FOUR

The first six measures are dominated by the woodwind, with timpani and low horns striking the three accented quavers, interspersed with *Kl. Trommel.* The scoring is percussive and light. This develops into interchanges between the sections of the orchestra, from FS 206 (PS 210).

The *langsamer* section dispenses with the PS fermatas and its indication *dolce* and soft stringed orchestration coloured by Glockenspiel and harp evokes a gentler mood than the duel which it accompanies. The only aggressive passage is a sudden forte in FS 219 (PS 223).

After a reprise of the orchestration, the 2/4 allegro section initiates a more robust sonority, with a timpani roll underpinning tutti violins on the lowest strings supported by horns in their middle register. The *presto* at FS 237, corresponding to *allegro agitato* at PS 241, is one of the few loud tutti sections, with strident strings and winds accompanied by full brass (horns and trumpets in crotchets, trombones in minims) and percussion. This contrasts with a lighter approach at FS 245 ff. (PS 249) which continues Zemlinsky's penchant for contrasting and juxtaposing wind groupings accompanied by short string chords, and vice-versa. At FS 251 (PS 255) a harp glissando reintroduces the tutti texture, whereby trumpets play a more predominant role by marking part of

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the theme, doubled. At the F major section (FS 258, PS 262) the xylophone adds brilliance. Nine bars later Zemlinsky has elaborated on Korngold's ascending bass-scale accompanied by onbeat chords. He adds string pizz. offbeat chords, gives the full theme Q3 to muted trumpets, and transforms the bass scale into a combination of woodwind triplet figurations and cello/bass ascending crotchets. In order not to slacken the tension, a cresc-dim replaces the diminuendo in the last two bars before the 3/4.

At FS 274 (PS 278), the 3/4 B flat major section, the brass are silent and the interest reverts to tutti violins playing strongly in their lower register, doubled by a clarinet. The tempo indication has been extended to *sehr rhythmisch und bewegt (doch nicht eilen) - die Viertel etwas langsamer wie früher*. The timpani accentuates the rhythmic interjection at FS 277 and 281 (PS 281 and 285). There is little variation in the orchestration in this passage, the interest lies in the virtuoso character of the writing. There is no *ritenuto* correspondiung to PS 298. At FS 298 (PS 302) the brass enters and a feeling of finality is evoked, as there is no slur over to the next measure as in the PS.

The time signature from FS 299-301 is 12/8, as four 3/4 measures have been compressed into one. To avoid confusion, Zemlinsky has indicated *l'istesso tempo (punktierte Viertel gleich Viertel)*. The violins assume thematic responsibility, aided by stopped then open horns, and the phrase ends on the fourth beat of the bar rather than on a downbeat as in the PS.

18. SCENE FIVE

The first impression which strikes the eye is that Zemlinsky has altered Korngold's phrasing from an essentially legato, phrased format to a staccato, accented one (ex.13). Predictably, each theme entry is imparted to a different instrument group: first clarinet/bassoon, then oboes, then clarinets and flutes. Pizzicato strings reinforce the links between the phrases with abrupt upbeatdownbeat interjections. At intervals a stopped horn intones a grotesque note. The second theme **D4** is also treated in a more *detaché* manner and subjected to a firm orchestration bound together by woodwind trills. The reprise of the fugue theme at the end of FS 328 (PS 340) incorporates Zemlinsky's canonic interpolation taken through xylophone, stopped horns, trumpets, harp and pizzicato strings, against descending bassoons and cellos. This is followed by an intensification of timbre and Zemlinskian polyrhythmic texture initiated at FS 334 (PS 346) which masses forces at the triple: crotchets. The FS does not change key signature until the 3/4.

At this passage (Theme **R**, FS commencing bar 341, PS 353), the trumpets initiate proceedings. Zemlinsky's tempo is *allegro (punktierte Halbe gleich Halbe)* and he has inserted a *rit*. in the third measure of this introduction.

Whereas at PS 357 the anacrusis to the waltz is coincidental to the last note of the introduction, Zemlinsky separates them by a rest in FS 346. The ensuing *Tant der Schneemänner* is scored as in the *Introduktion*.

The 2/4 *Presto* sextion commencing at FS 389 (PS 400) is scored uniformly but Zemlinsky has introduced more dynamic shadings to vary the monothematicmonorhythmic nature of the section; for example, the diminuendos to *mf* in the fifth and sixth measures before initiating a four-bar crescendo. The hemiola construction in FS 401 f. (PS 412) is more explicitly treated by means of woodwind triplet accented crotchets. Zemlinsky attains a forceful dynamic plateau earlier than Korngold, viz. in FS 405 (PS 416) with prolonged trills in triangle, tambourine and timpani. From then on the tension is increased by rhythmic means and a *poco rit*. before the fermata.

The last two measures of the scene - the soft impressionistic music after the caesura - feature thematic bassoons in the first bar accompanied by divided high muted strings (including four-part violas) together with celesta and harp.

19. SCENE SIX

In keeping with the dramatugical employment of solo stringed instruments for Pierrot, the section commencing at FS 415 (PS 426) features a solo violin answered by a solo viola over a pedal bass. The ensuing phrases (3/4, bewegt, in the FS punktierte Halbe gleich Viertel) are given to divided violas followed by first violns, followed by a deep bassoon solo over a held muted horn chord, answered by a piccolo solo, linked by the clarinet to a reiteration of the solo violin interrupted by the cellos in FS 434 f. (PS 443 f.).

Theme S1 is played firstly by the viola section, doubled by low flutes, then by the violins, the element of dialogue being thus attained by a tessitura change.

The FS tempo is Andantino quasi andante rather than Allegretto quasi andante in the PS.

The gavotte section (Theme S2) is lightly scored for flutes and strings but the tempo indications are more detailed: allegretto (*Halbe gleich Viertel*) at FS 442/PS 453, *più mosso* at FS 446 (PS 457), *tempo primo* at FS 448/PS 459, *poco accell*. at FS 450/PS 461, *andantino* at FS 452/PS 463, preempting the *wie früher* at PS 465.

The reprise is richly scored for close-set strings with wind chording, and cellos in a resonant tessitura. A *poco rit.* at FS 451/PS 452 features the woodwinds on their own, who continue to predominate in the next four-bar link passage, which arrives at a pause on the barline just before the *moderato (mit Wärme und micht schleppen)* as opposed to the PS's *drängend*. Zemlinsky adopts the scoring of the serenade for this reiteration, including the strings in octaves, the polyrhythmic accompaniment, and the harp chording. This time however, the solo violin has become absorbed into the tutti. In the third measure of the passage (FS 468, PS 479) develops a *drängend* over four bars, before *a tempo* at FS 422, followed by a variety of rubato indications: *poco accell.* in FS 974, *subito meno* in the next bar, then a two-bar *accellerando*, a bar marked *breit*, with the entry of trombones and timpani, and *noch breiter*.

The anacrusis to the 6/4 has been placed in the previous bar and notated as triplet semiquavers. The section, initially a reprise of the parallel passage in the *Introduktion*, is marked *Moderato - Dieser 6/4 Takt ist auf zwei zu schlagen und nicht schleppen*, reminding one of the indications for conductors in the scores of Gustav Mahler.

At FS 492 (PS 503) the texture attenuates to strings only and upper cellos assume the melody, reaching C'', whilst Zemlinsky marks *vorwärts*. In the next bar the violins respond, playing in octaves withe the cellos, to be joined in the next by woodwinds as the tempo increases culminating in a tutti at FS 502/PS 513. At FS 510/PS 521 the tempo subsides to a *poco più lento (zart, doch mit Ausdruck)* and hairpins have been added for expression. A fermata has been added to the woodwind chord in FS 515/PS 526 and in the subsequent bars the dynamic increases before subsiding to a *pp* as the cellos play the final phrase.

20. SCENE SEVEN

An association of leaping horn and woodwind patterns punctuated by pizzicato strings abruptly changes the mood, heightened by Zemlinsky's strong dynamic markings (f-ff) replacing Korngold's *mf cresc*. In the FS there is no fermata on the barline before the 6/8 and the fermata at the beginning of PS 543 is replaced by an a quaver in the horn part (on the first and fourth quavers), answered by a B flat in octaves on the third and sixth quavers. The theme is given to middle strings and clarinets. In the third measure of this passsage, beginning the theme proper, flute/piccolo/clarinet/solo violin are accompanied by a mixture of wind, strings and stopped horns. The section (Theme M) from FS 545-552 (PS 556-563) gradually incorporates brass timbres anticipating the next scene.

21. SCENE EIGHT

An interpolated bar (FS 553) establishes the A major 6/4 chord, given to winds and brass over an extended harp arpeggio. FS 554 thus corresponds to the opening bar PS 564 (*Moderato con moto* in PS, *Andante con moto* in FS). At FS 554 the brass subsides, the dynamic softens, muted strings *sul ponticello* and *tremolo* support high woodwinds, harp and celesta (both marked f) accompanied by soft percussion and a bell behind stage intoning an E at the beginning of every bar, changing to A at the 3/4 measure and continuing until FS 561 /PS 571. At FS 565 (PS575) a *poco rit*. has been added, preparing the posthorn motif, which is given to trumpet in C behind stage (*doch deutlich*), while the *divisi* strings hold the chord underneath. In the last four measures woodwind and horn enter and a duet of flutes assumes the melody, each bar marked with a crescendo for coloristic reasons.

At FS 577/PS 587 the FS has changed moderato con moto, drängend, to allegro con brio (Halbe etwas schneller als früher punktierte Halbe), and altered the time to cut time. The dynamic is ff (violins), f (winds and stopped first and second horns, mf (string accompaniment), p (third and fourth horns, open). The FS version of the second posthorn 3/4 passage (allegretto in PS, tempo primo in FS) dispenses with the two tremolo bars of PS 590-1, launching immediately into the theme, given to stopped horns and both trumpets (muted). This lasts for four bars (corresponding to PS 592-5); the equivalent of PS 596-9 has been cut, so that FS 584-586 corresponds to PS 600-602, the texture

EX.14 FULL SCORE - FINAL BARS 17 1 \bigcirc Ĥ GINAL 0400 +++ ff **MIN** N.B. in Zenlinsky's autograph score and inserted as an "Einlage" in Conductor's scores (q. v.) is an alternative ending. featuring a replice of measure of the "Schneemann - Walty". 100% Recycled 80GSM Bond

more comprehensively treated over a pedal c which has underpinned the whole of this section.

The 6/4 tutti recapitulates the opening music, with interpolated quotes of theme F1 in FS 587 and 589 (horns) and 588 (trumpets). The *rit*. of PS 607 has been replaced by *nicht schleppen* (FS 591)and there is a fermata on the last crotchet of the next measure, immediately before the final stretto.

Whereas the PS gives allegro at 609 followed by presto stringendo at 613, the FS launches straight into presto, with animando at 596, with full orchestra throughout. The anacrusis crotchet rhythm of PS 624-5 has been replaced by triplet crotchets in one measure (FS 609), and after the final cadence three bars have been added in the form of a tutti f, commencing on a tied second-beat minim and extending through a semibreve fermata, ending on a tied crotchet (FS 612-4) (ex.14).

22. SUMMARY

Zemlinsky's orchestration is more than a professional arranger's cladding of a pianist's imagination in orchestral fabric. The tempi indications have been amplified, on occasion modified, and the tempo relationships have been spelled out in detail where this could have caused confusion. There is clear evidence of Korngold's having played the piece to his teacher due to the many additional rubato indications. Some sections have been cut, some expanded. Zemlinsky tends to overlay the texture with additional rhythmic and melodic figures which could be interpreted as detrimental to Korngold's essentially straightforward concept and may have provoked Schalk's criticism. However, many features of the instrumentation are examples of 'textbook' scoring and it is possible and even probable that Zemlinsky's pedagogical mind was continually aware of the influence he would exert on his eager pupil, especially given Julius' already-quoted reasons for recommending Zemlinsky to *Universal-Edition*.'

(PART FOUR - MUSICOLOGY)

CHAPTER FIVE

TWO COMPARISONS:

DRUCKVORLAGE AND HOFOPER CONDUCTOR'S SCORE;

and

DRUCKVORLAGE AND PUBLISHED SCORE

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8.1.1 INTRODUKTION: 486

1. THE BASIS FOR COMPARISON

During the period of research, the author compared the (WienerStadtbibliothek) DV with the published score lent to him by Universal-Edition, compiling a great quantity of amendations, which were marked into his score. The author then proceeded to the Nationalbibliothek, ascertained that the conductor's score was actually the same as the DV, and noted the corrections and markings. The common link is Erich Wolfgang Korngold.

Though Korngold may not have been the only person to work on the scores, his markings and comments indicate that he was a motivating force, and a musician who was not content to "let things be", despite his (anecdotal) "happy-golucky" spirit and his gift for spontaneous music-making.

The scores have not been directly compared with each other in this thesis - that is a matter for future research - but they have been juxtaposed in this chapter, with a slightly different analytical approach to each.

The list of corrections in the conductor's score is far less than in the DV, so it has been reproduced here in toto. The complete list of corrections in the Stadtbibliothek DV effected by the author is lengthy, and only a selection from the beginning of the list has been reproduced here, in order to show the author's different methodology and to demonstrate how assiduous Korngold was with regard to details of accuracy, phrasing and dynamics. It is clear that the young composer's ear was attuned to an above-average subtlety of sound and it is equally clear that he belonged to an era where it was the norm to be detailed and explicit in one's composition method, and musicians were as accustomed to playing with their eyes as with their ears.

2. THE CONDUCTOR'S SCORE IN THE **ÖSTERREICHISCHE** NATIONALBIBLIOTHEK

2.1 DISTINGUISHING FEATURES

DV (conductor's score) p 3

p 6-7

p.17

p 8-9

p 21

p 25

² Druckvorlage (proot) 1 OA = Opernarchiv

The calligraphy of the handwritten score used by conductor Franz Schalk¹ at the Hofoper corresponds to the DV^2 (not to the published score), and thus could be a reproduction of Zemlinsky's fair copy. It is now catalogued as OA 1318,³ but it was originally k.k. Opernarchiv N. 1052.

The score is cloth bound and shows wear, tear and repairs. Corrections have been made in normal pencil, blue pencil, and red ink; normal pencil for highlighting orchestral instruments and beating patterns, blue pencil for phrasings and dynamics. Rehearsal numbers have been added in red pencil.

Inside the front cover there are pencil annotations, possibly in Korngold's hand, indicating six places where printing errors have been corrected.

alteration

Violin/viola addition in the middle of the page (pencil)

Corrections to winds (red ink)

Corrections in ink

Corrections in pencil

From bar 2 (rehearsal number 11) - CUT to poco più lento (after oboe/horn phrase); four bars new link music (flute/solo horn); 'Curtain' in 3rd bar (pencil); anacrusis scale linking to I. Bild.

CUT from end of the page to page 29, fourth bar from end (etwas langsamer)

¹ The score was probably also used by Carl Alwin, the conductor of the 1933 revival.

179 1	
4/6	
TIV	

p 31	From third bar (Tempo I) CUT four bars to ruhiger	(→ ¶
		p 53
p 35	G.P. deleted	р бб
p 43	G.P. deleted	
p ?	(unnumbered) CUT from 5 th bar of second time bar (eleven	p 75
	bars after rehearsal number 53 to rehearsal 56)	
pp 63, 67	Repeat sign added at p 67 (Tempo I) repeating back to p 63	p 82
	(Walzertempo)	p 83
		p 86
p 73	Division of desks: first violins 2 desks, seconds 2 desks, violas/cellos/basses 1 desk	p 87
	VIOIAS/CEIIOS/DASSES I UESK	
p 83	Second bar changed from 2/2 to 3/2 and rest inserted after first crotchet	
		p 90
p 90-91Note correction (pencil)	ons	p 91
p 91	Attacca inserted before entr'acte	
p 100	Annotation in pencil Solo-Vl und Solobratsche einschreiben	
		p 93
II. Bild (pages start o	ver	p 97
again from page one)		
p?	(II. Bild) - originally common time, altered to alla breve	A postl
p 19	Allegretto deleted, accell. deleted	the publ pencil.
p 42	Annotation in blue pencil alle Bogen, weg	prior to

6 1

Annotation in blue pencil over last two bars I. Viol. col Br.

First five bars cut

Viola line altered

Cut from second last bar (rehearsal 51) to second bar of p 80 (rehearsal 54)

Illegible annotation in pencil: perhaps immer....mit Schwung

Annotation in blue pencil: ohne Fermata vorwärts

Annotation in second bar Schleier fallen (pencil)

Commencement of repeat at rehearsal number 59 (in blue), cancelled by a pencil mark ohne Wiederholung

End of repeat at third bar (allegretto)

Schleppen added in pencil over third-sixth measures, and C changed to ulla breve at last bar

First four bars cut

Cut from fifth bar to Walzertempo 3/4

lude has been added at the end of the work, in the same hand as lished score, the pages numbered 1 - 3 and marked sehr langsam in On the final page an extra bar (F major tonic chord) has been inserted the final measure. There is a Fermata on the last measure. There are no markings inside the back cover.

Some of these changes could be the revisions for the revival of 1933 which Brendan Carroll mentions in his biography.⁴

2.2 COMMENTARY:

The hallmarks of professional music theatre practice are evident here and demonstrates that no matter in what period one's profession is exercised, and no matter what level of expertise and renown is available to the conductor, the same issues have to be addressed.

2.2.1 DRAMATURGY

Does one perform the work as the composer has written it, or is one at liberty to cut, extend, repeat?

2.2.2 ORTHOGRAPHY

Even after repeated performances, it is necessary to check scrupulously for accuracy in the parts. Many musicians auto-correct their parts, so that if a part is played by a different musician, different results may occur.

2.2.3 INTERNAL DYNAMICS

Even with an orchestra of first rank, with musicians accustomed to exercising their hearing, their imagination and their diplomacy, it is often necessary to intervene and change dynamics in the parts to achieve the effect one desires. Even with Zemlinsky's expertise, his orchestration required more manipulation than would normally be the case within a sensitive ensemble.

2.2.4 **TEMPO**

Korngold biography is replete with anecdotes relating how he preferred tempi *con slancio* and was often frustrated with interpreters who performed his music 'spaciously'. The tempo adjustments and reminders in the DV are a case in point. In addition, Zemlinsky's orchestration, replete with the florescences of the auric-argentine age, needed a driving baton to keep the momentum.

⁴ Carroll, Brendan. op. cit. 218.

3. A COMPARISON BETWEEN THE DRUCKVORLAGE AND THE SCORE AS FINALLY PUBLISHED

3.1 DISTINGUISHING FEATURES

This manuscript fair copy proof score is kept in the *Stadt- und* Landesbibliothek, Vienna.⁵ It will be termed **DV** - Druckvorlage. The published score will be known as **FS** - Full Score.

The DV is handwritten on J.E. paper No. 30, measuring 26 x 34 cm.. The paper is pre-printed with twenty-nine staves, with margin-markings (from the top): Flöte; 2.Fl. od. Pic. (sic); Oboe 1. 2.; Vlar. I. 2. in; Fag. 1. 2.; Corni 1. 2. in; Corni 3. 4. in (Horn staves bound together); Tromp. 1. 2. in; Posaunen 1. 2.; Posaunen 3. (Trombone staves bound together); Timpani in; Cassa e Piatti; Triangel; Kl. Trommel (percussion staves except timpani as one-line staves). There follow ten undesignated staves (two have been designated to the harp part), then a single stave each of Violine 1.; Vln. 2; Viola; Cello; Bass.

The pages are numbered up to the end of the *Introduktion*, then recommencing at page one up until the Entr'acte. The second part also starts at page one. Rehearsal numbers have been added later in pencil.

⁵ Zemlinsky's autograph score is in the Library of Congress, Washington D.C. The conductor's score is in the Nationalbibliothek, Vienna.

2010 Each in Paramete Lamitedunities, folger active

4. COMPARING THE SCORES, **IDENTIFYING CORRECTIONS**

The following list integrates two forms of comparison, namely:

- the differences between the (corrected) DV and the FS (Unless otherwise stated, all indications and commentary refer to the DV), and
- the corrections which were effected to the DV, designated C.EWK when it is manifestly in Korngold's hand, and C.EWK? when there is some doubt.

A number of crosses appear in the margins at various places but these have not been listed, as they do not refer to any specific event, not even to indicate corrections.

Small digits at the top of the DV refer to relevant page breaks in the FS' where these deviate from the DV. This means that either the FS preceded some subsequent intervention in the DV and the pages were indicated as reference, or that they were inserted during the typesetting process of the original FS to aid orientation.

5. CATEGORIES OF REVISION

It is clear that at various stages a thorough revision of the musical text took place.

The overwhelming majority of these revisions took the form of dynamic markings ensuring a more balanced and contoured orchestral texture. Schalk's pronouncement, quoted by Julius Korngold in his memoirs,⁷ that the instrumentation was 'unpraktisch', would have been a factor in the decision to undergo this process. Then there were the alterations to and explanations of

tempo changes. Less frequent, but important for an understanding of the composer's conception, were the changes to instrumentation. Finally there is evidence of instructions to copyists.

5.1 ZEMLINSKY'S PROBABLE NON-**INVOLVEMENT**

Zemlinsky does not appear to have been involved in this process. He was conducting Kleider machen Leute around the time of the première of Der Schneemann and would therefore have not had the time, and in view of the probable strained relationship between him and Weingartner⁸ and Schalk's purported negative view of his work⁹ it is unlikely that he would have participated in the rehearsal process. Indeed, on the night of Korngold's premiere Zemlinsky was conducting a gala performance of Carmen, "in honour of the Kaiser's name-day".

score.

5.2 THE PUBLISHED SCORE

It has not been ascertained when the published score was finally released. Assuming the score was not printed until later (but still copyrighted 1910), it is possible that some or all the corrections may have resulted from a revision effected (and financed) by the composer early in 1912.¹⁰

production of Zemlinsky's Traumgörge. conductor. See: JKM 136.

D.Kram. Doctoral Thesis. Musicology/Score comparisons

Unless Korngold possessed and used his own score, which in any case has never been identified, there is a likelihood that he availed himself of DV to note corrections during the final rehearsals, while Schalk conducted from the other

* Shortly after assuming his position at the Hofoper, Weingartner had cancelled the planned

⁹ Julius Korngold states in the memoirs that Zemlinskydid not enjoyed the sympathy of the

¹⁰ Letter from Julius Korngold to an unnamed person, from Cologne, 10th January, 1913, in the correspondence between Julius Korngold and Universal-Edition. In a letter to the author (May 11th, 1991), Korngold Society European Director Bernd Rachold suggested that Julius Korngold was writing to somebody in the organisation who enjoyed his trust, as he employed the term "Sehr

⁶ FS = Full Score (as published)

¹ JKM 136

This would partly explain the three different forms of handwriting (thin pen, thicker pen, and pencil) and account for the change of style from round forms to a more mature and decisive imprimature. Brendan Carroll has also indicated revisions by Korngold for the Viennese revival (1933).¹¹

It is not an engraved score, but the calligraphy is different from the DV, more the hand of a copyist than that of a composer.

geehrter Herr und Freund" instead of the usual "Sehr geehrte Universal-Edition" or "Sehr geehrter Herr Direktor" etc.

¹¹ Carroll, Brendan. op. cit. TheBerlin revision is mentioned on p. 125 and endnote on p. 380; the Viennese revision on p. 218.

€

6. A SURVEY OF CALLIGRAPHY, COMPARING THE SCORE, KORNGOLD, AND ZEMLINSKY

The original DV is neatly handwritten in ink with tail-lengths averaging 6 mm., 'white' notes being written with two strokes of the pen. It could be Zemlinsky's hand or conceivably even Korngold's.¹²

The accompanying pages have been set out to show the comparisons between Korngold's and his teacher's style.

KORNGOLD

- fine nib, remarkably mature.
- bolder.
- and mf have lost their lower loops.

¹² The published score is not engraved, but handwritten. It bears a remarkable resemblance to the hand of Franz Schmidt (1874-1939). A facsimile of an autograph page of Schmidt's piano concerto was displayed in the Österreichische Nationalbibliothek (Musiksammlung) in 1994)).

D.Kram. Doctoral Thesis. Musicology/Score comparisons

• Ex. A, The earliest example of Korngold's calligraphy, is from a piano composition Beim Großmütterchen, dated 1908, and includes the title. The manuscript already exhibits later traits: compact note-heads, written with a

• Ex. B, an instrumentation exercise for Zemlinsky c. 1909-10, displays Korngold's characteristically looping dynamic indications.

• Ex. C, a draft of the first movement from the d Minor Piano Sonata, is

Ex. D, The final Korngold fragment, is from his orchestration of the suite Märchenbilder, dated 1911. The calligraphy has in essence remained little changed if a little steadier. The style of the p and pp is unaltered but the sf

OW. Finengele mulleriten. Voillauf) • न_____ £.। in 1 1 1 书 4 (3) KORNGOUS SOCIETY 1 12 3 11 > 5)4 # 7 L'S INT PIT - - 1 L:A A M, - 1 Ŧ # ? 1.7. 57 1 1 1 - (+ = = + + = = <u>.</u>'l (LIBRARY J CONGRESS) 一世 1 17 1 19 19 19 17 1 19 DATYT B 章王王 · · · · · · · · · · · · · LISPARY 1620 2013 - - -. A surred e 2 EVit 1- > 10 J CMSU228 Br. 2+ liele. ÷... SS C.B necell. 0000 C (LIBRARY OF LONGRESS) 14894984 J CONGRETS atemps / metal phility Nocodoff f- b+ + + bret 12422 D pine. LIGRARY OF ~ P. Roca 1 po 1-1-19 p=1 5 Fa Tempo. : (J. PZAP VIJE þ_st

ZEMLINSKY

- Ex. E, a Zemlinsky fragment, is taken from the draft ms. score of *Der* Schneemann¹³, the "Schneeman-Waltz" of the original orchestrated ending. The size and irregularity of the script is similar to Korngold's but the dynamic markings and textual script are divergent.
- Ex. F is a sample of the *Druckvorlage*, and the author considers it to be Zemlinsky's work, and possibly even Korngold's.

7. THE HANDWRITTEN ADDITIONS TO THE DRUCKVORLAGE OF THE SCHNEEMANN ORCHESTRAL SCORE

There are numerous instances of handwritten interventions in the score, which fall into two categories:

- a) Words and sentences. These take the form of added tempo and expression indications for the one part, and instructions to the copyist for the other part. These occur in ink and near the end of the score in pencil and seem to be in two styles, both attributable to Korngold. The first style, and by far the least frequent, is in a more youthful hand, drawn with a thin pen, shewing a more rotund script with flowing loops. The second is with a more angular style, drawn with a thicker pen. The size of handwriting varies quite considerably and the smaller the writing the more 'adult' it appears.
- b) Musical notes and expression marks. These are practically all drawn in ink and the notes can be clearly differentiated from the original score because they are less tidy and regular and more slanted. The expression marks tend to be in the form of *fo*, *po* rather than *f* and *p*, although the more 'youthful' handwriting (see above) preserves the form *f* and *p*. It is not easy to differentiate the original and added crescendos and diminuendos except in the cases

¹³ Library of Congress, Washington D.C.

where there is clear evidence of hasty writing, or where a note or dynamic change is clearly in conjunction with a cresc. or dim.

For the most part it is possible to ascertain which dynamic markings were original DV and which have been added or corrected, as evinced by this table:

1		
	DV	(copyist or Zemli
	ff	no loop, some
	f	no loop
	mf	m joined to f,
	mp	
	, , , , , , , , , , , , , , , , , , ,	
	р	downstroke cr
	pp	downstroke cr

Bar ten in the Introduktion is an example of three different hands.

It might be tempting to infer that the dynamic signs with -o do not stem from Korngold except that there are numerous instances in the score where he has clearly written directions in the immediate vicinity of the markings, which appear to be from the same pen.

D Kram. Doctoral Thesis. Musicology/Score comparisons

and the second	
nsky)	DV (C.EWK?)
etimes ffo (o small)	ff no loop or ffo
	f no loop or fo
f has upper loop	mf - f as in violin, but sometimes mfo
	(cf part 1, bar 51) (often looks like mpo)
ter en en en felge som en felgen av en	mp written as mpo (often looks like mfo)
	although at bar 82, part one, the trumpets
	have mp
	fp written as fpo
rossed	p sometimes written as p, more often as
	po, downstroke uncrossed
ossed	pp written as ppo, downstroke uncrossed

8. EXTRA	CT FROM CORRECTIONS TO	6	Fag. 1		
	DRUCKVORLAGE				
	In this listing, 'Winds' refer to woodwinds and horns, WW. to woodwinds				
	alone. Flute and Piccolo, where they play together, have been designated Fl.				
	cular relevance to their being differentiated. Pairs of	8	F1.		
otherwise stated.	en designated in the singular (i.e. Ob : = Ob . 1 and 2) unless				
ouler wise stated.		10	Fl. Str.		
8.1.1 INTROD	DUKTION:	10	Ob. Clar.		
N.B. No title	page in the DV was available and the first page of music				
	ced on page 2.	10	Fag.		
Bar					
1 FI .	C.EWK? <i>fzpo</i> added	10	Hr.		
1 Ob.	C.EWK? mf dim. po added	10	Trombs.		
		10.12	a transfer anta		
1 Cl	C.EWK? fpo added (missing in FS)	10-13	Harp		
1 Harp	DV <i>ffz</i> , FS <i>ff</i>		Fag. 1		
2 Ob. Vln. 1	FS No dot after minim (correct in DV)				
		11	Hr.		
4 Ob.	DV Incorrect rests after dotted minim (FS corrected)				
		13	Clar.		
4 Hr. 1	C.EWK? mf altered to po				
5 Ob. 1	DV Accent on first crotchet, dim. on second minim				
	(missing in FS)				
5-6 Hr. 1	DV dim. from last crotchet to first minim, but also in				
	second half-bar of bar 5, as in FS.				
			$ \begin{array}{l} \left(\begin{array}{c} \left(1 \right) & \left(1 \right) \right) \\ \left(\left(1 \right) \right) & \left(1 \right) \\ \left(1 \right) & \left(1 \right) \right) \\ \left(1 \right) & \left(1 \right) \\ \left(1 \right) & \left(1 \right) \right) \\ \left(1 \right) & \left(1 \right) \\ \left(1 $		
5 Cello	DV dim. on first minim (missing in FS)				
	an an ann an Aonaichtean ann an Aon Ann an Aonaichtean ann an Aonaichtean ann ann ann ann ann ann ann ann ann				

D.Kram. Doctoral Thesis. Musicology/Score comparisons

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D.Kram. Doctoral Thesis. Musicology/Score comparisons

C.EWK? mpo added (FS mf !)

C.EWK? Fermata deleted (except for harp!)

C.EWK? mf (or possibly mpo) added (mf in FS).

C.EWK? mf altered to mpo

C.EWK? Possibly altered to mf

C.EWK? mp added

C.EWK? faltered to po

C.EWK? p altered to pp

C.EWK? Simplification and dynamic mp.

DV Maybe A-natural on first dotted minim. FS has Aflat, which does not fit the chord.

C.EWK? Extra notes (crotchets?) deleted (illegible)

Rest missing in DV (misprint)

1. 4.

PART FIVE

CONCLUSION

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(PART FIVE - CONCLUSION)

KORNGOLD'S EARLY STYLE -

WHO INFLUENCED HIM?

WHOM DID HE INFLUENCE?

DID HE INFLUENCE HIS LATER WORK?

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1. GENERAL CONCLUSIONS

It is hoped that this study will have reaffirmed:

• his ability to transcend fashionable musical norms within that genre,

and not least

osmosis.

Before concluding this study, it is felt appropriate to develop some matters arising out of this last issue.

2. THE INFLUENCE OF JULIUS KORNGOLD'S ATTITUDES ON HIS SON

2.1 MODERNITY

In his memoirs, Julius Korngold devotes considerable space to an evaluation of his son's melodic and harmonic style. This impinged on the critic's own aesthetic feeling with regard to 'modernity'.

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• the genuine skill, maturity, and talent of the young composer,

• his early aptitude with written, as well as musical language,

• his ability to absorb the teachings of those who influenced him, but individualise those teachings,

• his early versatility with a variety of musical structures,

• his ability to match musical forms to dramaturgical needs,

• his acknowledgement to the traditions of Viennese Ballett-Pantomime, but

• the influence of his family, especially his father, by example, pedagogy, and

Julius Korngold had reflected the 20th century preoccupation with modernity in 1901 in a *Feuilleton*,¹ where he had depicted the question "what is modern" as itself modern. Whereas he was more open to forward-looking trends in music than his predecessor Hanslick, the music of Mozart, Schumann and Brahms, composers frequently played at the Korngold home, dictated the essence of his taste.

Discussing Erich's first full-length work, the lost cantata Gold, Julius Korngold wrote:

Gold deutete kaum mehr auf <u>D'Albert</u>, zeigte sich vielmehr, wie alles andere Thematische, eigentümlich chromatisch durchsetzt und, wie das sonstige kantabel oder schildernd Neuerfundene, verrucht dissonanzengesättigt, von jeder Norm abweichend harmonisiert. Ich hatte die Wahl, an Tschaikowskys Wort 'Schmutz' über <u>Mussorgsky's</u> Harmonik zu denken oder an eine unerklärliche Vorinfizierung mit jener Sprachverderbnis, die bald an den tonalen Fundamenten der Musik zu rütteln beginnen sollte.²

Before further discussion on his strongly avowed rejection of the principles of the *Neue Wiener Schule*, it is useful to consider that *Tiefland's* chromaticism occurs for 'leitmotif-colorit' purposes (e.g. the "Wolf" motive) rather than as a formal-constructive element, the main thrust of the work being firmly diatonic. In this respect Julius' remarks are understandable. But when the critic employs terms such as "wie alles andere Thematische" and "das sonstige kantabel oder schildernd Neuerfundene", he infers that Erich's music, even at that early stage, contained many of the extended chords and whole-tone and quartal harmonies of works such as *Don Quixote* and the early piano sonatas.

2.2 ATONALITY

With that, Julius Korngold expressed himself in somewhat ambiguous terms. He claimed that for a long time he associated atonality (or; as he termed it "in

¹Korngold, Julius. Feuilleton: "Musikalische 'Moderne'. Neue Freie Presse (July 7, 1901) 1 ff. ² JKM 120.

der nachher zum Prinzip erhobenen Negierung der Ableitbarkeit der Klänge") with "etwas Unreifes, Primitives, Kindhaftes",³ perhaps in an attempt to explain Erich's fascination with and assimilation of the most modern styles of his contemporaries. However, he expressed surprise that Erich's first attempts at composition did not draw more heavily on the established classical composers ('in der überlieferten Diktion der Meister' - Brahms, for example), and avowed that Erich's models in the second stage of his youthful work (ten to twelve years old) were Debussy, Strauss and Reger, concluding that Erich returned to more established norms later in his creative life.

2.3 ATONALITY, YOUTH, AND CHAOS

A parallel can be drawn with an article in the Musical Observer.⁴ The writer Van Broekhoven describes "a personal experience with a boy of Master Korngold's type which is a most excellent example of what a boy will take to if he is surfeited with modern harmony". The young eleven-year old had composed a piano sonata exhibiting a "chaotic conglomeration of discords, unresolved, unrelated, disconnected, and without a melodic cohesion ... " It is an indication either of the prevailing taste in America at that time (around 1914 or 1916) or of the qualifications of the author that he associated that music with the influence of "Strauss, Reger & Co." The origin of the young composer's inspiration, however, was to be found in his father, who played "the most modern compositions" for his own pleasure. The youngster, however, was unable to harmonise a simple melody in a conventional way. "The genius who composed piano sonatas in the style of Strauss could not harmonise a four measure melody of the most simple diatonic intervals in the key of C major. He could not apply the simple harmony of *tonic* and *dominant*^{"5} The writer concludes that a normal young boy has natural tendency towards "innate savagery" which is corrected and moulded through education. A genius, such as Mozart, "demonstrated no such perverse tendencies in his youth".

³ JKM loc. cit. ⁴Broekhoven, J. van. "Erich Wolfgang Korngold: a precocious musical genius". In: The Musical Observer. (New York. (n.d.)) 402-404. ⁵ JKM loc. cit.

As a parallel, Van Broekhoven presumes that Erich Wolfgang Korngold grew up in an atmosphere of "Wagnerian and more modern excitement, which has affected his musical sense of perception - his auditory organ - at the expense of a natural development in the direction of proportion and taste".⁶

In his later life, notwithstanding, Korngold paid tribute to his models:

I have faith and I have confidence that the classic and romantic masterworks of Bach, Haydn, Mozart and Beethoven, Schubert, Schumann and Mendelssohn, the symphonies of Brahms, Tchaikovsky, Bruckner and Mahler, as well as the charming French and Italian operas, and last, but not least, the operas of the German masters, Mozart,

Wagner and Richard Strauss will continue to maintain their unbroken vigor and impact, and will bring to mankind today and in the future, pleasure and exaltation dedication and happiness.⁷"

2.4 JULIUS KORNGOLD AND HIS ATTITUDE TOWARDS THE NEUE WIENER SCHULE

If these were the avowed inspirational models for Erich Korngold towards the end of his life, Julius Korngold's attitude to the Schönberg school during Erich's formative years is evident through words such as "eigentümlich, verrucht dissonanzengesättigt, Schmutz, Vorinfezierung". His aversity to the group was legendary; it resonates throughout the memoirs in various and varying instances, and it is confirmed by later writers such as Egon Wellesz, who in his own memoirs claimed that Korngold, leading the campaign against the progressive school, exercised a 'true dictatorship' over Viennese musical life⁸

Nevertheless, in accordance with his self-imposed dictum of 'fairness', the critic, while despising the principles of atonality, respected the worth and the knowledge of its two most accomplished proponents Schönberg and Berg. Assessing Schönberg's earlier Lied composition, after the Ansorge-Verein

⁶JKM loc. cit.

concert of 10.2.1907, he acknowledged the composer's "eigenartige, überspannte Begabung", recognised that Schönberg was "nicht unbedeutend". and paid lip service to harmonically interesting and original passages "deren neuartiges Melos, Klangfarbe, Stimmung wenigstens als wertvolle Keime gelten können".9

Bedeutung".

2.5 ERICH KORNGOLD'S"MODERN" TENDENCIES AND THE **GROWING DICHOTOMY WITH HIS FATHER**

By the composition of the slow movement of the Sonata in E, Erich had certainly heard or even played atonal music. The slow movement even bears witness to the kernel of a twelve-tone row. This dichotomy between Erich's progressive creative impulses, and the conservative schooling organised by his father is indicative of a personal dichotomy in their relationship.

orchestration.

D.Kram. Doctoral Thesis. Part Five/Conclusion

In the same recension the critic's admiration for Debussy is to Schönberg's detriment. Korngold compared Schönberg's string sextet with the music of Debussy, commenting that although in some respects there were remarkable features in common, Schönberg lacked Debussy's "Grazie, lyrische Schönheit, Formgefühl" and his subsequent development only appeared to emphasise the "abstruse" elements of his principles.¹⁰

Korngold's employer, the Neue Freie Presse was not inimical to all modern music. Korngold's deputy, Joself Reitler, in a comprehensive report on the concerts of the Salzburg Music Festival of August 1922, demonstrated respect for Béla Bartók, Igor Stravinsky, and above all Paul Hindemith, and paid homage to Schönberg's "historischer Reiz" and "musikhistorischen

⁹In this way, Julius Korngold reflects the style and manner of his predecessor Hanslick, who, whilst critical of the non-reflective Wagner "school", paid tribute to Wagner's vision, and repeatedly praised Wagner's gift for expressing situations through incisive and colourful harmony and

¹⁰Quoted in Endler, F. op. cit. 148 f. In a later writing, a 1932 Festschrift for the Rosé Quartet, Korngold recognised the "Schönheit" of the string sextet and the "zumindest eigenwillige Meisterschaft" of the string quartets. See: Endler. F. op. cit. 161 f.

/ And an approximation of the same training of the same to be a second of t

⁷ Korngold's essay "Faith in Music" (1955) is quoted from Carroll, Brendan. op. cit. 359. ⁸Wellesz, Egon und Emmy. Egon Wellesz: Leben und Werk, ed. Franz Endler, (Vienna, 1981) 10 ff.. Quoted in: Endler. F op. cit. 146 f.,

Luzi Korngold quoted her husband as having often said to her "Ich wollte ja nicht komponieren; ich habe es nur für den Vater getan!"¹¹ The biographical evidence produced thus far suggests that he may well have composed in order to foster his father's affection. In doing so, he risked alienating that affection, but nevertheless expressed the tensions which resulted, and it is fair to say that he may have projected the underlying tensions which threatened to disrupt a family consisting of a light-hearted, even superficial mother, a critical, pessimistic father and an openly rebellious elder brother.

Erich's idol Gustav Mahler is quoted as saying¹² "Die Musik muß immer ein Sehnen enthalten, ein Sehnen über die Dinge dieser Welt hinaus. Schon als Kind war sie mir etwas so Geheimnisvoll-Emportragendes, doch legte ich damals mit meiner Phantasie auch unbedeutendes hinein, was gar nicht darinnen war".¹³

3. ERICH KORNGOLD AND OTHER COMPOSERS

Erich's atonal tendencies, however, paralleled Zemlinsky's in their refusal to sever the diatonic knot. Even the most original aspects of their compositions are more associated with an enlargement of harmonic vocabulary for reasons of colour and expression rather than a relinquishment of the diatonic system as a principle of form. Their way lay between <u>Scriabin</u> and <u>Dukas</u> rather than Schönberg.

If one compares the early works of Korngold with the youthful or early compositions of his peers, his wealth of musical vocabulary, his gift for formal development, and his emotional intensity outranges other composers' early works, such as <u>Schönberg's 3 Stücke</u> (1894), likewise <u>Zemlinsky's Ländliche</u> *Tänze* op. 1 and his early trio, although the Mahlerian traits of the latter's tempestuous <u>Seejungfrau</u> find a parallel in the 2nd piano sonata and some passages in Korngold's trio no. 1. Vincent <u>d'Indy's sonata in C</u> op. 9 no. 3 is predictably far more limited in scope than Korngold's writing, D'Indy's scoring

¹¹Korngold, Luzi. *op. cit.* 10. ¹²During Mahler's summer holiday in 1899. is also much more refined and sparing in texture, but both share a predilection for mobility around the keyboard, especially in Korngold's scherzo-movements (sonatas in d and E, and the Sancho Panza episodes from *Don Quixote*).

Even compared with some more mature works of his older colleagues, Korngold shows that he is looking to the future, not the past. The Scherzo of <u>D'Alberts Vier Klavierstücke</u> op. 16^{14} does show an affinity with Korngold's d minor Sonata Scherzo, but here again Korngold outclasses D'Albert with his harmonic and modulatory boldness in bars 5-8, compared with D'Albert's configurations in his bars 5 - 8.

Korngold's breadth of expression is on a par with <u>Reger's</u> *Trio* op. 102, (1907/08), but only shares a richness of piano texture with that composer's earlier. Brahmsian *Trio op. 2* (Wiesbaden, 1891). Whereas D'Albert's *Scherzo* sounds conventional, Reger's *Moment Musical no. 2*,¹⁵ similar in feeling and phraseology to the trio section of Korngold's *d minor Sonata*, shares his younger colleague's pleasure in unforeseeable modulations. Finally, <u>Alban</u> <u>Berg's sonata op. 1</u>, whilst more advanced harmonically than Korngold's, shares the young composer's familiarity with waltz idiom and with the subtleties of tempo relationships.

3.1 KORNGOLD'S INCREASING MASTERY OF A VARIETY OF FORMS

Towards the becomes ap Even *Märch* tones which Polyphonie shadow side his chamber absorbtion c

¹¹Quoted by Mahler's friend Natalie Bauer-Lechner, in: Erinnerungen an Gustav Mahler, Harnburg, 1984; quoted in Müller, K-J. op. cit. 185 f.
¹⁴ D'Albert, Eugen. Vier Klavierstücke. (2) Scherzo, op. 16 no. 2. (Peters, Leipzig, 1898) 2.
¹⁵ Reger Max. Moment musical no. 2 for piano. (Complete Works, M.R. 12) (175) 21 f.

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Towards the end of the period in question, a discernible ramification of styles becomes apparent. The piano works become more turbulent, more abstruse. Even *Märchenbilder* belie their ingenuous title with clusters of added chordal tones which concomitally succeed in achieving a degree of "Schein-

Polyphonie". In his piano writing Korngold was himself, he expressed the shadow side of his personality which he took care to conceal in public. With his chamber music, that is, the *Trio*, he immediately demonstrated his absorbtion of all the principles which his teachers had instilled in him, and his

readiness for the symphonic field. With his songs and his work for the stage his lyrical gifts came to the fore - lyricism tinged with a bitter-sweet poignancy, on the verge of Puccini's melancholy, sometimes with self-persiflage in the background, sometimes with a sense of foreboding.

3.2 KORNGOLD'S EFFERVESCENCE

Korngold's early music, especially, was always mobile. It eschewed the predilection for Klangflächen which endangers the forward momentum of Zemlinsky's oeuvre, and obscures Schreker's. It bypassed the German Volkstümlichkeit of the (aging) Neo-Wagnerites - Bittner, Kienzl, Blech, and seemed untouched by that c? Zemlinsky's Zarema and Es war einmal, and even "Kleider machen Leute". Korngold osmosed the topoi of the auric-argentine operetta school - those composers such as Nedbal, Straus, and Fall, who bridged the style between Strauß and Lehar/Kalmann. Korngold subsumed their wienerisch charm, and enhanced it with more piquant harmonies. Lehar's Der Graf von Luxemburg, premiered in November, 1909 shared some of the buoyancy of Korngold's phrasing but Lehár's "Sie geht links, er geht rechts" does not surpass the richness of harmony and tonality of Korngold's waltzes for Wopalensky (Colombine) in Der Schneemann.

4. KORNGOLD AND HIS LATER WORKS

In considering the impact of Korngold's early achievements on his later composition, his later chamber works, and some orchestral works such as the Concerto for Piano in C sharp op. 17 (for left hand), continued to demonstrate his ability to create original musical entities without taking leave of the heritage of previous centuries. Whilst Die tote Stadt became (and remains) his most celebrated opera, the author is of the opinion that it does not advance musically on that which Korngold achieved in Violanta op. 8. It could be postulated that Das Wunder der Heliane op. 20 represents not so much a teleological development proceeding from Die tote Stadt than a Rückblick to the symbolist and Jugendstil elements which had formed the background to Korngold's childhood, but which he had not imbibed during that early stage. His involvement with the so-called "trivial" field of classical and auric-argentine

operetta could be viewed, not merely as a pragmatic solution to his domestic and business concerns, but as a recognition that that repertoire, adapted for new audiences, possessed merits which his keen youthful musical instincts would have intuitively grasped.

By dint of this activity, Korngold continued to develop his versatility and his instinct for the ebb and flow of theatre, and this laid the basis for his recognised contribution to the elevation of film music into a precise and compelling artform.

At the close of the twentieth century, the musical public appears to be responding to the lyricism which characterises Korngold's music, a genuinely unforced trait which is being appreciated again after long years of neglect.

• detailed and voluminous examples of composers such as Dukas, Mussorgsky, Scriabin, Reger, Puccini, Strauss, and their influence on Korngold,

• The instrumental, chamber and orchestral works of Korngold's "teenage" years, from Eine Schauspiel-Ouvertüre to Sursum Corda,

• A detailed study of Der Ring des Polykrates,

Korngold's adaptations of operetta works,

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5. CONCLUSION: TOPICS FOR FURTHER RESEARCH

Any scholarship inevitably raises as many issues as it uncovers knowledge. There still remains a considerable body of Korngold-related research, particularly with regard to:

• Minor operetta composers of the period 1900-1920,

and many other topics. With this thesis, the author has discovered that there remains more research work to be done in such disparate fields as child psychology and the phenomenon of precocity; lost manuscripts; unread correspondence; reception and recension in *Kaiserlich* Vienna, lesser known contemporaries of Korngold such as Georg Grosz, and the nexus between Korngold's film composition and his early works.

The decade of the nineteen-nineties has witnessed Korngold's rehabilitation in the eyes of the public and the minds of musicologists. It only remains for a new *Wunderkind* to emerge. This could happen at any moment, and in any place, but the ambience of Vienna in the decade 1900-1910 created a phenomenon unique unto itself.

Finis.

PART SIX

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GLOSSARY AND NOTES

Ms., ms. no. n.d. pf. ps.

n.b. articles such as der, the, il etc. are listed before their nouns, but are not ordered alphabetically. Thus Der Schneemann is to be found under "S".

1. MUSICAL MANUSCRIPTS AND **PRINTED MUSIC**

THE LISTING IS ALPHABETICAL, NOT BY OPUS NUMBER. THE DEPOSITS IN THE VARIOUS COLLECTIONS HAVE BEEN CORRELATED BY TITLE.

THE LISTING INCLUDES ALL KORNGOLD MATERIAL KNOWN TO THE AUTHOR DEPOSITED IN VIENNA, BUT FROM THE WASHINGTON COLLECTION, ONLY THE EARLY MATERIAL (UP TO "MäRCHENBILDER"), AND COMPLEMENTARY WORKS TOTHOSE MENTIONED IN THE VIENNA LISTING.

Only current opera repertoire, with few exceptions, is held at the Staatsoper. The exceptions include a score of Verdi's Requiem, some works of Richard Wagner, and a score of Le Nozze di Figaro.

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1. 1 1 1 1

manuscript number no date pianoforte piano score O.A. Opern-Archiv (Nationalbibliothek, Vienna) Stadt- und Landesbibliothek, Vienna = Wiener Stadt- und Landesbibliothek

1.1 KORNGOLD, ERICH WOLFGANG

Note re: Nationalbibliothek, Vienna. Within the Signatur, OA refers to Opernarchiv i.e. the archives of the Hofoper/Staatsoper. BA refers to Burgtheaterarchiv.

1.1.1 MANUSCRIPTS, INCLUDING PROOFS, AND UNPUBLISHED COPYISTS' MSS

Beim Großmütterchen für Klavier (no opus no.) June, 1908 in possession of Korngold Society [not in Library of Congress]

Cagliostro in Wien by Johann Strauß (son) Operetta in 3 Acts, newly arranged by Erich Korngold Piano score (pp. 1 - 6 missing) 3 chorus parts 18 orchestral parts in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 37.04 [not in Library of Congress]

Drei Lieder für eine tiefe Frauenstimme und Klavier (no opus number) Text von S. Trebitsch. Weihnachten, 1913. 1) "Nachts". (2) "Sommer" (No. 3 is missing) (Dedication: "für meinen lieben Papa") ["Nachts" has been transcribed by T. Schmidt-Kapfenburg] in: National Library of Congress. [n.b. this may not be a manuscript]

Don Quixote, sechs Charakterstücke für Klavier (no opus no.) ms. autograph (bound with Piano Sonatas 110. 1 and 2, and Märchenbilder) in: Library of Congress

Gold. Fragment of a Cantata (no opus no.) Text by M Gorbero (?) 1906(?) in possession of Korngold Society [not in Library of Congress]

"Heimatlied" from the operetta Rosen aus Florida (by Leo Fall. Arranged for the Theater an der Wien by Erich Wolfgang Korngold) Piano and voice. ms. Autograph corrected by Erich Wolfgang Korngold. (Gift of Charles Kálmán) in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.929 [not in Library of Congress]

. . . /

Kindermarsch (Franz Schubert) (no opus number) Orchestration by Erich Korngold. Austograph orchestra parts. in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.385 [not in Library of Congress]

Knabe (no opus number) Lied for baritone, contralto and piano.

1905 in possession of Korngold Society [not in Library of Congress]

Das Lied der Liebe by Johann Strauß (son) Text by Ludwig Herzer Vocal score with text. Partly copyist's ms., partly autograph EWK. in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.389

also: (from the same operetta) Lied "Mensch, sieh dich vor!" Korrekturbogen mit autogr. Eintragungen von Erich Korngold. in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.931

also: "Walzerlied" (Richard) Mus. Hs. 36.932

also:

I V X I I V X M

Lieder des Abschieds. 4 songs for voice and orchestra. 1) "Sterbelied" 2) "Dies eine kann mein Sehnen nimmer fassen" (Text by Edith Ronsperger) 3) Mond, so gehst du wieder auf (Text by Ernst Lothar) 4) Gefaßter Abschied Orchestral score with voice

also; autograph orchestral parts in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.366

also: ms. orchestral score plus signed title page in: Library of Congress

also:

also: "Austrian Soldier's Song of Farewell" proof copy, with composer's markings, of song composed in 1917 and later revised and incorporated into Abschiedslieder in: Library of Congress

Märchenbilder, op. 3 Piano, 2 hands Nr. 7. "Das Märchen spricht den Epilog". Possibly autograph ras.

1

WEISSEN A

"Die eine Frau" (Lied - Richard) Mus. Hs. 36.933 [not in Library of Congress]

in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.365

ms. of four songs plus one page with miscellaneous notes by Korngold.

Gift of G. Takacs, 1975. in: Nationalbibliothek, Vienna. Musiksammlung. Mus. Hs. 34.830

also:

"Wichtelmännchen" copy of piano-violin arrangement, by Rozsika Revay in: Library of Congress

also:

ms. orchestrations of six of the seven Märchenbilder ("die Prinzessin auf der Erbse" is missing) in: Library of Congress

also:

ms. piano score of six pieces (bound with proof copy of ibid., piano sonata nos. 1 and 2, and Don Quixote) in: Library of Congress

A Midsummer Night's Dream by Felix Mendelssohn-Bartholdy Orchestration of the "Scherzo" [from ein Sommernachtstraum] 16 pp. of orchestral parts (incomplete) partly Erich Korngold autograph, partly copyist's hand. in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.388

also:

"Nebeltanz" [from Ein Sommernachtstraum] "Professor Max Reinhardt mit allerguten Weihnachtswünschen in treuer Ehrung gewidmet". Hollywood, December 24, 1934 In satin envelope, with drawings "Midsummer Night's Dream". Autograph orchestral score (Gift from Helene Reinhardt-Thimig) in. Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 28.994

also: unidentified material (score?) "donated in 1980" in: Library of Congress

Nachtwanderer (Lied)

[no. 2 of *Einfache Lieder*, op. 9] Text by Eichendorff Autograph orchestral score with text (2-2-2-2/4/2/tamtam, timps, harp, str.) in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.373

also:

Autograph piano and voice and text in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.374

also:

Piano, voice and text (copyist's ms.) in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.375

also:

Incomplete string parts

also: ms. orchestral score in: Library of Congress

(Offenbach, Jacques) Prologue to the 70th birthday of Max Reinhardt. September 30, 1943. Offenbach-Korngold. "Sehr verehrter Herr Professor! Was Sie jetzt zum hör'n bekommen!" In a leather folder with gold printing: "Max Reinhardt in tiefster Verehrung", Erich Wolfgang Korngold." Various fragments. 4 typed pages, 2 music ms. pages, autograph voice and piano. in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 28.995

(Piano, Str.) ms. Autograph

Piano sonata no. 1 in d minor (no opus no.) ms. autograph score (bound with Don Quixote, Piano Sonata no. 2, and Märchenbilder) in: Library of Congress

Piano sonata no. 2 in E op. 2 Fragment - melody only. 1 page, 4 lines in possession of Korngold Society also:

ms. autograph score (bound with Sonata no. 1, Don Quixote, and Märchenbilder) in: Library of Congress

Reiselied (no opus number) (n.d.) Text by v. Eichendorff transcribed by Thorsten Schmidt-Kapfenburg in possession of Korngold Society [possibly in Library of Congress]

Der Ring des Polykrates Vocal score with text. Autograph annotations The last page (127) is missing Proof sheets with autograph annotations in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.928

also:

506

D.Kram. Doctoral Thesis. Bibliography/Discography/Collections

in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.372

Piano Quintet in E major op. 15

in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.370. [not in Library of Congress]

ms. autograph orchestral score with text

508

D.Kram. Doctoral Thesis. Bibliography/Discography/Collections

in: Library of Congress

also: ms. autograph piano score with text in: British Museum

Rosen aus Florida (Operetta by Leo Fall) Text von A.M. Willner und Heinz Reichert. Music ananged by Erich Korngold. Autograph m.s. Piano score with text in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.386

also:

Piano score with text (Copyist's ms. with autograph corrections by EWK) in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.387 [not in Library of Congress]

Schneeglöckchen (Lied)

[no. 1 of Einfache Lieder, op. 9] Autograph orchestral score with text (2-2-2-2/2/glock, timps, harp. str.) in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.379

also:

Autograph string parts in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.380

also:

ms. autograph of transposed and altered version (18th January, 1913) in: Library of Congress

Der Schneemann.

Pantomime in 2 Bildern. Instrumentation von Alexander von Zemlinsky. Choreographie und Inszenierung von Karl Godlewski.

also:

Proof of score with Korngold's own corrections Stadt- und Landesbibliothek, Vienna (received December 13, 1979 by Dr. Ernst Hilmar). No catalogue number.

also:

Autograph score and parts with publisher's corrections Universal-Edition Archiv. Universal-Edition no. 2981 in: Stadt- und Landesbibliothek, Vienna (received December 13, 1979 by Dr. Ernst Hilmar). No catalogue number.

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also:

ms. Orchestral score with German text (Autographe) in: Nationalbibliothek, Vienna. O.A. 1318

n.b. this is not an autograph copy, but a copyist's proof.

also:

also: ms. autograph orchestral score of Zemlinsky's orchestration Zemlinsky's and Korngold's hands in: Library of Congress

also: ms. autograph of Pierrot's Serenade, arranged for violin and piano in: Library of Congress

copyist's proof of piano/violin arrangement of Serenade in: Library of Congress

also: Copyist's proof of "Pierrot and Colombine" with Korngold's corrections in: Library of Congress

Sextett op. 10 (2 vln, 2 vla, 2 vc)ms. autograph in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.381

also: in: Library of Congress

Das Spitzentuch der Königin by Johann Strauß (son) Operetta Text by Bohrmann-Riegen and Richard Genée. Vocal score with text (autograph annotations by EWK). in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.930 [not in Library of Congress]

Das Ständchen (Lied) [no. 3 of Einfache Lieder, op. 9] Text by Eichendorff Autograph voice and piano and text in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.376

also:

Autograph full score 2-2-2-2/4/2/triangle, drum, harp, strings in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.377

also:

Orchestral parts: 45 ms. and printed parts. Universal-Edition, Vienna, 1910 U.E. no. 2981a and 2981b in: Nationalbibliothek, Vienna. O.A. 1123

holograph score, dedicated to Dr. Carl Ritter von Wiener

Autograph orchestra parts (incomplete)

in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.378

also:

ms. orchestral score in: Library of Congress

Die tote Stadt, op. 12 Incomplete vocal score. Possibly autograph of Ferdinand Rebay. Various fragments. in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.363

also:

Score fragment with autograph annotations. also: proof sheets with autograph annotations (pp. 391- 425) in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.927

Unnamed fragments (orchestral scores) autograph, 14 pages in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.382

Unnamed fragments (autograph)

51 pages in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.383

Unnamed Fragments (copies) Copyist's ms. 13 pages in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.384

Unnamed excerpt

"Nr. 4, Duett" [untitled]. Orchestral parts, copyist's ms., 30 pages in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.368

also: [ibidem?]

also: "Nr. 10, Duett", Orchestral parts, copyist's ms., 32 pages in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.369

also:

Holograph piano/vocal score in: Library of Congress

also:

Holograph [orchestral?] score, bound in three volumes in: Library of Congress

Viel Lärm um Nichts. Stage music, op. 11

ms. orchestral score and 16 parts.

(Vln I, II, Vla, Vc. Kb, Fl, Ob, Cl, Fg, 2 Hr, Tr, Tromb,, Timps, Perc., Harp, Harmonium, Piano) in: Nationalbibliothek, Vienna, BA 277 (Burgtheater-Archive)

also:

daraus: 3 Stücke Autograph signed ms., composed summer 1918 in Reichenau "Villa Margarete" Dedication: "...Meinem lieben Onkel Otto - zum 49. Geburtstag: Erich Korngold, Wien, 20.05.1923" in: Stadt- und Landesbibliothek, Vienna MH 9281/C

Trio op. 1 Holograph score in: Library of Congress (bound with Violin Sonata, and String Sextet)

Violanta ms. vocal score (11 pages only) in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.362

also:

Lied

also:

also: ms. sketch in: Library of Congress

Walzer aus Wien. by Johann Strauß (father and son) Singspiel in 3 acts, libretto by A.M. Willner, Heinz Reichert and Erich [?] Marischka. Adapted by Julius Bittner. Korngold's version for the Marischka-Karczag-Bühne (Vienna, c. 1930). Contains: vol. 1 (music for) Frau Pollinger. Vol 2: Winds (2-1-2-1), Vol 2: Brass (3-2-3). Vol. 4: Strings (3/1/1/1/1). Vol. 5: Perc., celeste, accordian, saxophone, stage piano. 28 parts (incomplete). in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.399

also: Scenario and libretto (partly typed, partly ms.) In: Nationalbibliothek, Vienna, Musiksammlung S.M. 31.210, 31.211 and 31.212 [not in Library of Congress]

2 pages.

510

ms. orchestral score with German text in: Nationalbibliothek, Vienna, Musiksammlung. O.A. 1285

Waldeinsamkeit (no opus number) (originally intended for Sechs Lieder, op. 9, but discarded)

transcribed by Th. Schmidt-Kapfenburg in possession of Korngold Society

ms. autograph of song, with comment by Grädener in: Library of Congress

Ein Walzer für Luzi (für Klavier) (no opus number, no date) based on Fr. Chopin, op. posth.)

Transcribed by Thorsten Schmidt-Kapfenburg in possession of Korngold Society

[possibly in Library of Congress]

Ein Wiegenlied (Text by Fr. Porges) (no opus no.) (n.d.) Voice and piano and text (copyist's ms.)

in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.367 [possibly in Library of Congress]

Das Wunder der Heliane

Vocal Score (arranged by Ferdinand Rebay) with text. in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.364

also:

Vocal score with text. Proof sheets with autograph corrections. (fragment). The text does not configure with the printed libretto.

D.Kram. Doctoral Thesis. Bibliography/Discography/Collections

in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs. 36.926

also:

Sketches and rough drafts of orchstral score in: Library of Congress

also:

Holograph piano score in: Library of Congress

also:

Publisher's proof of Prelude to Act III in" Library of Congress

also:

Publisher's proof of aria "Ich ging zu ihm" in: Library of Congress

also:

Holograph full score in: Library of Congress

Zwei Lieder for small orchestra (no opus number) (n.d.) 1) "Sängersmut" 2) "Liebesbriefchen" Autograph orchestral parts in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.371 [possibly in Library of Congress]

1.1.2 PRINTED MUSIC

Don Quixote. Sechs Charakterstücke (no opus no.) Piano, 2 hands. Druckerei R. v. Waldheim/Joseph Eberle und Co. Vienna, 1909. [This was the publisher of the private edition which Julius Korngold sent to musicians outside Vienna) in: Stadt- und Landesbibliothek, Vienna. M 24912/C

 \mathcal{L}

Drei Gesänge for medium voice, op. 19 Text by H. Kaltneker Schott, Mainz, 1925. no. 31271 In: Stadt- und Landesbibliothek, Vienna M 36063/C Einfache Lieder, op. 9 for voice and piano no. 4: "Liebesbriefchen" (Poem by E. Honold) Schott, Mainz, 1916. no. 30330 In: Stadt- und Landesbibliothek, Vienna M 57526/C Geschichten von Strauß, op. 21

Johann Strauss melodies for large orchestra dedicated to Hubert Marischka. arranged for piano (two hands) Schott, Mainz, B.S. 32820 In: Stadt- und Landesbibliothek, Vienna M 62.360/C Die Kathrin, op. 28. Opera in 3 acts. Text by Ernst Decsey. Vocal score with text Weinberger, Vienna (n.d.) In: Stadt- und Landesbibliothek, Vienna. M 16808 Das Lied der Liebe by Johann Strau§

Operetta in 3 acts. Text by Ludwig Herzer. Piano score with overlayed text. Schott, Mainz, 1931, B.S. 33419 In: Stadt- und Landesbibliothek, Vienna. M 60.201 Lieder eines Verwunderten Text by Heinrich Kipper. Set to music by Hugo Artzt, Rudolf Brauner, Erich Wolfgang Korngold, and Paul Weingarten. Voice and piano in: Stadt- und Landesbibliothek, Vienna M 3718 B.Schott's Söhne, Mainz, 1911. ED 7580 in: Stadt- und Landesbibliothek, Vienna. M36148/C "My Love and I" ("de mon amour éternel") English text by OscarHammerstein II

1. 1. 15 1

Märchenbilder. 7 Stücke für Klavier op. 3 (Film music) French text by Louis Hennevé Piano and voice Paramount Prod. Music Corp. Hollywood, 1936. CSA 1599 In: Stadt- und Landesbibliothek, Vienna M 41999/C Eine Nacht in Venedig by Johann Strau§ (son) Overture, "newly arranged for the stage". Cranz, Leipzig, 1924. C. 25986 In: Stadt- und Landesbibliothek, Vienna. 50973/C and 49632

[also includes piano part, 24 orchestral parts, and doubling parts)

also: Song "Sei mir gegrüßt, du holdes Venetia". Voice and piano. also: Song "Treu sein, das liegt mir nicht!" both Cranz, Leipzig. C. 26000 In: Stadt- und Landesbibliothek, Vienna M 19368/C

Österreichischer Soldatenabschied for voice and piano Doblinger, Vienna, no. 1001.900 In: Stadt- und Landesbibliothek, Vienna M 3895

Quartet in A-Dur, op. 16 (2 vln., viola, vc.) Schott, Mainz, 1924. No. 31101 In: Stadt- und Landesbibliothek, Vienna. M 52735

Der Ring des Polykrates, op. 7

comic opera in one act, freely adapted from the comedy by H. Teweles. Complete vocal score with text arranged by Ferdinand Rebay. B. Schott's Söhne, Mainz, 1916. in: Stadt- und Landerbibliothek, Vienna. M 4122

Der Schneemann. Pantomime

Piano score. Printed as manuscript (E.W.K.1) with EWK's own corrections. Corrected copy for Universal-Edition in: Stadt- und Landesbibliothek, Vienna (received December 13, 1979 by Dr. Ernst Hilmar). No catalogue number.

also:

Piano score, Universal-Edition no. 2663 in: Stadt- und Landesbibliothek, Vienna

also:

Piano score, (2 copies). No Publisher.(E.W.K. 1) in: Stadt- und Landesbibliothek, Vienna. MC 23975 and 53473.

also:

[published] Orchestral Score. (Copyist's ms.. "Matouter" signed at end of part one) Universal-Edition, Vienna. U.E. no. 2980

also:

"Entr'acte" for piano (2 hands) U.E. 2760 "Serenade" for violin with piano accompaniment U.E. 2761 "Pierrot und Colombine". Valse Lente. U.E. 2762 Universal-Edition, Vienna, 1910.

also:

The Hofreiter catalogue lists the following arrangements and selections: "Vorspiel und Serenade" (for orchestra/salon orchestra) "Entr'acte" (ditto)

1.1.1-----

Pierrot und Colombine. Walzer-Rondo (Pf.) "Schneemann-Walzer" (Salon orch.) "Serenade" (Pf.) (All published by Universal-Edition, Wien.) n.b. No score in Westminster Music Library, London There is a copy in the Leeds City Library Cat: 5097 LD/P-1 Sinfonietta for large orchestra, op. 5 Orchestral score B. Schott's Söhne, Mainz, 1914, no. 30112

in: Stadt- und Landesbibliothek, Vienna M38427 Sonata für Klavier in d-moll (no opus no.)

outside Vienna) In: Stadt- und Landesbibliothek, Vienna. M/C 22006 also: Universal-Edition, Vienna. U.E. 2765 Sonate in E ("Alexander v. Zemlinsky gewidmet") B. Scho++'s Söhne, Mainz. No. 29400

Die tote Stadt, op. 12 Opera in 3 scenes, freely adapted from G. Rodenbach's Das Trugbild. Vocal score with text, arranged by Ferdinand Rebay Schott, Mainz (n.d.) In: Stadt- und Landesbibliothek, Vienna. 16806 and 53311 also:

Druckerei R. v. Waldheim/Joseph Eberle und Co. Vienna, 1909. Nr. E.W.K. 2 [This was the publisher of the private edition which Julius Korngold sent to musicians "Mariettas Lied zur Laute" Schott, Mainz, 1920. nos. 30639b (high voice) and 30639bI (medium voice)

also:

also:

also: 30629g.

also: Single numbers for piano: "Schach Brügge" "Burleske"

"Tanzlied des Pierrot". no. 30639c.

"Mariettas Lied zur Laute" for Violin and piano. no. 30639f)

"Große Fantasie aus der toten Stadt" for piano, arranged by Ferdinand Rebay. Schott no.

D.Kram. Doctoral Thesis. Bibliography/Discography/Collections

"Nachtszene am Mimewasser" (with text underneath) Schott, Mainz. no. 30630a In: Stadt- und Landesbibliothek, Vienna. M 31391/C

Trio für Klavier, Violine und Violoncello op. 1 Universal-Edition, Vienna. 1910 No. 2766 in: Stadt- und Landesbibliothek, Vienna. M 22007 and 36772

Viel Lärm um Nicht,s op. 11 Excerpts: 4 pieces for violin and piano. Schott, Mainz, 1920, no. 30591 In: Stadt- und Landesbibliothek, Vienna M 22433

n.b.in the Schott warehouse, on the shelves with orchestra parts, there is a note from Hans Dünnebeil, Musikalien, Berlin returning Viel Lärm um nichts 2 scores, 13 wind parts, 17 string parts "von Jüdischen Kulturbund zurück!" to Schott.

also: 3 pieces for piano from Viel Lärm um Nichts, slightly arranged by the composer 1) "Mädchen im Brautgemach" 2) "Holzapfel und Schlehwein" 3) "Mummenschanz" Schott, Mainz, no. 30587/1 In: Stadt- und Landesbibliothek, Vienna M23408/C

Violanta, op. 8 Opera in 1 Act. Text by Hans Muller. Complete vocal score arranged by Ferdinand Rebay. B. Schott's Söhne, Mainz, 1916. Vocal score no. 30300 in: Stadt- und Landesbibliothek, Vienna. M 4121 and 53929

Walzer aus Wien. by Johann Strauß (father and son) Singspiel in 3 acts, adapted by Julius Bittner. Arrangement by Korngold for the Marischka-Karczag company. Vocal score with text. Karczag, Vienna, 1930, WK 1982. In: Stadt- und Landesbibliothek, Vienna M 26200 and 56053.

Was Du mir bist...

Song for voice and piano (composed 1927) Poem by Eleonore van der Straaten -In: Das Buch des Gesamtverbandes schaffender Künstler Österreichs, Vienna, 1929. After p. 140. In: Stadt- und Landesbibliothek, Vienna B 75 877

Das Wunder der Heliane Oper in 3 Akten Vocal score arranged by Ferdinand Rebay. Schott, Mainz

In: Stadt- und Landesbibliothek, Vienna. M 16812 and 53312

also;

1.2 OTHER COMPOSERS (MANUSCRIPT AND PRINTED MUSIC)

BAYER, Josef Piano score with text

also: Aschenbrödel (Ballet in 3 scenes) Composed March 15 - (24), 1902 Orchestral score Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.030

BAYER, Josef Hassreiter.

Folder contains single numbers: 1) Daisha-Walzer (1897) 2) Liebesgöttin-Walzer (1897) 3) Japanischer-Marsch (1897) 4) Pagoden-Polka (1897) Nationalbibliothek, Vienna, Musiksammlung M.S. 24528

also: ibidem 36.043

also: Piano score

BAYER, Josef Das Buckelhaus am Bergl (Comic Ballet-pantomime) Premiered 1900 ms. in Nationalbibliothek, Vienna, Musiksammlung O.A. 1129

D.Kram. Doctoral Thesis. Bibliography/Discography/Collections

(excerpt) "Gesang der Heliane" for violin and piano - transposed version. Schott, Mainz, 1927. In: Stadt- und Landesbibliothek, Vienna. M 62218/C

Aschenbrödel (Ballet in 3 scenes). Dated March 13, 1902 Ms. in: Nationalbibliothek, Vienna, Musiksammlung. Mus.Hs.36.029

Die Braut von Korea. Ballet in four acts and eight scenes by H. Regel. Choreography by

Composed June 18 - August 6, 1896. Premiered 1897. Karl Haslinger, Vienna (n.d.)

ms. of piano score with text in: Nationalbibliothek, Vienna, Musiksammlung. Mus. Hs.

Schlesinger'sche Buch- und Musikhandlung (Rob. Lienau), Berlin, © 1897

(arrangement) Johann Strauß/Josef BAYER (arr.) Aschenbrödel (1908) ms. In: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.361

BAYER, Josef Heimat. "Festspiel" in 5 scenes. Composed August-October, 1908. Performed December 1908 in the Hofoper for the Jubilee celebrating Kaiser Franz-Joseph's sixty years on the throne. Piano score: Cranz, Leipzig, 1908 Nationalbibliothek, Vienna, Musiksammlung M.S. 15408

also: ibidem ms. Piano score O.A. 1135

also: ibidem ms. Orchestral score Mus. Hs. 36.134 and 36.135

BAYER, Franz Die kleine Welt (Children's ballet). Text by J. Hassreiter Composed October-November 1903. Premiered 1904 Piano score with text Ms in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.118

also: ibidem Orchestral score Mus. Hs. 36.119

also: ibidem Potpourri (für die Stadtkapelle St. Pölten). Completed July 17, 1904 Orchestral score Mus. Hs. 36.120

BAYER. Josef Modernes Pierette-Trio (Ballet scene with prelude). Text von Carl Godlewsky. Composed October 26, 1909 Ms. in: Nationalbibliothek, Vienna, Musiksammlung. Mus.Hs.36.096

BAYER, Josef Nippes ("Tanzpoem") Text by R. Pantasi (printed "Tautasi" on published piano score) Composed September 23 - 29, 1910. Premiere 1911. Ms in: Nationalbibliothek, Vienna, Musiksammlung, O.A. 1128

also: ibidem Piano score with text. Mus. Hs. 36.086

also: ms. Full score. O.A. 1277

also: Published piano score: Karczag und Wallner, Vienna, 1911 in: Nationalbibliothek, Vienna, Musiksammlung M.S. 32923

also: Marsch (ps) Copyist's ms. in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.087 BAYER, Josef Pierette im chambre séparée (Pantomime)

Text von Eugen Brüll und A.M. Willner. Composed February 2-8, 1901 Ms. in: Nationalbibliothek, Vienna, Musiksammlung. Mus.Hs.36.095 BAYER, Josef Im Puppenladen - Die Puppenfee. Ballet by J. Hassreiter and F. Gaul. Music by J.B. ("Ballettmusik-Dirigent am k.k. Hofopern-Theater") Piano score (2 hands) by C. von Maynegg Ms in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 13586 (Gift of Prof. Dr. R. Haas. June, 1937) also:

Die Puppenfee. Film-Operetta (Ralph Benatzky) Orchestral parts (copyist's ms.). (Folder 1) V.I, V.II, Viola, Cello, Fl.1, Fl.2, Cl. 1 (Folder 2) Hr. 1, Ob. 1, Fag, Harp, Klav. 1, Contrabass, Tr. 1, Perc., Harmonium, Sax. 1, Tromb. 1 Ms in: Nationalbibliothek, Vienna, Musiksammlung Mus.Hs. 35.960 also: Puppenwalzer (nach Themen aus dem Ballett) Piano score with text

Aug. Cranz, München. C. 27887 BAYER, Josef Rund um Wien. Ballet in 1 prelude and 7 scenes. Text by Franz Gaul and A.M. Willner. Premiered 1894. Ms in: Nationalbioliothek, Vienna, Musiksammlung O.A. 1116 also: Orchestral score Mus. Hs. 36.104 BAYER, Josef Ein Tanzmärchen (Ballett mit 1 prelude and 4 scenes) Composed early 1890, Premiered 1890. Piano score with text BAYER, Josef. Various Works Folder (Konvolüt) in Nationalbibliothek, Vienna, Musiksammlung Catalogue MS 80666-80680 contains:

Ms in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.112 and OA 1107 80666: from Mister Menelaus: "Kurz und bündig" (couplet) (voice, piano). Gustav Lewy, Vienna GL II 777 80667: ditto, "Sir Roger" (piano) GL II 775

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80668: ditto, "Marsch" (piano) GL II 774 80669: ditto, song "Doch schickt sich's nicht" (voice, piano) GL II 779 80670: excerpt from Mister Menelaus (operetta): Trio, "National-Menü" (voice/piano). Weinberger, Vienna 80671: Immer heiter (polka français) (piano). Franz Hammerer, St. Pölten 80672: excerpt from Fräulein Hexe (operetta): Immer voran (Marsch) (piano). Weinberger, Vienna JW 1022 80673: Carl-Schneck-Marsch (piano). Franz Hammerer, St. Pölten. 80674: Das Gelübde (Ballade für Männerquartet) (voice/piano). Eulenburg, Leipzig EE 998 80675: Walzer, Schöne Salzburgerin (Piano). Hermann Kerber, Salzburg HK 1 80676: Im Puppenladen (piano) Cranz, Leipzig C 27887 80678: Im Paradies (Piano, Male quartet). Eulenburg, Leipzig, EE 1003 80679: excerpt from Mister Menelaus: Walzer-Lied (voice/piano). Gustav Lewy, Vienna, GLII 776 80680: Die modernen Walzer (from the operetta Das Damenduell) Text by P. Rouvier. (piano. text). Carl Haslinger, Vienna. CH 2 Commission

BAYER, Josef

Various works (tit. fict. versch. Verleger in Wien)

Folder contains:

"1873" Mazurka (piano score) Deutschmustermarsch (ps) Lotosblüte-Polka. Mazurka (ps) Aus der Luft. Polka-schnell (ps) Lotos-Fresken-Walzer (ps) Treu und frei. Polka-française (ps) Aus vollen Herzen. Polka-française (ps) Mondsee-Idvlle (ps) Wienerisch. Polka-schnell (ps) Der Chevalier von San Marco. Potpourri (ps) Jeu d'amour. Walzer (ps) Unter uns. Polka-française (ps) Still! Still! Polka-schnell (ps) Chevalier Quadrille (ps) Im Club. Polka-française (ps) Wiener Schnittlauge-Polka (ps) Walzer-Rom, ize "Ach, wo ist die Zeit?" (voice, piano) Marsch aus der Operette Der Chevalier von San Marco (ps) Romanze from the same work (voice, pianc) Liebenberg-Marsch (ps) Masur-Quadrille (ps) Louisen-Polka (ps) Männerlob. Polka-française für Chor und Klavier. Ms in: Nationalbibliothek, Vienna, Musiksammlung MS. 16.314

BAYER, Josef Der Zauberfächer (Ballet scene with prelude) composed November 21, 1910 Piano score with author's text. Ms in: Nationalbibliothek, Vienna, Musiksammlung Mus. Hs. 36.122

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Pelléas et Mélisande Durand, Paris Orchestral score D. & F. 6577 DELIBES, Léo Svlvia (Ballet in 3 acts and 5 scenes) Composed 1876 Heugel, Paris (n.d.) DOHNANYI, Ernst von

Der Schleier der Pierrette. [premiered 1911] Handlung von Arthur Schnitzler Musik von Ernst von Dohnányi, op. 18 Piano score with stage and production annotations © Ludwig Doblinger (Bernhard Herzmansky), Leipzig, 1910. D. 4325). Piano score in: Nationalbibliothek, Vienna, Musikaammlung M.S. 1661 also: ibidem Autograph dedication to Arthur Schnitzler in the piano score of the Schleier der Pierette, dated January 28, 1910, ms. in: Nationalbibliothek, Vienna, Musiksammlung M.S. 37.510 DUKAS, Paul

Ariane et Barbe-Bleue Durand et compagnie, Paris Orchestral score A.D.& F. 7386 FUCHS, Robert Streicherserenade. Kistner, Leipzig, n.d. GOLDBERGER, Richard von Goldberger.

C. 80 Marsch. "Dem Club von 1880 :rum 2. Dezember 1896." dedicated by R. v. autograph piano score

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REGEL, Hermann Mondweibchen Music by Goldberger, choreography by Hassreiter libretto Weinberger, Vienna, (n.d.)

REGEL, Hermann Die Nixe von Schönbrünn. Dance fairy tale in 4 scenes. Music by Carl Maria von Weber, arranged by Julius Lehnert. Libretto. Universal-Edition, Vienna. UE 1927 (n.d.)

REGEL, Hermann Die Prinzessin von Tragant Tanzspiel in 1 act. Music by Oskar Straus. Libretto Doblinger, Leipzig, 1912

7 . / m

REGEL, Hermann Rouge et noir Ballet in a prelude and 3 scenes. Music by J. Bayer. Libretto Lewy, Vienna, 1892

libretto

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at Rome

REGEL, Hermann various dance libretti (uncatalogued):

Aschenbrödel (1900) music by Josef Bayer (q.v.)

Burschenliebe (before 1911) Music by Bayer, choreography by Hassreiter

Columbia (1893) Music by Bayer, choreography by Hassreiter

Der weiße Adler (1918) music by Chopin, arranged by Viktor Leon (pseudonym for Viktor Hirschfeld)

Liebelei Play in 3 acts

Piano Sonata no. 1 Piano sonata no. 2, op.2 Märchenbilder, op. 3 Antonin Kubalek, piano CITADEL CTD 88109

Piano Sonata no. 1: 3rd movement (Passacaglia)

D.Kram. Doctoral Thesis. Bibliography/Discography/Collections

REGEL, Hermann Wiener Legende (5 Dance pictures) Music by Raoul Mader, choreography by Hassreiter

Doblinger, Leipzig, (n.d.)

Die Hochzeit im Priestersalon (c. 1895) Music by Raoul Mader, choreography by Hassreiter

SCHNITZLER, Arthur

Fischer, Frankfurt a. Main, 1955

5. DISCOGRAPHY

5.1 KORNGOLD

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A complete discography up to 1996 can be found in Carroll, Brendon (The Last Prodigy) pp.415 ff, and there are numerous websites to locate more recent recordings as they emerge.

Erich Wolfgang Korngold, piano USA LP Masterseal MW 46 (recorded 1951) USA LP Varèse-Sarabande VC 81040

Piano Sonata no. 1 Matthijs Verschoor, piano Netherlands stereo LP Etcetera ETC 1042 (recorded 1986) Netherlands stereo CD Etcetera KTC 1042

Piano sonatas 1, 2, 3 Geoffrey Tozer, piano (recorded 12th May, 1995) UK stereo CD CHANDOS CHAN 9389

Piano sonata no. 1 Piano sonata no. 2, op. 2 Märchenbilder, op. 3 Viel Lärm um nichts, op. 11

Ilona Prunyi, piano (recorded August-September 1990) MARCO POLO 8.223384

Trio, op. 1

Trio, op. 3 (Zemlinsky) Beaux Arts Trio PHILIPS 434 072-2

Trio op. 1 Sextett, op. 10 Göbel trio (Berlin) Berliner Streichsextett **ETCETERA KTC 1043**

Trio, op. 1 Violin-Sonate, op. 6 G. Dicterow, violin A. Stepansky, cello I. Margelit, piano (New York Philharmonic) EMI 5 55401 2

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Trio, op. 1 Pacific Art Trio DELOS D/CD 1009

Klaviertrio op. 1 Violinsonate op. 6 Röhn-Trio CALIG Verlag (Munich)

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Märchenvilder op. 3 (piano) selections from Devotion, Deception Antonin Kubalek (piano) Gayle Davis (cello) **BAY CITIES BCD 1032**

Korngold in Vienna Excerpts: Der Schneemann: Vorspiel Violanta: Vorspiel Viel Lärm um nichts Tomorrow Theme and Variations RAVAG Sinfonie-Orchester (Austrian Radio Orchestra) cond. Max Schönherr [liner notes by Tony Thomas] CAMBRIA CD 1066

Operas (Excerpts)

Der Schneemann (Introduktion and Part One) Märchenbilder eine Schauspiel-Ouvertüre Violanta Vorspiel and Carnival BBC Philhramonic Orchestra (Manchester, UK) cond. Matthias Bamert CD CHAN 9631

includes:

Der Schneemann (excerpts): • A portion of the Introduktion • The Serenade • The Entr'acte • Eine Schauspiel-Ouvertiire, op. 4 • Sinfonietta, op. 5

CPO 599 4005 (999 037-2, 046-2, 077-2, 146-2) and CD cpo 999 037-2 (recorded June 1990)

Der Schneemann Vorspiel und Serenade Dol Daubers Salon-Orchester Austrian HMV AM 2038

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CAL 50905 (CD)

"From the operas of Erich Wolfgang Korngold" CAMBRIA CD 1032

Orchesterwerke, vol. 1 - 4 Nordwestdeutsche Philharmonie cond. Werner Andreas Albert

A. C. Samel

(recorded late 1920s)

Der Schneemann Excerpts Erich Wolfgang Korngold, piano recorded on to piano rolls no data available

Der Schneemann complete, plus Ring des Polykrates, der, op. 7 Scot Woolley, piano KOCH international CD 3-7277 2 41 (recorded 1995)

Der Schneemann Introduktion Walzer Serenade Entr'acte

Don Quixote - sechs Charakterstücke für Klavier Antonin Kubalek, piano (recorded 1977) USA stereo LP Citadel CT - 6009

5.2 DISCOGRAPHY - OTHER COMPOSERS

BAYER, JOSEF Die Puppenfee Rheinische Philharmonie cond. Peter Falk CD ASIN B00000446R

PFITZNER, Hans Piano Concerto in E flat op. 31 Das Herz - "Liebesmelodie" Das Christelflein - Overture [includes biographical liner notes by Keith Anderson] MARCO POLO

SCHMIDT, Franz Piano Quintet in G major Variations on a theme by Josef Labor [includes biographical monograph on Franz Schmidt by Wolfgang Poduschka] DECCA (Ace of Diamonds). London, 1974

y j

SCHREKER, Franz

U-E]

Fantastische Ouvertüre (1902) Slovak Philharmonic Orchestra, cond. E. Seipenbusch MARCO POLO 8.220392 SCHREKER, Franz Das Spielwerk und die Prinzessin MARCO POLO 6.220392 SCHREKER, Franz "Valse lente" für Orchester

"Der Wind" für Violine, Klarinette, Horn, Cello und Klavier [inspired by scenario by Grete Wiesenthal, 1908-1909]. Not performed. Discovered by Gösta Neuwirth in 1958 in cellars of "Nachtstück" (from Act 3 of Der ferne Klang). [n.b. 1903 S had composed 2 acts of DfK but Robert Fuchs (his teacher) and others disliked it (Schalk: verworrenes, unmögliches" 5 Gesänge f.ur tiefe Stimme und Orchester [1909 piano version whilst working on Der ferne Klang. Orchestrated 1920] RSO Berlin, Ortrun Wenkel, cond. K. Rickenbacher Schwann Musica Mundi VMS 1635 and SCHW CD 116 18 ZEMLINSKY, Alexander Der Traumgörge. Opera. Libretto by Leo Feld (1904 - 1906) Martin/Protschka/Welker/Blasius. Frankfurter RSO, cond. Albrecht. [includes monographs by Wulf Konold ("Wirklichkeit und Traum" and Arnold Schönberg "Gedanken über Zemlinsky")] CD CAPRICCIO 10241/2 ZEMLINSKY, Alexander Symphonische Gesänge op. 20 3 Ballettstücke/Triumph der Zeit König Kandaules Franz Grundheber Philh. Staatsorchester Hamburg cond. Gerd Albrecht CAPRICCIO 10448 (1993) ZEMLINSKY, Alexander Sechs Gesänge für eine mittlere Stimme und Klavier, op. 13 Text by Maurice Maeterlinck [piano version composed 1910, 1913] orchestral version [composed 1913, 1924] Hedwig Fassbender/Czech Philharmonic Orch. cond. Vaclav Neumann CD SUPRAPHON 11 1811-2 231 ZEMLINSKY, Alexander Eine florentinische Tragödie op. 16 recorded during Biennale musica, 1980, Florence (Italy) [including monographs by Mario Messinis ("Biennale musica, 1980) and Paolo Petazzi ("Eine florentinische Tragödie")]

100 CO.

6. COLLECTIONS IN VIENNA AND NEW YORK

BAYER, Josef

In: Nationalbibliothek, Vienna, Musikbibliothek, Miscellanea 17: Autograph biography of Josef Bayer, obituary, notice of performance of Die a) Puppenfee, notification of decorations, etc. Bayer-Apis, Ida: Josef Bayer. Typed ms. (67 pages) b)

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2)	Anon: Genoveva (film manuscript)		
3)	Bach, Hugo: 10,000 Volt, oder Es kommt, wie es kommen muß (nebst) Brief	von	
	o Bach an Erich Wolfgang Korngold 10.06.1929		
4)	Balázs, Béla: Schlange im Stahl (eine Tanzbeschwörung)		
5)	Bax, Clifford: Ein Sommernachtsspiel. Ein Spiel für Musik		
6)	Becker, Th.: Prinz Wiedekopf		
7)	Feiler, Fr.: Bianca (Oper)		
8)	Feiler, Fr.: Albanische Blutrache (Oper)		
9)	Gilbert, Leo: Ein göttliches Abenteur (Mysterium)		
10)	Gode, Hans: Henker und Königin (Pantomime)		
11)	Grubiaski, Waclaw: Die schöne Helena usw.		
12)	Hartmann, Rudolf: Urias Weib (Oper)		
13)	Keyserlingk, Graf von: Dionysos Feuer: Geweihter Traum (Oper)		
14)	Levetzow, Karl M: Der große und der kleine Klas (Fastnachtspiel)		
15)	Levetzow, Karl M: Der Schaukelstuhl (Lustspiel)		
16)	Paumann, Renate: Der Mann mit dem Karen (Komödie)		
17)	Peroutha, Karl: Synopsis zu einer Opera Buffa		
18)	Pott, Rainer Hermann: Das sterbende Geschlecht (Dram. Operngedicht)		A second and the seco
19)	Pruess, Julius W: Die Amerikanerin (Oper)		
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21)	Rössler, k und Feuchtwanger, L: Das Hemd der Herzogin (Operette)		
22)	Schmidt-Hosseur (?), Gertrud: Die Libretto-Sekretärin (Stück mit Musik)		
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25)	Schueler, Karl und Heinz: Ogidak (Opera)		
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27)	Simon, Siegmund: Hoffmanns Erzählungen (Filmfassung)		A to be a feature of the second s
28)	Sorell, Walter: Venezianische Operette		And a second sec
29)	Stock, Suze: Die Sirene		
30)	Terwende, Eva: Morgen und Abend (Liederkreis)		and the second se
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(Strauß, Johann): Entwurf zu einer Bilderfolge für das Johann-Strauß Singspiel Walzer aus Wien (musikalische Bearbeitung E.W.K.) Two pages, typewritten. Reifeneder, Franz Paul: Der Stern des Lebens (Sonnenoper)

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Strauß, J: Cagliostro in Wien. Operette in 3. Akte von F. Zell und R. Genée. Musik von J.S. 68 pages. Autograph von Joseph Balzeck, Wien 1878 (Text) Salmhofer, Franz: Dame im Traum (Oper)

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(EWK): Ein erste Versuch mit dem Anfang des Sommernachtstraum-Films vorzustellen. Gleichzeitig Notizen für die neu zu komponierende Musik und Angaben für die Dekorationen:

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Article in:

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Deutsch und Englisch Es fehlen folgende Blätter:

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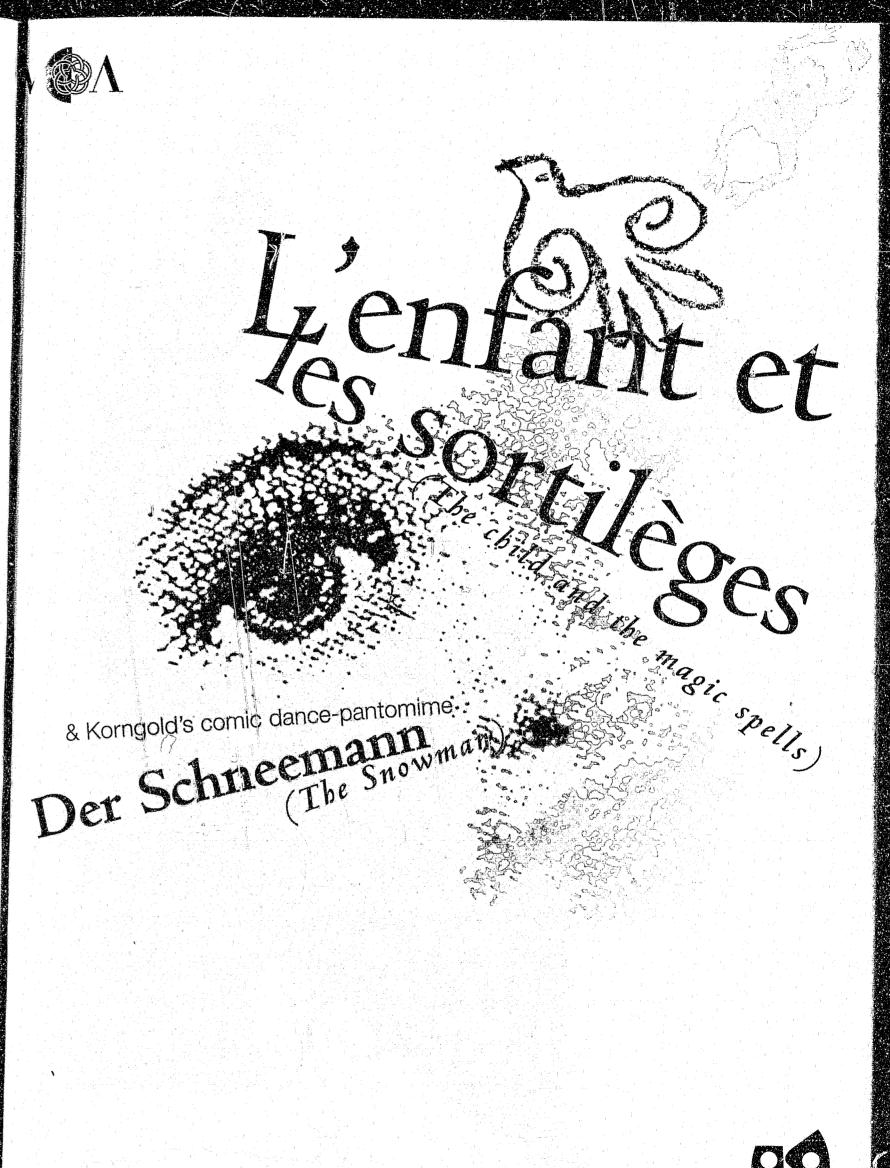
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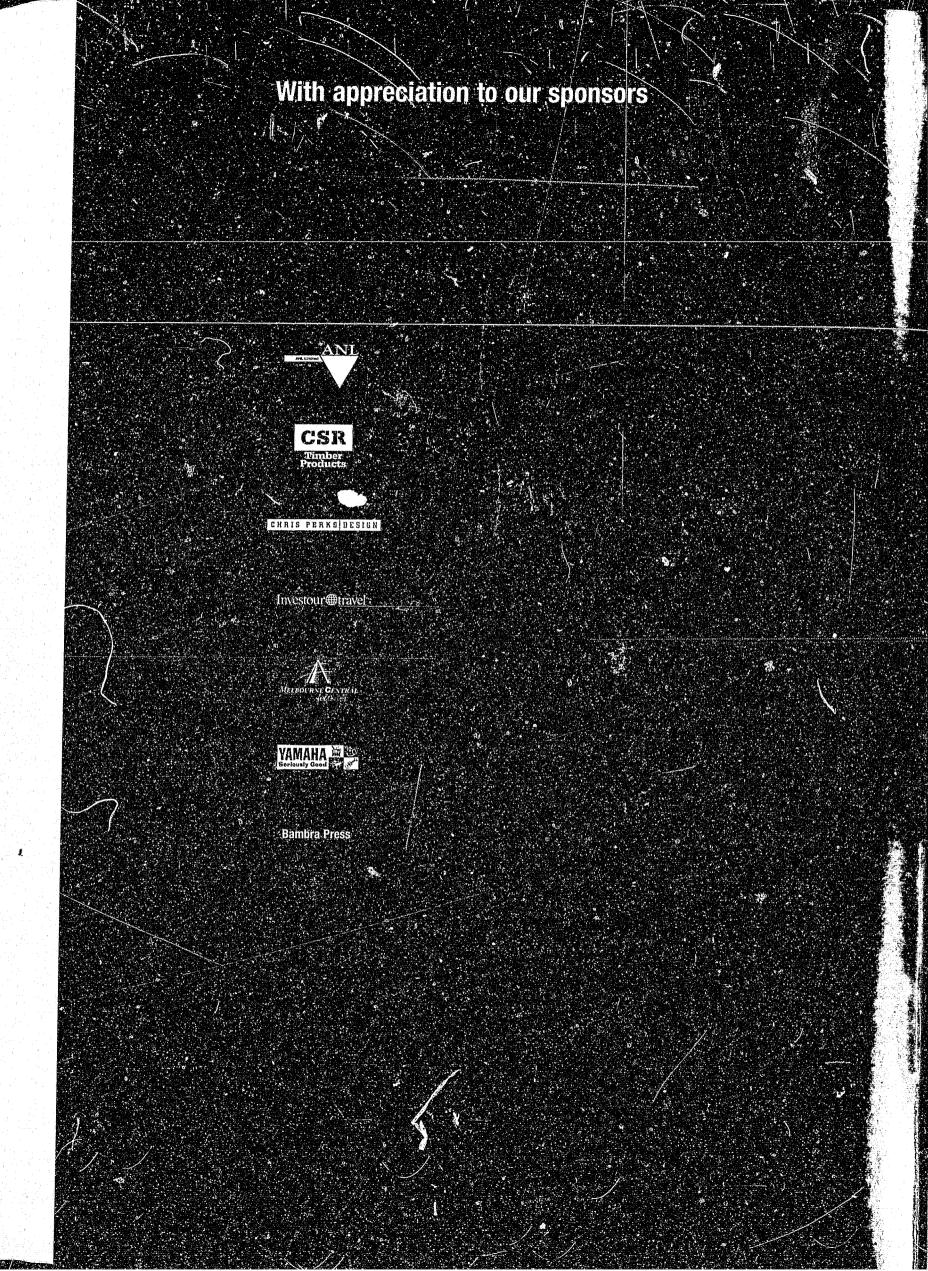
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The Melbourne Festival presents VCA Opera

in The Australian Premiere of Der Schneemann (The Snowman)

a Dance-Pantomime by Erich Wolfgang Korngold Orchestrated by his teacher Alexander Zemlinsky (published by Universal-Edition by errangement, with Boosey & Hawkes)

and

A New Production of L'Enfant et les Sortilèges (The Chi/d and the Magic Spells)

A Lyrical Fantasy-Opera Libretto by Colette Music by Maurice Ravel (published by Durand S.A., Paris by arrangement with Allans Publishing, Australia) October 24, 25, 26 (matinee and evening) and 27, 1997

The Merlyn Theatre The C.U.B. Malthouse 113 Sturt St Southbank Melbourne, Australia



The Victorian College of the Arts is affiliated with the University of Melbourne

A message from the Artistic Director of the Melbourne International Festival.

It is almost fifty years since Rayel's enchanting operatic masterpiece came to me by way of its first recording on a brightly blue labelled set of French *Disques Columbia* on 78s. The music enchanted then and the magic has persisted over the years because of that first recording and subsequent recordings (now on CD), and through attending the occasional rarely staged performance overseas – notably the successful David Hockney production for the Met in New York.

It appeared an attractive Pestival choice to pair the danced Der Schneimaur, with Lenfant.

In Ravel we have a composer at the height of his powers collaborating with the great French writer Colette, projecting a highly sophisticated and sensitive evocation of the reality and fantasy of a child's world, while with the cleven year old Korngold we have a child of astonishing maturity and prodigious talent sounding like arradult.

The idea of approaching David Kram and the VCA to stage these two works was born out of my experience at the Merlyn Theatre when I was privileged to attend a near perfect realisation of Prokofiev's *Leve for Thra*: Onlines — generally acclaimed as one of the most satisfying opera productions seen in Melbourne in 1996.

The VCA offers wonderful opportunities to young performers. It is our future. May its bright young stars continue to shine under the imaginative diffection of David Krain and his associates. .

Clifford Hocking Artistic Director of the Melbourne International Festival ...



A message from the Director of the Victorian College of the Arts

The Victorian College of the Arts, a unique institution within Australia, is proud to be associated with Melbourne's most prestigious annual cultural event. In a time when Australia's achievements are acquiring increasing international recognition, the Melbourne International Festival has given the VCA a wonderful opportunity to demonstrate its collaborative resources and the plethora of talent within its walls.

As the Festival draws to a close, the VCA is preparing for a year-long celebration of its growth and achievements since its proclamation. Twenty-five years ago seems like vesterday, but already we have established a tradition of excellence and innovation. Our aim is to beighten the profile of the VCA during this year, with the crucial goal of ensuring its continuing development during times of prosperity as well as uncertainty. A key factor for the long term is the implementation of a planned giving programme, creating a foundation of bequests which will shield the VCA from the vicissitudes of political and economic cycles, and ensure that those who are now children will have the same opportunities to prepare for their artistic career as those who first stepped over the threshold of the VCA.

We honout the vision of Clifford Hocking who has demonstrated his support of Victorian artists and organisations in this bestival, and we would like to thank him, the Board of the Festival, and all those organisations and individuals who have generously contributed to the production you will experience tonight.

A message from David Kram, Head of Opera

VCA Opera has two major educational aims - to impart the "Tools of the Profession" and nurture a "Spirit of Enquiry". It achieves these by regular performances, sustained by highly qualified, motivated, and visionary guest conductors, repetiteurs, directors, movement, drama and language experts. Our versatile singers and musicians perform in shopping centres, professional theatres, with orchestras, pianos, and guitar, touring to Geelong, Ballarat and Bendigo. Their repertoire - Monteverdi to contemporary Australian composers, Grand Opera to music theatre. The third year students have even created their own opera, relished by secondary schools all over Melbourne.

Our programmes epitomise the uniqueness of the VCA – VCA Opera encompasses young directors, designers, lighting designers, stage managers, set costructionists, propmakers, photographers, scriptwriters, scenic artists, arts managers. This year we have formed associations with five out of the six schools – our target next year is 100%.

Whilst a key factor in our strategy for the future is to ensure that the quality of education remains unblemished by Government cutbacks, I believe that resources accrue by "getting out there and showing our stuff". Thanks to ANL's storage sponsorship, we now have two potentially revivable, tourable productions. We have already received an invitation from an interstate Opera Festival to present Obarge. Immediately after this Festival, action will be taken to form a limited term Graduate Company



(similar to "summer companies") to enable Victorians, all Australians, and we hope overseas audiences to be charmed, entertained, and delighted by the vigorous talent nurtured by the VCA. I am calling for expressions of support for this vision.

Without doubt the highlight of this year is our participation in the Melbourne International Festival. The production has been in planning for twelve months -- a year of talent, creative energy, and teamwork focused into five days of performances. Clifford Hocking has made it possible. My heartfelt thanks go out to Clifford Hocking and his colleagues for this tremendous opportunity. I also draw your attention to the names of Jonors and the emblems of our sponsors. We honour their contribution. Without them, we could have not have drawn on the expertise of such highly qualified people, nor been able to realise a production which I hope will stand honourably alongside its illustrious comparions in this festival. The response of so many people and organisations who have donated their time, expertise and resources has been very heartening. We take our hats off to you in grateful thanks, and dedicate these performances to you all.

Finally – the students, the guest artists, the staff. You are uniorgettably fantastic. You pour your hearts and souls into the lifeblood, the passion of creative endeavour. You are the future, a bright future indeed.

Cast List

Pantalone Ministo Maridia Pierrot A Assessment Set Streph Parick (And Colombine dise the sta Satab Miler -The Assistant Director Mente Janes The Props Man Russell Stieling The Hairdresser Maredith Lewis The Camera Operator Angela Morgan The Makeup Girl Melanie Saegesser Conductor David Kram Director/Choreographer Belinda Saltmarsh Set Designer Kate Peters Costume Designer Julie Renton Lighting Designer Niklas Paianti-Photography/Computer Graphics Nerida McMurray Andrea Taborda Stage Manager Eliska Robenn Assistant Set Designer Felicity Barnett **Assistant Stage Manager** Christine Garbett **Costume Co-ordinator** Rohan Meddings **Lighting Roard Operator** Kylie Mitchell Audio-Visual Operator John Dutton

VCA Symphony Orchestra **Concertmaster and Solo Violin** Mark Drummond

Der Schneemann

(The Snowman)

The Story

Scene One - All is abuzz on the set of a silent movie 'The Snowman' in the early 1900s. The arrogant Director (Pantalene) lusts after his newest starlet (Colombine). However, the young set-sweeper (Pierrot), falls hopelessly in love with her. When he later saves her during the train scene their love is inevitable. She is taken off to her dressing room by Pantalone, whose bad temper has not been improved by the cinematographic ideas of his Assistant Director, who takes over the production while Pantalone tries to seduce his young starlet.

The set has been made ready for the "snow scene". Pierrot dances a romantic love serenade. Pantalone reenters, drunk – he sees the large "prop" snowman and gestures to it comically. Pierrot has the idea to dress up as a snowman, so he can be closer to his love Colombine.

Scene two - Colombine's birthday party on the set. Pantalone, jealous of her attention to the snowman, issues a mock challenge. This the snowman readily accepts, and comes alive.

Pantalone, overcome by fear and the antics of his assistant and his props man, starts a drinking binge. Suddenly he sees not one but multiple snowmen, who dance the "Snowman-Waltz". This is too much for Pantalone, who faints.

Colombine reenters, looking for her love. Pierrot dispenses with the snowman costume and they dance of their love for each other, and of their dreams for life together in the movies. The assistant director, observing this, realises that she has found the ideal screen lovers.

Scene change (postlude) - On the set of the movie, the final scenes are being shot. Colombine and Pierrot are now the stars. the assistant director has been promoted to director whilst Pantalone is relegated to the role of set-sweeper.

Belinda Saltmarsh October 1997

The Snowman (Der Schneemann)

A Dance-Pantomime by Erich Wolfgang Korngold (1897-1957)

Der Schneemann The Snewman, is a light-hearted farce à la commedia dell'arte. The music breathes youth, confidence, and cheeky humour, evoking Lehar and Puccini, but with a twist to the harmony that prevents it from becoming too saccharine.

This forty-minute piece was the work of an eleven-year-old boy, talented beyond his years - a boy who grew up in Vienna when Mahler was forging his tempestuous career at the Vienna Court Opera, when Johann Strauss had become a Viennese icon, and operetta theatres resounded to the glittering tunes of Franz Lehár, Leo Hall and Oscar Straus. The musical revolutionary Arnold Schoenberg and his students were presenting concerts which aroused fist-fights in the auditorium, and fierce debate in the ubiquitous coffee houses. Sigmund Freud was causing people to reinvent themselves, whilst Schnitzler confronted his audiences with their own suppresed sexuality on the stage of the Burgtheater. New technology was sprouting everywhere (the gramophone was soon to supplant the bandstand but telephone numbers were still only three digits. In the visual arts, the Liennese Secession of which Klimt was a member) challenged the ornate sumptuousness of the Kunstmuseum., Its product - Jugendstil (art nouveau) emphasised natural forms, willowy lines, sensuality, and its impact was felt even on the stage of the bastion of official culture - The Vienna Court Opera, Vienna, innately conservative, was A teetering on the brink of massive change.

Erich Wolfgang Korngold's tarher worked m the very thick of this ferment.

Julius Korngold was the music editor and chief critic) with Vienna's convalent of The Age, Richard Strauss, Mahler, and Puccini were some of the guests in the Korngold home. Although Frich himself had not been to many live performances when he started to compose, his home was full of music scores and the sound of the piano. Erich, a natural pianist, would have probably read through some of the new compositions sent by publishers to his father. Erich's first pieces were so advanced that Julius even feared. his son would go the way of the 'atonal monsters' whom he despised.

Der Schneemann only hints at this. It bubbles with tunes, and seems to have been composed with a vivid scenario in mind. Even as a boy, Errch showed he was capable of expressing a dramatic kaleidascope in music. His talent would reap its full benefits when he went to Hollywood in the 1930s, becoming one of Warner Brother's most admired composers, with films such as Robin Hood, The Sea Hawk, and Flisabeth and Essex to his credit.

At the beginning of 1910, as the result of a private publication of Der Schneemann, distributed to leading musicians (except in Vienna!), Julius Korngold was assured that his son's talent would receive approbation. A series of private performances in Vienna led to Kaiser Franz Josef charging the Court Opera (nowadays known as the State Opera) to present it on his name day, October 4th, 1910, at a gala performance. Erich's teacher Mexander Zemlinsky (a noted composer, and Schoenberg's brother-in-law' was entrusted with the orchestration. The work, presented on the same bill as Wolf-Ferrari's Susanna's Sevret and a forgotten ballet Little Meen Girl,

was clearly the success of the evening, and the way was paved for its production in over thirty opera houses in Germany, and as far afield as Russia. It was revived in 1933 at the Vienna State Opera but has not been performed since then - until now, as a fitting homage to the Korngold Centenary Year.

Where is the tradition leading from Der Schnemann to the present day? Undoubtedly, the mixture of pantomimic farce and romance is still with us in Christmas pantomimes. The world of film took it up and Walt Disney transformed it into a new format with unparalleled success. This type of entertainment never dates, and appeals to young and old.

David Knam October 1997.

Director's Notes

What enthralled me about "The Snowman" was the opportunity to explore crossing boundaries of pure dance, pantomime and acting under the stylistic umbrella of the gestural language of the silent movie era. This production follows the basic lines of the original scenario but does not seek to recreate the chocolate box atmosphere of the 1910 Vienna premiere production, which could appear somewhat dated to today's audience. The music reminded me of Hollywood movies, which gave me the idea to incorporate familiar elements of that genre into the production, in order to create a fresh new piece, easily identifiable by the audience, but in harmony with the period of its composition.

I would like to acknowledge the collaboration of the performers in this process. Their talent and commitment has been truly inspirational. This cast represents the thriving arts scene in Melbourne. The dancers have all trained at major Victorian dance institutions, and the actors have experience in commedia dell'arte, contemporary French acting techniques, and Russian theatre.



Thanks to the brilliant student production team, whose enthusiasm and professionalism augurs well for the future of the arts in this country. Special thanks to Julie Renton and Eliska Robenn who have been collaborators par excéllence.

Creating this dance-pantomime has been a delightful, challenge, one with many laughs and memories of the countless slapstick comedy movies I saw as a child. It is in this vein of fun, enjoyment and comedy that we bring you this production of Der Schneemann.

Belinda Saltmarsh October 1997

Cast List

12.52.22 The Child Hafaa la Her Mother Tayaloo Payas Male Cat Attaction Armchair Cad Hopes Louis XV Chair Heatorket Bench Rae Clarke Pouf Noticia Griffiths Canape -Catolyni Luscombe **Cane Chair** Beth Williams **Grandfather Clock Phian Wilson** Teapot Barry Mitchell China Cup **Rachel Holmes** Fire Debotah Grace Cinder Mereditri Lewis "Wallpaper": Solo Shepard Sarah Linhart Solo Shepherdess Japelle Christie Shepherdesses Kenie Bolton Dahiela Kalevá Leanne Kenneally Metedah ker . Poneione Leàne Rebeccart ong Myta Lowe Jobia Lett 1 Claire McDonald -Eispeth McKenzie Kahena Mitcheli Susan Neison Sian Prior. Nucle Notes Lorena Stipasi Vaheesa West Dana Zennes

Shepherds Domenic Nessia John Azlopada George Giampioni John King Michael Palamara Rende Micholis Alexander Pokryshevsky Brendela Wickham Princess Annalisa Eng Arithmetic Martin Mair Digits Janelie Christie Rad Clarke **Explee Davies** Carelyn Luscombe Kim Nathan Punicile Seriva Beth Williams Female Cat Alerida Griffiths Trees Brace Nicholis Jalan Wilson **Nau Haches** daha Kara Dragonfly Reth Williams Nightingale Danièle Serva Solo Bat Septe Lintert Squirrel Laten Missedic Solo Frog

Bomenic Alexaia Owl Cainan Lescenty

Baby Squirrel Ren Nuttan

L'enfant et les sortilèges

(The child and the magic spells)

The Story

Child frets with boredom. Mother: "Has baby been good? No homework done? Ink blotches on the carpet? No tea then! On vour own! Restez scule!"

Boredom becomes aggressive. Child smashes teapot, teacup, tears wallpaper, storybook, damages furniture, quenches fire, stabs caged squirrel, chases cat. She's wicked, free. "méchante et libre".

Armchair frees himself. Conversation with Louis Quire chair. No more home comforts for child. "Et encor'....qui sait?" "What's in store?"

The grandfather clock is pendulumless. Time is no longer reassuring. Times change,

The wedgewood teapot really a prizefighter. the china teacup a kung fu expert. From now on, everything childish will appear Chinese.

Child has lost her beautiful china teacup. Child is alone.

Fire erupts. Fire warms the good, burns the bad. Fire succombs to einder - Fire not free. Child feels night.

Shepherds, shepherdesses, wallpaper patterns, but torn asunder. Farewell, times past. "L'enfant méchante a déchiré notre tendre histoire".

Torn wallpaper, torn story-book princess. How would the story have ended? "Sait-on Ia durée d'un rêve?" Princess engulied by the sleep-death of night.

Child is alone, with "le débris d'un rève". a faint perfume, and and homework books.

Problems come alive, numberless problems, an illogical nightmare, mayhem. "Oh! Ma tête, ma tête!"

Surely the cats can speak? Not in child language!

Cat's courting leads to garden's embrace, wrap-around sounds of nature.

Child's knife had slit trees. Frees bleed. "My wound! Ma blessure!"

Child had netted and pierced dragonfly's mate. Dragontly seeks with a valse triste "Où es-tu? Je te cherche!"

Child's stick had struck bat's mate. "Et la petite bête, là, morte, à tes pieds." Batlets hunory.

Frogs dance heedlessly. Squirrel coughs "Flee the cage". Frog croaks "I take bait. I caught, I squirm, I hop. Ploc!"

Child had cage for close-up view of dew-eved squirtel. But eves reflected prison sadness. Liberte = L'amour = La nature. One forgotten, lonely child calls "Maman!!!"

Nature roars, scratches, bites back. One little squirrel hurt, Child learns to heal. to succomb.

Nature blesses clubd. "Elle est si douce!". Journey to a new understanding of the universal "Maman".

David Kram October 1994

Director's Note - Mottouse on seene

L'enfant et les sortileges is a mature. tinely crafted highly original work of art unchattered, pure, exquisitely textured. sophisticated and extraordinarily beautiful. "The work of an enchantress (Colette) collaborating with an illusionist Ravel ". It is this transluscent beauty, serving as an anchor right through our rehearsal process, that we have sought to capture. Ravel's world, not quite solid, full of suprises, slightly disturbing, forever in motion, forcing all participants - crew, cast, orchestra and audience - to experience each present moment intenselv and fully. Iwo great French artists informed by a sensual responsiveness to the life of nature and the world of childhood combining to create a spiritual journey we all embark on hopefully at some stage in our lives.

The ideas and themes contained within l'enfant are as challenging to lay as in Ravel's time. Selfishness and self-absorption limit one's capacity to live 'authentically' in this world as part of a community respect for all things, manimate or alive, allow us to value both ourselves and others; true freedom is taking responsibility for your own actions and decisions and their impact on others; an act of kindness can lead to redemption; and most importantly, love has an unlimited capacity to transform.

The child's journey could be many things. The journey from physically being a child to being an adult; the journey from anger to remorse: the journey from selfish actions to a selfless act; or perhaps, the journey our inner

"The problem of the theatre has always fascinated me. Don't you think it's asconishing that composers have come to a halt with - who shall I say? - Meyerbeer, and that this type of spectacle hasn't changed one whit! Wagner's theatrical procedures are absurd, we must want something different. But look at the young composers, they can't help going back to the formats laid down by Gounod and Co."

Ravel, Soonabled material 1993

child could make at any time of our life. Everything we, the audience, experience is through the child's eyes and consciousness. We all experience feelings of tesentment, of being trapped by the world. We see out through it, our house - our body, but are unable to feel a part of that world. We enter into our inner landscapes and sometimes find the outside world there. Cracks become veins become roots. Perspectives warp. Objects and emotions appear either very large or very small. Human form is lost, Continuity is time and form gives way to a world of contrasts, reflected in Ravel's musical stylisation, Colette's libretto, and our mise in scine.

Are these experiences merely the result of a child's vivid imagination? A dream? Are they manifestations of deeper emotional states and psyche? Or do these seemingly distorted objects and beings conceal more reality than we would like to admit? There is a spiritual stillness at the coutre of this opera and if nothing else it forces us to examine our own natures and reflect on our last act of love. Surely those acts are our raison d'être.

Finally, to be true to a work of this magniude many people have given of their hearts. minds, souls and a invriad of other emotion. to create this thing of beauty - in fact every moment you see on stage has been re-enacted in the production and reheatsal rooms. The designers have worked unbelievably hard in very stressful conditions and I applaud them for their vision and tenacity. Thank you to Clifford for believing in us so much as to give us this fantastic opportunity to realise the work of a genius like Ravel and to our sponsors and private donors who made life easier when it was getting very difficult. And lastly, I thank the cast, crew, orchestra and my colleagues for every little ounce of sweat and blood given where the underlying concern was to leave nothing to chance, Ravel himself would have applauded that

Caroline Statey October 1997

Frogs

Fend Bolton t existia Kenneulik Merecello Kerr Daniela Kate la Mina Eoza Lorena Stipani Moths Pendope Leaner Rebenuational Nicole Reacha Fly Rite Glatke Snail Janelle Christie Slug Susan Neilson **Blue Butterflies** Claire McDonald L'una Zeimes Bats John Arrepardi George Gianniete Michael Palamara Alexander Folgysbeysky, Hiendon Wickham Ladybirds 加油油油 - Filspeth Mickensie . Katera Mitchal Jois Luft Sage Pray Varanne West

Conductor Ind keep Director Parts See Set Designer h the filte **Costume** Designer Maker and Supervisor Higher Complex Lighting Designer Robert agent Visuals Supervisor/Coord nator Cardina Starley Art Director-Multimedia Yagebb Kedebb Cartoonist/Illustrator Susin Ead Choreographer Bethea Kinton. Stage Manager Chris Kenti **Deputy Conductors** Joint Dingle Jude Mela **Deputy Stage Manager** Katherine Muller Assistant Conductor desan Stewari **Assistant Director** Reparts **Assistant Set Designer** Felicity Barnett Assistant Stage Manage Liky Hancock Authory Bortolat **Lighting Board Operator** Kylie Mitcheil Audio-Visual Operator John Datori VCA Symphony Orchestra Concertmenter Mark Diuriameng f

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The Victorian College of the Arts

President

The Honourable Professor Evan Walker, Ao Director

Professor Andrea Hull -

Deputy Director

Associate Professor Clive Gregory

Victorian College of the Arts 234 St Kilda Rd MELBOURNE 3004 Telephone 9685 9300 VCA Opera Telephone 9685 9429, 9685 9430 Facsimile 9685 9461 Email d kram@vca.un/melb.edu.au

VCA Opera is a Graduate Diploma Course within the School of Music

Dean Associate Professor Gillian Wills Administrator Kay Faunce Orchestra Director Marco van Pagee Head of Strings Miwako Abe Head of Wind Anne Gilby Head of Brass Robert Sinis Head of Percussion Barry Quinn. Acting Head of Percässion Paul Sarchich

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Conductors Maestro Vladimir Vais (Bolshoi, Moscow), John Dingle, William Reid Repetiteurs Siro Báttaglin, Anne Lewitzka; Larissa Oberfeld, Phillipa Safey, Lisa Yaroshevich Student Music Staff Justin Jacobs, Alice Jamison, Tom Pugh, Jesam Stewart French Coach Diane Perelsztejn Wardrobe assistants Gabe Freeman, Kirsti Spence, Linnet Good, Sylvia Stacey, Eleanor Kerr, Julian Wilson, Paul Hughes, Barrie Lowenthorpe, Lea Trowbridge Penny Gutteridge, Les Cramp, Pam Lucas Programme/Poster design Chris Perks Design Programme conception David Kram

School of Drama 🧠

Dean Associate Professor Lindy Davies VCA Production Division Head of Division John Hillel Lecturer in Design Trina Parker Wardrobe Manager/Lecturer in Costume Kym Williams

Womens¹ Cutter Tanya Trusler

Workshop Manager/Lecturer Theatrecrafts Mark Postlethwaite

Scenic Artist/Workshop Assistant Cliff Dolliver Set Construction John Scott

- Set Construction/Scenic Artist Scott Shaw A.V. Paul Burns Lecturer in Lighting Ross Housham
- Lecturer in Sound Warren McCutchan
- **Production students:**
- Workshop/props.Rob Irwin, Britt Mclean, David Presser, Rainbow Sweeney, Maureen Thomas Wardrobe Emily Barry, Kent Johnson

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School of Dance

Dean Associate Professor Jonathon Taylor Senior Lecturer Maggie Lorraine Production Manager Françoise Piron

School of Creative Studies in Arts Dean Associate Professor Angela O'Brien

School of Film & Television

Dean Associate Professor Jenny Sabine



Biographies

Principal Creative Team

David Kram (Head of VCA Opera) held prominent conducting positions in Italy, Switzenand, Germany and France prior to his appointment as Resident Conductor with The Australian Opera and Music Director of the State Opera of South Australia. In 1991 David returned to Europe for guest conducting including Berlin (La Bohème, Rigoletto), Wiesbąden (Die Meistersinger, Katya Kabanova, International May Festival), Nantes (Siegfried), Brunswick (Mahler's 7th Symphony) and Karlsruhe (La Traviata with Sherill Milnes) and as accompanist for recitals in Munich, Leipzig and Florence. In 1992 David was Artistic Director of the East-West Youth Symphony Orchestra conducting at the Mozarteum in Salzburg. In 1396 he was appointed to the VCA and conducted for Opera Queensland and the VSO. David is Musical Director of the National Opera Festival in Canberra, and Vocal Coach for the 1998 Adelaide Ring production, and is completing a PhD thesis on Korngold at Monash University.

Caroline Stacey (*Director*) is highly qualified in the fields of drama direction, film, television, radio broadcasting, community theatre, and as a performer and writer. Caroline has worked in Australia, the USA, and New Zealand. Her directing credits include the lungrunning comedy *Late Night Catechism* (Melbourne, Sydney). *SNAG* for the Melbourne Comedy Festival, *Daughters of Heaven* in New York, and a number of significant plays for the Melbourne French Theatre. Caroline's production of **VCA Opera's** *L'Amour des 3 Changes* was adjudged one of the best Melbourne opera productions of 1996 by *The Age* and *The Australian Financial Review*. In 1997 Caroline has directed *Jewish Australian Princess* at Melbourne Town Hail, and *An Uneventful Life* at St Martin's Theatre.



Belinda Saltmarsh (*Difector/Choreographer*) joined the Australian Dance Theatre as a dancer and choreogtabler after graduating from the VCA School of Dance. She also danced with the VAST National tour, Chrissie Pariott company and Vis a Vis, and has considerable experience as a choreographer and movement director in community and youth theatre. She has devised and performed a number of new works and was the recipient of an ABC critics award in 1994 and an Australia Council grant in 1995. In 1997 Belinda has directed movement workshops for the Melbourne Theatre Company and taight at the VCA.

Kate Peters (Set Designer) is a postgraduate design student at VCA. Having completed a two year Diploma in Theatre Production at the New Zealand Drama School, Kate began freelancing as a set and costume designer (Downstage, Circa, Taki Rua, and Bats). She has worked in bi-cultural theatre (including Maori/Pakeha and Samoan/Palagoi), youth theatre, opera, dance and drama throughout New Zealand, and has also stage managed at Taki Rua theatre and Downstage, for the 1996 Melbourne Festival and the Melbourne Fringe Festival.

Alison Scarfe (Costume Designer, Maker and Supervisor) graduated from Swinburne with a Diploma of Art (Honours) in graphic design. She worked a short time as a graphic designer before being appointed resident clinical photographer and illustrator at the Mercy Hospital. She was the resident set and costume designer for ten years with the Melbourne French Theatre. Other work includes Queen of the Night (Theatre of Spheres), Myer Christmas Windows (Stage One), float design for the Noumea Festival, Melbourne Olympic Bid (Cato Design), and costume design for VCA Opera's L'Amour des 3 Oranges. Alison continues to freelance as a designer and illustrator and was recently featured in the Celebrating Women exhibition curated by the Victorian Arts Centre focusing on the work of Australian directors and designers.

Julie Renton (Costume Designer) studied Fashion Design at RMIT before turning to theatre and film. Prior to enrolling at the VCA she worked on a Super 8 film in many capacities, with Brighton Theatre Company designing and making costumes, then at MTC in their costume hire department. Julie's main interest is design. Her VCA credits include *Mouthful of Birds, A Doll's House,* VCA Opera's Love of Three Oranges (visuals), The Dog's Play (Costume design/making), a dance piece The Simplicity of the Way Things Ain't, and a film Wicked Women. Julie recently coordinated and designed Milstone Theatre's cuttdoor production of As You Like It

Niklas Pajanti (Lighting Designer) born into the Public Servant State, rapidly fired of repertory theatre and escaped to Melbourne. A year on the dole and several tringe experiences later he sold his soul to the VCA, and is now, completing his third and final year as a production student. Nik has designed lighting and sound for straight theatre, dance, opera, art/media installations, and a few of those weird little pieces that no one quite knows what to make of them.

And a starting the Bridge of the Local Chinak Same in the section





Der Schneemann

Eliska Robenn Stage Manador budgs 16 years of ballet translate to her VCA studies at technical theatre-state management. She formerly terpert to create the ballets Harsey and vactor and Clinden MI for the High and City Ballet Studios, costante/set design/ choreouraphy). Elska works closely with the VPA School of Dance and VCASS and then anti-is to bring understanding of Hanco to those audiences not accustomed to it.

Patrick Cerini (Fienet), whilst having studied dance from the age of thirteen; studied science at Melbourne University and an/design before enrolling at the VCA and graduating with a Bachelor of Dance. Whilst at the VCA he performed in The Muck of Life and took part in the Vic Arts Dance Ce Regional tour, and he was an office bearer in the student union. In 1997 he was engaged as a dancer in the Opera Australia production of Samson et Dalitah and he has performed Peter and The Wolf for the Melbourne Fringe Festival

Megan Jones ("Assistant Director") has worked as an actor, director and drama teacher in Australia. the UK, and Russia. She has recently returned from London where she worked with Phillipe Gaulier. and Moscow, where she played Arandina in-The Seagull and Gertude in Hamlet. For VCA Opera Megan lectures in drama, and has also directed excerpts from A Midsummer Night's Dream and The Rake's Progress

Meredith Lewis ("Hairdresser") performed with the Armidale Dance Theatre whilst completing a B.A. at the University of New England. She came to Melbourne six years ago to study dance full time at the National Ballet School and the Dance Theatre of Victoria Now she frequent performs her own choreography. Meredith has appeared in Melbourne Fringe Festivals, at Dancehouse, and with the Madrugada Espanola dance ensemble; in films and on television. She also performs the role of the Cinder in L'enfant et les Sortilèges.

Mimmo Mangione (Pantalone) trained in italy as an actor with the Piccolo Teatro Pilandellianu. then in Rome, specialising in commedia dell'arte. From 1975-81 he worked as an actor/director in classical and contemporary theatre in Italy and Australia, Mimmo became Director of the Commeantefel Theatre Company in 1989, he was Artistic Director of the International Festival of Dance and Music (MAGLin Geelong during 1994-95, and is now Artistic Director of the Melbourne French Theatre Company. He has also appeared on radio and television, teaches commedia doll'arte at BMIT and Monash University, and has directed operaexcerpts for VCA Opera.



Sarah Miller Commune gadested upon the VCA Story of Game of 1936 and postments analy and the states and the states in the states in the statuted VIA Mentor program with Pame Marshel Series 1917 Sata has an inter who as an

Anitan concinances and his control has our chareoutably to her even compositions, enaviral on her buckmound of prane, welm and voice. She new tectarices as a dancer, oblineon apher, and dance toucher, and has recently choreographed and performed with Tenic Dance Company and with Una Soma Dánce Company (Darate House), tor tims, for coupolate events, and for the Melbourne Finnge Festival.

Angela Morgan ("Camera Operator") commenced fall time dancing with "Dance Worki 301" in 1992. and graduated with a scholarship in '93. She is a 1996 graduate of the VCA, and her performing experience includes tours with VICARTS Dance Co. and performance seasons with Rachelle Carmichaels' Liquid Skin and Holly Cooper's Una Suma company. Angela has also created designs for Una Soma's 97 season at the Somebodies Dance Festival

Melanie Saegesser ("Makeup Gid") is a dance student at Box Hill TAFE and also teaches jazz. tap, classical and contemporary. Her performing experience includes commercial venues and testivals, and she also sings (Putting it Together at the Tennis Contre, and Crusade with No Mates Theatre Company).

Russel Snelling (Props Man), recently appointed ter a position on the MIFA youth sub-committee. is a graduate of Dealon University (Rusden). He was the founder of the Rusden Graduate Company, and is Collartistic Director of "Not Quite the Melbourne" Cup Day", a community youth festival in St Kilda. Russel has just returned from a tour to the Darwin Youth Festival as production manager, designer, stage manager and lighting designer."

L'enfant et Les Sortilèges

Susan Earl (Cartoonist/Restrator) is a recent creatizate in animation/multimedia from BMIT having won the award for best animated production for the class of '96' Her student tim won the student award at the Australian Effects and Animation Firstwal in 1997. She has been nominated for 2 further awards The Exposure Festival in Rusbane. Susan has worked as a teacher, illustration and cartoonist : and is caucally working as a web site designer. अन्य आंश्वर्कताः







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Yasmin Kedem Get Director - Millionedia Yasmith's paintle of skills formerly hased on monitor design, has now account to investmental materials activiting 3D addition, prop designs for productions such as The Farcka, corporate modulures, set designs, and book cover illustrations. One of herof daing projects is designing costumes and sets The the Rubin National Academy of Dance and Music in Israel. Yasmin is comently a lecturer at RMIT teaching multimedia, website design development, and pre-press printing. She has taught all levels from primary to tertiary, including languages. as she is quadrilinguat in French. Spanish, Hebrew and English,

Bettina Kürten (Choreographer) trained at the Munich Opera House as a classical ballet dancer from 1975-1978 and performed with the Munich Ballet from 1979 - 1984 in major productions. touring extensively throughout Europe. Her repertoire included Carmina Burana, Roman Polanski's Rigoletto, Aida and Tannhauser, and she has often appeared with Pavarotti and Domingo. She performed in the video of Giselle with Rudolf Nurevey and Lyn Seymour. Bettina has also choreographed fashion shows in London.

Beng Oh (Assistant Director) is currently completing a postgraduate diploma in Directing at the VCA. He has directed plays by Arthur Miller, Christopher Hampton, Ann Jellicoe. Howard Barker and John-Claterd. He has a commitment to Queer theatre and is presently working on an adaptation of Arthur Schnitzler's La Ronde.

Chris King (Stage Manager), whilst studying for an education degree, became involved in theatre. at Deakin University, where he was Production Manager for The Real Inspector Hound and Lighting Designer for A Cat on a Hot Tin Roof, and started working with Cloc Musical Theatre (Sunday in the Park with George, Les Miserables, Into the Woods, City of Angels). For the VCA School of Drama Chris has worked in lighting and set construction on productions including, Season at Sarsaparilla. Monthly of Birds, Birly on a Hard Shoulder, A Dolls House, The Golden Age, Loves Labolits Lost, and The Lover

Diane Perelsztejn (French coact) is a classically trained Singer, pursuing vocal and overa studies in leading conservatoriums in Brusselis before Emigrating to Australia. A graduate of the Institut des Arts de Diffusion. L'ouvaine La Neuve-Beloum, she is also an award winning documentary tilmmoker, and has considerable expenence in directing live musical performances and broadcasts in Europe.

Janelle Christie (Shephendess, Dialt, Snail), a student of Jon Weaving, obtained her BMus from the Tasmanian Conservatorium in 1994 She has performed in opera, contemporary musical, recital, choral and special project programmes For **VCA Opera** Janelle has performed excerpts from *The Coronation of Poppea, Orpheus and Eurydice, Der Zigeunerbaron,* and *Faust.* In 1997 Janelle was a recipient of the Mabel Kent Singing Scholarship.

Lynlee Davies (Mother, Digit) came to VCA Opera with two degrees, and a background as choral director for the Salvation Army, where she was also a regular soloist, including international tours. She has oerformed leading roles in excerpts from The Rape of Lucretia. Xerxes, and Orpheus and Eurydice, has sur with the chorus of Opera Australia, and as soloist with the Royal Melbourne Philharmonic Society, and was a prizewinner in the recent "Singer of the Year" competition.

Barbara Frater (Child) was born in France. In 1990 she made her debut in the Australian Opera production of Werther, and appeared in commercials and an ABC mini-series Half a World Away. In 1992 Barbara performed Kate in Pirates of Penzance for the VSO and was a scholarship and award holder at the Melba Conservatorium. In 1993 Barbara studied with Albert Lance in France and sang with the Monte Carlo opera. In 1995 Barbara enrolled in VCA Opera, where she has sung excerpts from Carmen, Falstaff, The Magic Flute, and Der Rosenkavalier and will shortly sing La Principessa (Suor Angelica) with the Bendigo Symphony Orchestra. Barbara, a singing student of Gary May. has been a finalist in the Heinz Youth Aria and a recipient of the Mabel Kent Scholarship. She has appeared in films, was a regular presenter on 3MBS-FM, and sings with the band Visnya.

Annalisa Eng (Princess) is in her final year at VCA Opera. Benefiting from early musical training in piano and voice, Annalisa, a recipient of the Elsie Morrison Scholarship, graduated from Melbourne University (B.Mus.) before enrolling at the VCA, where she has appeared in The Marriage of Figaro and Suor Angelica, and in excerpts from The Magic Flute, Falstaff, Die Fledermaus, Carmen, and Fidelio. She has also performed a leading role in the Australin revival of Alfred Hill's Giovanni. Annalisa will shortly sing the role of Sister Genevieve (Suor Angelica) with the Bendigo Symphony Orchestra. She has been an award-winning finalist in the Heinz Australian Youth Aria. Annalisa has performed at many corporate and fundraising evening such as the National Trade and Investment Outlook Conference, the Australian Wheat Board, the ANZ Bank, the Royal Neuroscience Foundation, and the Royal Melbourne Hospital at the Melbourne Town Hall. She plans to travel to Florence to continue her vocat studies next year.



Deborah Grace *Fire*? is in her final year at VCA Opera. She holds a BA (Hons) regree in music from the University of NSW, and also name to the VCA with much experience as a solvist on the concert platform, including the Mozart Bequiern. Dvorak's Mass in D, and Vaughan Williams' Mass in G minor. Her reperitore ranges from early music to the avant garde. For **VCA Opera** Deborah has sund leading parts in excerpts from *Der Rosch avallot*, *Cosi fan tutte, Die Fledermaus* and *The Magic Flate* and will shortly sing the role of Sister Genevieve *(Suer Angelica)* with the Bendigo Symphony Orchestra.

Angus Grant (*Tom Cat*) graduated from Melbourne University (Japanese, Music History). Returning from an overseas residency, be enrolled in *VCA Opera*, performing excerpts from *The Hapoot Lucretia, La Belle Hélène, Don Pasquale* and *The Maniage ot Figaro*. Angus is also a language aide at Elwood College.

Nerida Griffiths (*Cat*), with early training in dance and singing, gained experience in the Golden West Opera Company in Bunbury, W.A., where she became Assistant Musical Director. She also toured in *The Sentimental Bloke* to S.E. Asia with the SCM – Mesh Company. Nerida has performed excerpts from *The Mikado, Xerxes* and *II barbiere di Siviglia* for *VCA Opera*.

Paul Hughes (Armchair), who studies voice with Merlyn Quaife, gained a B.Mus. degree (voice, piano) in 1992. Before enrolling in **VCA Opera** Paul gained experience in Gilbert and Sullivan and operetta roles and in sacred music. At the VCA he has performed in excerpts from *The Mariage of Figaro, The Rape of Lucretia,* and *Don Pasquale.* Paul continues his church music activity as cantor at St Patrick's and soloist at Si Francis'.

Eleanor Kerr (Louis XV Chair) is in her final year at VCA Opera. A prizewinner in numerous singing competitions and a regular member of the Victorian State Opera, Eleanor sang leading roles in Gilbert and Sullivan and amassed a wide concert repertoire before enrolling at the VCA. For VCA Opera Eleanor has sung leading roles in Gianni Schirchi and excerpts from Così ian tutte, Falstaff, and Carmen. She will shortly sing the title role in Suor Angelica with the Bendigo Symphony Orchestra.

Sarah Linhart (Shepherd, Bat) is in her final year at VCA Opera. Born in England, she began her classical training whilst still at school and is currently studying singing with the soprano Amanda Colliver. Whilst at VCA Opera Sarah has performed in *Riders to the Sea* and *L'Amour des Trois Oranges* as well as staged excerpts from *The Magio Finte*, *Carmen* and *Falstatt* In November she will perform Anna (Puccin's Lo V/II) with the Bendigo Symphony Orchestra . Sarah has also had formal acting and dance training and for the last two years has been studying Flamenco with Fernando Mira. This year





Salah was the recipient of the Mahai Kent Singhip scholarding and plans to curvinee net studies in Forgue in 1998.

Carolyn Luscombe (Carate: Darit Owli began her songing and drava studies whilst still at school. After galong her BEd, at Melibourne University. Carolyn became a member of the VSO chorus and was a requar performer at Wendee Park Massion. Her roles at VCA Opera have included excernts from The Fape of Locietia, Iphigenie on Tauride Madama Batterfly and Xerxes.

Suzan Milosevic (Squiterlis) in her final year at VCA Opera. She studied with Enzo Marciano, performed with the Melbourne Chorale, and gained a B.A. (music). Now a singing student of Natalia Ateyan, Suzan has performed excerpts from Madame Butterliy, Don Giovanni (Donna Arma), Fidelio, Der Kosenkavalier and Carmen, and in the major productions of Bidels to the sea and L'Amour des Trois Oranges (Nicolette). Suzan will shortly perform the role in Suor Angelica with the Bendigo symphony Orchestra. She has also undergone five years formal training in ballroom dancing.

Barry Mitchell *(Tcapot)* has sung protessionally in rock and roll, jazz and tolk idioms before entering the world of opera. He has also acted on TV commercials and childrens' theatre and appeared on radio, whiting and performing breakfast show comedy. Barry is a member of the show group *Vocamotion*, which appears on TV and tours Australia. At **VCA Opera** Barry has performed excerpts from *Falust, La Belle Helene*, and the *Bape of Lucretia*.

Martin Muir (Arithmetic) is a member of the Opera Australia Young Artist Programme and has performed solo roles in *La bohême. Samson et Dalilah* and *Mahon Lescaut* in Melbourne this year. Martin graduated with an honours degree from the AND after performance experience with the ANU, Canberra City Opera, Opera ACT, and Stopera. His extensive concert experience in Oratorio and Lieder, including Bach's *Magnificat* and Haydri's *Nelson Mass*, as well as cycles of *Dio schöne Millerin* and *Dichterliche*, has complemented his association with the VSO and the Port Fairy Festival.

Danielle Scriva (Dipit, Nightingale) a singing student of Barbara Sambeli, completed a B.A. at Monash last vear With VCA Opera she has surig excerpts from *The Bape of Lucretia*. *Dan Pasquale* and *La Travata*; with Castern Metropolitan Opera. Despina (Cesi fan tutte). Danielje was recently selected for the semi-tinals of the Australian Singing Competition (Mathy awards).

Autory Repaired Restards to Annual Park Chings of the orthogen





Beth Williams (Class chair, Digit, Diadanty), a pupil of dam Weaving, is completing a Bast clar of Music at Melikowne University with the Graduate Exploma in Opera at the VCA Last year she made her operatic debut in the VCA Last year she made her operatic debut in the VCA Last year she made her operatic debut in the VCA Last year she made her operatic debut in the VCA Last year she made her operatic debut in the VCA Last year she made her operatic debut in the VCA Last year she made her operatic debut in the VCA Last year she made her operatic debut in the VCA Last year she made her operatic debut in the VCA Date of Society the The Griduation of Poppea, Der Society from The Griduation of Poppea, Der Society a pupil of Jan Weaving, came to VCA Opera with a versatie background and singing experience gained in total surreundings. He has song in excerpts from The Rape of Lacretia. La Belle Helene. The Mantage of Figure and Der Eigennerbaron, In 1997 Julian was a member of the Opera Australia chorus

Photographs not included

Domenic Alessia (*Freq*), studies voice with Gary May and is in his final year at *VCA Opera*. Of Italian parentage, Domenic understudied the role of Rinuccio in *VCA Opera's Glanni Schicchi*. In 1996 he sang the leading role of the Prince in *L'Aniour des 3 Oranges* and will shortly sing Roberto in Puccini's *Le Vill* with the Bendigo Symptony Orchestra.

Felicity Barnett (Assistant Set Designer) was accepted into the VCA Theatre production course straight from secondary school. She has worked as an Assistant Stage Manager on plays including *Once in a Lifetime* and *The Way of the World*, and her passion is design.

Rae Clarke (Bench. Digit. Fly) is a graduate of the Melba Memorial Conservatorium and has experience in dance and music theatre from an early age. At **VCA Opera** Rae has performed excerpts from *The Marriage of Figare, Der Zigeunerbaron,* and *The Coronation of Poppea.*

John Dingle (Deputy Conductor), an awardwinning graduate from the Queensland and Sydney Conservatoriums, was appointed to the Music Staff of the Australian Opera, which led to a scholarship to study in Italy. John was Chorus Master of the VSO from 1995-96 and is now Musical Director of Eastern Metropolitan Opera (Le Nozze di Figaro. Cosi tan futte, and next year Carmen). John, a conductor with VCA Opera, is in much demand as a coach and accompanist.

Rachel Holmes (*Teacup*) is in her final year at *VCA Opera*. She studied voice at the University of Texas and with Ruth Falcon in New York before enrolling at the VCA, where she has performed La Giesca in *Gianni Schicchi* and excerpts from *Cosi tan tutte*. *Fidelie, Faistaft, Der Rosenkavalier*, and *The Magic Fide.* She will shortly sing the leading role of Anna in Puccini's *Le Villi* with the Bendigo Symphony Orchestra and will also perform the role of Taliana in the Opera Factory production of *Eagene Chegm*. John King (Jacobiomplation a Bachelier of Architecture at BMI) in 1903 trefore turning for attention to increase Relief include Rattey. (Jacobio) the Scal with VCA Opera. Montesono all stratto) with Freston Sylfophone, and Botter (Jacobio Sylfophone, and

Jude Mete (Deputy Conductor) is a VCA graduate. He has played with the Melbourne Symphony Orchestra, and teaches percussion at the VCA. Jude studies conducting with Robert Rosen and has Leen selected as one of eight young conductors to participate in the ABC Young Conductor Awards with the Queensland Symphony Orchestra.

Katherine Muller (Deputy Stage Manager) was born in Adelaide and has worked in Stage Management, on Fringe, Festival and co-operative productions, in Drama, Dance, Opera and Cornedy. At VCA her credits include *Love of 3 Oranges*, *Cosi*, and *Three Sisters*. Katherine is also fulfilling her ambition to support and devise new work, as Production Manager with "the accidental company".

Kim Nathan (*Digit, Baby Squirtell* is in her final year at the Melba Memorial Conservatorium. At **VCA Opera** Kim has performed excerpts from *The Coronation of Poppea, The Rape of Lucretia, Don Pasquale, The Maniage of Figaro,* and *Faust*.

Bruce Nicholls (*Tree*) graduated in statistics. economics and philosophy from the University of Melbourne. A singing student of Natalia Afeyan, Bruce has performed excerpts from *The Rape of Lucreta, Iphigenie en Tauxide*, and *Faust*. Bruce won the East Gippsland Eisteddfod in 1995 and is a Mabel Kent scholarship recipient in 1997. He will sing with the Opera Australia chorus in 1998.

VCA Symphony Orchestra

VCA Symphony Orchestra

Orchestral Director Marco Van Pagee Orchestral Manager Janelle Philips Facilities Officer Glenn Claydon, Mark van Nooten

Strings

Violin 1 Mark Drummond (Concertmaster), Philippa West, Rachel Kim, Aaron Barnden, Charlotte Miller, Kirstin Drew, Anja Grant, Edvina Kayser, Tatiana Chudnouskaya

Violin 2 Marianne Rothchild, Billie Jean Clancy, De Chantal Hillis, Ruth Dougherty, Zoltan Balasz, Rueben Blundell, Sarah Breen Viola Erkki Veltheim, Ceridwen Davies, Sephie

Kesoglidis, Belinda Mckenzie, Matthew Green, Lauren Turton

Violoncello Kristy Conrau, Naomi Wileman, Paul Taylor, Samuel Goble, Kristin Rule, Adam Merange Double Bass Alexander Macrae, Lindy Phillips, Sean Hamilton, Lawrey Shelton

Woodwind – Korngold

1st Flute Kate Turton 2nd Flute Caroline Ivin 1st Oboe Rachel Coleman 2nd Oboe Aaron Reichelt 1st Clarinet Bélinda Evangelista 2nd Clarinet Katherine Lim 1st Bassoon James Aylward 2nd Bassoon Adam Schlemitz

Woodwind - Ravel

1st Flute Penny Kerr 2nd Flute Penny Struwe Piccolo Kelly Williams 1st Oboe Nadia Johnson 2nd Oboe Tanya Atcheson Cor Anglais Rachel Coleman E Flat Clarinet Belinda Evangelista 1st Clarinet Katherine Lim 2nd Clarinet Clare Wilcox Bass Clarinet Shannon Wagstaff 1st Bassoon Adam Schlemitz 2nd Bassoon Jenny Ottosson Contrabassoon James Aylward

Brass - Korngold

1st Horn David Evans, Daniel Paltchouk 2nd Horn Rachel Silver 3rd Horn Jillian Christoff 4th Horn Natalie Cole 1st Trumpet Chris Cole, Aicha Brogan 2nd Trumpet Marcie Civias 1st Trombone Shane Reid 2nd Trombone Mardi Stewart 3rd Trombone Lachlan Gallacher

Brass - Ravel

 1st Horn Joanne Montesano, Mark Papworth

 2nd Horn Kylie Long

 3rd Horn Rochelle Foster.

 4th Horn Joanne Ghiocas

 1st Trumpet Craig Bentley

 2nd Trumpet Elizabeth Bearsley

 3rd Trumpet Beth Winterhalter

 1st Trombone Sarah Fairbank

 2nd Trombone Penny Charles

 Strd Trombone Penny Charles

Percussion – Ravel

Timpani Eleri Kerr Percussion Ryan Mccluskey, Rebecca Matthews, Natalee Wood, Christy Harper, Simon Chiodo. Deputy Nancy Lam

Percussion – Korngold

Percussion Ryan Mccluskey, Rebecca Matthews, Christy Harper, Simon Chiodo, Eleri Kerr Deputy Nancy Lam

Harp Mary Anderson Keyboard Justin Jacobs Celesta Alice Jamison



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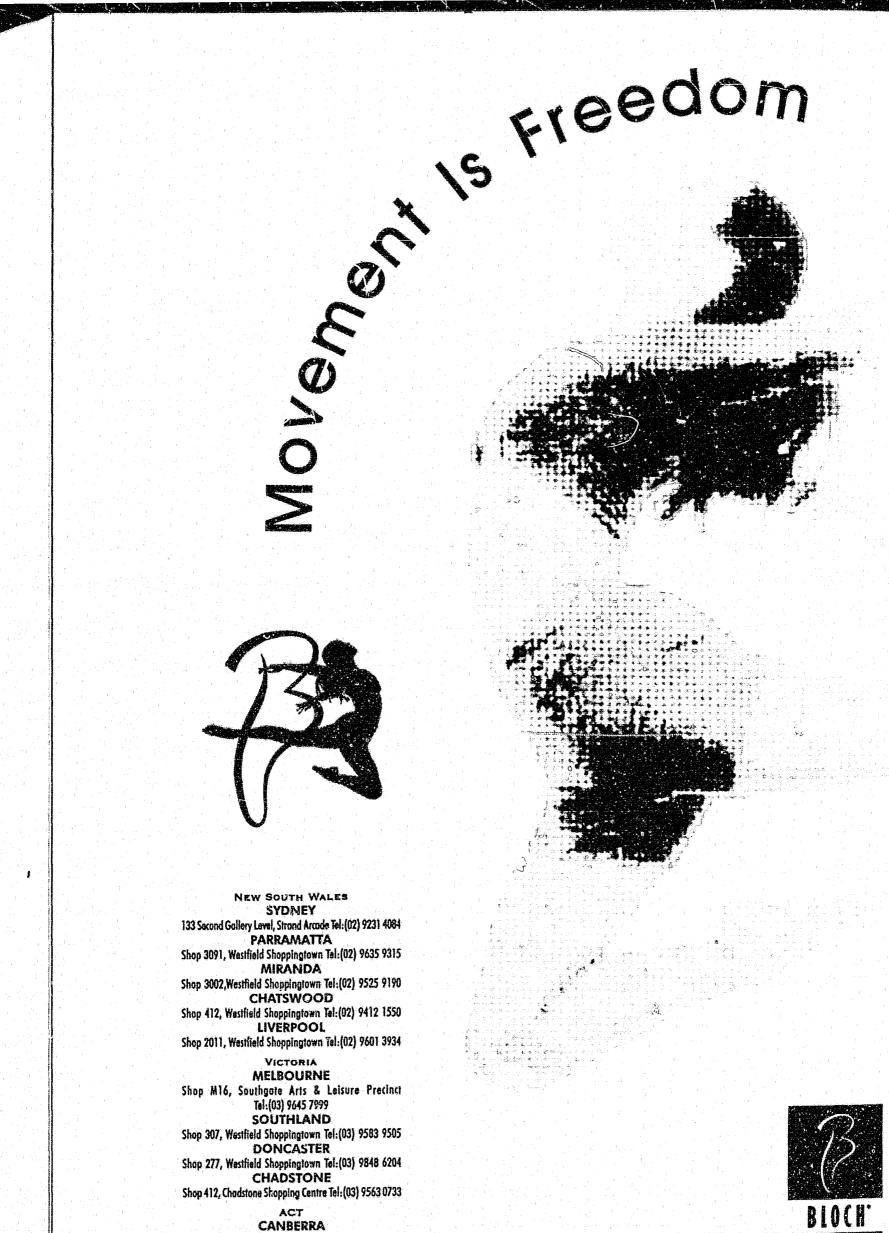
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