

ANTHONY BEAUMONT

Geboren in London, lebt seit 20 Jahren in Deutschland. Studium der Musikwissenschaft in Cambridge. Tätig hauptsächlich als Dirigent und in letzter Zeit auf wissenschaftlichem Gebiet.

Veröffentlichung von zwei Büchern über Ferruccio Busoni.

Er arbeitet seit einigen Jahren an dem Nachlaß der Werke und an der Biographie von Zemlinsky.

Er hat gerade die letzte Oper von Zemlinsky verwirklicht, die gerade erschienen ist und 1996 in Hamburg uraufgeführt wird.

Nato a Londra, da 20 anni vive in Germania. Ha studiato musicologia a Cambridge. lavora prevalentemente come direttore d'orchestra e da alcuni anni lavora moltissimo nel campo musicologico. Ha pubblicato due libri su Ferruccio Busoni, di cui uno in lingua italiana.

Da anni si occupa delle opere e della biografia di Zemlinsky. Ha appena completato l'ultima opera di Zemlinsky, che è appena stata pubblicata e che verrà eseguita nel 1996 in prima assoluta ad Amburgo.

Vitulusant Toblach 5 Blatt
Franz Lauer 2 Sätze für Streichquartett (1927) (2 Serken)

Notiz des Herausgebers

ALEXANDER ZEMLINSKY

Two movements for String Quartet (1927)

edited by Antony Beaumont and Werner Loll

Zemlinsky's manuscript (Library of Congress, Zemlinsky Collection no. 20/4) contains the two movements published here as well as fragments of four others. On a characteristically frugal title page the composer wrote simply 'IV. Quartett'. The fact that a later, six-movement work bearing the same title was written in 1936 could imply that Zemlinsky considered these movements unsatisfactory. Yet they illustrate much of the process of aesthetic rejuvenation in which he was engaged during the later 1920s and which was eventually to bear fruit with the opera *Der Kreidekreis*. And although extensive sketches for an opera based on Gottfried Keller's novella *Der schlimm-heilige Vitulus* date from the summer of 1926, the period following the completion of the Third Quartet in 1924 was otherwise fallow. Aside from the merits of the music itself, the quartet's unique position with regard to Zemlinsky's development seems to justify publication at least of those portions of the work which are performable.

The work dates from the summer of 1927, when Zemlinsky and his wife were on holiday in the Salzkammergut. At the head of the first movement stands 'begonnen am 22. Juli 27, Unterach' and at the close '31. Juli'. The second movement was begun the following day but its final double bar is indicated.

There follow fragments of a movement designated as 'III', an Intermezzo (Allegro molto, 131 bars and Trio, 44 bars,¹ followed by four bars of *varied* reprise of the Allegro), a Theme with Variations (28 bars), an Allegro moderato e appassionato (64 bars) and an Allegro con fuoco (86 bars). Towards the end of the penultimate fragment Zemlinsky reintroduces the music from the introduction to the first movement, which suggests that he envisaged some kind of cyclic structure.

Unless ~~from~~ hitherto unknown documentation from this period should come to light, one can only speculate as to Zemlinsky's reasons for abandoning this work. Possibly he was ill at ease with the bold post-diatonicism with which he was here experimenting and

¹ There may be some programmatic relevance in the tempo marking over the Trio: 'L'istesso tempo, ma calando sempre senza espressione. Ruhig (ganz ohne Ausdruck)'.

to which he turned again only in the later 1930s with the Fourth Quartet and (to a lesser extent) in the 12 Songs op. 27. While rejecting Schoenberg's serial technique he extended vigorous support to younger composers of other schools and traditions, such as Bartók, Hindemith, Křenek, Stravinsky and Weill. Clearly it was no easy matter for an artist of his generation to assimilate the more recent developments, and these quartet movements (particularly the second) indicate something of the problems Zemlinsky encountered in his search for a new musical language. He was also confronted with difficulties and uncertainties in his personal sphere. That same year he had terminated his contract with the Neues Deutsches Theater in Prague, where he had been musical director since 1911, and embarked on the adventure of the Krolloper, where he was to be Klemperer's first *Kapellmeister*. The state of health of his wife Ida also gave considerable cause for concern, indeed she died only 17 months later, after a protracted illness, on 31 January 1929.

The 1927 quartet was probably conceived as an 'American' work, which was to span the distance between Central Europe and New York, just as Dvořák had done with his op. 96 quartet. No positive evidence can prove this, and yet there must be some explanation for the fact that the first movement is a brilliant and witty contrapuntal fantasy —, reminiscent of Bartók, with irregular barring and wilfully dissonant harmony — on the American Civil War song 'Yankee doodle':



This connection, and the fact that Zemlinsky abandoned the quartet, may somehow have been inspired by the death in 1927 of his wife's brother-in-law, the American painter William Clarke Rice.² Yet again there is no evidence to support this. Zemlinsky did however extend his interest in American culture to his next composition, the *Symphonische Gesänge* op. 20, settings of poems by black American writers.

Antony Beaumont
Bremen, April 94

² In 1907, while studying in Vienna, Rice married Zemlinsky's sister-in-law and former fiancée, Melanie Guttmann. The Rices later settled in New York. In 1920 they visited the Zemlinskys in Prague, an event which the composer recorded by presenting them with a large signed portrait photograph, now preserved in the Moldenhauer Collection at the Houghton Library, Harvard University. In November 1938, when the Zemlinskys were forced to flee to the US, it was Melanie Guttmann-Rice who helped them find an apartment.

2 Sätze für Streichquintett (1894-96)

(3 Seiten)

Notiz des Herausgebers

ALEXANDER ZEMLINSKY

Two movements for String Quintet (1894-6)
edited by Antony Beaumont and Werner Loll

Together with a Serenade in A major for violin and piano (composed in 1895, published in 1984) Zemlinsky's D minor string quintet marked his graduation from the composition class of Johann Nepomuk Fuchs at the Vienna Conservatoire. The opening Allegro, dated '17.10.' at the opening and '6.4.94' at the close, was originally followed by an Andante, a Scherzo and a Finale. Except for a few sketches these latter movements have not survived. Shortly before the first performance, given by the Hellmesberger Quintet with NN as 2nd viola on 5 March 1896 at a concert of the Vienna Tonkünstlerverein, the Finale was replaced by an entirely new movement, dated at the close '11. Jänner 96'. The manuscript of this *Prestissimo, mit Humor* has been preserved and is here paired with the original first movement.

In lieu of the music itself, some impression of the two lost movements and of the work's overall impact on the Viennese audience can be gleaned from the following press reviews:

Despite a certain debt to famous models, particularly of Brahms; despite a youthful impetuosity which is not yet governed by a clear sense of purpose, we recognize Zemlinsky's new work as his finest so far. His talent is deployed most felicitously in the humorous Scherzo, which, particularly in the Trio, exhibits traits of significant individuality. The Adagio (in Ab major), in a tonality slightly too far removed from the preceding Scherzo (A major) and in particular from the ensuing Finale (D major), is a movement bathed in euphony and imbued with a warm, profound sensibility. The composition, which we believe can be judged a lasting gain to the chamber music repertoire, is rounded off by a brilliant Finale (Anton Krtsmayr in *Neue musikalische Presse* no. 11, 15 March 1896).

In all four movements, particularly the middle ones, the quintet contains moments of striking beauty; but its roses are enmeshed in banks of thorns which, though skilfully woven, prick nevertheless (*Sonn- und Montagszeitung*, 9 March 1896).

Listening to Zemlinsky's new quintet, one is obliged to acknowledge that his gifts lie in the direction of light-heartedness, wit and high spirits. Despite the many beauties of the Adagio, despite the concentrated line of the expansive first movement, it is the stimulating Scherzo and particularly the high spirited Finale — which we gather was dashed off in just a couple of days — that strike us as bear-

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ing the most eloquent witness to this young composer's personal style (*Wiener Tageblatt*, 11 March 1896).

The delicate, hopping waltz rhythm of the Scherzo-theme and the ardently persuasive melody of the Adagio needed none of their ornamental finery to please just as well as the corresponding themes of the other movements.

The audience, which did not fail to applaud the superbly performed work, included Johannes Brahms (*Neues Wiener Tageblatt*, 14 March 1896).

In his 'Personal recollections' Zemlinsky wrote:

On one occasion the Hellmesberger Quartet performed a string quintet of mine which was heard by Brahms. He asked for the score and invited me to call on him, adding in an ironic aside: 'Of course, only if you would be interested in discussing it with me.' Conversation with Brahms was no easy matter. Question and answer were curt, harsh, seemingly cold and often very ironic.

He played my quintet through at the piano. At first he made tactful corrections, looking at one passage or another more carefully, never actually praising or encouraging, and eventually he grew more heated. When I timidly attempted to defend a passage in the development section, which struck me as being fairly successful in the Brahmsian sense, he opened the score of a Mozart string quintet, elucidated the perfection of its 'still unsurpassed sense of form', and it sounded quite pertinent and self-evident when he added: 'That's how it's been done from Bach to me!' ('Brahms und die neuere Generation. Persönliche Erinnerungen' in *Musikblätter des Anbruch*, 4. Jg., Nr. 5-6, March 1922, p. 69-70) 

The sources for this edition are two separate manuscripts, both located at The Library of Congress, Washington DC. The first (Zemlinsky Collection no. 3/14) includes the entire opening Allegro as well first sketches for the three succeeding movements (Adagio, Ab major, 62 bars; Scherzoso, C major, 9 bars; Finale, D major, 27 bars). The other MS (no. 4/7) is the fair copy of the new Finale. While the latter is relatively cleanly written, the former is a typical first draft: often smudged, sometimes sketchy and generally inconsistent in every parameter of musical notation. The manuscript of the Allegro also includes several deleted passages, the most substantial (of 11 bars) occurring between bars 204-5 and marked $\oplus = \oplus$.

Antony Beaumont
Bremen, April 1994

While fulfilling the requirements of a practical performing edition, it has been the editors' concern to render Zemlinsky's Urtext as faithfully as possible. Longer-term inconsistencies of dynamics and articulation (such as the cello figure in bars 1-4, 11-13, 139-143 and 150-152) and of phrasing (e.g. vn. I in bars 97-101) are therefore unaltered; dynamic markings are supplemented only where these are present in one or more parts but simultane-

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Deutsche Texte

Trotz einer theilweisen Abhängigkeit von grossen Vorbildern, zumal von Brahms; trotz eines jugendlichen Ungestüms, das noch nicht durch klare Zielbewusstsein gebändigt erscheint, verkennen wir das neue Werk Zemlinsky's als das beste, welches wir bisher von ihm gehört haben. Sein Talent betätigt sich hauptsächlich glücklich im humorvollen Scherzo, das besonders im Trio Züge bedeutender Eigenart aufweist. Das Adagio (As-dur) hinsichtlich der Tonart vom vorangehenden Scherzo (A-dur) namentlich aber dem darauffolgenden Finale (D-dur) etwas gar zu weit entlegen, ist ein in Wohllaut getauchtes, von warmer, tiefer Gehühlsinnigkeit getragenes Tonstück. Ein brillant geführtes Finale beschliesst die Composition, die wir als eine dauernde Bereicherung der Kammermusikliteratur betrachten zu dürfen glauben. (Anton Krtsmay in *Neue musikalische Presse* no. 11, 15. März 1896)

Das Quintett enthält in allen vier Sätzen, namentlich in den mittleren, auffallende Schönheiten; aber seine Rosen sind von mancherlei Dornengestrüpp umgeben, das kunstreich geflochten, gleichwohl sticht. (*Sonn- und Montagszeitung*, 9. März 1896)

Weder das zierliche im Walzertact einherhüpfende Thema des Scherzos, noch die heiss werbende Melodie des Adagios bedürften des decorativen Aufputzes, um ebenso zu gefallen, wie die analogen Themen der anderen Sätze.

Unter den Zuhörern, die dem vortrefflich einstudirten Werke ihren Beifall nicht versagten, befand sich auch Johannes Brahms. (*Wiener Tageblatt*, 11. März 1896)

Die Erkenntnis, daß Zemlinsky's Begabung mehr nach der Seite des Heiteren, Witzigen, Geistreichen neige, hat sich uns auch beim Anhören seines neuen Quintetts aufgedrängt. Trotz der vielen Schönheiten des Adagios, trotz des Zuges, der durch den breit ausgebauten ersten Satz geht, scheinen uns das prickelnde Scherzo und namentlich das — wie wir vernehmen, in nur ein paar Tagen hingeschriebene — geistsprühende Finale am tiefsten aus der Eigenart. (*Wiener Tageblatt*, 11. März 1896)

Als das Quartett Hellmesberger ein Streichquintett von mir aufführte, das Brahms...anhörte, verlangte er die Partitur davon und forderte mich auf, ihn zu besuchen, mit der kurz und etwas ironisch hingeworfenen Bemerkung: 'Natürlich, falls es Sie interessiert, mit mir darüber zu sprechen.' Mit Brahms zu reden war keine so einfache Sache. Frage und Antwort war kurz, schroff, scheinbar kalt und oft sehr ironisch.

Am Klavier nahm er mit mir mein Quintett durch. Anfangs schonungsvoll korrigierend, die eine oder andere Stelle sorgfältiger betrachtend, niemals eigentlich lobend oder aufmunternd, schließlich immer heftiger werdend. Und als ich eine Stelle der Durchführung, die mir in Brahmsischen Sinne als ziemlich gelungen erschien, schüchtern zu verteidigen versuchte, schlug er das Mozartsche Streichquintett auf, erklärte mir die Vollendung dieser 'noch nicht übertroffenen Formgestaltung' und es klang ganz sachlich und selbstverständlich, als er dazu sagte: 'So macht man's von Bach bis zu mir!' ('Brahms und die neuere Generation. Persönliche Erinnerungen' in *Musikblätter des Anbruch*, 4. Jg, Nr. 5-6, März 1922, S. 69-70).