



Ivan Ivantzoff, as the "Man" in "Die glückliche Hand"



Photos by White

Doris Humphrey and Charles Weidman, the "Woman" and the "Stranger" in "Die glückliche Hand"

Abbildungen 2 und 3: Szenenfotos der Darsteller aus Arnold Schönbergs *Die glückliche Hand* op. 18 an der Metropolitan Opera New York, April 1930. Kostüme: Robert Edmond Jones, nach Vorlagen des Komponisten (*The Musical Quarterly* [25. April 1930])

Ein Journalist der *New York Evening Post* hatte bereits 1928 eine szenische Adaption in Duisburg gesehen und informierte seine New Yorker Leser Kraft der gewonnenen Hörautorität: Schönberg »*prods and scratches, then rubs salt in the wounds*«⁷⁹. Diese Charakterisierung mag zur Steigerung des Interesses beigetragen haben, zumindest schienen die Besucher der beiden ausverkauften Vorstellungen an der Met davon nicht abgeschreckt. Der Dirigent hatte zuvor über die Qualitäten der Komposition gesprochen und herausgestrichen, dass diese eine Amalgamierung von drei Partituren darstelle: »*the musical score, the acting and pantomime score, and a score governing effects of lighting. [...] Poetic symbolism replaces realism.*«⁸⁰

79 Oscar Thompson: An Operatic Cross-Tone Puzzle, Schoenberg's Most Unhappy Hand, With the Rites of Spring, in: *New York Evening Post* (19. April 1930).

80 Linton Martin: Themes and Variations, in: *The Philadelphia Inquirer* (6. April 1930).

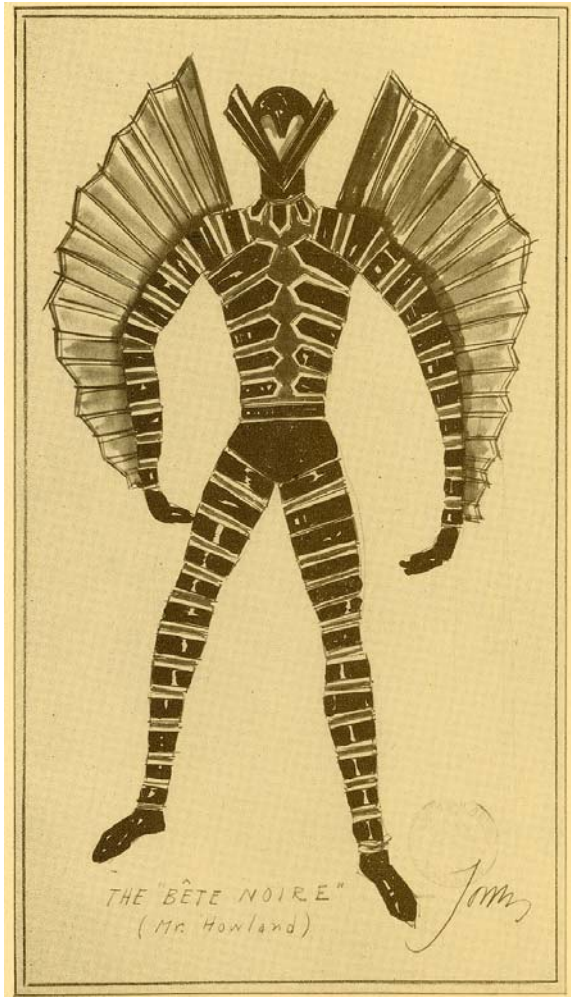


Abbildung 4: Robert Edmond Jones: Figurine zum Fabeltier (Hyäne mit fledermausartigen, großen Flügeln) aus der 1. Szene zu Arnold Schönbergs *Die glückliche Hand* op. 18 (aus: *The Musical Quarterly* 34/1 [January 1948])

Für die bühnenmäßige Realisierung der *Glücklichen Hand*, der szenische Umsetzungen in Wien (1924), Duisburg (1928) und Breslau (1929) vorangegangen waren (die Kroll-opern-Produktion in Berlin folgte erst nach den amerikanischen Aufführungen), hatte man einen prominenten Exponenten des modernen Bühnen- und Lichtdesigns gewonnen: Robert Edmond Jones. Jones sah eine an Schönbergs Vorgaben in der Partitur enge Realisierung aller szenischen Details vor und nahm neben den baulichen Interventionen der Bühne insbesondere die Umsetzung des in der Partitur vorgeschriebenen Lichtdesigns in den Blick. Er orientierte sich in der Ausstattung genau an den Vorgaben des Komponisten und scheint auch in Kenntnis der von Schönberg aquarellierten Figurinen (*Catalogue raisonné* 179, 180) gewesen zu sein, wie der Vergleich dieser Figurinen mit dem Kostümdesign auf den Fotos der New Yorker Produktion zeigt, welche am 25. April 1930 in *Musical America* veröffentlicht wurden (Abbildungen 2 und 3). Auch die Bühnendekoration orientiert sich detailgetreu an Schönbergs Anweisungen, wie ein Entwurf der ersten Szene von Jones andeutet.⁸¹ Die zahlreichen Kritiken der beiden Vorstellungsserien (Regie: Rouben Mamoulian) hoben die technischen Effekte der Produktion hervor: »*The stylized staging and pantomimic action, with remarkable lighting effects, proved*

so fascinating that it was difficult to pay careful attention to the music.«⁸² Auch an anderer Stelle wurde die visuelle Dominanz der Lichteffekte angesprochen: »*they confuse rather than assist our efforts to achieve a better understanding of Schoenberg's intentions.*«⁸³

81 The Morgan Library, New York (Gift of Mrs. Donald M. Oenslager, 1982; acc. no. 1982.75:680).

82 Linton Martin: Rare Stage Bill Given By Orchestra. Schoenberg Futurist Opera and Stravinsky Ballet in Epochal Offering. Precedent is Shattered as Stokowski Directs American Premieres of Works, in: *The Philadelphia Inquirer* (12. April 1930).

83 Edward Cushing: The New York Premiere of a Schoenberg Opera at the Metropolitan This Week. A Schoenberg Opera, in: *Brooklyn Daily Eagle* (20. April 1930).

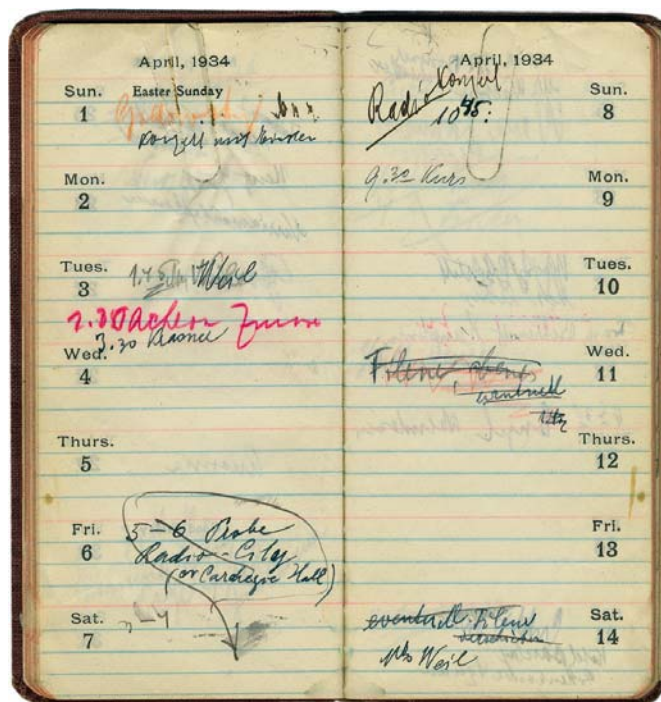


Figure 2: Schönberg's Calendar for April 1–14, 1934
(Arnold Schönberg Center, Wien [Diaries 1934])

Shilkret's few lessons with Schönberg – an experience which led Schönberg to dismiss him as unreliable⁵⁶ – led to an increasing tone of irritation and betrayal in his letters, and eventually to a pause in their correspondence after Schönberg's relocation in the summer of 1934 to Chautauqua, NY. For his part, Shilkret entirely neglects to mention his few lessons with Schönberg in his autobiography, where he recalls the composer as absent-minded, short-sighted, eccentric, and "a bit dumpy, and

could have been taken for a grocer or a tailor in appearance."⁵⁷

In 1945, Shilkret, by then Music Director of MGM film studios, commissioned Schönberg to join in the composition of his ambitious *Genesis Suite*, which he described as follows:

*I picked six stories [from the Old Testament]: Creation, Adam and Eve, Cain and Abel, Noah's Ark, the Covenant, and Babel. For a prelude I commissioned Arnold Schönberg. Igor Stravinsky wrote Babel. Creation was my contribution; Darius Milhaud, Cain and Abel; Adam and Eve by Alexandre Tansman; The Covenant by Ernst Toch; and Noah's Ark by Mario Castelnuovo-Tedesco. I had tried to get Richard Strauss and Manuel de Falla but they were too old or too busy.*⁵⁸

For the *Prelude*, which Shilkret described in a letter to his wife as "so ultramodern and in the 12 tone scale that even you with all your experience will think that

56 See letters from Arnold Schönberg to Rudolf Goehr, November 16, 1934 (Carbon copy in The Library of Congress, see fn. 19 | ASCC ID 2496) and to Georg Schönberg, May 4, 1934 (Wienbibliothek im Rathaus [I.N. 209.618] | ASCC ID 23257). In Schönberg's calendar (Arnold Schönberg Center, Wien [Diaries 1934]), he lists seven lessons

with Shilkret between May and June, three of which are crossed out or labeled "abgesagt," and in the letter from June 2 (see fn. 54), Schönberg complains "if you wish, I can give you one of the two lessons, we have fixed [...] [but] I cannot postpone three times, and shift other appointments for nothing."

57 Nathaniel Shilkret, Barbara Shilkret, Niel Shell: *Nathaniel Shilkret*, see fn. 34, 205.

58 *Ibidem*, 196.

*the cat is just jumping all over the piano,*⁵⁹ Schönberg received the considerable sum of \$ 1,500, assigning Shilkret the rights with the understanding that the work would soon be published and recorded. When Shilkret failed to publish the work in time, Schönberg took matters into his own hands, revoking Shilkret's rights to the piece and authorizing performances by Hermann Scherchen in Europe.⁶⁰

Encounters: Rose Bampton

Rose Bampton enjoyed an altogether different relationship with Schönberg. Although she first came into personal contact with Schönberg in the context of their collaboration on the Cadillac broadcast, Bampton's work in the 1932 *Gurre-Lieder* performance in Philadelphia had already helped her launch a career at the Metropolitan Opera, where she would sing from 1933 to 1950. Nathaniel Shilkret described her as *"an American singer of great possibilities, with no limitations. [She] seems to have no difficulty as far as range is concerned [as she] has a marvelous range of about three octaves, a soprano and a contralto combined."*⁶¹

Bampton's versatility catapulted her to celebrity status; a favorite singer of Toscanini's, she also premiered compositions by Samuel Barber and Giancarlo Menotti⁶² and appeared on the radio with Humphrey Bogart and Bing Crosby. For his part, Schönberg famously described her voice as *"a miracle,"*⁶³ and raved about her performances of *Gurre-Lieder* and the *Book of the Hanging Gardens*. Bampton in turn continued to perform Schönberg's works, becoming one of the composer's preferred interpreters. In preparing a performance of the *Book of the Hanging Gardens* in 1949, she wrote to Schönberg, asking his advice and recalling the Cadillac broadcast as *"a very special event in my musical career, and one I have always treasured."*⁶⁴ Schönberg responded: *"It is highly enjoyable to me that you are going to sing my Hängende Gärten Cyclus and certainly I will do whatever I can to assist you – though I am sure you are not needing much help."*⁶⁵ In fact, during her visit to Los Angeles in 1949, Bampton did meet

59 A digital copy of the letter, which is presumably in the possession of the Shilkret family, can be accessed through Wikipedia's *Genesis Suite* page, where it has been provided by Shilkret's grandson Niel Shell, co-author of Shilkret's autobiography, https://en.wikipedia.org/wiki/Genesis_Suite (accessed February 18, 2016).

60 See Sabine Feisst: *Schoenberg's New World*, see fn. 8, 192. See also Arnold Schönberg to Arthur Shilkret, May 11, 1951 (Carbon copy in The Library of Congress, see fn. 19 | ASCC ID 5866).

61 As a Conductor Sees the Show, see fn. 33.

62 See Alan Kozinn: Rose Bampton, Versatile Met Singer, Dies at 99, in *New York Times* (August 23, 2007), online: <http://www.nytimes.com/2007/08/23/arts/music/23bampton.html> (accessed August 18, 2016).

63 See Peter Dobrin: Rose Bampton was the Star of Opera, in *Philadelphia Inquirer* (August 23, 2007), online: <http://articles.philly.com/2007-08-23/>

[news/25230666_1_mezzo-philadelphia-orchestra-soprano](https://www.nytimes.com/2007/08/23/arts/music/23bampton.html) (accessed August 18, 2016).

64 Rose Bampton to Arnold Schönberg, September 30, 1949 (The Library of Congress, see fn. 19 | ASCC ID 10118).

65 Arnold Schönberg to Rose Bampton, October 4, 1949, see fn. 52. See also Sabine Feisst: *Schoenberg's New World*, see fn. 8, 173.

Reception of Schönberg's theory in the 1930s

Toward the end of the 1920s, internationally acclaimed European musicians started to settle in Japan due to the rise of Adolf Hitler. Leo Sirota (1885–1965), a Ukrainian-born pianist, settled in Japan in 1929 following a short visit to the island country at the end of his concert tour in 1928.⁶⁷ While teaching the piano both at Tokyo Music School and privately at his house, Sirota frequently played with the Tokyo Music School Orchestra and gave piano recitals with an extensive repertoire. Among this was Schönberg's *Drei Klavierstücke*, op. 11, no. 2, arranged by Ferruccio Busoni, with whom he studied.⁶⁸ Sirota's concert on February 6, 1933 included Busoni's arrangement of this piece.⁶⁹

Klaus Pringsheim (1883–1972), the brother-in-law of Thomas Mann and a disciple of Gustav Mahler, moved from Berlin to teach composition and music theory at the newly founded department of composition at Tokyo Music School in 1931.⁷⁰ Pringsheim also became the director of the Tokyo Music School Orchestra, and conducted Schönberg's arrangement of Bach's *Prelude and Fugue* in E \flat major on June 15, 1935 as part of a celebration for the 250th anniversary of Bach's birth. A copy of the program with Pringsheim's signature and his greeting "*mit besten Grüßen*" was sent to Schönberg who had already emigrated to America by that time (see Figure 1 a–b).

The following year, Joseph Rosenstock (1895–1985), a Polish conductor, was appointed as the chief conductor of the New Symphony Orchestra, which later became the NHK Symphony Orchestra, one of the leading orchestras in Japan today.⁷¹ Rosenstock conducted the string orchestra version of *Verklärte Nacht*, op. 4 on September 30, 1936, which was the Japanese premiere of this work.⁷² It was almost around this time that Eugene Ormandy's recording of the same piece was released by Japan Victor.⁷³ The fact that Schönberg's orchestral

67 See Takashi Yamamoto: *Nihon wo aishita yudayajin pianisuto leo sirota* [Leo Sirota: The Pianist Who Loved Japan] (Tokyo 2004), 82–91.

68 For instance, he played op. 11 in his piano recital in Vienna in November 1919; *ibidem*, 74–75.

69 See [first name not shown] Ushiyama: Igi arishi: shirota dokusōkai [Objection: Sirota's Recital], in *Tōkyō asahi shinbun, chōkan* [Tokyo Asahi Newspaper, morning edition] (February 14, 1933), 9. This was a review of Sirota's recital.

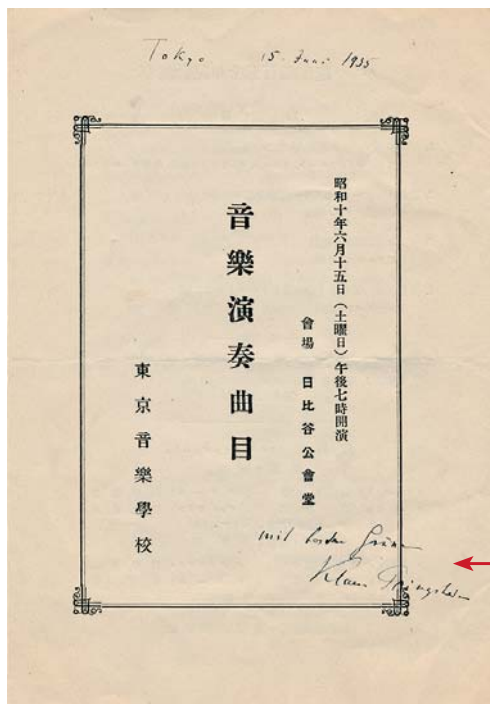
70 Klaus Pringsheim was born in Feldafing, near Munich, Germany. After 1931, he continued to live in Japan except for 1937–1939 (in Bangkok) and 1946–1951 (in Los Angeles). For further details on Pringsheim in Japan, see Erina Hayasaki: *Berurin tōkyō monogatari: ongakuka kurausu puringusuhaimu* [Berlin Tokyo Story: Musician Klaus Pringsheim] (Tokyo 1994).

71 Joseph Rosenstock left Japan for New York in 1946. Further information on the conductor is given in Joseph Rosenstock: *Rōzensutokku kaisōroku: ongaku wa waga inochi* [Memoirs by Rosenstock: Music Is My Life]. Translated by Kōsuke Nakamura (Tokyo 1980).

72 See NHK Symphony Orchestra, *Ensōkai kiroku* [Concert Program Archive] for the years between 1931 and 1940, http://www.nhko.or.jp/data/document/library/archive/kiroku1931_1940.pdf (accessed April 18, 2016).

73 See Fuji Fujita: Shênberuku sakkyoku "kōmyō ni miteru yoru" [Schönberg's "Transfigured Night"], in *Rekōdo ongaku* [Record Music] 10/9 (September 1936), 27–30. *Verklärte Nacht*, op. 4 was recorded on January 16 and 24, 1934, and released on the Japan Victor 78-rpm discs (disc numbers: JD777–780). *Gurre-Lieder* by Leopold Stokowski and the Philadelphia Orchestra, recorded on April 9 and 11, 1932, had been released by the same company.

[Title page]



mit besten Grüssen
Klaus Pringsheim

[Program]



Figure 1 a–b: Program for the 250th anniversary celebration of Bach's birth on June 15, 1935, conducted by Klaus Pringsheim (Arnold Schönberg Center, Wien | ASCI CP5691)