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THE COMPLETED SYMPHONIC COMPOSITIONS OF
ALEXANDER ZEMLINSKY

DISSERTATION

Volume I

Presented in Partial Fulfillment of the Requirement for
the Degree Doctor of Philosophy In the Graduate
School of The Ohio State University

By

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The Ohio State University

1995

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To my Wife
I would like to express my sincere gratitude and appreciation to a substantial number of individuals who assisted me during the preparation of this document. As there are a large number of people to thank, the author expresses his sincere apologies, in advance, should he leave someone out.

First of all, I would like to thank my adviser, Dr. Keith Mixter, for his constant encouragement, guidance and understanding throughout the preparation of this dissertation. I am particularly grateful for the fact that, even though Dr. Mixter has retired from this University, he willingly and graciously remained as my adviser, this further demonstrated that I had made a wise decision when I asked him to guide me through this project in the first place. The author feels deeply honored that he is Dr. Mixter's last dissertation advisee, and is grateful to have had the opportunity to study and work with such an eminent scholar.

I would also like to thank the other committee members, Dr. Burdette Green, who initiated my contact with The Ohio State University School of Music back in 1986, and Dr. Martha Maas, who greatly encouraged me during moments of personal frustration that I encountered early on in my graduate
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Last, but certainly not least, I must thank my parents, Carlos and Marilyn Taylor, who have always supported all of my efforts in the field of music, through thin and thin: Illegitimi non carborundum!
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INTRODUCTION

Historically, Alexander Zemlinsky's life is an enigma. Although he was highly respected by colleagues and peers of his generation, he remained relatively unknown for nearly forty years after his death in 1942. Up to quite recently, most of the scholarly work that had been done on this subject was very general, and often lacked detail and scope.

Zemlinsky's compositions consist primarily of operas, symphonies, chamber and solo instrumental music, and songs. His style is difficult to describe because of its eclecticism. Stylistically, his mature compositions lie somewhere between Gustav Mahler and early Arnold Schönberg, although there are many other noticeable influences in his music; these range from Wagner, Brahms, Dvořák, Wolf, and Bruckner to R. Strauss, Debussy, Puccini, Hindemith, and Bartók.

Performances of his music have been rare, and more often than not, they took place in Europe. Published editions of his music were limited to a few key works, the works that, for reasons that are not completely clear, he chose to publish. Zemlinsky's circle of colleagues, friends, or students included Brahms, Schönberg, Mahler, Webern, Alma Schindler, Erich
Korngold, Artur Bodanzky, and a host of other well known figures of the period. Without exception, Zemlinsky was highly praised by these individuals as a gifted composer, conductor, and teacher. All things considered, then, it seems odd and highly unlikely that such an individual remained so obscure to the music world at large. It has been only in the last twenty years or so that Zemlinsky's music has begun to receive its long overdue recognition. Although the Zemlinsky revival may very well lack the impact of the Mahler revival of the 1960s, his works are now being recorded, published, and studied more than they ever have. It is safe to say that we are, in fact, experiencing a Zemlinsky revival.

Previous Writers and Their Commentaries: An Introduction.

In 1975, Lawrence Oncley completed a dissertation entitled *The Published Works of Alexander Zemlinsky*. Although Oncley was forced, at that time, to limit his study to relatively few editions of Zemlinsky's music, he accomplished his difficult task with admirable results. His work can now correctly be regarded as a definitive landmark in Zemlinsky studies. Moreover, up until this time it remains one of the few major studies on the composer written in the English language, although there is a subsequent dissertation by British scholar Alfred Clayton, entitled *The Operas of*
Alexander Zemlinsky, which was finished in 1983 at Queen's College, Cambridge.

Another landmark work on the composer is Horst Weber's 1977 monograph, entitled *Alexander Zemlinsky: Eine Studie*, which was published by Verlag Elisabeth Lafite, in Vienna. Although it is somewhat sketchy and lacking in detail, it is still quite good as a general reference, and has to be considered an important bibliographical source. Both Oncley and Weber were hindered by a general lack of published articles, books, and editions of music concerning this composer.

In addition to Clayton's study on Zemlinsky's operas, there is another important study that is also devoted to a particular genre of Zemlinsky's compositions. Written by Werner Loll, and completed in 1988, it is entitled *Zwischen Tradition und Avantgarde: Die Kammermusik Alexander Zemlinskys.* Loll's study was subsequently reprinted in 1990 by Bärenreiter, in Kassel, as a part of their *Kieler Schriften zur Musikwissenschaft* series. His study deals, primarily, with Zemlinsky's string quartets, and other chamber music for strings, and not with all of his chamber music as the title suggests.

An even more recent study of Zemlinsky's string quartets has recently come to the attention of the author, a doctoral dissertation by Scott Harris which was finished at Indiana University in 1993. It is entitled *Formal*
Another important monograph on Zemlinsky is a collection of thirteen essays edited by Otto Kolleritsch. This volume, entitled *Alexander Zemlinsky: Tradition im Umkreis Wiener Schule* was published in 1976 by Universal Edition in Graz. The essays cover a wide range of topics which include explanations and reasons for a Zemlinsky retrospective, articles on Zemlinsky's friendship and professional affiliations with Schönberg, matters pertaining to the Viennese Press of the time, studies on the historical climate in turn-of-the-century Vienna, and articles about particular compositions by Zemlinsky. There are some comparative and stylistic essays, as well.

There are many other smaller contributions to the literature, most of which have now been superseded. Scholarly articles that have been published in the last several years have begun to provide increasing depth and detail. In most cases, however, these lesser studies only write about Zemlinsky in the most general way and provide little in the way of new, or original information. Schoenberg's acknowledgment of Zemlinsky in *Style and Idea*, for example, which was published by the University of California Press in 1975, is little more than a personal observation or reminiscence of a friend and colleague. Likewise, Theodor Adorno's brief essay on Zemlinsky, in
Quasi una fantasia, published in a recent English translation by Verso, in New York, lacks solid musicological data although it offers insightful opinions and observations on the composer and explains Zemlinsky's relatively obscure historical position.

Although there is now a relatively large bibliography for the composer, many of these sources merely repeat what a few landmark studies have already done. Most of them, in fact, resemble brief dictionary entries. They are short and to the point, but lack originality, and offer little in the way of solid critical analysis or theoretical disclosure. In the realms of musicology and bibliography, Oncley and Weber, along with the aforementioned collection of essays edited by Otto Kolleritsch, as well as Clayton's dissertation on the operas and Loll's and Harris's studies of the string quartets, stand out head and shoulders above the rest and must be regarded as the yardsticks by which future scholarship on the composer should be judged.

The existence of studies oriented toward particular genres of Zemlinsky's compositions is a recent phenomenon. Clayton's University of Cambridge dissertation on the operas and Loll's and Harris's studies on the string quartets are important steps toward studies that are very specific. Other similar studies need to be done. The present dissertation on Zemlinsky's completed orchestral compositions will, it is hoped, contribute to the
literature. Eventually, we may anticipate that similar critical analyses and other types of narrative studies will fill in the gaping omissions in the historical and theoretical literature.

Zemlinsky is proving to be a vital 'missing link' in a transitional and volatile period in the history of music. The historical transitions from late tonality to extreme chromaticism, to atonality, and finally, to serialism and beyond has, in many ways, eluded scholarly understanding.

Zemlinsky is not the only composer of his era to have been neglected or overlooked. Recently, we have seen a virtual explosion of interest on composers such as Franz Schmidt, Florent Schmitt, Franz Schreker, Charles Koechlin, Jean Roger-Ducasse, and Gian Francesco Malipiero (and others). In some ways, Zemlinsky seems to share the historical fate of composers like Paul Dukas, Jean Sibelius, and Alexander Glazunov (and possibly a few others) who seemed to have felt outdistanced by the avant-garde of their time. Zemlinsky lived and worked in a circle of friends and colleagues whose historical impact and importance are hardly ever questioned today. He was admired, acknowledged, and praised without exception, by each and every one of them. Zemlinsky has probably been the victim of many unfortunate circumstances; the pages of music history that rightfully belong to him have been omitted from the chapters of our books.
Editions of Music.

For many years, printed editions of Zemlinsky’s music have been relatively few and some have been difficult, if not impossible, to obtain. At first glance, it may seem a bit peculiar, for example, that Oncley entitled his 1975 dissertation *The Published Works of Alexander Zemlinsky*. When one understands how difficult it can be to gain access to information on this composer, one begins to understand why Oncley placed such a limitation on his study.

Most of Zemlinsky’s compositions are published by Universal Edition, in Vienna. The few notable exceptions will be pointed out in due course. Universal Edition’s agent in the United States is European American Music Distributors, located in Valley Forge, Pennsylvania. A recent European American Music catalog, which lists the publications of music by Zemlinsky, indicates that they publish four of his operas: *Eine florentinische Tragodie*, *Kleider machen leute*, *Der Zwerg*, and *Der Kreidekreis*. The catalog also indicates that two of Zemlinsky’s orchestral song cycles are now available: *Sechs Orchesterlieder*, op. 13 and *Symphonische Gesänge*, op. 20. Ricordi’s catalog also includes two choral works, *Psalm*, op. 24 and *Psalm*, op. 14 and five chamber music compositions: *Humoreske* (Rondo) für Bläserquintett, *Zweites Streichquartett*, op. 15, *Drittes Streichquartett*, op. 19,
Viertes Streichquartett, op. 25 and, Jagdstück für zwei Hörner in F und Klavier. Some of these scores are commercially available and some of them are only available on a rental basis.

Sometime during the late 1980s, or early 1990s, Ricordi in Munich began negotiations with Louise Zemlinsky concerning her late husband's manuscripts, and late in 1992, they finalized the negotiations and acquired the rights to numerous Zemlinsky manuscripts. A letter from Ricordi in Munich indicates that they have obtained the rights for Zemlinsky's Symphonie D moll für grosses Orchester. The letter states: "We have now acquired the rights for Zemlinsky's Symphony No. 1 and enclose a letter to the Library of Congress that will give you the permission to copy the score."¹ It now appears that Universal Edition and Ricordi have merged or, at the very least, have entered into a business arrangement of mutual cooperation. Some of the works that have already been mentioned above are duplicated in the Ricordi catalog. There are several important additions, however. At the end of each composition that is listed in the Ricordi catalog, there is an indication that clearly states who the publisher for that particular work is: Ricordi or Universal.

Ricordi's catalog adds the following operas: *Es war einmal*, *Der Traumgorge*, *Der König Kandaules*, and *Sarema*. The catalog also contains *Ein Lichtstrahl*, a mime drama, *Drei Ballettstücke*, and *Ein Tanzpoem*, and some choral works: *Frühlingsbegräbnis*, *83. Psalm*, and *Zwei Gedichte*. In the genre of chamber music the catalog adds the *Serenade A-Dur*, 2 Sätze für Streichquintett, and 2 Sätze für Streichquartett.

A very interesting addition, in the category of song literature, also includes an arrangement by Erwin Stein of *Das Mädchen mit den Verbundenen Augen*, op. 13/2 and *Und Kehrt er einst Heim*, op. 13/5, which Stein arranged for flute, clarinet, piano, harmonium, and string quintet. According to the catalog, Stein made the arrangement in 1921.

The Ricordi catalog also includes one additional work for piano. Entitled *Klavermusik*, it includes four separate pieces by Zemlinsky: 1) "Balladen", 2) "Albumblatt", 3) "Skizze" and 4) "Minuett." Lastly, they include thirty-seven songs that are now published. These posthumous songs are joined together under the title *Lieder aus dem Nachlass: 37 Lieder für Gesang und Klavier*.

The five symphonic compositions, that are the focus of this study, have the following publication status: *Symphonie D moll* is in preparation. *The Symphonie B Dur* and *Die Seejungfrau* are available on a
rental basis only. The *Lyrische Symphonie*, op. 18 and *Sinfonietta*, op. 23, both published by Universal Edition, have been available to the public for many years.

There are other publishers that print editions of Zemlinsky's music, as well. His *Trio für Klavier, Klarinette oder Violine und Violoncello*, op. 3 was published by Simrock, in 1897. It appears to be out of print at the present time. Zemlinsky's *Streichquartett, A-dur*, op. 4 was also published by Simrock, in Berlin in 1898. Its present publication status is unknown. His *Ehetanzlied und andere Gesänge*, and *Fantasien über Gedichte von Richard Dehmel* are both published by Verlag Doblinger, in Vienna. Breitkopf und Härtel, in Wiesbaden, published Zemlinsky's *Ländliche Tanze*, op. 1. Mobart, in Hillsdale, New York, published his *Six Songs*, op. 22 and *Two Songs* (without opus number). In addition, according to Oncley's works list, in *Notes*, a handful of works, by Zemlinsky, have been published by Wilhelm Hansen, in Copenhagen, Denmark. These are duly noted in the works list that is included at the end of this dissertation.

Recordings.

Since 1945, recordings have taken on an increasingly important role as bibliographical and musicological resources. Elliott Schwartz and Daniel
Godfrey, in their book entitled *Music Since 1945: Issues, Materials, and Literature*, have included an important chapter, which is called "New Ways of Listening: The Loudspeaker Revolution." In this chapter, the authors summarize the enormous and almost unbelievable sociological impact that recordings have had on contemporary musical life.

The twin inventions of the long-playing record and the tape recorder may well be the most important developments of our century [as it pertains to the history of music]. In overall significance, they certainly rival the creation of the printing press in the fifteenth century and the pianoforte in the eighteenth. The post-1945 loudspeaker revolution has created subtle subconscious changes in our musical thinking: about continuity, immediacy, structural complexity, and the nature of "performance" itself... 

Music is both an aural and a temporal art: one has to listen to it and it requires time in order to accomplish this. Recordings give us the opportunity to hear a performance of a work many times over. Recordings are also giving us, particularly in our present age, the opportunity to hear an enormous amount of music that might otherwise not be heard very often, if at all. It seems clear that a major audio/video revolution has taken place and its pervasive impact on the history of music cannot be underestimated. When a

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3 Ibid., 30.
live performance is not available or accessible, a good recording is the next best thing. For lesser known composers (like Zemlinsky), the improved availability of recordings in recent years have dramatically increased the publics' accessibility to their music, and has improved our potential for making better historical judgements when evaluating the importance and significance of their art.

Since the recording of the four string quartets, in 1978/1982, by the Lasalle String Quartet on the Deutsche Grammophon label, a substantial Zemlinsky discography has emerged. Nearly all of Zemlinsky's major works have finally been recorded. Most of these works have been recorded for the first time, and, in some cases, multiple recordings of the same work are now available: currently; for example, there are at least eight different recordings (nine if one counts an LP record) of Zemlinsky's Trio fur Klavier, Klarinette oder Violine und Violoncello, Op. 3!

Unfortunately, many of these compact discs, as recent as they are, are now out of print. This, however, does not change the fact that a recording revival of Zemlinsky's music has accompanied the proliferation of scholarly books and articles about him, thus magnifying the potential historical importance of the event and the strong suggestion that his life and work are beginning to be seen as important in the music world today.
Six of Zemlinsky's seven completed operas are now recorded on the compact disc format on the Koch Schwann Musica Mundi and Capriccio labels. Only Sarema, Zemlinsky's first opera has not been recorded. All five of his completed orchestral compositions are now recorded on compact disc, and three of them (the Symphony in Bb, on the Marco Polo and London labels, Die Seeljungfrau, on the Wergo and London labels, and the Lyrische Symphonie, on the Deutsche Grammophon, Supraphon, Schwann Musica Mundi labels, and, most recently, on the London label) have been recorded more than once by different orchestras and conductors. Approximately one-hundred of Zemlinsky's art songs are now recorded, and in the liner notes to the two-compact disc set on the Deutsche Grammophon label, which contains about seventy of Zemlinsky's songs, it was stated, at that time (1989), that there were approximately forty more still in manuscript. Thirty of these additional songs, entitled Lieder aus dem Nachlass (Posthumous Songs), were recorded on the Sony label, and this recording was issued in 1995. Two of his choral works have been recorded, the Psalm settings numbers XIII and XXIII, both on the London label. Psalm XXIII has also been issued on the Intercord label. Zemlinsky did not compose many piano compositions, but some of them have been recorded on the Jecklin-Disco label. The ballet, entitled Der Triumph der Zeit, has now been recorded twice by two different orchestras on the Marco Polo and Capriccio labels. This is also true of his Sechs Gesänge
(texts by Maeterlinck), on the Deutsche Grammophon and Etcetera labels, for voice and piano, and on the Forlane and Schwann Musica Mundi labels in the orchestrated versions. His *Symphonische Gesänge* have been recorded on the Capriccio and Wergo labels. A comprehensive discography is included at the end of this dissertation.

**Summary and Conclusion.**

A great deal of work remains to be done, however. One of the things to be hoped for is an increase in the number of live performances of Zemlinsky's music. A variety of performances usually reveals different facets of a work. Interpretation of a written score differs from conductor to conductor, and from orchestra to orchestra. Absolutely definitive performances sometimes emerge from multiple recordings and live performances of a work, thus shedding light on the comprehensive understanding of a particular composition. From a qualitative standpoint alone, it is difficult to complain about the magnificent recordings that have been issued.

As a conductor, Zemlinsky certainly developed an extremely comprehensive understanding of the instruments in a symphony orchestra. This is a quality that he shares with Gustav Mahler. It only makes sense, then,
that this knowledge would be transferred to his compositions. More performances may ultimately show and demonstrate this knowledge on a far grander scale. In turn, this would greatly contribute to our knowledge and understanding of his music.

A few major works by Zemlinsky have not been recorded. This seems odd in light of what has been recorded. For example, his first opera, Sarema, has never been recorded. Furthermore, three of his choral works, Frühlingsglaube, Frühlingsbegräbnis, and Psalm LXXXIII, have not been recorded. The Suite A-Dur, for violin and piano, and a few other early chamber pieces, have not been recorded. His last opera, Der König Kandaules, was not completed by Zemlinsky. According to the liner notes from a recent recording, the work is now being completed by Antony Beaumont, a musicological adviser for the Alexander-Zemlinsky Fonds, in Vienna.4 It appears that Zemlinsky completed the work in piano score, and finished the orchestration of Act I. Beaumont is completing the orchestration of Acts II and III. There are plans to record the work once Beaumont's work is completed.

To summarize, there is a handful of other works yet to be recorded. Then, and only then, will we finally have a complete discography of Zemlinsky's compositions.

Other kinds of scholarly work need to be done, as well. The 'mysteries' that surround Zemlinsky's obscurity, for example, have made certain writers curious. Theodor Adorno's book, *Quasi una fantasia*, begins to address some of the sociological and psychological issues surrounding Zemlinsky's general lack of historical recognition. Carl Schorske's landmark study *Fin de Siècle Vienna: Culture and Politics*, which was originally published in 1980 by Alfred A. Knopf, also begins to address the turn-of-the-century phenomena, but Schorske's dealings with music, specifically, are not his primary focus, although his overview and comprehension of this historical period seem thorough and insightful.

Addressing this time period seriously and examining its ramifications is not a new area of study, to be sure, but this area of research does seem to be taking on a new sense of urgency. Perhaps this is because we are approaching the end of our own century. If it is possible for history to provide us with a pre-existing model, maybe there is something to gain from that model.

Like a discovery of long-lost pieces in a large complex puzzle, history has sometimes been reluctant to yield many of its secrets. Composers like
Zemlinsky most certainly contributed to that which was sowed. These lesser known composers are, in fact, important pieces of the puzzle. If history has lessons to tell, their meanings can only be gained through painstaking study and thorough examination. If it is true that we reap what we sow, it automatically becomes essential that we understand that which has been sowed. Increased understanding of composers, like Zemlinsky, provide music historians with additional clues that may ultimately make the picture quite clear. At the very least, the emerging information on the life and work of Alexander Zemlinsky, and others like him, is proving to be a relatively new frontier for serious research and it seems entirely safe to say, now, that his star is finally rising.

Focus of This Dissertation.

This dissertation will be concerned, primarily, with the five completed symphonic compositions by Zemlinsky. He did compose some other orchestral fragments that will not be discussed. According to Oncley’s works list in Notes: The Quarterly Journal of the Music Library Association, Zemlinsky also composed a Symphony in E-minor that was completed on
May 26, 1891. The manuscript, says Oncley, is in The Library of Congress, the work is unpublished, and only the third and fourth movements are extant.

In a list of additional works, by Zemlinsky, that was sent to this author from The Library of Congress, there is an entry for a *Symphony*, op. 20. The only other information that is given about the fragment is that for many years it was in a private manuscript collection. It has not yet been made clear what this fragment consists of, nor has it been positively identified as a fragment that was composed by Zemlinsky. The fragment is stored on microfilm at the Library of Congress. The Library has assigned it a shelf number of MUSIC-0190: Reel 27/#165-170 (?).

These two incomplete works are omitted from the discussions contained in this dissertation, primarily, because of their fragmentary nature. This dissertation is concerned with the completed symphonic compositions by Zemlinsky, not the fragments.

Zemlinsky also composed a *Lustspielouverture* of 1894-95 and the *Orchester-Suite*, 1895, two works that are best categorized as stage works and not as completed symphonic compositions. The works to be discussed in this document can best be described as Zemlinsky’s symphonic canon.

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These completed orchestral compositions have never received a major study. Zemlinsky's bibliography is riddled with minor errors, contradictions, and uncertainties. Many of these problems have been extremely difficult to clarify beyond a reasonable doubt. There have been additional problems ranging from legal and copyright ownerships to the correct identification of manuscripts. Until quite recently, for example, his manuscript collection, in The Library of Congress, has not been completely organized, or catalogued. A prime example of this lies in the fact that the fourth movement of his first symphony was not correctly identified as such until quite recently.

This study begins with a relatively short biographical section on Zemlinsky. The biographical section is divided into two chapters: I. Life, and II. Works. A biography provides the opportunity to supply some information that was not available to earlier scholars. A detailed discussion of Zemlinsky's major orchestral compositions follows. The works will be discussed chronologically and each work will be given a similar treatment. The biographical section is not intended to be comprehensive. For more detailed biographical information on Zemlinsky the reader is urged to read two of the aforementioned studies on the composer: Zemlinsky: Eine Studie, by Horst Weber and The Published Works of Alexander Zemlinsky, by Lawrence Oncley.
History is filled with anomalies and mysteries. Trying to understand why individuals like Zemlinsky are neglected or omitted entirely from our history books is difficult to fully explain or comprehend. Arnold Schönberg, in *Style and Idea* concludes his very brief tribute to Zemlinsky in a mood of resignation and even despair. He says, "Zemlinsky can wait." Judging from the amount of interest that has been generated in the past few years on this composer, it is perhaps time to say that Zemlinsky has waited long enough!

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CHAPTER I

LIFE

Introduction.

When Alexander Zemlinsky died in Larchmont, New York, on March 15, 1942, hardly anyone noticed his passing. The world was deeply absorbed and entrenched in the catastrophic events of World War II and these events, of course, took precedence over everything else. The death of a largely unknown composer and conductor, who had lived in this country only for a short period of time, paled by comparison. It seems fitting, therefore, that in recent years the music world has been enjoying a rediscovery of Zemlinsky's music, one which has included the first publications of many of his works as well as many world premiere recordings. The music world, it would seem, has finally 'discovered' the music of Alexander Zemlinsky and, by all accounts, seems to be genuinely excited by what it has found.

Previous Writers and Their Commentaries.

Lawrence Oncley, in his 1975 dissertation on the composer entitled The Published Works of Alexander Zemlinsky, wrote a thorough biographical
chapter on the composer. In addition, Horst Weber also wrote a biographical account on the composer in his 1977 book, entitled Alexander Zemlinsky: Eine Studie. This book contains chapters on Zemlinsky’s years in Vienna as well as an account of his years in Prague. Earlier, in 1971, Weber had written an article entitled “Zemlinsky in Wien 1871-1911” which probably was a precursor for his later study.¹ Oncley, in his dissertation, has also provided a substantial chapter on Zemlinsky’s years in Prague.² In addition, Arnost Mahler has provided additional information about Zemlinsky’s years in Prague in an article “Alexander Zemlinskys Prager Jahre.”³ Partially as a result of the previous work, done by Oncley, Weber, and A. Mahler, the biographical section included here will be brief, by comparison. Special attention will be given to a few more recent information that Oncley, Weber, and A. Mahler may not have known. Nearly twenty years has passed since these writers completed their studies, and a great deal of information has come to light since that time.

Oncley is correct, however, when, at the beginning of his study, he states “little is known about Zemlinsky’s background.”⁴ Oncley further states

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⁴ Oncley, Published Works of Zemlinsky, 1.
that Zemlinsky's father, Adoph von Zemlinsky, might have encouraged his son's artistic inclinations. In many sources there has been a great deal of confusion concerning the correct year of Zemlinsky's birth. Apparently, the original source of this confusion was Zemlinsky himself. In a letter to Universal Editions, he once gave his birthdate as October 14, 1872. Reasons for this date are unclear. Oncley also states that origins for the date of October 4 are not known. In Grove's Dictionary of Music and Musicians, for example, the dates are given as October 4, 1872, as his birth date, and March 16, 1942 as the date of Zemlinsky's death. The same incorrect dates are also given in Die Musik in Geschichte und Gegenwart. His date of birth has often been given as October 4, 1872, but this is not correct. It would seem that the Riemann Musik Lexikon was one of the first sources to clarify the facts by stating that Zemlinsky was born “14. [nicht: 4] 10. 1871 [nicht: 1872]—15. [nicht: 16.] 3. 1942.” Other more recent sources have given the correct date of October 14, 1871, as well, and Arnost Mahler has clarified the facts with the following documentation:

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5 Ibid, 4.  
6 Ibid., 3.  
7 Ibid.  
Laut Eintragung Reihenzahl 2333 im Geburtenbuch 1871 der Israelitischen Kultusgemeinde Wien, ist Alexander von Zemlinsky am 14. Oktober 1871 als ehelicher Sohn des Adolf von Zemlinsky und seiner Frau Clara, geborenen Semo in Wien Odeongasse geboren.\textsuperscript{11}

Another recent source has stated, “Alexander von Zemlinsky (!) wurde am 14. Oktober 1871 in Wien geboren.”\textsuperscript{12} Both the \textit{New Grove Dictionary of Music and Musicians} \textsuperscript{13} and the \textit{New Grove Dictionary of Opera}\textsuperscript{14} agree that Zemlinsky was born in Vienna, Austria on October 14, 1871 and that he died, in Larchmont, New York, on March 15, 1942. The confusion, therefore, seems to have been resolved.

\textbf{Time Period: Context.}

According to Wulf Konold, “his parents’ origins provide an impressive reflection of the mixture of nations under the Habsburg [period] monarchy: his father, Adoph von Zemlinsky, came from Slovakia, his name would seem to indicate Polish-Galician ancestry: his mother, Clara, was from a

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Jewish-Mohammedan family from Sarajevo, the Turkish enclave which was a part of the Ottoman empire until 1878.\textsuperscript{15} Arnost Mahler has suggested that, in his opinion, Zemlinsky's family was originally from Hungary.\textsuperscript{16} He bases this observation on the slight modification in the spelling of the name 'Zemlinsky'. The spelling was changed by Adoph von Zemlinsky from 'Zemlinszky' to 'Zemlinsky'.\textsuperscript{17}

Konold has also provided a summary of Zemlinsky's time period: "Zemlinsky was about ten years younger than Claude Debussy and about eight years younger than Richard Strauss and was not much older than Arnold Schönberg, Karl Kraus and Hugo von Hofmannsthal.\textsuperscript{18} Zemlinsky was about twelve years younger than Gustav Mahler, a man whom he idolized, and when Zemlinsky was a young man and a student at the Vienna Conservatory (\textit{Gesellschaft der Musikfreunde}), he enjoyed a brief and cordial relationship with Johannes Brahms.

\textsuperscript{15} Wulf Konold, compact disc notes for Alexander Zemlinsky's \textit{Der Traumgörge}, trans. Lionel Salter, performed by the Radio-Symphonic-Orchester Berlin, conducted by Gerd Albrecht (Cappricio 10 241/42, 1988).
\textsuperscript{17} \textit{Ibid.}
\textsuperscript{18} \textit{Ibid.}
Musical Studies.

Very little is known about Zemlinsky's musical education before he attended the conservatory. Dr. Silvia Kargl has written that the publication entitled *Bin ich kein Wiener?: Ausstellung im Archiv der Gesellschaft der Musikfreunde in Wien* "contains the latest discoveries."^19^ Alfred Clayton, citing a conversation that he had with Louise Zemlinsky, the composer's widow, reported that Zemlinsky might have been influenced by a lodger that the Zemlinsky family took in when Alexander was a young boy:

When Alexander was 4 or 5 years old his parents took in a lodger, a schoolboy from a rich provincial family who brought a piano with him. He was fascinated and immediately begged his parents to let him have lessons. Soon he began to try his hand at composition. By the time he was twelve these attempts had improved significantly and his aptitude for the piano had become clearly evident, and thus his parents decided to send him to the Vienna Conservatory. Not long afterwards they took the boy to see a performance of *Lohengrin*. For days he was in a fever of excitement.^20^

Zemlinsky entered the *Gesellschaft der Musikfreunde in the Fall of* 1884. He studied piano under Anton Door, and composition under Franz Krenn, Robert Fuchs, and J. N. Fuchs. It is interesting to note that, with the exception of Anton Door, Zemlinsky studied with teachers with whom

Gustav Mahler had studied a few years earlier. In addition to shared educational backgrounds, the two composers also had some common professional affiliations, some of which will be mentioned later. Zemlinsky studied with Anton Door from 1887 until 1890 and he studied composition with J. N. Fuchs from 1890 until 1892. He graduated in 1890 although he continued his studies with Fuchs until 1892. A detailed list of his studies, impressive as they are, states that he was given a Bösendorfer grand piano for winning a piano performance competition in which he performed Brahms’s *Variations and Fugue on a Theme of Handel, Op. 24.*\(^{21}\) In Alexander Zemlinsky: *Bin ich kein Wiener?* there appears a concise summary of Zemlinsky’s educational curriculum and his accomplishments:

Matrikel des Konservatoriums der Gesellschaft der Musikfreunde für Alexander Zemlinsky. Zemlinsky absolvierte folgende Studien: 1884/85-1886-87 Vorbildungsschule Klavier; 1887/88-1889/90 Ausbildungsschule Komposition. Wegen der besonders guten Studienerfolge erhielt er als Absolvent der Klavierklasse 1890 ein Diplom und die für hervorragende Schüler bestimmte Gesellschaftmedaille sowie ein neues Klavier als Geschenk von Ludwig Bösendorfer, 1892 als Absolvent der Kompositionklasse ein Diplom.\(^{22}\)

\(^{21}\) Oncley, *Published Works of Zemlinsky,* 5.  
Oncley is incorrect when he states that Zemlinsky’s “graduation piece was the Symphony in D minor for large orchestra, of which the first movement was premiered July 11, 1892, by the Conservatory Orchestra under his direction.”23 Alessandra Seledec, secretary to the chairman of the Alexander-Zemlinsky-Fonds, writes:

Regarding your request concerning Zemlinsky’s Symphony Nr. 1 in d-Minor we take pleasure in answering you as follows: 1) It was not part of a graduation project for the composer and 2) It was not his graduation from the conservatory. The composition of a symphony for graduation of the conservatory was not required by the conservatory.24

She further states that students who had received a medal of commendation from the conservatory were given the option to perform if they so desired. To perform on that occasion, she states, “was an honour but not a necessity.”25

Professional Affiliations.

In 1893 Zemlinsky joined the Wiener Tonkünstlerverein, where he attracted a great deal of attention with some of his chamber music, some of it

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23 Oncley, Published Works of Zemlinsky, 5.
25 Ibid.
now lost, and it was at that time that he won the recognition and admiration of Johannes Brahms. Oncley has explained what the *Wiener Tonkünstlerverein* was and has described its function:

The Tonkünstlerverein had been founded in 1884 by Julius Epstein and Zemlinsky's teacher Anton Door; its basic purpose was to further the cause of chamber music. Its members included Robert Fuchs, and Johannes Brahms lent his name as honorary president. Zemlinsky participated as a pianist in many of the concerts of the Tonkünstlerverein, and his own compositional attempts were encouraged.

In one of the society's composition competitions Zemlinsky won third prize for his *Trio d-moll* op. 3. In 1895, Brahms attended a performance that Zemlinsky conducted, and they met in 1896 after a performance of Zemlinsky's first string quartet. Soon thereafter, Brahms recommended Zemlinsky to his publisher, Simrock, who subsequently published Zemlinsky's *Trio d-moll*, op. 3. The work shares some similarities with Brahms's work for the same instrumentation. Although Zemlinsky's acquaintance with Brahms was shortlived (Brahms died in 1897), it proved to be professionally beneficial. It provided him with the opportunity to have his

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26 Wulf Konold, compact disc notes, *Der Traumgorge*.  
29 *Ibid*.  
30 *Ibid*. 
music published and it further heightened Zemlinsky's fondness and appreciation for Brahms's music, in general, which ultimately proved to be an important influence on Zemlinsky's stylistic development. Zemlinsky's trio is still performed today, and it has been recorded many times.

Zemlinsky's musical activities were not exclusively confined to the Tonkünstlerverein. During this time he formed his own musical organization called Polyhymnia. Zemlinsky said that the group was very small and that it consisted only of a few violins, a viola, a cello and a [string] bass. At about this time he met Arnold Schönberg, who was then a young bank clerk, who became the cellist in Polyhymnia. Zemlinsky recalled the days of Polyhymnia in the book that was written for Schönberg's sixtieth birthday:

It is now thirty years ago since enthusiastic music students founded an amateur orchestra, proudly calling it "Polyhymnia" and chose me as their conductor. . . We were all young and hungry for music and made music as well as we could every week. . . At the only cello desk sat a young man who handled his instrument both fierily and wrongly (in any case the instrument deserved nothing better—it had been bought by its player for a thriftily saved three gulden in the so-called Tändelmarkt in Vienna and this cello player was Arnold Schönberg. At that time Schönberg had a

32 Oncley, Published Works of Zemlinsky, 9.
33 Zemlinsky, "Jugenderinnerungen," 34.
modest job in a bank, but did not make much use of his profession and preferred his musical notes to the notes in the bank. This is how I met Schönberg.\textsuperscript{34}

There has been some confusion about the particulars of Schönberg's student/teacher relationship with Zemlinsky, since Schönberg often referred to himself as self-taught. Walter Frisch states that the exact dates of this study are unclear: "we can be sure of neither the exact dates nor the content of the instruction."\textsuperscript{35} Zemlinsky, in his \textit{Jugenderinnungen}, summarized this time period (1895 or 1896-1897) with the following remark: "So lernte ich Schönberg kennen und bald entwickelte sich aus der Bekanntschaft eine intime Freundschaft."\textsuperscript{36} Schönberg, in \textit{Style and Idea}, summarized his relationship with Zemlinsky as follows:

The wordly-wise, should they want to establish how much my assessment of Zemlinsky can contribute to their stock of common knowledge, would have to subtract as follows: he was my teacher, I became his friend, later his brother-in-law, and in the years since then he has remained the man whose attitude I try to imagine when I need advice. So my judgement is partial (out of partiality for my good and lasting idea of him), and my hand very much swayed (by a predilection for

\textsuperscript{36} \textit{Ibid.}
virtues which have grown since I first began to appreciate them).\textsuperscript{37}

In all likelihood, Zemlinsky and Schönberg met in 1894.\textsuperscript{38} Many of the particulars, of the time period that immediately followed are still not clear. According to Oncley, Egon Wellesz made the claim that Schönberg had formally studied counterpoint with Zemlinsky.\textsuperscript{39} It now appears that their musical relationship was largely informal, although Zemlinsky and Schönberg both make it clear that a strong influence was exerted by the former upon the latter. It is also clear that Schönberg and Zemlinsky became lifelong friends and that Schönberg was an advocate for Zemlinsky’s music long after it fell into obscurity.

Among Schönberg’s compositions that Zemlinsky recalled from this time period (from memory) were “violin sonatas, duets, choruses, songs and a string quartet influenced by Brahms.”\textsuperscript{40} Oliver Neighbour, in his New Grove article on Schönberg, has summarized the works that Schönberg composed during this time period:

Of the music that Schönberg is known to have composed in large quantities from childhood to his early twenties not very much survives, and some

\textsuperscript{38} Oncley, \textit{Published Works of Zemlinsky}, 10.
\textsuperscript{39} Ibid.
\textsuperscript{40} Stuckenschmidt, \textit{Schönberg}, 33.
of that is fragmented. Unfinished pieces remained with the composer, whereas completed ones were played with friends and usually lost. Songs have fared best, though some of the larger unfinished works contain complete movements. Although Schönberg had not yet acquired the habit of dating his manuscripts, it should eventually prove possible to trace his early development, at least in outline. At the time of writing, however, only three works antedating his op. 1 have been published: two sets of piano pieces, one each for solo and duet dated 1894 and 1896, respectively, and the D major String Quartet of 1897.41

Zemlinsky produced other noteworthy students besides Schönberg.

They included the composers Erich Korngold (1897-1957) and Alma Schindler (1865-1964), before her marriage to Gustav Mahler, and the conductors Artur Bodanzky (1877-1939) and Peter Herman Adler (1899-1990).

Erich Korngold was a remarkable child prodigy composer. His life and works have been summarized by B. G. Carroll as follows:

Korngold was one of the last great Romantic composers. Over the years, however, he suffered from neglect and savage criticism, largely because of changing trends and his association with Hollywood. Then in 1975 Die tote Stadt was revived to capacity houses in New York and the first recording was released of both this and the Symphony in F#. His lush, late Romantic harmony, his melodic gift and the vibrant

sensuousness of his music seemed to be returning to favor.\textsuperscript{42}

Susan Filler has summarized Alma Mahler's background, as a musician, in the following statement: "She was educated to be a composer, studying counterpoint with Robert Gound and the blind organist Josef Labor, and, at the turn of the century, composition with Alexander von Zemlinsky."\textsuperscript{43}

Artur Bodanzky made a name for himself while he was conductor at the Metropolitan Opera in New York City. According to Michael Steinberg:

He made his American debut conducting \textit{Götterdämmerung} on 18 November 1915; from then his career was centered on New York, at the Metropolitan (with a brief break in 1928) until his death, with the New Symphony, which he took over from its first conductor, Varèse, until its merger with the Philharmonic in 1922, and with the Society of the Friends of Music from 1921, as successor to Stokowski, until 1931 when the society was dissolved.\textsuperscript{44}

Peter Herman Adler was music director of the Bremen Staatsoper from 1929 until 1932 and the State Philharmonia of Kiev from 1933 until 1936. He came to the United States in 1939, and made his début with the New York Philharmonic Orchestra in 1940. Elliott W. Galkin, in his *New Grove* article on Adler, has summarized Adler's distinguished career as follows:

From 1949 to 1959 he was music and artistic director of the NBC Opera Company sharing artistic responsibility with Toscanini, who was then conductor of the NBC Symphony Orchestra. After Toscanini's death Adler became musical director of the Baltimore Symphony Orchestra (1959-68). In 1969 he became music and artistic director of WNET (National Educational Television). His Metropolitan Opera début was in 1972. Adler was a pioneer director of television opera in the USA, and commissioned many operas for television, among them Menotti's *Amahl and the Night Visitors* and Maria Golovin, dello Joio's *St. Joan* and Martinu's *The Marriage* (all at NBC); and Pasatieri's *The Trial of Mary Lincoln* and Henze's *La cubana* at NET.  

Alma Schindler has left numerous accounts in writing about Zemlinsky including an extremely unflattering description of his shabby appearance. According to her he was a "small, repugnant, chinless, toothless

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46 Ibid.
47 Ibid.
and unwashed gnome."\(^{48}\) In spite of her description, she greatly admired his intellect, and she studied with Zemlinsky because he was regarded as "an incomparable teacher and one of the most outstanding Viennese musicians of his time."\(^{49}\) Oncley states that the precise date at which Alma Schindler began her studies with Zemlinsky cannot be absolutely determined, but it was probably 1898 or 1899.\(^{50}\) According to Hans Redlich, Alma was still Zemlinsky's student when she met Mahler in 1901.\(^{51}\) One year earlier, in 1900, Schönberg had become engaged to Zemlinsky's sister, Mathilde. They were married on October 7, 1901.\(^{52}\) The marriage further advanced the friendship of the two men, and we probably have Schönberg to thank for keeping Zemlinsky's name in the spotlight long after it had faded from view. In 1949, Schönberg stated, "Alexander Zemlinsky is the man I have to thank for almost all of my knowledge of technique and the problem of composing. I have always believed that he was a great composer, and still do today. Perhaps his time will come sooner than one thinks."\(^{53}\)

Alfred Clayton points out that Zemlinsky's first opera, *Sarema*, "was one of the winning entries in the Bavarian opera competition named after

\(^{49}\) *Ibid.*
\(^{50}\) Oncley, *Published Works of Zemlinsky*, 20.
the Prince Regent, Luitpold.” Sarema received its first performance on October 10, 1897, and its success attracted a great deal of attention. Among those who then became aware of Zemlinsky’s talents was Gustav Mahler, who encouraged Zemlinsky by conducting his second opera, Es war einmal, at the Hofoper in 1900, the work’s first performance. Es war einmal has only recently received its world premiere recording, some ninety years after its first performance. Mahler’s original production of the opera is well documented in several sources. La Grange, for example states, “At the time of the production of Es war einmal Zemlinsky had told his pupil [La Grange is referring to Alma Schindler] of Mahler’s superhuman efforts on behalf of his opera, including his painstaking revision of both text and music.” Mahler had helped Zemlinsky revise much of the third act of the opera, and with Zemlinsky’s approval and supervision, he actually composed about fifty measures of the work. According to Vincent Deane, “the resulting score provides a fascinating and little-explored document for both Zemlinsky and Mahler studies.” Eduard Hanslick reviewed Es war einmal and denounced

55 Ibid.
56 Alexander Zemlinsky, Es war einmal, performed by the Danish National Radio Symphony Orchestra and Chorus, conducted by Hans Graf (Capriccio Digital 60019-2, 1990).
57 La Grange, Mahler, 1, 668.
58 Vincent Deane, compact disc notes to Es war einmal, performed by the Danish Radio Symphony Orchestra and Chorus, conducted by Hans Graf (Capriccio Digital 60019-2, 1990).
the influence of Wagner on young composers, who "elaborate modest themes to excess."\textsuperscript{59} Hanslick also complained that the opera was "too artistic and too subtle."\textsuperscript{60} In addition, Hanslick criticised the simplicity of the libretto by saying that the parts were too declamatory and not sufficiently melodious, and the orchestration was too sumptuous.\textsuperscript{61} A critic named Heuberger felt that while Zemlinsky demonstrated a "dramatic talent" he lacked creativity although he admired the orchestration and the gift for "illustration."\textsuperscript{62} The anti-semitic press and the writer for the \textit{Neue Zeitschrift für Musik} used the first performance of \textit{Es war einmal} as an opportunity to attack Mahler by stating that Mahler was only interested in Zemlinsky because of his Slavic name.\textsuperscript{63}

Mahler had also agreed to conduct the first performance of Zemlinsky's third opera, \textit{Der Traumgörge}, but he resigned his post before the first performance could take place.\textsuperscript{64} Mahler's successor, Felix Weingartner, chose not to stage the work although rehearsals had been completed. The reasons for this are not entirely clear. \textit{Der Traumgörge} finally received its first performance on October 11, 1980 at the Nuremberg Musical Theater. The performance was conducted by Hans Gierster, directed by Gilbert Deflo, setting

\begin{footnotesize}
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\item \textsuperscript{59} La Grange, \textit{Mahler}, I, 550.
\item \textsuperscript{60} \textit{Ibid.}
\item \textsuperscript{61} \textit{Ibid.}
\item \textsuperscript{62} \textit{Ibid.}, 551.
\item \textsuperscript{63} \textit{Ibid.}
\item \textsuperscript{64} Konold, compact disc notes, \textit{Der Traumgörge}.
\end{itemize}
\end{footnotesize}
by Ekkehard Grubler, and with Karlheinz Thiemann in the leading role as “Traumgörge.”65 Der Traumgörge received its first recording in 1988.66

Zemlinsky, like Mahler, made his living primarily as a conductor. His reputation, as such, was exemplary. Igor Stravinsky, for example, in Themes and Conclusions, stated: “Another conductor I admired was Alexander von Zemlinsky. In fact, I remember a Marriage of Figaro led by him in Prague as one of the most satisfying operatic experiences of my life.”67 Schönberg once offered a similar opinion of Zemlinsky, as a conductor, when he said: “In fact, Zemlinsky is certainly the best conductor alive. I once heard a wonderful Parsifal from his baton and watched him rehearsing Tchaikovsky and Tod und Verklärung. It’s incredible what he can wring out of such by no means first class stuff.”68

Since Stravinsky refers to Zemlinsky by the name ‘von’ Zemlinsky, it should now be pointed out that, according to Oncley: “After the First World War he discontinued the use of the prefix “von” in his name, in keeping

65 Ibid.
66 Alexander Zemlinsky, Der Traumgörge, performed by the Radio-Symphonie-Orchester Berlin, conducted by Gerd Albrecht (Capriccio Digital 10 241/42, 1988).
with the pervading egalitarian spirit." This is further confirmed in *Alexander Zemlinsky: Bin ich kein Wiener*, which states:

> Der Name Zemlinsky deutet auf einen galizischen Ursprung hin. Über das Adelsprädikat von Zemlinsky ist nichts nachzuweisen; Alexander Zemlinsky–so schrieb er sich seit der Zeit, da er sich als Komponist einen Namen zu machen begann–führte es bis 1918.

### Other Professional Affiliations.

In 1899, Zemlinsky became conductor at the *Carltheater* in Vienna, and from 1904 he also conducted opera performances at the *Volksoper*; he served as *Kapellmeister* at the *Volksoper* from 1906 until 1911. In 1904, he and Schönberg had founded the *Vereinigung Schaffender Tönkünstler* in order to promote new music in Vienna. In 1911, which, incidentally, was the year of Mahler's death, Zemlinsky was appointed opera conductor of the *Deutsches Landestheater* in Prague, a post he maintained until 1927. It will suffice to say that among many performances that he conducted there, his premiere of Schönberg's *Erwartung* was particularly noteworthy, historically, and it was considered outstanding by many. Arnost Mahler, in his article entitled "Alexander Zemlinskys Prager Jahre" has given a partial list of some of the

\[69\] Oncley, *Published Works of Zemlinsky*, 47.
more outstanding performances that Zemlinsky conducted in Prague.\footnote{Arnost Mahler, "Alexander Zemlinskys Prager Jahre," \textit{Hudební veda}, IX (1972), 246-47.} The list contains the names of many notable composers and performers of Zemlinsky's generation, and mentions many performances of Mahler's symphonies as well as other works by turn-of-the-century composers. Soloists who performed under Zemlinsky's baton are also listed, performers such as Pablo Casals, Artur Rubinstein, and Paul Hindemith, who performed as the soloist in his own \textit{Konzert für Viola und Kammerorchester} on February 26, 1932.\footnote{Ibid., 247.} While in Prague, Zemlinsky hired Anton Webern as a cellist in the orchestra on Schönberg's recommendation.

Zemlinsky was also president of the Prague chapter of the \textit{Verein für Musikalische Privataufführungen}, which was founded in 1921 in affiliation with Schönberg's society in Vienna. The society remained active until 1924. From 1920 Zemlinsky held a master class in composition at the \textit{Deutsches Akademie für Musik} in Prague. Next, in 1923, he went to Berlin where he was \textit{Kapellmeister} at the \textit{Kroll Opera} under Otto Klemperer. He was there from 1927 until 1930. During this period, he also taught, until 1933, at the \textit{Musikhochschule}, and appeared with numerous European orchestras as a guest conductor.
Zemlinsky's first wife, Ida died either in late 1928 or early 1929. Oncley states that almost nothing is known about Ida except that she and Zemlinsky had married in 1907, had a child named Johanna, who was born in 1909, and that Ida was a close friend of Mathilde Schönberg, Zemlinsky's sister. Zemlinsky married his second wife, Louise Sachsel, in 1929. Louise Sachsel was a painter from a wealthy family in Prague. She was about twenty-seven years younger than Zemlinsky. Their marriage was significant because Louise's wealth enabled Zemlinsky to be without financial problems, or difficulties, for the first time in his life. In 1933, they moved to a villa on the Kaasgrabengasse, in Vienna, which was built for them by the renowned architect Adolf Loos, who had been a longtime friend of both Zemlinsky and Schönberg. Zemlinsky had hoped to retire there in order to compose music and to occasionally conduct, but the political climate forced Zemlinsky to radically change his plans.

Years in Exile.

Early in the year of 1933, Zemlinsky had fled Nazi Germany in order to settle in Vienna. From 1933 until 1938 Zemlinsky made numerous guest
appearances with many European orchestras. During his Viennese years, Zemlinsky received numerous conducting offers from orchestras all over Europe. He made appearances in Russia, Rome, and in Barcelona, where he conducted Casals’s orchestra. Oncley states that, “Probably the most satisfying guest appearances were those Zemlinsky made in Prague. Every year, from 1933 through 1938, he visited Prague as guest conductor of the Czech Philharmonic, which until 1935 was under the directorship of his friend Václav Talich.” Oncley continues a bit later: “On December 3, 1937, Zemlinsky gave his last concert in Prague with the Czech Philharmonic, in what was probably his last orchestral appearance.”

By this time, it had become obvious that Austria was not safe. As was the case with so many of his contemporaries of Jewish origin, Zemlinsky prepared to emigrate to America. There is some confusion in the sources as to what happened next. Horst Weber states that Zemlinsky prepared to come to the United States by way of Prague. In Alexander Zemlinsky: Bin ich kein Wiener?, it states that, “Nach Hitlers Einmarsch in Österreich floh Zemlinsky mit seiner zweiten Frau Luise, die er 1930 geheiratet, über Prag nach New

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76 Ibid.
77 Ibid.
78 Ibid.
79 Ibid., 58-59.
80 Ibid., 59.
York."\(^82\) Oncley, on the other hand, says that Zemlinsky and his wife Louise gathered up manuscripts and mementos and went to Paris, France, where they departed in December of 1938 for New York, arriving December 26, 1938.\(^83\) In any case, shortly thereafter, the Zemlinskys settled into an apartment in Manhattan on West 83rd Street.\(^84\) Zemlinsky was understandably upset about the prospect of moving to America. The Zemlinskys did not know many people in the United States and they did not know the language. His former student, Artur Bodanzky, helped them to become familiar with their new surroundings.\(^85\) Zemlinsky composed very little while he was in this country and obtained only a few performances of his music. Two of the most significant performances were of his *Psalm XXIII*, for chorus and orchestra, under Bodanzky (1939) at a concert of the Society of the Friends of Music,\(^86\) and a performance of the *Sinfonietta* on December 29, 1940, in Carnegie Hall, by the New York Philharmonic, under Dimitri Mitropoulos.\(^87\) By 1940, Zemlinsky's health began to fail and he was confined to his home most of the time. There seems to be some confusion pertaining to the exact location where Zemlinsky died. On one hand, Oncley claims that sometime between 1939 and 1942, Zemlinsky and his wife had moved and

\(^{83}\) Oncley, Published Works of Zemlinsky, 62-63.
\(^{84}\) Ibid., 63.
\(^{85}\) Ibid.
\(^{86}\) Ibid.
\(^{87}\) Ibid.
settled in New Rochelle, New York. Oncley explains the situation as follows: "Zemlinsky received a blow in November, 1939 when his friend Bodansky died. Shortly after this, he and Louise moved out to the suburbs, to Kewanee Road, northern New Rochelle in Westchester County."\textsuperscript{88} Oncley’s cited source for this information is the New Rochelle, N. Y. \textit{Telephone Directory} (Sept. 1940-March 1942).\textsuperscript{89} Oncley claims that: "He died from a heart attack on March 16, 1942 at his home in New Rochelle, New York and was buried in Ferncliff cemetery in Hartsdale, Westchester county, New York."\textsuperscript{90} On the other hand, according to \textit{Alexander Zemlinsky: Bin ich kein Wiener?}, Zemlinsky is said to have died in Larchmont, New York.\textsuperscript{91}

\textbf{Conclusion and Summary.}

Zemlinsky was an important, although neglected, composer in turn-of-the-century Viennese circles. He was highly regarded as a composer by his colleagues and was a very successful conductor and teacher. It appears that Zemlinsky did not actively or aggressively promote his own musical compositions; there is some evidence which suggests that Zemlinsky

\textsuperscript{88} Oncley, \textit{Published Works of Zemlinsky}, 65.
\textsuperscript{89} \textit{Ibid.}
\textsuperscript{90} \textit{Ibid.}
\textsuperscript{91} Biba, ed. \textit{Zemlinsky: Bin ich kein Wiener?}, 121.
sometimes felt that his compositions were inferior to some of those by his
better known colleagues. It also appears that he was often very critical toward
his own music. Perhaps, too, he was a victim of historical circumstances that
were beyond his control.

It has also been said that perhaps Zemlinsky lacked a kind of
ruthlessness, or competitiveness, that is necessary to achieve success in an
increasingly business-oriented music world. Theodor Adorno, in his book
Quasi una fantasia, has speculated regarding Zemlinsky’s lack of wider
recognition as follows:

In certain circumstances a man may be cheated of
his desserts by nothing more than a lack of
ruthlessness. It is possible to be too refined for one’s
own genius and in the last analysis the greatest
talents require a fund of barbarism, however deeply
buried. This was denied to Zemlinsky and to that
extent he lacked the element of luck that according
to popular belief goes along with genius.\(^\text{92}\)

Adorno may be echoing and elaborating on something that Zemlinsky
himself had said. In a letter to Alma Mahler, dated March 3, 1930, Zemlinsky
wrote:

But with increasing “age” and the resulting calmer
discernment, there is one thing I believe: in the
end, you are always to blame for your own fate—or,

at least, blamelessly to blame. I lack, certainly, that something that one needs—and today more than ever—to reach the very front rank. In such a struggle, it's not enough to have elbows—you must know how to use them.93

Horst Weber has also struggled with Zemlinsky's lack of recognition and has offered several observations and possibilities.94 Weber has also echoed the 'lack of ruthlessness' theme in another source in which he offered this observation:

A certain aggressive posture, assumed by composers like Beethoven and Schönberg, was alien to Zemlinsky, just as it was to Schubert. Today, when not only our economic resources but also our acoustic resources are in decline, his work can be understood as the attempt, in conditions of limited growth, to compose non-violently.95

The situation has changed a great deal. Although a lot of in-depth research on the composer has been lacking in the recent past, a great deal of interest in him has developed more recently. What may ultimately prove to be one of the most important developments in Zemlinsky studies is the establishment of the Alexander-Zemlinsky-Fonds in Vienna, established in 1989.

93 David Hamilton, "In Search of Zemlinsky," Opus IV/3 (April 1988), 22.
The purpose of this foundation is the study, propagation and promotion of the life and work of this outstanding composer and conductor. This goal can be reached by scientific research and publications, exhibitions, cooperation with persons or institutions entrusted with the task to research, study and promote the life and work of Alexander Zemlinsky, i.e. archives, libraries, publishers, etc.96

A Zemlinsky revival has been well under way, now, for several years, though it has not been as profound, perhaps, as the Mahler revival of the 1960s (and beyond). Perhaps, to borrow a line from Zemlinsky himself, it has 'lacked elbows'? It seems fitting and symbolic to point out that the Zemlinsky revival has been as quiet and refined as the composer whom it represents.

By the same token, musicological research in general has increased dramatically in the last few years. In 1992, for example, the Österreichische Musik Zeitschrift devoted an entire issue to Zemlinsky. Many are now making the effort to see to it that many of those blank missing pages concerning his life and works are being filled in.


CHAPTER II

WORKS

Introduction.

During his lifetime, Zemlinsky was known primarily as a composer of operas; but Lawrence Oncley lists a total of 112 works.¹ Other authors, such as Horst Weber, Werner Loll, and Alfred Clayton, have cited additional works and fragments that Oncley could not have known. The Library of Congress, for example, has added many sketches and fragments of many other works in their Zemlinsky catalog.² Horst Weber has divided Zemlinsky's works into the following categories: stage, choral, orchestral, chamber and instrumental, and songs.³

Oncley divides Zemlinsky's compositions into two broad categories: 1) "early compositions (before 1902)" and 2) "twentieth-century compositions."⁴ Zemlinsky's musical style is difficult to summarize, primarily, because of his eclecticism. But, Oncley argues that a stylistic generality can be given to all of

Zemlinsky's compositions. He states: "I maintain that what exists in Zemlinsky's music is, first of all, a basic conservative style which he acquired at the Conservatory. Traces of this style continue throughout his life."\(^5\)

Zemlinsky's early compositions are conservative in style. Oncley says that: "They are entirely predictable formally, as they employ phrases of regular shape and length."\(^6\) As will be demonstrated in this study, Zemlinsky's formal procedures, even in his early compositions, are not 'entirely predictable' nor are his phrase groupings of 'regular shape and length'. In all fairness to Oncley, however, it must be said that Zemlinsky's handling of form usually gives a strong impression of regularity, and his phrasing easily misleads one into thinking that it is symmetrical. It will be shown that this is rarely the case. Oncley adds that: "Some of the pieces are harmonically progressive, with many appoggiaturas and much chromaticism."\(^7\)

Zemlinsky's twentieth-century compositions are more individual in style, although his basically eclectic approach to composition makes comparison with other composers inevitable. Melodies become freer and more disjunct, while avoiding expressionistic excesses. Metric shifts are frequent. Zemlinsky, like Schönberg and Bartók, develops lengthy passages from a few germinal motives in


\(^{5}\) Lawrence Oncley, *The Published Works of Zemlinsky*, (Ph. D. dissertation, Indiana University, 1975; Ann Arbor, Mich.: University Microfilms, 75-17, 061), 16.

\(^{6}\) Oncley, *Dissertation Abstracts*, XXXVI/2, 591.

\(^{7}\) Ibid.
his instrumental music; likewise, motives play a structurally important role in his operas. He avoids textbook regularity in form, although only once (in the Schönberg-inspired Second String Quartet) does formal experimentation occur. Expressive harmony is a Zemlinsky trademark. In a few works, the non-resolution of appoggiatura sonorities causes the sense of tonal center to be temporarily lost, but no work of Zemlinsky's is completely "atonal." He never employs serial techniques."

The key words in this description, I believe, are 'completely atonal'. Zemlinsky's music does, at times, seem to walk a musical 'tightrope' between tonality and atonality. In addition to the non-resolution of appoggiatura sonorities, his extensive, and sophisticated harmonic vocabulary often gives rise to the notion that his music has left a tonal center. The end result, however, will be an inevitable return to a tonal center, at least at cadential points.

Zemlinsky's orchestration is exemplary, particularly in his mature works, reminding this writer of Mahler, Debussy, and R. Strauss in many ways. But, it should be pointed out, there is an unmistakable Zemlinsky sound that makes his music clearly identifiable as his and his alone. Unlike Mahler, for example, Zemlinsky is rarely inclined to make rapid mood shifts in his music. The flow of moods from measure to measure tends to be very mellifluous. Zemlinsky's musical syntax and manner of expression differs

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from Debussy, and he differs from R. Strauss in that his orchestration is rarely as dense. Zemlinsky's orchestration tends to be much more transparent than that of Strauss's because Zemlinsky is less inclined towards extensive doublings of melodic or background figures in the orchestra.

Adam Carse, for example, in *The History of Orchestration*, has given a summary which represents some of the differences between the orchestration techniques of Richard Strauss as a representative of the German manner of orchestration, and Claude Debussy as a representative of the French:

Like their music, their orchestration shows each handling the same raw material, using many of the same technical devices and the same instrumental tone-colours, yet producing completely different final impressions. The one largely depending on the arguments of force and volume, the other on quality; the one exuberant and animal, the other reticent and spiritual; both were logical and consistent, yet mutually discrepant—the one a true German, the other a true Frenchman. Debussy's orchestras are often small, sometimes fairly large, but never large for the purpose of producing a big volume of tone . . . Such a word as *tutti* is hardly usable in connection with orchestration which, like Debussy's, speaks with a hushed voice in delicately varied and subtly blended tone-colours, and often with intentionally blurred outlines.⁹

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Although it was somewhat unusual at the time for an Austrian or German composer, it appears that Zemlinsky was clearly influenced by the French manner of orchestration. An influence from Debussy has been noted by Adorno, who described it as a “discriminating simplicity.”\(^\text{10}\) Adorno continues: “There can be no doubt that in this he was impressed by one feature of Debussy, namely the highly pared-down use of monody [Adorno does not elaborate or clarify this idea] which provided opera with a new impetus.”\(^\text{11}\) In addition, Zemlinsky’s music rarely contains the turbulent qualities that Mahler’s and Strauss’s music often has. Climactic sections in Zemlinsky’s music, for example, tend to be less intense, or more reserved, than in Mahler and Strauss, and this always seems to be exactly what he intends. There is a noticeable element of restraint throughout his works, in general. Expressive outbursts, musical effects, and sudden surprises are generally avoided. Adorno says that there is a “groping towards reduction, towards objectification.”\(^\text{12}\) He adds that “This corresponds to a stylistic asceticism and also a habit of reticence. In his works for the stage, too, which are primarily lyrical in nature, he scorns all shrill, overemphatic gestures; in this respect, he was a true disciple of the French.”\(^\text{13}\) Although, strictly on a


\(^{11}\) *Ibid.*


\(^{13}\) *Ibid.*, 122.
surface level, he shares some general characteristics with Mahler and Strauss, beneath the surface Zemlinsky's music tends to be calmer, quieter and more reserved. Most of the time, Zemlinsky's music lacks the strong element of pathos that is a common element in Mahler and Strauss, although his *Lyrische Symphonie* is a notable exception to this.

Particular examples of Zemlinsky's eclecticism occur in the works that are being discussed in this study, and these will be pointed out. For the moment, only a few general examples will suffice. His *Trio d-moll*, op. 3 reminds one of Brahms, and there are passages in his third string quartet that sound reminiscent of early Schönberg; Oncley has pointed out that his *lieder* sometimes remind one of Hugo Wolf.\(^\text{14}\) His fourth string quartet is reminiscent of Bartók at times, and there are many other examples of this phenomenon in Zemlinsky's music. Adorno, in *Quasi una fantasia*, addresses the concept of eclecticism in Zemlinsky's music and, at one point, uses the term *Kapellmeistermusik* to describe it. He defines the term as follows: "it is music which has good musical manners and is conversant with every imaginable fashion, but is unable to make any really new discovery."\(^\text{15}\)

\(^{14}\) Oncley, *Dissertation Abstracts*, XXXVI/2, 591.
\(^{15}\) Adorno, *Quasi una fantasia*, 113.
Adorno, for one, has pointed out that in the past eclecticism was denounced by a great many. In more recent years, though, it has been looked upon as a viable technique, or style, in the contemporary composer's arsenal of craftsmanship. Composers who utilized it in their compositions once were regarded as isolated secondary figures whose significance paled by comparison with others. Today, composers like Gustav Mahler, Charles Ives, and now, perhaps, Zemlinsky are generally looked upon as having been ahead of their time. Since 1945 eclecticism has become regarded as a major compositional style and not as the isolated anomaly or mannerism it was once thought to be. Robert P. Morgan, for one, has written about the influences that the eclectic approaches of Mahler and Ives had on later generations. He states:

If the principal currents of musical evolution during the first half of this century tended to place Mahler and (especially) Ives outside the mainstream, the compositional developments of the past quarter-century have forced them into its forefront. It would be difficult to name two composers who have had a more profound impact upon the dominant compositional attitudes of the present age... Ives and Mahler have enjoyed the greatest increase of interest in their music during the recent past.  

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16 Ibid., 114.
Glenn Watkins, alluding to the influence that Mahler and Richard Strauss had on future generations of composers cites several musical compositions which serve as examples. Interestingly, one of his examples is Zemlinsky's *Lyrische Symphonie*:

Mahler, together with Strauss, not only paved the way for the experience of Expressionism, but also spawned musical values of a wider and more enduring appeal. Indeed, a reinterpretation of Mahler's sonorities, nocturnal pedals, melodic figurations, rhythmic symbols, and textual themes were to reappear in such diverse works as Schönberg's *Pierrot Lunaire* (1912), Berg's *Three Pieces for Orchestra* (1914), and *Wozzeck* (1917-22), Zemlinsky's *Lyric Symphony* (1922), Krenek's *Symphonies* 1-3 (1919-22), Weill's *Violin Concerto* (1924), Berg's *Der Wein* (1929), and *Violin Concerto* (1934), Shostakovich's *Symphony No. 4* (1935-36) and *Symphony No. 14* (1969), Foss's *Time Cycle* (1960), Berio's *Sinfonia* (1968), Crumb's *Ancient Voices of Children* (1970), Rochberg's *String Quartet No. 3* (1971-72), and Leif Segerstam's *String Quartet No. 6*. It is likely that Mahler's shadow is destined to fall on works yet unwritten.\(^\text{18}\)

In compositions that contain extra-musical associations, one of the most noticeable formal techniques, and one frequently employed by Zemlinsky, is what might best be described as a clever combination of Wagner's *Leitmotif* technique which he often subjects to Brahmsian variation principles. The *Leitmotif* in a Zemlinsky composition that contains

extra-musical associations, might recur frequently over the course of a composition; but it will be greatly varied in its rhythm, orchestration, instrumentation, or even in its intervallic content and shape, though it can still be readily identified as a kind of thematic recurrence, regardless of how it is varied. In operatic or programmatic compositions, of course, *Leitmotifs* may carry additional significance, as they help to identify characters, moods, or changes in psychological states of mind that have occurred over the course of the musical proceedings. His technique is highly developed in this regard, and multiple listenings of a particular work are often necessary for a listener to grasp the intent of the technique and its usage. Schönberg, in *Style and Idea*, remarked that he usually needed several hearings of Zemlinsky's compositions in order to fully appreciate the beauty and fullness of their content.¹⁹

Zemlinsky sometimes uses cyclic procedures; they occur, for example, in the fourth movement of his second symphony, in the third movement of *Die Seejungfrau*, and in several sections of the *Lyrische Symphonie*. The cyclic procedures in these three works are sometimes used in addition to a combination of *Leitmotif* and variation principles. Usually, Zemlinsky's thematic statements and their eventual development over the course of a

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work are extremely economical. The shifting from theme to theme can be very deceiving, as he will often reinterpret a previous theme in a subtle way. This sometimes suggests to a listener that the theme has been dramatically altered from its original state; but this is usually not the case. In addition, he will sometimes anticipate a forthcoming formal structure with thematic materials that strongly suggest that the next section has already begun when, in fact, it has not. Also, he usually composes phrases of irregular lengths, but he makes them sound symmetrical. This is usually accomplished through the use of melodic sequences and cadential extensions. Sequences will initially sound like repetitions of previous passages, but, often, Zemlinsky will change the intervallic shape and contour of the thematic material within the passage, through expansion or contraction of the figure, which gives the thematic materials both a sense of familiarity and changeability. Economical thematic materials are thus transformed by an accomplished sense of compositional craftsmanship together with a keen sense of order and organization.

All together, these compositional techniques can add up to some unusual characteristics in a Zemlinsky composition, characteristics that will usually elude all but the most careful listener. Increased familiarity with Zemlinsky's music is essential before one realizes that his music contains what might best be described an aesthetic contradiction: on the surface, it may
sound a great deal like another composer’s music, but on a deeper more concentrated level, it becomes apparent that, aurally, subtle psychological allusions are taking place. Often, one’s initial reaction to, or impression of, a Zemlinsky composition is that it is familiar, or recognizable as something else. But, Zemlinsky’s approach to eclecticism is unique. He does not cite musical quotations from other compositions. Instead, he creates a sound environment that initially contains what can best be described as contextual allusions. Zemlinsky’s compositions may initially remind one of a work by another composer, but repeated listenings and closer study will usually reveal that something quite unusual is taking place.

This is nearly the opposite of what Mahler sometimes does in his compositions. According to Robert P. Morgan, in his article entitled “Ives and Mahler: Mutual Responses at the End of an Era,” Mahler uses borrowings from other musical sources, and then “transforms the familiar”\textsuperscript{20} into something else. Morgan describes the Mahler process as defamiliarization.\textsuperscript{21}

\textit{It is grounded in the notion that as objects of perception become overly familiar, our experience of them takes on an habitual and automatic character. We no longer perceive the real object at all, but only its vague automatic character. We no longer perceive the real object at all, but only its vague shadow or outline. Although the object is}

\textsuperscript{20} Morgan, “Ives and Mahler,” \textit{19th Century Music}, II/1, 74.

\textsuperscript{21} \textit{Ibid.}
recognized, it is not truly seen or heard: it has become neutralized and thus deprived of its expressive potential. Only by removing what Coleridge called the “film of familiarity” can this potential be re-established.\textsuperscript{22}

In other words, in Mahler’s music the familiar will often become transformed into something else that seems fresh, new, and virtually unrecognizable. The source is difficult to determine because its context is so radically altered that its origin defies easy recognition. What might initially seem familiar is fleeting as it quickly becomes subtle and ambiguous, thus disguising its source as it seems far removed from its origins. In Zemlinsky’s music, the contextual allusion, initially seems obvious. A strong sense of familiarity is established from the outset because Zemlinsky does not radically alter the context of his sources nor does he attempt to disguise the influence. His works resemble other composers’ works for the same medium. Parts of his symphonies suggest other symphonies; parts of his operas, other operas; his string quartets, other string quartets; and so forth. Zemlinsky then makes his sources increasingly unfamiliar, or less familiar as a work unfolds, as detailed analysis and study reveals. As a result, a unique stylistic trait emerges, a Zemlinsky characteristic: the source of the initial influences, or inspirations, only serves as a catalyst or point of departure. The musical

\textsuperscript{22}Ibid.
journey may appear to begin in a familiar place because of contextual allusions to other compositions, but the route to the desired destination is clearly one of Zemlinsky's own choosing and design.

It can be argued, that Zemlinsky never completely achieves a strong, unique, personal style that is clearly and immediately identifiable as his, and his alone. It is also entirely possible to state that this apparent lack of a strong personal style is a deception. In the writer's opinion, one finds it difficult, after a time, to clearly distinguish and separate one's own familiarity with Zemlinsky's work from an inclination to praise it, prejudicially, beyond its actual merits. Familiarity may cloud one's ability to be wholly objective.

Despite the many radical developments in music during his lifetime, Zemlinsky opted for a more conservative style than did many of his contemporaries. As Horst Weber has pointed out, "He was too modern for the conservatives, and he did not manage to keep up with the "New Music," despite his close personal relationship to Schönberg."23 As a great conductor of his day, Zemlinsky was certainly knowledgeable about the new trends in the music of his day. Weber has described the conservative tendency in Zemlinsky's music as follows: "From around 1906 his works reveal a tension

23 Wulf Konold, compact disc notes for Alexander Zemlinsky's Der Traumgörge, trans. Lionel Salter, performed by the Radio-Sinfonie-Orchester Frankfurt, conducted by Gerd Albracht (Capriccio 10241/42, 1988).
between his longing for a style appropriate to the times and an expression of personal isolation. In order to be able to express this tension between the general and the individual, he held firmly to tonality."²⁴ Weber's choice of the word 'isolation' is noteworthy. A feeling of isolation, or alienation, among artists around the turn-of-the-century time period became somewhat common. A better grasp of the idea can be gathered from Carl E. Schorske, who in *Fin de siècle Vienna: Politics and Culture*, convincingly analyzes the cultural climates and attitudes of the time from a larger social and political context. The great upheavals of change during the period, which ranged from extensive urban modernization, redevelopment and construction to the rise of powerful political ideologies which frequently contradicted one another, produced a volatile atmosphere and environment he believes, and this was ultimately reflected in the arts. Schorske uses the concept of a garden to represent man's power to impose order on the world.²⁵ In his final essay in the book, entitled "Explosion in the Garden: Schönberg and Kokoshka" he suggests the emergence of an aesthetic philosophy that strongly denies man's ability to impose order on the world. The brief and informal abstract that precedes the essay summarizes it:

The final essay, “Explosion in the Garden,” follows the process to the birth of Expressionist culture—a new, more drastic phase in which the destruction of the traditional cultural order reaches a climax and reconstitution begins. In an eruptive outburst against the aestheticism of the fin de siècle, Kokoshka and Schönberg devised new languages in painting and music to proclaim the universality of suffering in transcendent negation of the professed values of their society. With the definition of modern man as one condemned to re-create his own universe, twentieth-century Viennese culture had found its voice.26

Feelings of isolation and alienation were often reflected in works of art. On the one hand, there was negation of the past, and on the other hand, a strong sense of uncertainty about the future that Schorske describes as a “humanism unfamiliarly mixed with nihilism.”27 The emergence of radical new artistic ideologies and the reactions to these seemingly perverted aesthetic philosophies caused shock and horror which ultimately produced a host of detractors. For artists like Kokoshka and Schönberg, Schorske argues, this produced “social rejection; that rejection reinforced their alienation. Alienation in turn became the basis for their adventure into new realms, spiritual and artistic.”28 Or, as Kokoshka himself explained it, “Isolation compels every man, all alone like a savage, to invent his idea of society. And

26 Ibid.
27 Ibid., 362.
28 Ibid., 363.
the knowledge that every doctrine of society must remain a utopia will also drive him into solitude. This solitude swallows us in its emptiness. . .”  

These feelings of isolation and alienation are often central ideas and themes in Zemlinsky's aesthetic philosophy and it would seem that he maintained a sense of these qualities in his personal life, as well.

Thus, the term reactionary is also sometimes used to describe Zemlinsky's aesthetic philosophy. His compositions may have conservative tendencies, particularly given the context of their time period, but these conservative reactions may be indicative of his attempt to find solutions to technical problems that other more progressive composers sought to address in more radical ways. For Zemlinsky, perhaps, these progressive intellectual tendencies sometimes lacked a central quality of humanism. Zemlinsky attempted, in his art, to exert what Schorske earlier referred to as a sense of 'humanism unfamiliarly mixed with nihilism.' As Weber keenly observed, Zemlinsky had a "longing for a style appropriate for the times and an expression of personal isolation."  

In Zemlinsky's music, borrowings from other sources are not so much quotations from other compositions, but they appear to be more deconstructionist in nature; that is, he studies other composers' works,

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29 Ibid.
frequently uses them as models, then transforms the general spirit, or context of those works into some new creation. Horst Weber put it this way: “Remaining open to the charge of eclecticism he occasionally ‘recomposed’ the masterpieces of his time: Schönberg’s op. 7 [Schönberg’s String Quartet No. 1] in his String Quartet No. 2 (dedicated to Schönberg); Das Lied von der Erde in his Lyrische Symphonie.” Zemlinsky’s opera, A Florentine Tragedy, is sometimes compared to Strauss’s Salome, dramatically and musically. There are many other examples.

Operas.

Zemlinsky’s music received relatively few performances during his lifetime. He was known in his lifetime primarily as an opera composer, and his operas were performed the most, but they, too, soon fell into neglect. Schönberg once made this interesting observation about this situation:

Anyone who has been at a first performance of a Zemlinsky opera and witnessed its great success, then expected the work in question to go on a triumphal progress through all the opera houses. But after a few performances it was all over. This is what happened; the first night audiences included many musicians and music lovers, among whom

31 Ibid.
there are still a good proportion capable of absorbing an opera through their ears. But the success attracted the public to the remaining performances, and the public is no more willing to be disturbed by music at the opera than at the cinema. In this it is exactly like its theater directors and conductors, who ask, 'What about the libretto'? Although it is hard for a musician to speak to the ears of those who only have eyes, Zemlinsky is too good a man of the theater not to bear all this in mind... For people like myself—I am no man of the theater—the power of his music can open wider vistas than those of the stage; but the public, who see better, look to the author of the text, by refusing the author of the music their interest. I do indeed think that the opera composer, like the symphonist, can wait till he is understood.\textsuperscript{32}

A few sentences later, he continues: "Zemlinsky will only be valued as his masterly talent deserves, when his librettist pleases the public. Only then will they see how hard it is to understand it all, when one has only good ears and mind."\textsuperscript{33}

Zemlinsky completed seven operas. Of the seven, only his first, \textit{Sarema}, has not been recorded. The other six operas have received important new recordings since 1984. \textit{Es war einmal} was completed in 1899 and was first performed, with Mahler conducting, in Vienna at the Hofoper, in 1900. It was not recorded, however, until 1990. His third opera, \textit{Der Traumgörge}, was completed in 1906, but according to Oncley, it was not performed in

\textsuperscript{32}Schönberg, \textit{Style and Idea}, 486.
Zemlinsky's lifetime.\textsuperscript{34} The work was finally performed, and subsequently recorded, in 1988. His fourth opera, *Kleider machen leute*, was completed in 1908 and was performed at the *Volksoper*, in Vienna, in October of 1910. Zemlinsky revised the work in 1922. The title is sometimes translated as 'fine feathers make fine birds' but a more literal English translation would be 'clothes make the man.' *Kleider machen leute* is Zemlinsky's only comic opera. The work received its first recording in 1991. Zemlinsky's most famous opera is *Eine florentinische Tragödie*, which was completed in 1916. It was first performed in Stuttgart, Germany in 1917. The work is less than an hour long and has only three characters. It appears that *Eine florentinische Tragödie* was the only Zemlinsky opera ever recorded in the vinyl record format. When one considers that six of his seven operas have now been recorded on compact disc, this demonstrates the change of attitude toward Zemlinsky's music that has taken place in the past few years. The most recent recording of *Eine florentinische Tragödie*, on compact disc, was released in 1985. *Der Zwerg* (sometimes known as *Der Geburtstag der Infantin*), Zemlinsky's sixth opera, was completed in 1921, and received its first performance in Cologne, Germany, in 1922. It was not recorded until 1984. His last completed opera, *Der Kreidekreis*, was finished in 1932 and was first

\textsuperscript{33} ibid., 487.
\textsuperscript{34} Oncley, "Works of Zemlinsky: List," *Notes*, XXXIV/2, 298.
performed in Zurich, Switzerland, in 1933. It was recorded for the first time in 1991. This opera may be the only operatic work of its kind that is part singspiel, part melodrama, and part opera. Zemlinsky was working on another opera, Der König Kandaules, which was left incomplete at his death. It now appears that he completed the work in piano score and had orchestrated the greater portion of the first act. Antony Beaumont is now working on a performance edition. Zemlinsky also left substantial drafts and sketches for an opera entitled Circe, and, according to Oncley, he completed a piano-vocal version of the first act. Other stage works, by Zemlinsky, include a ballet entitled Das gläserne Herz (1900-1904) and some incidental music for Shakespeare’s Cymbeline (1914).

Choral Works.

Of the five choral works by Zemlinsky, two have now been recorded, those being the Psalm XXIII (ca. 1910) and the Psalm XIII (1935) for chorus and orchestra. His earlier choral compositions include Frühlingsglaube (1896), for chorus and string orchestra, Frühlingsbegräbnis (1896), for soprano, alto,
tenor, and bass soloists, chorus and orchestra, and Psalm LXXXIII (1900) for chorus and orchestra.

Chamber and Solo Instrumental Works.

Most of the solo instrumental and chamber works have now been recorded, with the exception of the Suite in A, for Violin and Piano (1895) and his String Quintet in D minor for two violins, two violas and cello (ca. 1895). His four string quartets have been recorded, magnificently, by the Lasalle Quartet on the Deutsche Grammophon label, a recording made between 1978 and 1982. A work entitled Humoreske (1941?), for woodwind quintet, has also been recorded. Most of his piano works, which are few though Zemlinsky was an accomplished pianist, have been recorded as well. The Ländliche Tanze (1892) and the Fantasien über Gedichte Richard Dehmel (ca. 1900) were recorded in 1985. Weber, in his study of Zemlinsky, cites a few other chamber works and piano pieces. Aside from the two works for piano, that are mentioned above, he appears to have written only two other pieces for the instrument, both of them very early.

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Lieder.

Most of Zemlinsky's lieder have now been recorded on a two-compact disc set released by Deutsche Grammophon in 1989. His Sechs Gesänge, after texts by Maeterlinck, has been recorded on more than one occasion. The work was originally for mezzo soprano, or baritone, with piano accompaniment but it was later orchestrated by the composer. It has been recorded in both versions. This particular work contains some of Zemlinsky's most beautiful writing. Another noteworthy vocal work is his Symphonische Gesänge, Op. 20, after texts by African-American poets. This work was given its first recording in 1993. According to the liner notes contained in the Deutsche Grammophon recording there are about forty more Lieder by Zemlinsky that are still in manuscript in the Library of Congress.\(^{38}\) These have also been recorded on the Sony label, a recording which appeared in 1995.

Present State of Works Lists.

The Library of Congress has updated the list of works to include approximately forty additional items. This writer's inquiry to The Library of Congress, concerning the state of Zemlinsky's manuscripts, yielded the

following response which further elaborates and summarizes the present status of the manuscripts:

These materials were microfilmed for preservation purposes several years ago, using Oncley’s list as published in Notes as a guideline. However, please note that the items on the microfilm do not correspond exactly with the “Oncley numbers” (the latter are shown, when appropriate, in the lower right corner of each catalog card).39

The additional items in The Library of Congress works list consists primarily of fragments, sketches, movements and so forth. Weber’s book on Zemlinsky includes a few works that do not appear in his New Grove works list and vice-versa. Likewise, Oncley lists a few works in his Notes article that do not appear in either of Weber’s lists. There are also some differences between the works list, which appears in Oncley’s dissertation (1975) and the list that he published in Notes (1977). The additional items that appear in The Library of Congress’ updated works list do not appear in either Oncley or Weber. There is also a recent works list of published compositions by Zemlinsky that was sent to this author by Ricordi/Universal, in Munich. These items are also accounted for in the works list at the end of this document. A compilation of the five different lists (six, counting the Ricordi/Universal catalog), including the list of works’ fragments from The

Library of Congress, will appear in an appendix at the conclusion of this study. Most of Zemlinsky's manuscripts are in The Library of Congress; The manuscripts in libraries in other parts of the world are also indicated in the works list at the conclusion of this dissertation.

Focus of This Dissertation.

The focus of this dissertation will be the five completed symphonic compositions by Zemlinsky: 1) Symphonie D moll für grosses Orchester, 2) Symphonie in B-Dur, 3) Die Seejungfrau, 4) Lyrische Symphonie in sieben Gesängen von Rabindranath Tagore op. 18, and 5) Sinfonietta für Orchester op. 23. These are all completed and extant works, and form what could best be described as his symphonic canon. Since it has not been possible to obtain the unpublished, unrecorded, and fragmented Symphony in E-minor and the Symphony, op. 20, these will not be discussed. Zemlinsky's Lustspielouverture (1894-95) and the Orchester-Suite (1895) will also not be discussed as they are stage works and are best suited for other studies on that genre. The major portions of this dissertation will be presented in five parts, each devoted to one orchestral work. For each work the specific areas to be covered are: 1) manuscripts and editions, 2), previous writers and their commentaries, 3) performances, 4) recordings, 5) program, or text, if
applicable, 6) form, 7) orchestration, and 8) summary and conclusions. There are a couple of occasions where a unique subheading is required to accommodate special circumstances. These are included in the body of the narrative and are placed in bold type. At the end of the discussions on the compositions a conclusion for the entire study will be included as well as an appendix (including the updated works list), a bibliography and a discography.

In 1935, a time of great political upheaval in Europe, Zemlinsky completed his *Psalm XIII* for chorus and orchestra. Because of Zemlinsky's Jewish origins, his music had, by this time, been banned by the Nazis, and it was becoming increasingly clear to him that Europe was not safe. Josef Hausler has summarized this time period (1918-45) in Germany as follows:

As early as the 1920s the nasty slogan *Kulturbolschewismus* had been used in reactionary circles to attack the music of Schoenberg and Hindemith. It was seized upon by the Nazis, who added to it the further concept of *entartete Kunst*. 'Degenerate' was the label attached to all the arts to whatever did not conform to a provincial and unimaginative definition, established by official party policy, of 'Germanness' and general accessibility. Another prohibitive factor was the 'Jewish legislation', with its inquisitorial regulations, which drove into exile most of the musicians who until then, as composers, performers, whether Jewish or not, had played a prominent and decisive role in German musical
Zemlinsky's plans of retirement at his villa and his intention to compose music in peace for the remainder of his days were shattered by socio-political realities that were beyond his control. According to Peter Gülke, who wrote the liner notes for the recording, "Psalm XIII adopts a severity of line and color in which no moment of relaxation is allowed to compromise the projection of the text, from its opening hushed prayer to the final affirmation in a forthright D major." The sick, neglected, and aging composer might have been trying to link the beginning of his compositional career with the ending. The text of Psalm XIII probably held a deeply significant personal meaning for Zemlinsky:

How long wilt thou forget me, O Lord?
How long wilt thou hide thy face from me?
How long shall I take counsel in my soul?
having sorrow in my heart daily?
How long shall mine enemy be exalted over me?
Consider and hear me, O Lord my God:
lighten mine eyes, lest I sleep the sleep of death;

42 Zemlinsky had composed two earlier Psalm settings for chorus and orchestra (Psalm Ixxxiii in 1900, and Psalm xxiii in ca. 1910).
lest mine enemy say, I have prevailed against him;
and those that trouble me rejoice when I am
moved.
But I have trusted in thy mercy;
my heart shall rejoice in thy salvation.
I will sing unto the Lord, because he hath dealt
bountifully with me.⁴³

It would seem that Zemlinsky's supplication was initially ignored. His
historical importance, as a composer, a teacher, and a conductor, is now
becoming increasingly clear. If his works were undeserving of recognition
and reexamination and if apathy had been allowed to reign supreme, his
significance today would be little more than some mere historical footnote.
As Adorno has stated:

We would be left with the pointless memories of a
man who, just a few short years after his death, had
fallen into such total oblivion that even the
discovery of the simplest data and getting hold of
the scores of his works are fraught with the greatest
difficulties.⁴⁴

For those who would argue that a Zemlinsky revival is merely an
insignificant reinvention of history, brought forth by a few industrious
zealots with self-serving ambitions, their objections are duly noted in the full
knowledge that Zemlinsky has not yet been given his proper hearing. Or, as

⁴³ Huth, compact disc notes, Psalm XIII.
Adorno points out: "They only conceal the wish to confirm yet again a historical judgement which proves that the power of chance and the injustice of the world also hold sway in the realm of art." ⁴⁵
CHAPTER III
SYMPHONIE D MOLL FÜR GROSSE ORCHESTER (1892)

The Manuscript.

The manuscript of Zemlinsky’s *Symphonie D-moll für grosses Orchester* is in The Library of Congress. Gail Freunsch, Music Specialist at The Library has confirmed the specifications of the manuscript score as 106 pages long.¹ The microfilm of this manuscript has been assigned a shelf number of MUSIC 3260: Item 13. The manuscript measures thirty-three by twenty-five centimeters. It is a holograph (in Zemlinsky’s own hand), written in ink with minor emendations in pencil.

This first symphony has not been published. In 1992 the firm of G. Ricordi & Co., in Munich, acquired the legal rights to many of Zemlinsky’s compositions. The rights had belonged to the composer’s widow, Louise Zemlinsky, who resides in New York City. Ricordi plans to publish the work, in spite of some difficulties with the manuscript. In a letter from Ricordi, Birgit Gotzes (presumably a secretary for the company) stated: “Ricordi indeed intends to publish Zemlinsky’s symphony. . .”²

Performances.

As was previously stated, Zemlinsky's first symphony was not a part of a graduation project, nor did it fulfill any requirement for the composer, according to Alessandra Seledec, Secretary to the Chairman of the Alexander-Zemlinsky-Fonds, in Vienna.

But: Zemlinsky received at his graduation a medal for special performances. In two final productions on June 11 and 13, 1892 all graduates, decorated with a medal, were allowed to perform. Zemlinsky performed on June [July?] 11 the first movement of his Symphony in d-minor. As he was a student of the conservatory, [Gesellschaft der Musikfreunde] of course, his teachers knew about that and supervised it.3

Alexander Zemlinsky: Bin ich kein Wiener? states that the date of this performance took place on July 11, 1892:


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As noted earlier, Oncley states that the first complete performance of the work took place on February 10, 1893, in Vienna. Alexander Zemlinsky: Bin ich kein Wiener? confirms this and adds a few more details:


Recordings.

Zemlinsky’s Symphonie in D moll für grosses Orchester has been recorded, although it should be pointed out that only three of the four movements were included on the recording. The fourth movement was long thought to be lost. The recording was issued by the Marco Polo label, in 1991. It was performed by the Czecho-Slovak Radio Symphony Orchestra, conducted by Ludovit Rajter.

⁵Ibid, 19.
Theodor Adorno, in his book *Quasi una fantasia*, stated that Zemlinsky's handling of sonata form, in the third string quartet, is unusual. Adorno states: "the sonata form is dominant, though treated quite unconventionally, sketched in rather than filled out, as if by a composer who inwardly had already taken his leave of it and only turns back to make use of it for one last time." At least two other writers have alluded to Zemlinsky's unusual handling of sonata form. In his dissertation, Werner Loll has included a chapter which deals with Zemlinsky's unusual handling of sonata structure in his *String Quartet No. 3*. In a chapter entitled "Die unkonventionelle Behandlung der Sonatensatzformen" he describes, in detail, what Oncley earlier referred to as formal experimentation. In addition, Heinrich Jalowetz, in his preface to the published edition of Zemlinsky's *String Quartet No. 3*, has given a formal outline for the structure of the work that elucidates many of the unusual qualities of the form. Although Adorno, Oncley, Loll, and Jalowetz are referring directly to Zemlinsky's *String Quartet No. 3*,...
No. 3, it can be said that, as a general rule, Zemlinsky’s handling of sonata form is unusual whenever the structure is present.

The first movement of Zemlinsky's *Symphonie D moll für grosses Orchester* is in sonata form, but there are, in fact, numerous peculiarities within its structure. Before giving a detailed description of the formal structure of the first symphony an outline is given, for each movement, to summarize and explain the organization:

**Symphonie D moll für grosses Orchester**

**First Movement**

**Exposition**

Mm. 1-21  
*Allegro ma non troppo* Theme I in D-minor, 4/4 meter

22-38  
Transition from D-minor to F-Major

39-72  
Theme II in F-Major, *con molto espressivo*

73-85  
Closing Theme in F-Major, *espress. molto* returning to D-minor

**Development**

86-113  
Theme I, first half in sequence: F-minor to Eb-minor (low strings), C#-minor (horns) to F#-minor (high strings)

114-131  
Theme I, second half in sequence: E-Major to B-Major; G-Major to D-Major

132-156  
*Dolce.* Theme II in sequence: Bb-Major to Db-Major, then A-Major to D-Major

157-166  
*Breit.* Anticipation of Recapitulation in C-sharp minor
Recapitulation

167-183 Theme I in D-minor
184-214 Theme II in D-Major, con moto espressivo
215-228 Closing Theme in D-Major espressivo
229-232 A-pedal tone immer langsamer
233-240 Coda begins, materials from Theme I; deceptive cadence on measure 240, Wuchtig
241-257 Coda continues, hymnal harmonies alternate with fragments from Theme I, noch ruhiger from measure 245

Second Movement

Scherzo

Mm. 1-28 Allegro scherzando. Theme A in F-Major, 3/8 meter
29-36 Section B. Theme B, parallel period, ambiguous key
37-46 Development of Theme A in D-flat Major, E-flat Major
47-58 Transition, material from Theme B
59-66 Climactic passage, in D-Major
67-72 Transition, in G-minor
73-102 Return of Section A in F-Major

Trio

103-108 Viel ruhiger. Transition to D-flat Major, 3/4 meter
109-125 Section C in D-flat Major, repeated
126-148 Section D, a series of diminished seventh harmonies
149-155 Breit. Return to section C in D-flat Major
156-164 Section C materials, soft dynamics, leading back to Scherzo

Third Movement

Sehr innig und breit (Part A)

Mm. 1-14 Sehr innig und breit. Phrase group a b a' with extension, in B-flat Major, 4/4 meter
15-26 Restatement, transition started measure 23
Sehr bewegt. (Part B)

27-33  *Sehr bewegt.* Contrasting period: Phrase c in B-flat minor, phrase d in B-Major

34-40  Sequence of above: Phrase c in B-minor, phrase d in D-flat Major

41-47  Brief development of phrase c rhythm, transitory

48-55  Climactic passage, chordal, cadences on A and F

56-62  fading, staying on F

Andante (1st tempo). (Part A')

63-82  *Andante.* Return of Part A, modified

83-94  Summary of phrase a, bass line transition on measures 93-94

95-111 Coda: conclusion of various ideas in a more contrapuntal texture on a tonic pedal

Fourth Movement

Exposition

Mm. 1-26  *Moderato.* Introduction, Theme I in D-minor, modulation to F-Major

27-38  First transitional episode in D-Major

39-48  Second transitional episode in E-Major

49-82  Theme II in A Major, *bewegter*

83-96  Closing section, summary of Theme I in D-minor

97-123  Closing section, summary of Theme II in A-Major, *rühiger* begins at measure 109

Development

124-162  *Moderato.* Theme II in diminution, sequences from F-sharp minor to E-minor to D-minor

163-182  Theme II in original pattern, with Theme I in augmentation, modulations from D-Major to D-minor then to B-minor, F-sharp pedal from measure 175
First Movement.

The first theme of the exposition consists of twenty-one measures. The principal melody is in an irregular grouping of five plus three measures. It begins with an arched quarter-note motive in the violas which has a dotted-rhythm on the fourth beat. This initial phrase is answered by a descending melodic pattern played by the woodwinds.
A brief *tutti* section follows, with an increased sense of musical tension, which leads to a G-diminished seventh harmony. The last four eighth-note figure of the main theme is utilized.

![Figure 1. Measures 1-8.](source)


![Figure 2. Measures 18-21.](source)

A seventeen-measure transition follows. The four-note figure is modified. It is played by cellos and basses, and is answered by woodwinds which reutilize the dotted rhythmic figure.

Figure 3. Measures 22-24.


A B-flat pedal tone, in the bass, is dominant during the transition, which contains several brief statements of Theme I played by different instruments of the orchestra. Material from the secondary theme is introduced in a subtle manner as background harmonic support. The strings finally take over the melodic line with continuous use of sequences, and a modulation to F-Major ensues. The woodwinds echo this and a ritardando concludes the transition.
The second theme of the exposition begins at measure 39 and extends to measure 72. It begins in F-major and gradually modulates into D-major from about measures 45 to 50. As a general rule, Zemlinsky accomplishes modulation through the use of melodic sequences and imitations. This second theme is characterized by a descending line, in stepwise motion, with syncopated accents on the second and fourth beats.
After twelve measures of chromatic melodic sequences and an increased sense of tension the second theme is restated as a *tutti* section. It quickly dies out as the closing theme takes over and concludes the exposition.

The closing theme begins in measure 73 and extends to measure 85. It starts with an ascending bass line which is answered by a descending line, played by the violins and woodwinds.

![Closing Theme](image)

*Figure 6. Measures 72-75.*


The four-measure first ending restates thematic material that closely resembles the opening Theme I in the cellos and basses. It also contains a transposed fragment from measures 22, as seen in Figure 3, above.
The first ending contains the melodic material from the first theme of the exposition. This serves as a smooth transition to the restatement of the exposition.

The development section begins at the anacrusis to measure 88 after a cadence in the second ending of the exposition. The second ending is interesting because it begins with additional restatements of Theme I, now in F-minor, and ends on the tonic of d-minor instead of ending in a related key such as the subdominant or the dominant. This repetition of thematic material acts as a brief prelude to the development section.
The ascending motive of Theme I is developed from measures 86-113, primarily through sequences. Key areas include F-minor, E-flat minor, C-sharp minor, F-sharp minor and A-flat minor. The descending motive of Theme I is developed from measures 114-131. It starts in E-major before reaching a full tutti climax, in B-major, at measure 120. The same section is then transposed a minor third higher. This time it starts in G-Major and leads to another climax in D-Major.

Figure 9. Measures 116-122.


At measures 133 through 146 Theme II of the exposition is developed. The orchestral density is much lighter than in the previous part of the development section. Key changes continue to occur frequently as the music moves first from B-flat major to D-flat major, then, with an enharmonic
spelling of A-flat, (G sharp) and F-flat (E-natural) at measure 140, from A-major to D-Major.

![Musical notation]

Figure 10. Measures 133-146.


The A-pedal tone is sustained until measure 151. Above the pedal tone a fragment of Theme I reappears. As we will also see in subsequent symphonic compositions, Zemlinsky frequently utilizes a pedal tone in order to establish a sense of tonal stability. A brief transition, which contains thematic material which suggests a false recapitulation, soon follows in measure 157.
The false recapitulation, (one would expect the recapitulation to be in the original key of d minor, particularly with the A-pedal tone acting as a dominant, sounding in the bass), occurs at measure 157 in C-sharp minor, instead. The listener can easily be misled by this.

The unusual placement of forthcoming thematic elements in the formal structure is a Zemlinsky trademark. Although it is not unique to him, Zemlinsky likes to create a false recapitulation somewhere toward the end of the development section. In addition to the first movement of this work, Zemlinsky uses a false recapitulation in the fourth movement as well. He
also does this in the first movement of the *Symphonie in B-Dur*. An anticipation of a repetition of the form also occurs in the third movement of the *Symphonie in B-Dur* although the movement is not in sonata form. The key changes that have occurred in the development section of the first symphony make it difficult to clearly hear the original key of D-minor. Based on the key, however, the real recapitulation must begin at measure 167 as it returns to D-minor in a loud *tutti* section. The dynamic context reinforces this impression as does the pitch content of thematic material.

![Music notation](image)

**Figure 13. Measures 167-168.**


Theme I is now only 17 measures as opposed to its original length of 21 measures. The descending motive is excluded now, and the transitional passage is omitted in the recapitulation. Theme II is mutated to D-Major, that is, the mode changes from minor to major. Since the tonic does not change here it cannot properly be called a modulation. Theme II begins at measure 184, in its full length, and is partly restated in measures 206-214.
The closing theme begins at the anacrusis to measure 217 and extends to measure 232. Tonality is not firmly established in this passage because the tonal centers of D and F are both suggested.

A coda follows the A-major chord at measure 232. The initial tonality, D-minor, is reaffirmed. Materials from Theme I are clearly presented again. After the deceptive cadence, to a VI chord of B-flat major, at measure 240, a
soft chorale-like passage, presented by the woodwinds, ensues (see Figure 16, measures 241-245). This chorale-like passage, presented by the woodwinds, is overlapped by fragments of Theme I by the strings (measures 243-251). Another soft chorale-like passage resumes and concludes the first movement (see Figure 17, measures 252-257). The coda starts in D-minor, but mutates to a final cadence, marked triple piano, in D-major.

Both chorale-like passages (see Figures 16 and 17) contain chord progressions, a contextual allusion, the sonorities of which are similar to the initial chord progression in the second movement, "Largo" of Dvůrak’s New World Symphony. As was stated earlier, however, Dvůrak’s symphony was finished a year later, in 1893.

In the two examples (Figures 16 and 18), given below, a few similarities can be seen. Originally in D-flat major, the Dvůrak example (see Figure 18) has been transposed to D-major in an effort to make these similarities more apparent. In measures 242 and 243 of Figure 16, Zemlinsky makes use of a chord progression that is similar to the first two chords in the Dvůrak progression in that its roots are a tritone apart. The blocked chorale-like chords are also similar and both progressions strongly suggest a moving away from more typical cadential progressions, particularly progressions that are centered around I-IV-V harmonic patterns. Dvůrak uses chromatic
mediants and alters the harmony in the last two measures by making the iv-chord (G-minor--D-major; see the last two chords in Figure 18) minor instead of the expected major IV-chord. Zemlinsky’s harmony makes use of Neapolitan-sixth relationships that move, by a tritone E-flat--A-dominant seventh (measures 242-243 of Figure 16), to a secondary dominant in measure 245 of Figure 16 (a V7/iv). The voice leadings in the two progressions are similar, and the harmonies move in a conjunct fashion meaning that as few notes as possible are changed from chord to chord. Dvořák’s instrumentation consists of brass instruments while Zemlinsky’s progression consists primarily of woodwinds and strings which make it clear that the two examples have numerous differences. However, it is interesting that they sound similar in many ways and one can only speculate as to reasons why this is so. Zemlinsky makes use of a similar chord progression, in his *Symphony No. 2 in B-flat Major*, that is an even closer resemblance to the Dvořák progression. This will be shown later.

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10 A chromatic mediant is a tertian chord progression that lies outside of the diatonic genus. Example.: A chord progression which moves from C-major to A-minor would be a diatonic mediant. A progression which moves from C-major to A-flat major would be a chromatic mediant because A-flat lies outside of the diatonic genus in the key of C-major.
Figure 16. Measures 241-245.


Figure 17. Measures 252-257.

Second Movement.

The second movement, a scherzo with trio in F-major, marked "Allegro scherzando", with a 3/8 time signature, might best be described as Mendelssohn-like. It is witty and charming music, in a brisk tempo, best played lightly and quickly. Its gracefulness is further enhanced by a sparse transparent orchestration that often resembles chamber music. The overall ternary structure is further subdivided as follows: 'Scherzo': A, B A, 'Trio': C (repeated), D, C, 'Scherzo': A, B, A.
Marked double piano, the strings begin the A-theme, played arco with pizzicato downbeats in the contrabasses. The A-theme begins with a nine-measure phrase.

![Theme A](https://example.com/figure19)

**Figure 19. Measures 1-9.**


Further elaboration of the A-theme continues in an eleven-measure phrase with alternations of dynamics, between triple piano and double forte. An eight-measure phrase rounds out the A-theme. Woodwinds and strings, marked double forte restate the thematic material. Following a diminuendo, a double bar with a fermata, marked *Kleine pause*, concludes Section A.

Section B starts at measure 29, also in the strings. Materials of Section B are mostly derived from Section A, and they are developed through extensive use of melodic sequences and imitations in various keys. The rapid key changes create a high degree of tonal instability in this section.
Theme B consists of an eight-measure parallel period (measures 29-26). Each four-bar phrase begins with a dotted rhythm on an upper-neighbor-tone pattern, and ends on a descending arpeggio which suggests the last portion of Theme A (see Figure 11). The key is ambiguous at the beginning of each phrase, although the descending arpeggio at measure 32 suggests the key of F-minor. The A-flat dominant seventh harmony at measure 36 implies the dominant seventh in the key of D-flat Major/minor.

![Theme B](image.png)

**Figure 20. Measures 29-36.**


A brief section in D-flat major is soon followed by a section in E-flat major, starting at measure 41. Thematic materials are clearly derived from Theme A.
The neighbor-tone pattern from the beginning of Theme B returns without the dotted rhythm in the low register at measure 44. The continuation of this pattern acts as a transition leading to a climax in D major, which begins at measure 59.

![Figure 21. Measures 37-44.](source: Alexander Zemlinsky, Symphonie D moll für grosses Orchester. Photocopy of a microfilm of the manuscript in The Library of Congress, Washington, D. C., Microfilm Shelf No. MUSIC 3260/Item 13. Used by permission of Ricordi Munich.)

This leads back to a repetition of the A-theme which begins at measure 73 and extends to measure 102, with a cadence in the key of F-major. A soft
ending, consisting of a chordal pyramid\(^{11}\) also serves as introductory material for the trio section which begins at measure 103. Here, the time signature changes to \(3/4\), as well. Even though the passage is in \(3/4\), it gives the effect of \(3/2\) because of the rhythmic durations. Clarinets and horns share the theme of the trio (Section C), beginning at measure 109, and continue in this manner until measure 115. The key, beginning at measure 103, is D-flat major.

Theme C is characterized by a dotted rhythm on a lower-neighbor-tone pattern which is a rhythmic augmentation and melodic inversion of the opening motive in Theme B (Compare measure 109 with measure 29 of Figure 20).

**Figure 23. Measures 109-115.**


\(^{11}\) Chordal pyramid: a harmonic construction that is built up a few notes at a time until the entire chord is sounded. Often, though not necessarily, chordal pyramids are constructed beginning with the bass instruments. Their graphic, or visual appearance on a score is pyramidal.
Strings pick up the theme at measure 116 through 125. This entire section of the trio is then repeated.

![Figure 24. Measures 116-125.](image)


Measures 130 through 145 is a harmonically ambiguous section. A series of diminished seventh harmonies characterizes the ambiguity.

![Figure 25. Measures 127-132.](image)

A full tutti climax, which begins at measure 149, is based on thematic materials from the beginning of the trio section (see Figure 23, above). After a cadence at measure 164, the scherzo section is repeated.

The harmonic plan of the entire movement is based primarily on chromatic mediant relationships. As in the first movement, irregular phrase lengths are the norm. The scherzo phrases are distributed as follows: A: 28 (9 + 11 + 8), B: 18 (4 + 4 + 4 + 2 + 4 + 4 + 4 + 2), and A: 30 (8 + 6 + 11 + 5). The trio phrases divide as follows: C: 6 (Introduction), 17 (7 + 6 + 3 + 1)), D: 22 (6 + 6 + 2 + 4 + 4), and C: 16 (8 + 8). These irregular phrase lengths, which were mentioned earlier in this paper, are a common feature in Zemlinsky's music. This is a most interesting characteristic of his music; this phrasing does not seem obvious to the listener because phrases are linked together smoothly by melodic sequences and cadential extensions. Sometimes the irregular phrase groupings reflect, or accommodate the rhythmic organization of melodic lines, as well. Closer examination is required in order to realize that his phrase groupings are, in fact, quite unusual.

Third Movement.

The form of the third movement is debatable. There are good reasons to call it one of two things: it could be referred to as an episodic structure, A B
C A', whereby A and B are slow in tempo, C is a contrasting section in a fast tempo, and A' is a return to the opening slow tempo. On the other hand, it also can properly be called a ternary structure, with a bridge section following A, and B now becoming a designation for the faster section. In this case, it might best be diagrammed as A (bridge) B A'. For the discussion which follows, a ternary form has been determined as the formal structure.

The movement, marked *Sehr innig und breit*, begins slowly, in B-flat major, with Theme A in the first violins doubled by a solo clarinet. The rest of the string section provides harmonic support.

\[ \text{Theme A} \]

![Figure 26. Measures 1-12.](source)

A brief four-measure bridge, played in the cellos and basses, serves as a transition to an accelerando section in B-flat minor.

![Figure 27. Measures 23-24.](image)

The aforementioned accelerando, beginning at measure 25, soon leads to the B-theme. The B-theme, beginning at measure 27, consists of two contrasting phrases. Phrase a is characterized by a double-dotted rhythm, and is presented by the violins, *forte*. Phrase b, on the other hand, has a more lyrical and elegant character, and is presented by a solo oboe, *piano*. Other string instruments play tremolos underneath the violins while woodwinds and horns provide harmonic accompaniment.
Cellos and basses play a figure at measures 32-34 that is reminiscent of the bridge theme, measures 23-24, which is shown in Figure 27, above.

Figure 28. Measures 27-32.


The B-theme, of measures 27 through 32 is restated, but modified in measures 35 through 38. The rhythm is slightly changed, and the second part is now played by the flutes. The keys have also changed from B-flat minor to
B-major in the initial statement and from B-minor to D-flat major in the latter.

![Musical notation](image)

**Figure 30. Measures 34-38.**


At measure 39, the cellos and basses restate materials that occurred in the bridge section, as seen in Figures 27 and 29, above. The rhythm has been subjected to augmentation and the articulation has been modified from slurs to accents, as well.

![Musical notation](image)

**Figure 31. Measures 39-42.**

A climactic section, which is chordal in nature, occurs from measures 48 through 55. Brief cadences occur, first in A major, then in F major. A much softer transition, measures 56 through 62, serves to return the movement to its A-theme, which recurs at measure 63. The original A-theme, as shown in Figure 26 above, consisted of three smaller phrase subgroups, a, b, and c. The recurrence, at measure 63, combines elements of the first two subgroups (a and b) and the rhythm has been modified. Scale degrees of the thematic material have been altered, as well.

![Figure 32. Measures 63-65.](image)


A brief clarinet cadenza begins at measure 81. This serves as a transition to a fuller restatement of the theme in the violins, at the beginning of the coda, which begins at measure 83. The coda section is marked double piano, and played by muted strings accompanied by soft woodwind triplets. A brief solo oboe makes an appearance, as well.
The next section, which begins at measure 95, restates thematic material, now modified, from measures 35 through 38 (see Figure 30, above), now in rhythmic augmentation.
At measure 98, Zemlinsky begins to superimpose themes A and B as shown in Figures numbers 19 and 20. A solo oboe plays the A-theme while the cellos play the B-theme. This concluding section, overall, is more contrapuntal. A B-flat pedal tone stabilizes the tonality as B-flat major, and the final cadence is soft, marked double piano, with a ritardando.


Figure 35. Measures 95-98.


Figure 36. Measures 98-101.

In addition to the peculiar phrase groupings, Zemlinsky provides us with an unusual formal scheme in this movement, as well. While it certainly could be argued that an episodic structure is present, the prevailing design seems to be a ternary design. The faster tempo, beginning at measure 27, seems to act like some kind of formal intrusion. Adorno, in Quasi una fantasia, makes a comment about Zemlinsky’s third string quartet, that might also be applicable to this movement: “What is striking is the courage Zemlinsky displays in his readiness to interrupt the movement, never pursuing a rhythmic impulse beyond the point where it naturally comes to rest: the antithesis of anything mechanical."\textsuperscript{12} The superimposition of thematic materials in the recurrence of the A section, although these are modified, gives a certain sense of balance to the intruding section. Zemlinsky does indicate the possibility of a formal section by introducing a double bar just before the accelerando at measure 25. His rehearsal letters, though, are completely misleading, and cannot be used as indicators for the form. Based on the key scheme, as well as the thematic materials, the best argument, is for a ternary form with a coda.

\textsuperscript{12} Adorno, Quasi una fantasia, 123.
Fourth Movement.

The fourth movement is in sonata form. However, there are several unusual characteristics in the handling of sonata form in this movement when compared to the first movement. In the first place, there is no repetition of the exposition, and the key scheme in the fourth movement is more traditional in that it revolves around a large I-V-I harmonic plan as opposed to the chromatic mediants that were a more prominent feature in earlier movements. The formal plan concentrates on a constant alternating of themes I and II, with the three major sections being determined by keys and texture. Zemlinsky’s fondness for anticipating thematic statements (by an inclusion of a similar section) is apparent, once again. As we have come to expect, the phrase groupings are asymmetrical, with Theme I being a three-measure phrase \((2 + 1)\) followed by Theme II which is made up of short fragments divided \(4 + 6 (4 + 2) + 4 + 4\). Rhythmic augmentation and diminution of the thematic materials are common, and superimpositions of the themes also occur.

This movement begins in \(2/4\) meter, is marked forte, and the tempo indication is “Moderato”. Theme I of the exposition begins with the oboes in D-minor. Bassoons and horns provide harmonic support to the theme, with
strings coming in at the anacrusis to measure 5. The key then shifts to its relative major, F-Major, from measure 7.

Figure 37. Measures 1-13.


The first violins overlap with the oboes, at the pickups to measure 13, whereby they take up the theme. The mixture of modes, shifts from F-Major to F-Minor, in the violins is interesting.

Figure 38. Measures 14-20.

A solo oboe begins the transition at measures 27 through 28. In D-major, the transitional passage is doubled by the flutes in measures 31 through 32.

![Figure 39. Measures 27-28.](image)

The transition consists of two distinct sections. The second section begins in measure 35 in the strings and woodwinds. Oboes and clarinets take over at measure 39.

![Figure 40. Measures 35-39.](image)
Then, something quite interesting happens. In the manuscript there is a page that contains nine measures which are in the hand of a copyist who may or may not have been Zemlinsky’s. For the sake of reference, I will refer to them as measures 40 through 48. These measures contain only fragments of music. Measure 40 is completely blank. Measures 41 and 42 contain only a melodic line in the oboes. Measures 43 and 44 only contain a melodic line in the flutes. Both of these melodic lines are shown in Figure 41. Aside from this, the page contains whole-note rests in the clarinet part. The rest of the page is blank. It would appear that this is where the copyist stopped. From this point forward the score is in manuscript copy as opposed to professional copy. Reasons for this are unknown.

The next page of manuscript, probably in Zemlinsky’s hand, contains measures which show a solo oboe soon followed by a solo flute. These melodies in Figure 41 are identical to the oboe and flute lines mentioned in the previous paragraph (measures 41 and 42, oboes; measures 43 and 44, flutes). For the sake of reference, I am referring to these measures (in Zemlinsky’s hand; not the copyist) as 41b-45b in the examples given below. Strings accompany the woodwind solos. The section is in E-major, which acts as a dominant section to the forthcoming section in A-major, the key in which the Theme II will appear starting at measure 49.
A continuation of Theme II (see Figure 42) can be heard at measures 73 through 82. This section seems to also serve as a transition to the forthcoming closing section.
The closing section of the exposition begins at measure 83. It first appears in the violas, but is soon picked up by the violins. Although the key signature contains three sharps, the closing section begins in D-minor. The closing section tends to summarize the thematic materials by shortening them instead of merely repeating them. A cadence in A-major concludes the closing section.

The development section, marked *Moderato*, and in F-sharp minor, begins at measure 124. The key of F-sharp minor is established by the contrabasses and cellos. It begins with a diminution of the Theme II played by the violins. Brief modulatory passages characterize this section.

![Figure 45. Measures 124-127.](source)

Oboes and violins are prominent in a *tutti* section which begins at measure 163. The section begins in B-major, but it quickly changes to D-major, with an A-pedal tone occurring in measures 170 through 173.

![Figure 46. Measures 163-173.](source)
Beginning at measure 175, there is a rhythmic augmentation of Theme I in the horns. This occurs again at measures 180 through 182.

Figure 47. Measures 175-178.

At measures 183 through 186, musical elements from both Theme I and Theme II are combined. Theme I materials occur in the low strings. Theme II materials occur first in the violas which are soon joined by the bassoons. Numerous repetitions of this idea soon follow.

Figure 48. Measures 183-186.

At measure 187 two different motives from Theme I are superimposed. The cellos and basses play an augmentation of the main motive.

![Figure 49. Measures 187-188.](image)


Measures 203 through 228 contain numerous repetitions of the fragment utilized in Figure 49, from Theme I. At measure 217, horns play an augmentation of the main motive of Theme I.

![Figure 50. Measure 203.](image)

At measure 229 through 232 there is an anticipation of the recapitulation stated by the violas. Although the rhythm is the same as that of Theme I in the exposition, the intervals are predominantly stepwise now.

Anticipation of Recapitulation

The real recapitulation occurs at measure 247 in a solo oboe. Once again, as in the exposition, the key is D-minor, which soon changes to F-major. The transition is in three sections this time. The first section starts at
measure 273. It differs from the transition in the exposition because it modulates, for a time, into C-major, beginning at measure 279.

Figure 53. Measures 279-282.


The second section of the transition begins at measure 285. The thematic material is played by the first clarinets and is soon followed by the flutes in measure 287. This C-major section functions as a V-I cadential progression for the key of F-major, which is forthcoming.

Figure 54. Measures 285-288.

Measures 293 through 310, the third section of the transition, are in F-major.

![Figure 55. Measures 293-296.](source)

A modulatory four-measure passage, which outlines an A-Major chord, starting at measure 307, soon leads to a modulation to D-major, at measure 311. This is the recurrence of the second theme, now played by the flutes. In the exposition, it was played by the violins.

![Figure 56. Measures 311-312.](source)
The rhythm of Theme I materials is altered (see Figure 37), beginning at measure 333. A pedal tone on the pitch A reaffirms the key of D-major.

Figure 57. Measures 333-334.


The coda begins at measure 349 with a restatement of Theme I in the violins. It is clear from the manuscript that the composer originally thought about changing the time signature to 6/8. He thought better of it and chose to retain the 2/4 meter. The 6/8 measures are crossed out.

Figure 58. Measures 349-351.

Theme II, in D-major, is restated at measures 361-362 by the violins and woodwinds. The tempo is now marked *Allegro*.

![Figure 59. Measures 361-362.](Source: Alexander Zemlinsky, *Symphonie D moll für grosses Orchester*. Photocopy of a microfilm of the manuscript in The Library of Congress, Washington, D. C., Microfilm Shelf No. MUSIC 3260/Item 13. Used by permission of Ricordi Munich.)

Theme I recurs at measure 377 and continues until measure 388. The key moves briefly to F-sharp major. Horns play the theme and the dynamics are marked double forte.

![Figure 60. Measures 377-378.](Source: Alexander Zemlinsky, *Symphonie D moll für grosses Orchester*. Photocopy of a microfilm of the manuscript in The Library of Congress, Washington, D. C., Microfilm Shelf No. MUSIC 3260/Item 13. Used by permission of Ricordi Munich.)

Violas and horns restate Theme II, starting at measure 389. There is a return to D-major, as well, with an A-pedal tone in the basses.
At measure 397, there is a superimposition of thematic materials. Trombones play Theme I while, a few measures later, the trumpets play material that is reminiscent of Theme II. The rhythmic pattern is almost the same as in its original appearance in the exposition. A full orchestral tutti, which has been present since measure 361, brings the work to its conclusion, marked double forte, in D-major.

Figure 61. Measures 389-392.


Figure 62. Measures 397-402.

Orchestration.

The orchestration in Zemlinsky's Symphonie D moll für grosses Orchester is the most conventional of his five symphonic works, but since he was only twenty years old when he finished this work, this should not surprise us. The work is scored for two flutes, two oboes, two B-flat clarinets, two bassoons, two horns in D, two horns in F, two trumpets in D, two tenor trombones, one bass trombone, timpani, and strings. String sonorities dominate the symphony, overall, with woodwinds being used primarily for doubling or for timbral contrasts. This is particularly true in the first movement. Brass instruments are used sparingly, and are usually reserved for tutti sections. Overall, Zemlinsky uses low instrumental registers predominantly in this work although, as the work progresses, the orchestration tends to expand into brighter sections. Contrasts to the typically dark register string sonorities will usually consist of woodwinds and horns written in parallel thirds or sixths. Often, these woodwind and horn sections are musical ideas that have already been stated by the strings. Timpani usually function like basses, typically reinforcing the fundamental pitches already present in the contrabasses and cellos. Doublings of violins by the high woodwinds are not uncommon, but a return to the low dark string sonorities prevails. In the recapitulation, ten measures after bar 157, the
woodwinds sound the theme that the strings had played in the exposition, with the strings now acting as accompaniment. *Atutti* section occurs at measure numbers 175 through 180. The closing theme, beginning at measure 215, returns to lower string sonorities soon followed by more echoes in the woodwinds and horns. The coda returns to the opening theme of the exposition in the violas and cellos. As the movement comes to a conclusion the orchestration contracts to a soft harmonic pattern in the woodwinds that is reminiscent of the largo movement of Dvořák's *New World Symphony*.

In the second movement woodwinds are more active than they were in the first movement. They share musical duties with the strings as nearly equal partners. In the trio section, woodwinds begin the theme, which is then picked up by the strings, although the woodwind combination of clarinet and horn is still predominantly dark in nature. Solo passages in the woodwinds are often imitated by the strings, and a full *tutti* section soon follows, beginning at measure 145, before the return to the scherzo. Brass instruments are used sparingly, in this movement, with timpani once again reinforcing the fundamental bass line from time to time.

In the third movement, strings are once again dominant. Woodwinds serve as timbral contrasts to the prevailing string sonorities. Timpani are reserved for accents and brass are only used occasionally. Brass provide power
and harmonic structure toward the end (measure 45) of the faster section, which begins with the accelerando at measure 25, but brass instruments are used briefly. A return to the slow section, beginning at measure 63, once again finds the strings dominating. A brief clarinet cadenza serves as a transition to the coda which features strings accompanied by woodwinds. Strings dominate to the end with a brief oboe solo occurring at measure 98. Soft strings and woodwinds bring the movement to a quiet conclusion.

At the beginning of the fourth movement, woodwinds begin and strings soon follow. An oboe states the opening theme, with bassoons and horns accompanying. Strings take over the theme at measure 14. Overall, strings and woodwinds tend to be used in more equal proportions in this movement. Brass instruments are used sparingly and add weight, or density to the texture. At the end of the movement, in the coda, which begins at measure 349, there is a full tutti section in the orchestra which occurs at measure 361 and continues until the end of the work. For the most part, the fourth movement has more tutti sections than do the previous movements, and the overall sonorities are generally brighter.

As Zemlinsky's first symphony is a work composed by a young man, one might expect the orchestration to be kept relatively simple. Although the overall sonorities are predominantly dark, the technique of the orchestration
is fundamentally sound. A commonplace quality clearly dominates the orchestration of this work and experimentation is kept to a minimum. Mixed timbral sonorities tend to be the exception and not the rule. Zemlinsky's preoccupation in this work, with regard to the orchestration, is to keep strings, woodwinds, and brass instruments separated. Timpani are rarely, if ever, used autonomously. When instrumental groupings are combined, entire sections tend to be combined as a group; strings become combined with all of the woodwinds or strings and woodwinds are combined with all of the brass instruments. Mixing a few instruments from each group together is uncommon. When this does happen, it happens briefly and only on occasion. The work's predominantly dark instrumental registers are reminiscent of Brahms's symphonies.

**Stylistic Analysis.**

**Melody.**

In Zemlinsky's first symphony many of the stylistic traits that were referred to earlier are clearly evident. Irregular phrase groupings are common. Melodic sequences and cadential extensions, even within smaller subgroups, often give his phrases the illusion that they are symmetrical. The sequences usually contain identical thematic materials which are merely
transposed to other pitches. The identical thematic materials often give the illusion that an element of sameness is present; the transposition of those same thematic elements often only suggest subtle changes. Their intervallic ratios are usually the same or, when they are changed, the changes are not extreme. Cadential extensions tend to make a listener lose track of the symmetry of the phrases.

"In all of Zemlinsky's instrumental works, regardless of period, melodies are constructed of a succession of short motives. These motives then undergo continuous development, even within expository sections."\(^{13}\) Zemlinsky's thematic materials, and their subsequent developments, are concise and economical. Zemlinsky subjects his motives to numerous compositional procedures that strongly suggest that he had thorough academic training. In short, he gets a great deal of music out of a few relatively simple motivic cells.

**Harmony.**

Harmonically, the first symphony consists, primarily, of triads and dominant seventh chords, and this can also be said of his second symphony.

\(^{13}\) Oncley, *Published Works of Zemlinsky*, 438.
His development sections frequently contain numerous brief modulations to other key areas. These modulatory passages often set up aural ambiguities. Usually, these modulations consist of chromatic mediant relationships, and secondary dominant relationships are common, as well. The tertian movements in his harmonic progressions, which is common, strongly suggests Romantic period influences in this early work. The first symphony resides in a sound world that would not be unfamiliar to a large number of nineteenth-century composers, including Schubert, Brahms, or Dvořák. At cadential points, dominant to tonic progressions are preferred. This might even suggest to a listener that this first symphony was actually written earlier than the 1890s.

Rhythm.

As a general rule, rhythm does not play a prominent stylistic role in this work. The rhythmic pattern of a given motive usually remains very close to its original pattern when it recurs. This gives rhythm a role of structural unity, as its repetition will often act as a sign of some kind of formal recapitulation. When the composer does change the rhythmic pattern of a given motive, it is done in a subtle way, and the reasons for this are not obvious. It is probably done simply for the sake of variety.
Form.

Zemlinsky's sense of repetition and contrast is keen, and it gives his formal structures some unusual characteristics, many of which have already been mentioned. The most striking, perhaps, and one which bears repeating, is his anticipation of recapitulations in sonata forms. This writer has chosen the term 'false recapitulation' to describe this trait. Strictly from an analytical point of view, for example, one must be careful when determining the formal outline of a sonata form in a Zemlinsky composition. The aforementioned irregular phrases also add to the beguiling nature of the formal plans. Most of the time in this first symphony, the key schemes, not the thematic materials, give the formal structure away. This may very well reflect his classical training at the Gesellschaft der Musikfreunde. Above all, Zemlinsky's formal structures, in this first symphony, have a strong sense of unity and reprise.

Texture.

The texture, in Zemlinsky's first symphony, is predominantly homophonic. As Oncley points out, "The prevailing texture in all the early works is homophonic—melody and accompaniment."\textsuperscript{14}

\textsuperscript{14}Ibid., 442.
Adorno has also noticed this characteristic. In *Quasi una fantasia* he writes: "Zemlinsky, who was a true child of the nineteenth century, remained faithful to homophony throughout his life and never attempted to conceal it by superimposing a contrapuntal web."\(^{15}\) When polyphony is used by Zemlinsky, it is used sparingly and is usually of the non-imitative variety. This points to another important characteristic that distinguishes Zemlinsky from many of the composers he imitated. On those occasions when his music sounds like someone else, Zemlinsky’s style can be isolated by its lack of imitative polyphony. He sometimes manages to accomplish through homophonic texture a similar result that others attempt to accomplish through polyphony. As was mentioned much earlier, Zemlinsky seems to react to the aesthetic ideologies of other more progressive composers of his time by musically suggesting alternative solutions to common compositional problems. He frequently seems to be demonstrating another way of accomplishing similar compositional goals. As Adorno points out: "But his homophonic disposition did possess the virtue of a highly transparent and elegant style which never lapsed into the banal or amorphous."\(^{16}\)

\(^{15}\) Adorno, *Quasi una fantasia*, 119.  
\(^{16}\) Ibid.
Conclusion.

Zemlinsky's first symphony is important if one wishes to gain a fuller understanding of the composer's style, for in this work, Zemlinsky establishes numerous musical characteristics that are to be a part of his stylistic development for the rest of his life. In this work, Zemlinsky establishes his propensity for creating brief thematic motives which are subjected to a great deal of variation, contrast and development. He also establishes characteristic methods of handling formal structures. In short, the composer begins to define the foundations of a 'Zemlinsky sound'.
CHAPTER IV

SYMPHONIE IN B-DUR (1897)

Manuscripts and Editions.

The manuscript of Zemlinsky's *Symphonie in B-Dur* consists of one manuscript score that is 197 pages long.\(^1\) It is a holograph written in ink with minor emendations and rehearsal markings in pencil and blue crayon. The manuscript is dated at the end, "9. 9. 1897."\(^2\) A literary quotation from the third act of Richard Wagner's *Die Meistersinger* appears on the title page: "Wer Preise erkennt, und Preise stellt."\(^3\) The Library of Congress shelf number for the manuscript is MUSIC 3260: Item 67.

As was the case for Zemlinsky's first symphony, acquiring a score for the *Symphonie in B-Dur* was challenging, although the acquisition proved not nearly as difficult. Works by Zemlinsky, published by Universal Editions, are distributed in the United States by European American Music Distributors, in Valley Forge, Pennsylvania, and are available on rental.

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\(^1\) Gail Freunshch, Letter to the author. February 1, 1995.
\(^2\) Ibid.
\(^3\) Ibid.
Previous Writers and Their Commentaries.

From a bibliographical standpoint, Zemlinsky's *Symphonie in B-Dur* fares slightly better than does the first symphony, though this does not mean that an extensive bibliography exists. Up until now, no one has devoted an extensive detailed study to the work.

Oncley, in his dissertation, refers to it only in passing. He states: "Another symphony, this one in Bb major, was written in 1897 (finished September 9). It won the Beethoven-prize and was premiered by the orchestra of the Vienna Tonkünstlerverein March 5, 1899."\(^4\) Rudolph Stephan, in his brief study entitled *Alexander Zemlinsky: ein unbekannter Meister der Wiener Schule*, also makes a brief mention of the work. He states that Zemlinsky was awarded a thousand gulden when the work won "ersten Preis der Gesellschaft der Musikfreunde."\(^5\) Weber has given the work its most extensive discussion to date, although his examination of the work consists of less than three pages. Keith Anderson, in his liner notes for the Marco Polo recording, speaks very briefly about the work from a larger cultural and historical vantage point, but he does not address the work in any specific manner. Andrew Huth, author of the liner notes to the London recording,

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\(^4\) Lawrence Oncley, *The Published Works of Alexander Zemlinsky* (Ph. D dissertation, Indiana University, 1975; Ann Arbor, Mich.: University microfilms, 75-17, 061), 17.

has given a brief summary of the work, but it is lacking in details. Some additional discussion and details can be found in Alexander Zemlinsky: Bin ich kein Wiener? These are the only bibliographical references, of any significance, that exists on Zemlinsky's second symphony to date.

Performances.

Zemlinsky began to compose his second symphony in the summer of 1897. Weber notes that the work carries on the great Viennese musical tradition of symphonic composition and that this youthful work by Zemlinsky shows the strong influence of Brahms, Dvořák, and Bruckner.

The first performance of the Symphonie in B-Dur took place on March 5, 1899, in Vienna. In Alexander Zemlinsky: Bin ich kein Wiener? this information is confirmed and some additional details are given:


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7 Ibid., 112.
8 Oncley, Published Works of Zemlinsky, 457.
The Beethoven Prize.

Alexander Zemlinsky: Bin ich kein Wiener? also describes in some detail what the Beethoven-prize was. Since 1870, the Gesellschaft der Musikfreunde had awarded composition prizes to conservatory students every two years. The prize money came out of the "Beethoven-Kompositions-Stiftung." In 1888, it was decided that the competition should be expanded to include "alle österreichischen Komponisten." In 1896, Johannes Brahms proposed that the prize be renamed the "Beethoven-Kompositionspreis." The proposal was adopted. Zemlinsky and a composer named Robert Gounds were both awarded prizes, in September of 1897, by the jury members of the Gesellschaft der Musikfreunde. The jury that year consisted of Ignaz Brull, Johann Nepomuk Fuchs, Robert Fuchs, Eduard Kremser, Eusebius Mandyczewski, Richard von Perger and Rudolf Weinwurm. Each contestant submitted his composition anonymously; the composition was identified by a motto, written on the score, which was

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10 Ibid., 26.
11 Ibid., 27.
12 Ibid.
chosen by the composer. Gound chose the motto "Frau Aventiure" and Zemlinsky decided on the motto "Meistersingern." In addition to the prize money mentioned above, the winners also received quality performances of their works.

Recordings.

As of 1995 the work has been recorded twice. The first recording appeared in 1985 on the Marco Polo label. The performance was recorded at the Concert Hall of the Slovak Philharmonic Orchestra in Bratislava in November, 1985. The Slovak Philharmonic Orchestra was conducted by Edgar Seipenbusch.

The second recording, on the London label, was issued in 1988. This recording was performed by the Radio-Symphonie-Orchester Berlin, conducted by Riccardo Chailly. David Hamilton, in his Opus article, an overview of the history of recordings of Zemlinsky's music, briefly mentions the second symphony and makes a passing favorable comment about the Marco Polo recording. He does not mention the London recording; his

13 Ibid., 26.
14 Ibid., 27.
15 Ibid.
article, as well as the London recording, both appeared in 1988. He was probably not yet aware of the existence of the recording on the London label.

**Form.**

The following summary is given to show the structural organization of the symphony:

**Symphonie in B-Dur**

**First Movement**

**Introduction**

<table>
<thead>
<tr>
<th>Mm.</th>
<th>1-15</th>
<th><strong>Sostenuto.</strong> Opening motive (descending fifth) and fanfare theme, B-flat Major, 3/4 meter</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>16-33</td>
<td>Development of introductory materials with new materials, tension built up, modulation to A-flat minor</td>
</tr>
<tr>
<td></td>
<td>34-49</td>
<td>Quieting down, leading to Theme I, modulation to G-flat Major, ends in F-7th harmony (V7/B-flat)</td>
</tr>
</tbody>
</table>

**Exposition**

| 50-51 | **Allegro.** Ascending running scale, 4/4 meter |
| 52-64 | Theme I, first phrase group, B-flat Major |
| 65-70 | **Schwungvoll.** Restatement |
| 71-80 | **Ruhiger** Theme I, second idea, previous materials in longer note-values |
| 81-88 | Transition, *Animato e cresc.* from measure 83 |
| 89-98 | Theme II in F-Major |
| 99-103| Bridge, development of measures 97-98, touching B-Major |
Further development of measures 97-98, introduces Closing theme motive, modulates from E-flat Major to D-minor

Closing theme, starts in F-Major, modulates to D-flat Major

Bridge, using measures 97-98 material, sequence

Back to F-Major, beginning of Theme II to conclusion

Development

Theme I, fast, sequence: F-minor to E-Major to C-sharp minor

Theme I, slow, A-Major

Theme I, fast, D-minor to D-flat Major to B-flat minor

Theme I, slow, F-sharp Major

Theme I, fast, C-Major

Transitional episode, arpeggios in contrary motion, unstable tonality

Return of fanfare, A-Major, then D-flat Major

False recapitulation, F-Major

Recapitulation

Breit. Introduction in B-flat Major, 2/2 meter, full orchestra

Ruhig. Theme I, slow in F-Major

Animato e cresc. Transition, using Theme I, fast, F-minor to C-sharp minor

Theme II in E-flat Major, a tempo at measure 275

Further development of Theme II, modulation from D-flat Major to C-minor

Breiter. Closing section, starts in E-flat Major, modulation to G-minor then to B-flat Major

Coda, in B-flat Major
Second Movement

Scherzo (A–B–A¹–C–A²–B¹–A³)

Mm. 1-11  *Nicht zu schnell (Scherzando).* Introduction, G-minor, 3/4 meter
12-33  Theme A in G-minor
34-53  Restatement, leading to Theme B
86-99  Theme A¹, modified, B-flat major to E-flat Major
100-103  A-flat Major
104-118  B Major, cadence on V7
119-124  Transition, *sehr ruhig,* on E-7th harmony
125-132  *Allegretto.* Theme C in B-Major, by woodwinds
133-139  Theme C in B-minor by strings
140-153  *Tempo I, lebhaft.* Theme A², modified, in G-Major
154-164  C-minor
165-183  Theme B¹, E-flat Major to G-minor, leading to deceptive cadence, *wuchtig*
184-190  Bridge in G-minor
191-221  Theme A³ in G-minor, stable tonality

Trio

222-233  *Ruhig (langsamer).* Slower version of Theme B, in G-Major, by woodwinds
234-249  Strings take over, countermelody by first violins
250-276  Transition on G-pedal

Coda

277-302  *Poco meno mosso* Combination of Themes A and B on a D-pedal tone
303-323  *Prestissimo.* 2/4 meter, sequence in contrary motion, ends in G-Major
324-330  *Tempo I.* Back to 3/4 meter
Third Movement

Part A

Mm. 1-4  
*Adagio.* Introduction, 'Dvůrák' harmonies
5-12  Theme A1 in E-flat Major
13-17  Restatement of Theme A1
17-23  Theme A2, transition to G-flat Major
24-30  Theme A1 in G-flat Major, modified, in *tutti*
31-35  Transition to E-flat Major through B-flat
36-41  Return of Theme A1 in E-flat Major

Part B

42-54  *Nur ein wenig bewegter.* Theme B. Phrase group: a–b–c in C-minor
55-59  Phrase a in E-flat minor
60-63  Phrase b in E-flat minor
64-67  Phrase c in F-sharp minor
68-77  Combination of phrases a and c, B-flat minor
78-85  *Ruhig (a tempo).* Phrase b, modulation from B-Major to D-Major
86-94  Combination of phrases a and c, D-minor
95-98  Phrase c in D-minor, loud
99-105  Phrase c in E-flat minor, soft
106-113  Anticipation of Part A, modulation from D-flat Major to B-flat Major, *Sehr ruhig* from measure 110
114-116  'Dvůrák' chords

Refrain (E-flat Major)

117-130  Part A, Theme A1 only, *a tempo*
131-139  Part B, *noch ruhiger,* brief summary of phrases a, b and c
140-147  'Dvůrák' chords, *Codetta*
Fourth Movement: Theme and Variations (B-flat minor)

Part I

Mm. 1-14 Introduction *Moderato.* Opening figure of the Cantus firmus (B-flat–G-flat–F) introduced by orchestra, 2/4 meter

15-21 Cantus firmus 2/4, one note per beat, low strings pizzicato
22-30 Variation I Countermelody added by bassoons and horns
31-38 Variation II Theme by bassoons and basses arco, countermelody by clarinets and celli, harmonic support by horns and violas
39-46 Variation III Theme by cellos, pizzicato, countermelody by violins II and violas
47-55 Variation IV Theme by bassoon 2 and basses legato, counterpoint by three pairs of instruments, horns syncopated, strings and woodwinds equally important
56-63 Variation V Theme by bassoons and basses, pizzicato, woodwinds dominate
64-73 Variation VI Theme shared between horns and strings, counterpoint alternates between strings and woodwinds
74-82 Variation VII Theme by low strings and bassoons, mixed sonorities in the orchestra
83-92 Variation VIII Theme shared among timpani and bassoons, horn, and low strings; winds in detached sixteenth notes versus strings in triplets, alternating tempos
93-107 Variation IX *Tempo I* (äusserst zart). Theme augmented, by first violins and violin, full orchestra involved
108-123 Variation X Theme augmented, by low instruments, full orchestra, mixed doubling, first climax

Part II

124-133 Variation XI 6/8, *poco piu mosso* theme by winds, accents on weak beats, winds dominate
134-141 Variation XII 6/8, theme by winds, full orchestra involved
142-149 Variation XIII 6/8, theme split up and shared by different instruments, winds dominate
150-156 Variation XIV back to 2/4, *poco mosso* theme shared by orchestra, even timpani, percussive
157-172 Variation XV *Viel ruhiger* Theme augmented, fluctuated between high and low strings, almost pointillistic, strings dominate, woodwinds light support
173-188 Variation XVI *Zeimlich langsam.* B-flat Major, Theme augmented, by upper strings, chordal, strings only
189-196 Variation XVII B-flat Major, 6/8, Theme by cellos, strings harmonies, dialogue between first horn and first clarinet
197-204 Variation XVIII B-flat Major, 6/8, Theme by violin solo on beats 2 and 5, winds fill in the rest
205-213 Variation XIX B-flat Major, 6/8, Theme by horn and oboe on beats 2 and 5, strings fill in the rest, fast arpeggios by first flute and first clarinet
214-252 Variation XX *Etwas ruhiger als Tempo I.* Back to B-flat minor and 2/4, five-part fugal imitations by strings

Part III

253-260 Variation XXI Theme by upper winds with accents, counterpoint between middle strings and bassoons
261-268 Variation XXII *Mit grösstem Empfinden (espressivo molto).* Theme by bassoons, tuba and basses, full orchestra involved, thirty-second notes arpeggios are used
269-276 Variation XXIII Theme by trumpets, horns and timpani, embellished by bassoons and low strings, running scales
277-284 Variation XXIV Theme by trombones and timpani, full orchestra involved, percussive
285-288 Variation XXV Theme diminuted, by bassoons and low strings, second climax
289-292 Variation XXVI Theme diminuted, shared by bassoons and cellos, much lighter density
First Movement.

The first movement of Zemlinsky's second symphony is in sonata form, preceded by an introduction which is fifty-one measures long. Four horns, marked forte, and in parallel octaves, begin the introduction. The opening motive is a descending fifth. This motive might be reminiscent of Bruckner who, as Homer Ulrich has pointed out, frequently used thematic archetypes, particularly first themes, that consisted of the intervals of fifths and octaves.\(^{17}\) Zemlinsky's score begins with a *sostenuto* indication.

A fanfare-like theme is introduced by violas, horns and clarinets, beginning in measure 4. The dynamic level is softer, marked piano.

A countermelody is then added to the fanfare-like theme. This countermelody is developed further in combination with the fanfare motive.
A crescendo to a full tutti B-flat dominant-seventh chord, in 4/2 position, occurs at measure 25. Then, the fanfare motive and the lyrical motive of figure 65 continue, with instruments being added to the orchestra. The fanfare motive is isolated momentarily and is immediately followed by first and second violins, in contrary motion, and in parallel thirds and sixths, respectively, the intervallic content of which is derived from the stepwise lyrical theme in figure 65.

Figure 65. Measures 16-17.

Figure 66. Measures 32-34.
Woodwinds echo the string figure at measure 37 and strings then reciprocate the woodwinds. Woodwinds repeat the fanfare motive at measure 46 as the introduction draws to a conclusion, as indicated by a fermata and a double bar. The introduction is thematically significant because it establishes key motivic elements that are to reappear later in the work. Of particular significance is the reappearance of introductory thematic materials which recur at the conclusion of the fourth movement.

Figure 67. Measures 46-49.

A rapidly ascending series of sixteenth-notes, marked Allegro, Schnell, mit Feuer und Kraft, introduces the first theme of the exposition. The exposition consists of two themes, the first of which contains two distinct musical ideas, both in B-flat Major (see Figure nos. 68 & 69). This Theme I consists of motives in a phrase grouping of 4 + 4 + 5. Flatted sevenths, sixths, and thirds of the scale are prominent in the theme.
An extension of the theme, which combines elements from Theme I, enters at measure 71. In essence, it combines elements of measures 52-54 with elements of measures 55-56. The oboe's rhythm is lengthened in the last half of measure 71 to the first half of measure 73, then the direction of the line is inverted in the last half of measure 73 through the first half of measure 75. The intervals are expanded and the melodic passage is in mixolydian mode.
Following a transition extending from measures 81 through 88, Theme II of the exposition begins at measure 89. In F-Major, it features stepwise motion which descends by the interval of a fourth. The phrase grouping of 4 + 6 soon modulates to C-Major and comes to a deceptive cadence, in A-minor, at measure 98.
A bridge section, extending from measures 99-103, further develops material from measures 97 through 98. Theme II is extended further, starting at measure 104, with an ostinato accompaniment in the bassoons, and low strings anticipate the thematic materials that dominate the forthcoming closing section.

![Figure 71. Measures 104-105.](image)

The closing theme, marked double forte, begins at measure 114. It imitates the ostinato pattern shown in figure 71. It begins in F-Major and modulates to D-flat Major.

![Figure 72. Measures 114-115.](image)
A bridge passage, at measures 121-126, once again uses thematic materials from measures 97-98, now in melodic sequences. A return to F-Major, at measure 127, brings the thematic material of Theme II to a conclusion. The return to F-Major effectively acts as a dominant-to-tonic progression as the repeat of the exposition is called for by the composer.

The development section begins at measure 137 with additional repetitions and subtle variations of the ostinato pattern, played by low strings, that is shown in figure 71. In the development section, Zemlinsky develops materials only from the Theme I. The development is divided into four major sections which contain four additional subsections. These four major sections are as follows (parentheses and lower case letters indicate the four subsections): 1. Measures 137-153 (measures 146-153), 2. Measures 154-175 (measures 161-175), 3. Measures 176-201 (measures 184-201), and 4. Measures 202-221 (measures 212-221). Figure 73 shows modified thematic material from Theme I. The melodic material is shared by several different instruments. The keys quickly change from F-minor to E-Major to C-sharp minor. As is usually the case, Zemlinsky uses sequences and imitations in order to modulate.
The subsidiary motive, from the exposition (see Figure 69), reappears at measures 146 through 150. The 'key' is now in A-Mixolydian.

Measures 154 through 175 essentially repeat measures 137 through 145, but now the section is transposed by a minor third. The keys move from D-minor to D-flat Major to B-flat minor. Then, two different motives from the
first theme, the descending fifth motive and the syncopated melody, are superimposed, beginning at measure 176. The key is now C-Major.

![Figure 75. Measures 176-178.]

The next section is a transitional one. It involves arpeggios, in contrary motion, that may be derived from Theme I. The arpeggios are developed further, primarily through numerous transpositions.

![Figure 76. Measure 184.]

A countermelody in the middle register of the orchestra is added to this, continuing until the re-entry of the fanfare motive from the introduction.

![Figure 77. Measures 190-191.]

The fanfare motive (see Figure 64) reappears at measures 202, continuing through 204. It is now in a different meter and is in augmentation. Once again, and true to form, Zemlinsky anticipates a forthcoming structural section before it actually arrives. One would expect the return of thematic materials from the introduction to be in its original key of B-flat Major, but the key is A-Major.
The fanfare motive is repeated, once again, now in F-Major. At measure 212 there occurs an anticipation of the recapitulation in F-Major. A full orchestral tutti signals the climax of the development section at measure 216. A rapidly ascending figure of eighth-note tremolos, in the strings, brings the work back to the actual recapitulation at measure 222. In the recapitulation, the fanfare motive appears in augmentation and in a different meter (see Figures 64 and 78). It is interesting that, in the recapitulation, Theme I is far less significant than it was in the exposition.
The subsidiary motive, from the exposition, returns before Theme I does (see Figure 69). It now appears in F-mixolydian, and not in the original B-flat mixolydian mode.

![Figure 80. Measures 245-248.](image)

Theme I makes a brief reappearance, but only for four measures (compare with Figure 68).

![Figure 81. Measures 253-256.](image)
Theme II, now in E-flat Major, and not in F Major as before, recurs at measure 265 (compare with Figure 70).

Figure 82. Measures 265-268.

An extension of Theme II, along with the ostinato pattern (see Figure 71), comes in at measure 280. Earlier, this thematic extension was in E-flat Major, but now it is in D-flat Major.

Figure 83. Measures 280-281.
The closing section is built upon the ostinato pattern, just as it was in the exposition. It is now in E-flat Major instead of the earlier key of F-Major (see Figure 72). The key then quickly changes from E-flat Major to G-minor to B-flat Major.

![Closing Theme](image)

Figure 84. Measures 290-292.

The coda, in B-flat major, begins at measure 307. The coda is similar to the end of Theme I (see Figure 68). The movement concludes in a full orchestral tutti which is loud (triple forte-double forte), animated, and bright.

![Tutti](image)

Figure 85. Measures 305-307.
Second Movement.

The second movement, a scherzo which, for the most part, is in G-minor, begins with timpani, marked double piano. This is immediately answered by staccato woodwinds. These first eleven measures, of which the first three measures are shown below, serve as an introduction to the movement.

Figure 86. Measures 1-3.

The A-theme of the scherzo enters at measure 12. Initiated by violins, it features a predominantly ascending melodic line with numerous accents in the accompaniment. The melodic line itself is played staccato. It is constructed in an irregular phrase grouping of 8 + 10 + 4.
Measures 34 through 53 restate the A-theme. The B-theme soon follows, beginning at measure 54. This B-theme moves quickly through several keys (G-Major, G-minor, D-Major, and C-minor) and is phrased $8 + 8 + 4 + 2 + 8$. Hemiola rhythms are prominent. The B-theme consists of a harmonic progression that moves in what might best be described as a zigzag pattern. The zigzag quality is largely accomplished through the inclusion of dynamic accents and syncopations.
Melodic sequences serve as transitional materials to the forthcoming $A^1$ section, which is altered from its original appearance primarily through the addition of more instruments and added measures. A brief segment of the $A$-theme material can be heard at measure 83, three measures before the altered $A^1$ section.

The now altered $A$-section ($A^1$) begins at measure 86. The $A^1$ section starts in B-flat Major and moves quickly to E-flat Major. The dotted rhythm
that originally appeared in the timpani is now played by the strings. Basses and cellos play a walking bass pattern, and the woodwinds are doubled by violins and violas.

![A\textsuperscript{1} Theme](image)

**Figure 90. Measures 87-90.**


Briefly, the A\textsuperscript{1} section moves into A-flat Major. Flutes and high strings carry the theme.

![Vln.+Fl.](image)

**Figure 91. Measures 100-101.**


Another modulation, to B-Major, begins at measure 104 and extends to measure 118. The phrase grouping is 4 + 6 + 5. A half cadence, on an E
dominant-seventh chord, occurs at measure 118. A softer transition begins at measure 119 in the woodwinds.

![Figure 92. Measures 119-120.](image)

The C-section begins, in B-Major (enharmonically spelled), at measure 125 in the woodwinds. A hocket-like accompaniment, played pizzicato, appears in the cellos, violas and basses.

![Figure 93. Measures 125-132.](image)
Measures 133-139 contain a mutation to B-minor. Played by the violins, and answered by the cellos, this brief section serves as a transition to the A\textsuperscript{2} section. The A\textsuperscript{2} section occurs at measure 140 in the bassoons and violas. The section is now in G-Major. Earlier, at the very beginning of the movement and at measure 86, it had been in B-flat Major.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure94.png}
\caption{Measures 140-141.}
\end{figure}

The anacrusis to measure 161 brings the music to an anticipation of a return to the B-section, now altered, B\textsuperscript{2}. The B\textsuperscript{2} section begins at measure 165 in a full orchestral \textit{tutti}, marked double forte. The zigzag harmonic progression (see Figure 88) returns in E-flat Major at measure 165, but soon moves to G-minor at measure 176. The F-half diminished chords in measures 171-174 tend to act as altered ii-chords, without a harmonic movement to the V chord, in the key of E-flat Major. The I-V\textsuperscript{6}-vi chord progression, still in E-flat Major, at measure 175 completes the modulation to G-minor. The C-minor chord in measure 176 acts as a pivot for the modulation as it serves as
a vi chord in E-flat Major and as a iv chord in G-minor. The term which best describes this procedure is common chord modulation. A deceptive cadence (V-VI in G-minor) occurs at measure 183, where a bridge to the trio, based on altered A materials, begins.

![Figure 95. Measures 160-172.](image)

The bridge section, measures 183 through 190, is in G-minor. Materials from the A-theme (A³) reappear, starting at measure 191.

![Figure 96. Measures 191-194.](image)
The trio begins at measure 222 in the woodwinds. It is a harmonic progression that is based on the zigzag harmonic pattern (see Figure 88) from the B-section. Here, it is slowed down, marked Ruhig (langsamer).

Figure 97. Measures 222-229.

A woodwind passage, in lydian mode, leads to a change of instrumentation in the strings. A soft countermelody, not shown in the figure, is played by the first violins.

Figure 98. Measures 230-234.
A transition begins at measure 250. A portion of the A-theme recurs in the second violins and violas, starting at measure 254.

![Figure 99. Measures 254-258.](image)

A strong melodic and rhythmic hemiola, played by clarinets, first violins, violas, and cellos, occurs at measure 265. This serves as a buildup to the repeat of the scherzo section.

![Figure 100. Measures 265-276.](image)
The coda, marked *poco meno mosso*, begins at measure 277. A portion of the B-theme materials reappear, briefly, in the first violins, beginning at measure 281.

Figure 101. Measure 281-282.

After a fermata, at measure 302, a 2/4 section, marked *Prestissimo*, occurs. This brief section generates a great deal of excitement in a few measures. It also contains a Mannheim steamroller effect, as the section begins with a few instruments and quickly adds more and more of them. The dynamics increase, as well.
After a grand pause, at measure 323, the meter returns to 3/4, marked Tempo I, and the scherzo comes to a grand conclusion with three loud resounding chords in G-Major.

Formally, the scherzo is somewhat unusual. Its outline, $A-B-A^1$-(transition)-$C-A^2-B^1-A^3$ (bridge)-Trio (based on materials from B), (transition)-Coda (consisting of materials from A, Prestissimo), is not a particularly common scherzo with trio formal pattern. Actually, the movement might be described as a hybrid form, because the structure closely resembles rondo form. Zemlinsky may have been experimenting with formal structure in this movement. The scherzo movement once again adds credibility to the observation which was offered earlier. One's initial impression is that the movement is a somewhat typical scherzo with trio. Closer examination, however, reveals that many unusual characteristics are, in fact, present. Unusual handling of formal structure is a common trait in Zemlinsky's music.
Third Movement.

Weber states that the "Adagio", that is, the third movement, is conventional, and in three parts. Andrew Huth, in his liner notes to the London recording, agrees with Weber's observation: "The Adagio is in ternary form, the pastoral outer sections enclosing a slightly more dramatic central passage." The opening chords of this third movement closely resemble the chord progression at the beginning of the second movement, "Largo," of Dvořák's Symphony No. 9. Weber has referred to this progression as a "mystische Akkordfolge". The reader is encouraged to compare the progression of Figure 103 with that of Figure 18, the Dvůrák chord progression, which was given earlier in this paper. Zemlinsky's progression starts in A-flat Major but moves to E-flat Major by way of a Neapolitan sixth to a V7-augmented-fifth chord which acts as a dominant of I in E-flat Major.

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18 Ibid., 112.
19 Andrew Huth, compact disc notes for Alexander Zemlinsky's Symphony in B-flat, performed by the Radio-Symphonie-Orchester Berlin, conducted by Riccardo Chailly (London 421 644-2, 1988).
20 Weber, Zemlinsky: Line Studie, 112
Figure 103. Measures 1-5.

After the brief chordal introduction, the first melody appears in the violins, along with a countermelody (not shown in Figure 104) played by the violas. Low strings provide harmonic support. The general contour, or shape, of the melody is also reminiscent of Dvořák's pentatonic melody, although Dvořák's melody does not contain the sixth scale degree. A solo oboe elides with the strings, at measure 10, and plays a plaintive melody, unaccompanied, in measures 11 and 12.
Flutes begin a countermelody, starting at measure 13, while the violins restate the theme. Dynamics are soft throughout these opening measures.

Figure 104. Measures 5-12.

Figure 105. Measures 13-16.
The horns are prominent, beginning at measure 17, and the Dvořák melodic outline is once again suggested by shape, contour, and pentatonic pitch content minus the sixth scale degree. Woodwinds, and then strings, echo the passage at measures 19 through 24.

![Figure 106. Measures 17-18.]

Sequences are used to create a modulation to G-flat Major which is confirmed at measure 25. A crescendo, starting at measure 21 also helps to establish and clarify the modulation. The aforementioned melodic string passage (measures 19-24) appears in a slightly modified from measures 23-24.

![Figure 107. Measures 23-26.]

This immediately leads to a *tutti* section, in G-flat Major (measures 25-30), that ultimately brings forth a transition section to E-flat Major by way of B-flat Major. The B-flat section arrives suddenly at measure 31 without preparation and lasts until measure 35. The horns are prominent during the transition which also serves to anticipate a prominent rhythm that will soon appear in the B-section.

Figure 108. Measures 31-32.

The arrival in E-flat Major is played by violins, restating the theme and the countermelody, played by the flutes. The countermelody is more ornamented than was its earlier version (compare with Figure 105).
The B-section begins at measure 42. It is initiated by string tremolos which suggest an ominous and turbulent atmosphere. Harmonies are built up in a pyramidal fashion (instruments are gradually built up from lower sustaining registers upon which higher register instruments are added), starting double piano, and quickly growing to sforzando. Rapid groups of nines, marked con fuoco and played by the violins give additional tension to the stormy character of the section. The section is five measures long.
Figure 110. Measures 42-46.


A descending melodic section is introduced by the violins, starting at measure 47.

Figure 111. Measures 47-50.

This is immediately answered by an ascending melodic line, which is played by the clarinets and bassoons. The opening measures of the B-section consist of a phrase grouping of $5 + 4 + 4$.

![Figure 112. Measures 51-54.](image)


The more turbulent chordal pyramid is repeated, starting at measure 55. As before, it is five measures long. The descending melodic line, which originally appeared in the violins, is now repeated by the clarinets. Frequent modulations and sequences characterize the section, overall. The B-section begins in E-flat Major, but quickly changes to C-minor at measure 44. A modulation to E-flat minor at measure 56 heightens the dramatic tension. There occurs another modulation to F-sharp minor at measure 64. A descending chromatic scale at measure 68 leads to a modulation to B-flat minor at measure 69. Chromaticism creates a sense of tonal instability between measures 69 and 77.
The original B-section melodic statement is reiterated by the flutes, beginning at measure 78, now in B mixolydian mode. It is repeated, starting at measure 87, by the first violins. Throughout the section, thus far, the melismatic groups of nines have increasingly recurred in the strings. These rapidly executed nine-note groupings, along with numerous brief modulatory passages and underlying tremolos in the strings, give the section a dramatic character. This turbulent character is persistent throughout the section.

![Phrase b](image)

**Figure 113. Measures 78-81.**

The orchestra builds to a climax that culminates in a full orchestral chord, marked sforzando, at measure 94. A transition, marked forte, begins at measure 95. Three unison quarter-notes are followed by a full *tutti* chord at measure 96. This pattern is repeated at measures 97 and 98. A softer harmonized section of strings and woodwinds, at measures 99 through 106, brings the B-section toward its conclusion.
A descending clarinet line, in parallel sixths, is immediately followed by melodic material from the A-section. Once again, Zemlinsky anticipates a recurring formal section before it actually arrives. The "mystische Akkordfolge," as Weber calls it, recalls the introduction and once again reminds us of the Dvořák chord progression. As in the introduction of the third movement, the chord progression serves as a lead-in to the melodic theme of the A-section. The A-section is repeated, beginning at measure 117, in the original key of E-flat Major. A subsection, starting at measure 131, acts as a summary for all of the preceding thematic materials. The groups of nines that appeared in the string section during the B-section, now reappear in the flutes, initially. Additional decorative flurries of notes, in septuplets and groups of nines, are imitated by second violins and cellos, respectively.
Starting at measure 137, these florid groupings are played by flutes, clarinets, and cellos, respectively.

A brief codetta, beginning at measure 140, contains a repetition of the Dvořák reminiscence. The descending clarinet motive, in parallel sixths, which appeared earlier in the transition to the repetition of the A section, is
echoed by a soft horn motive which brings the movement to a quiet conclusion.

Weber remarked that the third movement of Zemlinsky's second symphony was a conventional three part adagio. For the most part, the author is inclined to agree with his statement. This writer must disagree, slightly, though, because of the odd proportions of the formal sections. The A-section is only forty-two measures long. The B-section is seventy-four measures long, by comparison. The recapitulation, which is altered from the original A-section, is only thirty measures long, twelve measures shorter than in the initial A-section, and this includes the brief codetta, which is eight measures long. All together, the recapitulated A-section is a total of twenty measures shorter than it originally was. Once again, one's initial impressions are misleading. Since the A and A\textsuperscript{1} sections consist, primarily, of slow lyrical passages, they sound rather proportional when heard against the longer B section, which contains rapid flurries of notes, tremolos, numerous key changes, and so forth. The B-section seems like it is faster, but it is not. Its rhythmic content, tonal instability, and minor keys gives it a strong element of tension; the section is made to sound proportional to the A-sections.

Zemlinsky has once again constructed a clever and unique formal design that contains numerous aural deceptions to all but the most cautious
and suspicious listener. It is extremely easy for one to gain the impression that it is all too familiar. As a result, his music can seem as though it contains few unique qualifiers that make it fresh and original. In Zemlinsky’s music, the strongest element of originality appears to be the grand illusion that he lacks the very same. In a great hall of mirrors, by way of analogy, it might appear that there are thousands and thousands of faces when, in fact, there is only one face that is the original. Which one is it? While it might very well be possible to determine the correct answer, it would require in-depth investigation and, perhaps, many frustrating dead ends in order to do so. Zemlinsky’s compositional originality presents a similar dilemma. The listener ‘hears’ many contextual allusions to the compositions of other composers . . . like projections in a hall of mirrors. However, at the bottom line of it all, it is the original voice of Zemlinsky’s own compositional style that ultimately emerges, although that very same originality is rarely made obvious.
Fourth Movement.

The final movement is a theme and thirty variations preceded by an introduction and concluded by a cyclic return of the fanfare motive from the introduction of the first movement. The formal design of this set of variations is rather conventional for the composer’s time period. The theme is recognizable throughout the entire movement. Even though it is overshadowed by countermelodies, most of the time, all the notes of the theme follow the same order in each variation. The theme itself does not change much. Cast in the bass, it provides the harmonic foundation upon which the counterpoint evolves and changes.

The key of the theme is B-flat minor. In four variations (XVI to XIX) the key mutates to B-flat Major; the tonic pitch, B-flat, is retained. The original meter is 2/4. In six variations (XI, XII, XIII, XVII, XIII and XIX), the meter changes to 6/8, from simple duple to compound duple. In addition to the contrast of meters, another element of rhythmic interest is the diminution of note values as the music progresses. Faster rhythms progressively occur.

The most noticeable formal technique concerns the adjustment in the proportions of the variations, which affects their durations. This is achieved through the use of rhythmic augmentation and diminution. The theme
consists of quarter notes. Variations that involve augmentation, with the theme in longer rhythmic values, include numbers IX, X, XV and XVI, the middle ones. Variations that involve diminution, with the themes in shorter rhythmic values, include numbers XXV, XXVI, XXVIII, XXIX and XXX, the later ones. There is a delicate balance between the fast and slow tempos. Notice, for example, the number of variations that are normal in length before the start of the augmentation and diminution sections: there are eight. Variations IX and X, as a pair, represents the first climax of the movement. Variations XV and XVI, as a pair, on the other hand, represents the reduction of dramatic density from heavy to light and the beginning of the sections in which strings are dominant. These sections are pivotal. The faster tempos, in the later variations, act like transitional sections that culminate in powerful and energetic sections of music that link the music to the cyclic return of the opening fanfare motive.

Orchestration remains the most important factor in the overall structure of this movement. A more detailed discussion of each variation's particular characteristics follows.

The first ten measures of the introduction are a *tutti* section. The density is then reduced significantly to strings and timpani for four measures, to prepare for the quiet upcoming theme.
The theme (measures 15-21), which is indicated by the composer as a "cantus firmus", is played pizzicato.

Figure 116. Measures 14-21.

The first variation begins at measure 22 and extends to measure 30. The theme, also pizzicato, is transposed down an octave and played by cellos and basses instead of cellos and violas. Two bassoons and two muted horns play a countermelody.

Figure 117. Measures 22-30.
In Variation II (measures 31-38) a mixed sonority occurs, and the density of sound is thickened. The theme (not shown in the figure below) is played by bassoons and arco basses. A countermelody (shown in the figure below), utilizing a pattern of two eighth-notes and a quarter-note, is introduced by clarinets and cellos. A less significant countermelody of continuous eighth-notes is played by the second violins, with harmonic accompaniment provided by horns and violas. It is the first variation in which mixed sonorities take place.

\[ \text{Variation II} \]

\[ \text{Figure 118. Measures 31-38.} \]


In Variation III (measures 39-46), the orchestration is dominated by strings written in four parts. A new countermotive, featuring sixteenth-notes, is added to the countermelody of the previous variation. The theme is now played by the cellos, pizzicato. The clarinet and cello countermelody of
Variation II is taken over by the first violins and echoed by a flute solo. The new sixteenth-note pattern is shared by the second violins and violas.

![Variation II](image)

Figure 119. Measures 39-40.

Variation IV (Measures 47-55) has a fuller sound. The theme is returned to the bassoons and basses and is played legato. The upper strings and the middle strings are in two-part imitation. The first clarinet and bassoons provide a counterpoint to the string melody, at the beginning of the Variation, then, they become harmonic support at measure 50. The supporting muted horn rhythm in this variation is syncopated. A triplet pattern provides rhythmic variation toward the end of this variation.
Variation V (measures 56-63) uses more woodwinds. It contains echoing materials between clarinets in eighth-notes which are imitated by the oboes in triplets while the horns provide support. Cellos and violas alternate a soft pizzicato sixteenth-note pattern while basses, also in pizzicato, and bassoons play the theme in an 'oom-pah, oom-pah' pattern between themselves. Perhaps it could better be described as a hocket pattern: one plays while the other is silent in an alternating fashion.
Variation VI (measures 64-73) starts a series of variations in which the cantus firmus is shared by different instruments. In this variation, the theme is shared by the fourth horn, cello, and then violin doubling viola, respectively. This is the first time that part of the theme is heard in a high register. The accompaniment consists of a rapidly ascending sixteenth-note pattern (derived from Variation III), alternating between strings and woodwinds in contrary motion (not shown in the figure below). This leads smoothly into Variation VII.
Variation VII (measures 74-82) contains prominent mixed sonorities. The theme is first played by cellos and later by the basses. The sixteenth-note pattern is retained by the violas; however, quarter-notes and triplet patterns become increasingly important. Melodic patterns are elided and echoed among strings and woodwinds. This variation ends with a ritardando.

![Variation VII](image)

Figure 123. Measures 74-76.

Variation VIII (measures 83-92), marked *a tempo*, presents a clear contrast between woodwinds and strings. It contains staccato sixteenth-note woodwind patterns which alternate with triplet patterns, played *legato*, in the strings. More interestingly, each family has its own tempo marking, as well; *a tempo (poco più mosso)* for woodwinds, *ritardando* for strings. The original theme, though, is shared by timpani, horns, and low strings. The horns,
functioning as a mediator between the woodwinds and the strings, play materials that belong to both families of instruments.

Variation VIII

Figure 124. Measures 83-85.


Variation IX (measures 93-107) is the first of four variations in this movement in which the cantus firmus is presented in augmentation. Each note of the theme is brought out by violins and violas, with the violins on the first beat, and the violas on the second beat. In the beginning this variation is dominated by strings. Woodwind doublings increase, however, and finally the entire orchestra is involved except for low brasses and the timpani.
Variation X (measures 108-123) has the theme in augmentation with accompaniment from the full orchestra. All of the brass instruments and woodwinds are included, and the density of sound is thicker. The cantus firmus instruments (the theme) are the bassoons, fourth horn, trombone, tuba, timpani, and basses. A variant of the theme, not in augmentation, appears in the oboes. This variant tends to act as a countermelody played in triplets, and is first alternated between strings and woodwinds, then it is doubled by both families of instruments. Most of the time, the alternating triplets are in contrary motion. An exception to this occurs at measures 116-120. This variation contains the first climax in the movement, a loud tutti which occurs at measure 120 where all of the instruments converge on one powerful moment of forceful sound.
Variation XI (measures 124-133) changes to a 6/8 meter and a faster tempo. The density reduces significantly. Woodwinds, playing staccato notes, dominate the variation. The theme, back in its normal original rhythmic values, is highlighted by dynamic accents placed on the second note of each three-note grouping except on the first note of measure 124. Soft pizzicato cellos and violas provide the accompaniment.

Figure 127. Measures 124-126.
Variation XII (measures 134-141) is marked *energico*. The meter continues to be 6/8. The full orchestra returns. Only the timpani are absent. Woodwinds and brass instruments share the theme in extreme registers while ascending and descending string passages accompany. Duplet groupings appear towards the end of this variation.

![Variation XII](image)

**Figure 128. Measures 134-137.**


In Variation XIII (measures 142-149) the theme is split up and shared by different instruments. Woodwinds are dominant while the string section
plays rapidly descending and ascending Schleifer which are marked sforzando.

Variation XIII

Figure 129. Measures 142-144.

In Variation XIV (measures 150-156) the meter changes back to 2/4 and the score is marked poco mosso. This is a percussive variation which is played by the entire orchestra, including timpani, and is marked double forte. Each note of the theme is now played as a two-eighth-note rhythmic pattern which descends by an octave.

Schleifer best describes the effect here. A Schleifer usually consists of a slurred four or five note repetitive pattern, ascending or descending, that traverses the interval of a fourth or a fifth.
Variation XV (measures 157-172) also presents the theme in augmentation. The density is much lighter. Pointillistic writing is prominent in the strings, and the theme alternates between extreme registers. Strings dominate the variation, with woodwinds providing sustained accompaniment.

Figure 131. Measures 157-160.
Variation XVI (measures 173-188) also has the theme in rhythmic augmentation, and it contains a modal mutation to the key center of B-flat. The tempo is slower. The dynamic marking, double piano, is even softer than it was in Variation XV. High strings, playing chorale-like sustaining chords are prominent, and they present the theme in half-notes, while the low strings play eighth-notes in the accompaniment.

Variation XVI

Figure 132. Measures 173-176.


Variation XVII (measures 189-196) is in 6/8 meter once again. The theme is presented by the cellos while the violas provide accompaniment. A musical dialogue between solo horn and solo clarinet gives additional variety and tone color to the variation.
Variation XVIII (measures 197-204) has a syncopated violin solo playing the theme while light woodwinds accompany with a long-short-long-short rhythmic pattern.

Figure 134. Measures 197-198.
Horn and oboe share the theme in Variation XIX (measures 205-213). Rapid decorative filigree figures alternate between a solo flute and a solo clarinet. The chordal strings, in tutti, provide harmonic background. This variation ends with a fermata, marked lunga.

![Variation XIX](image)

Figure 135. Measures 205-206.

Variation XX (measures 214-252) returns to a 2/4 meter, in its original tempo, and goes back to B-flat minor. It is a brief five-part fugue played by strings only. It begins with cellos and basses, followed by an entrance by the violas at measure 220, more violas at measure 228, second violins at measure 235, and, finally, first violins at measure 243. The additive effect generates a great deal of excitement over a brief period of time. The dynamics begin double piano and never rise above mezzo piano.
Figure 136. Measures 243-246.

Variation XXI (measures 253-260) features upper woodwinds playing the theme, with numerous accents, while middle strings and bassoons play countermelodies. Dotted-rhythms are prominent.

Figure 137. Measures 253-257.
Variation XXII (measures 261-268) has the theme in the bassoons, tuba, and basses. Upper woodwinds and high strings play a countermelody, while horns and brass (not shown in the figure below) provide harmonic accompaniment. Clarinets, doubling violas in arpeggios in the middle register of the orchestra, provide accompaniment. Thirty-second-notes are also introduced for the first time in the movement.

Variation XXII

![Musical notation](image)

**Figure 138. Measures 261-263.**

Variation XXIII (measures 269-276) is characterized by a vigorous forward rhythmic trajectory. The theme is announced by F-trumpets, for the first time, then it is picked up by the horns in measure 273. Bassoons and low
strings support the theme while flutes and high strings play rapidly descending and ascending thirty-second note scale passages. Oboes, clarinets, and bassoons are assigned an arpeggiated sixteenth-note sextuplet accompaniment pattern, played staccato, which serves as a rhythmic and timbral contrast.

\[ \text{Variation XXIII} \]

Variation XXIV (measures 277-284) has trombones and timpani loudly proclaiming the theme while the rest of the orchestra plays a percussive accompaniment. In the second half of the variation, the density is reduced. The theme is taken over by the horns and then, returned to the trombones and the timpani, this time with the addition of low strings and bassoons.
Variation XXV (measures 285-288) is the first variation which utilizes rhythmic diminution of the theme, which is played by the tuba, along with bassoons and low strings in rapidly alternating octaves. The entire variation is dominated by continuous sixteenth-notes.
Variation XXVI (measures 289-293), in which once again the theme is found in rhythmic diminution, returns to a chamber music setting. Bassoons and cellos play the theme, while strings and woodwinds provide a soft light accompaniment.

![Variation XXVI](image)

Figure 142. Measures 289-293.


In Variation XXVII (measures 293-305) the bassoon plays the theme softly, in its original rhythmic values, accompanied by the oboes and clarinets in a truncated triplet pattern. The counter-melodic pattern, from the previous variation, is retained in the violas. Timpani enter at measure 301 and are immediately followed by soft chords from the woodwinds, muted horns, and trumpets. A harmonic resolution, a half cadence on an F dominant-seventh
chord in B-flat minor at measure 305, serves as a transition to the next variation.

Variation XXVII

Figure 143. Measures 293-295.


Variation XXVIII (measures 306-309) returns to a diminution pattern. This march-like variation has low strings beginning the theme, playing staccato, with off-beat woodwinds and upper strings accompanying. Bassoons and B-flat clarinets play rapidly ascending Schleifer. The brass instruments are silent. Dynamics are marked mezzo piano in the upper strings and the woodwinds, piano in the lower strings and the duration of the variation is very brief.
Variation XXIX (measures 310-313) is another rhythmic diminution that has the theme in the bassoons and horns, with low strings playing a staccato walking pattern while high strings play a dotted-rhythm as accompaniment. Woodwinds move in predominantly conjunct motion as an accompaniment.
Variation XXX (measures 314-319), in rhythmic diminution, has the upper woodwinds and the upper strings playing the thematic material, with horns accompanying in four-part imitative counterpoint. The violas play a dotted-rhythmic accompaniment that is similar to the rhythmic figure that appeared in the previous variation. The dynamics become immediately louder (forte) beginning at measure 314 and are marked sforzando starting at the anacrusis to measure 320.
Measures 320-330 act as a transitional section that ultimately leads to a cyclic return, the sharing of common thematic elements from other movements,\textsuperscript{22} to the fanfare-like spirit of the B-flat Major introduction from the first movement. This begins at measure 331, the beginning of the coda. The fanfare-like introduction is combined with the cantus firmus in the coda and a full tutti section brings the work to a strong and fitting conclusion.

\textsuperscript{22} Walter Berry, \textit{Form in Music} (Englewood Cliffs: Prentice Hall, 1986), 149.
From the above analysis, this set of thirty variations could be divided into three main sections (see the formal summary at the beginning of the discussion of this movement). Variations X and XX are pivotal. Variation X is the first occurrence of a tutti. This serves as a climax to the first ten variations. Augmentation characterizes Variation X. Variation XX, the only fugal passage in the movement, seems to conclude the dominance of strings in the middle sections. The last variations, which are faster, tend to act as transitions to the cyclic return of the fanfare motive from the beginning of the symphony.
In the first ten variations, the theme evolves by way of numerous compositional techniques. In the next ten, the theme is developed in numerous ways. The last ten variations tend to serve as a consolidation, or summary, for the preceding twenty; for example, rhythmic diminution in the last five variations provide musical excitement and a strong sense of drive toward the ultimate cadential outcome. The coda, with its cyclic return of the fanfare motive from the introduction of the first movement, firmly establishes a strong structural unity for the entire symphony.

A strong formal coherence is evident throughout the movement. Motives are often shared by different variations. In ensuing variations, materials are often derived from previous variations. This lets the variations flow smoothly from one to another. The best examples of this can be found in Variations VI and VII, where the sixteenth-note pattern is derived from Variation III, and in Variation XXVII, where the viola pattern is derived from Variation XXVI. Another example occurs with the introduction of thirty-second note rhythmic values in Variation XXII which will then become prominent in later variations. The manipulations of melodic patterns, proportions, rhythmic alterations, meters, durations, timbres, densities and textures are all included in the variation process.
Additional examples occur in Variations XVI to XX. Variation XIX resembles Variation XVII, with its musical dialogue between two woodwind solos (horn and clarinet in Variation XVII, flute and clarinet in Variation XIX). Variation XVI and Variation XX, the only two variations played by string orchestra alone, feature extreme textures. Variation XVI is chordal and Variation XX is fugal. Variation XVIII is a sharp contrast when compared to the variations which precede and follow it. The roles of the strings and woodwinds are reversed.

On another level, the first three notes of the cantus firmus (B-flat, G-flat and F), forming a motive by itself, is emphasized at the beginning of the movement, and also serve as the bridge between the last variation and the recurrence of the opening fanfare motive. The occasional use of ritardandos, fermatas, and cadential extensions at the end of a variation adds a quality of musical tension to the movement. Furthermore, these give the music a heightened sense of expectation and tension, the release of which becomes ultimately fulfilled in the ensuing variation.

Orchestration.

When compared to the first symphony, Zemlinsky’s second symphony shows musical maturity, compositional development, and progress. The
orchestration, for example, shows more variety, use of tone color, and overall mastery. The work is scored for two flutes, two oboes, two B-flat clarinets, two bassoons, four horns, two trumpets in F, two tenor trombones, one bass trombone, one tuba, timpani, and strings. Overall, timbral groupings are mixed more than they were in the first symphony. Combinations of different instrumental groups are more common, and are generally handled with more skill.

The first movement begins with an introduction, which has the overall character of a fanfare. It begins with the horns, marked *forte*, and has what Weber calls a "Signalcharakter" which he says shows the influence of Bruckner.\(^{23}\) The horn theme, starting at measure no. 4, also shows another Zemlinsky trademark, what Weber calls "Einfall".\(^{24}\) This characteristic, a descending melodic, or thematic figure, occurs frequently throughout Zemlinsky’s entire compositional output. The horn theme is soon imitated by violas and bassoons, starting at measure no. 6, as well as two horns, marked piano, with low string accompaniment. Oboes soon join in with a secondary theme, starting at measure 12, which is doubled by horns and violas. This is soon echoed by timpani, at measures 13 and 14, marked double piano. Mixtures of timbral sonorities, that is to say timbral combinations from


\(^{24}\) Ibid.
different instrumental families, in various groupings, occur often as the section quickly builds to a brief tutti climax, marked double sforzando (triple sforzando in the strings) at measure 28. After a ritardando, at measures 32 and 33, a softer woodwind passage, marked divisi, and written in parallel thirds and sixths, leads to another brief section, marked forte, at measure 41. A calmer section immediately follows bringing the introduction to a soft conclusion.

A rapid flurry of ascending sixteenth-notes, played by woodwinds and strings, loudly precedes and ultimately introduces the first theme of the exposition. Brass and timpani provide accents, marked double forte, one measure before 52. Horns and cellos share thematic material for the most part, but once again the mixing of instrumental groups occurs often and provides the section with its colorful orchestration. Contrapuntal writing is more prevalent in this work, as well. Frequently, independent parts are written within a given instrumental choir, or family. Thematic materials will often move from one group to another or they may be imitated between sections. The beginning of the second theme is dominated by strings, at measure 89, but woodwinds soon enter at bar 100-101. A closing theme, marked double forte, begins with a brief tutti section starting at measure 114. The exposition is repeated.
The development, marked piano, starts at measure 137, and begins with strings, marked piano. Melodic material is soon shared, though, by clarinets, flutes, and oboes. Strings and woodwinds, including horns, dominate the section until the brass and timpani enter at measure 174. Dynamics are much more flexible in this work than they were in the first symphony as changes occur more frequently. Part of the introduction's thematic material, from the beginning of the work, comes back at measure 202, marked double forte, in the horns. This recurrence of thematic material strongly suggests a false recapitulation. Another anticipation of the recapitulation occurs at measure 212. This climactic section, which is predominantly chordal in nature, leads back to the actual recapitulation, which begins at measure 222 with a full tutti in the orchestra and in the original key of B-flat major.

The orchestration, in the recapitulation, differs from that in the exposition for it is now played as a tutti section. Horns, marked mezzo piano, introduce a softer section, the first theme, which begins at measure 244. This leads to the second theme, which begins at measure 265. The second theme is initially played by the violins, doubled by clarinets. Another brief tutti climax introduces the closing theme, beginning at measure 290. Strings and woodwinds, including horns, dominate with brass being used to add accents
and power to the orchestra. Timpani are usually used to reinforce the bass line, but there are times when they are used more independently than they were in the first symphony. The concluding pages of the movement, starting at measure 307, the coda, feature loud powerful chords which lead the movement to an animated and triumphant conclusion.

In the second movement, which is marked *Nicht zu schnell* (Scherzando), woodwinds and strings dominate, overall. Brass are added from time to time to add dynamic weight to the orchestra. Timpani have an important independent role as they play a recurring rhythmic theme that consists of a dotted quarter-note, eighth-note, quarter-note pattern. The rhythm is somewhat reminiscent of the timpani part which appears in the scherzo of Beethoven’s *Symphony No. 9*. For the most part, Zemlinsky’s scherzo has a songlike character, but in the last few pages a dancelike character dominates that Weber says resembles that of Dvorak’s *Slavonic Dances*.\(^\text{25}\) This is particularly true, he continues, in the melodic writing and in the handling of the instrumentation.\(^\text{26}\) Unusual phrase lengths, which we have come to expect from Zemlinsky, are once again the rule. The introduction of the scherzo, A, consists of eleven measures, which is immediately followed by a

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\(^\text{25}\) Ibid.
\(^\text{26}\) Ibid.
grouping of $8 + 10 + 4$, followed by a slight truncation of restated thematic materials which leads to the B-section, starting at measure 54.

An altered A-section returns to the lighter texture of woodwinds and strings. Brass instruments occasionally provide harmonic support, although in this section, they are used more sparingly than in the preceding tutti section. Woodwinds are frequently written in parallel octaves, thirds, or sixths. A brief transition, starting at measure 119, features woodwinds in parallel thirds. The transition ends at measure 124.

A brief C-section begins at measure 125 and extends to measure 139. Woodwinds, written in parallel thirds continue, but they are now joined by strings, played pizzicato.

The A-section returns at measure 140. Woodwinds and strings are dominant. The B-section returns at measure 165 with another full tutti. The tutti section continues until the A-section returns again at measure 183. Starting at measure 184, the lighter woodwind and string writing recurs. Brass are used sparingly here for the most part as harmonic support. The A-section continues until measure 221, with a decrescendo serving to indicate a transition to the trio, which begins at measure 222.

The trio begins with soft woodwinds. An even softer string section emerges at measure 234 lasting until measure 249. Woodwinds and strings
join forces at measure 250. Brass instruments are typically absent here, except for a brief entrance of trumpets, at measures 263-268, and a brief section of brass chords that extend from measures 273-276.

The coda begins at measure 277. Weber refers to this section as a stretto in the manner of Dvořák. Woodwinds and strings dominate the coda with the timpani entering with a pedal tone ‘d’ sounding until measure 295. A brief series of softly played chords, played by the horn section, leads to a measure of silence, followed by a soft pizzicato chord in the strings. The conclusion of the coda changes to a 2/4 meter and is marked prestissimo. This occurs at measure 303 and extends to measure 323, which is marked with a grand pause. A return to 3/4 meter occurs at measure 324 with a brief full tutti section that brings the movement to its conclusion.

The third movement, an adagio, is in three parts. The A section begins with a harmonic progression, in the woodwinds, that, in several ways, is very much like the “Largo” of Dvořák’s New World Symphony. Weber refers to this chord progression as a “mystische Akkordfolge”. There are melodic similarities to Dvořák, as well. Weber also states that the “grail motive” from Parsifal and the “wanderer harmony” from Siegfried are also blended into the progression which, he says further demonstrates the influence of

Wagner's late harmonic language on Zemlinsky.\textsuperscript{29} The strings enter at measure 5 and at that point woodwinds become momentarily silent. An oboe enters at measure 10 and plays until measure 12 where it is joined by strings. Brass instruments are absent until measure 25. Here, they initiate a climactic section that extends to the downbeat of measure 31. A brief transition, measures 31-35, leads to a return of the original thematic material, which is played by the strings.

The B-section begins at measure 42 with string tremolos that give the music a more turbulent character. They are built up in an additive fashion with occasional rapid melodic figures added in the strings. Brass instruments are notably absent until the climax of the movement which begins at measure 90 and extends until measure 98. A softer section, dominated by the strings, comes back at measure 99. Woodwinds are soon added. An anticipation of a return to the A section begins at measure 106, but the actual A section does not come back until measure 117.

Once again, the A section is dominated by strings and woodwinds. A modification of the B-theme (a) occurs at measure 137. The rapid melodic figures that occurred earlier, in the B-section, recur here, but this time they are shared by woodwinds and strings instead of strings alone. A soft harmonic

\textsuperscript{29} Ibid.
progression, played by woodwinds and strings, brings the movement to a peaceful conclusion.

The fourth movement is a theme and variations which, according to Weber, is a hommage to Brahms.\textsuperscript{30} As does the final movement of Brahms's \textit{Symphony No. 4 in E minor}, Zemlinsky's movement contains thirty variations. The orchestration of this movement demonstrates solid classical traditions as does the Brahms work. However, Zemlinsky moves a step further by vastly expanding the spectrum of the orchestration within these variations.

Overall, there is a careful design of growth in the orchestral density and in the timbral variety. The relationship between the strings and the woodwinds is no longer limited to that of two separate sound forces, but is now extended to include numerous mixed sonorities. The identity of the individual parts in each family of instruments has become more independent, and woodwind solos now occur quite often.

It is traditional, in a way, that the orchestration of this movement still focuses on the strings and woodwinds. The majority of the variations are in chamber music settings. These include the first eight variations, Variations XVI to XXI, and Variations XXVI to XXVII. Brass instruments and timpani are

\textsuperscript{30} \textit{Ibid.}
reserved for the *tutti* sections, mainly in the later variations. The composer uses the full orchestra in Variations IX-XV, XXII-XXV, and in Variations XXVIII-XXX. The transition, starting at measure 320, and the coda, starting at measure 331, utilize the full orchestra, as well. The orchestration is masterfully handled, as it demonstrates wide varieties of timbral groupings and fine idiomatic writing.

To preserve the sometimes dark Brahmsian sound, the theme remains in low registers most of the time, particularly in the outer variations (the first five and the last five). Bassoons and low strings are frequently employed for the statements of the theme. Occasionally, low brasses and timpani are included (Variations X, XIV, XXIV and XXV in particular).

The most obvious timbral innovation can be heard when the theme is shared by various orchestral instruments in different registers. This could be viewed as a kind of *Klangfarbenmelodie*. This first occurs in Variation VI, where the theme is passed from the fourth horn, to the cellos, to the first violins (doubling violas) then back to the second horn, respectively. In Variation VIII, the timpani, the horns and the low strings share the theme.

From Variation IX onwards, the sonorities of the theme become increasingly complex. In Variation IX, the theme moves to a high register and

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*ibid.,* 113.
the spectrum is expanded to three octaves by the violins and violas. In Variation XI, the theme is presented in a scattered manner, where various woodwind groups playing staccato, and middle string groups performing pizzicato, are alternated, or sometimes combined. From Variations XII to XIV, the theme is frequently shared and expanded to include multiple doublings of orchestral instruments, including brass instruments.

String writing, which sounds less dense, dominates the next several variations. In Variation XV, the theme alternates between the first violins and the string basses in extreme registers. The theme then remains in the same registers of the orchestra in each of the following variations: Variation XVI, first violins; Variation XVII, cellos and Variation XVIII, violin solo. The strings play *tutti* in Variation XVIV, where the theme is shared by the first horn and the oboes. The five-part fugue, in Variation XX, concludes the series of variations in which the strings are dominant.

Variation XXI is dominated by woodwinds. The theme is heard in a high register. From Variation XXII onward, the theme returns to low registers, except for Variation XXIII, where the first trumpet shares the theme with the bassoons. In later variations, trombones and tuba are also used to strengthen the theme and to add variety to the orchestration.
Timbral transformations occur continuously. At the beginning of the movement, the theme begins in the low registers of the orchestra. Gradually, as the movement proceeds, higher registers are utilized more frequently. As the movement progresses, the orchestration becomes more varied and complex. Finally, the orchestration returns to a lower register, but the use of *tutti* generally makes the orchestration brighter than it was at the beginning of the movement. Throughout the movement strings and woodwinds are equally important musical partners, but are usually presented as two different sound forces in chamber music settings in the early variations. As the variations unfold, density increases and more complex sonorities soon occur. Then, the string family reclaims its dominance in the middle variations in a gentle manner primarily attained through the use of softer dynamics. Afterwards, from about variation XXII on, the orchestra is often at full power as brass instruments and timpani finally gain significance in the later variations.

**Stylistic Analysis.**

**Orchestration and Melody.**

In conclusion, Zemlinsky's orchestration in the *Symphonie in B-Dur* shows remarkable growth and musical maturity when compared to his first
symphony. From a listener's perspective, he is now able to produce greater varieties of orchestral color that give this work a great deal of additional interest. His writing for the instruments is always idiomatic, and he can now create acoustical balances in his instrumentation that do not entirely rely on specific dynamic indications. The orchestration is always clear, as every part is audible. Although he sometimes doubles melodic themes, he does so sparingly, and when he does double a part, it is for the purpose of generating additional orchestral color and variety, and is rarely done as a method for merely adding sonority, or dynamics, to the overall sound. He handles the brass instruments to great effect in his second symphony; the addition of tuba adds a great sense of depth and warmth to certain sections. Timpani now have independent parts, at times, that are sometimes thematic.

Rhythm, Harmony and Texture.

Zemlinsky's use of rhythm shows a great deal of development in this work, as well. Rhythmic techniques, such as the use of dynamic accents, hemiolas, cross rhythms, and meter changes lend additional variety to the music. There is also a great deal more dynamic variety and contrast throughout the work. In the first symphony this was quite rare. The harmonic language, the use of counterpoint, and more complex melodic
writing also indicate musical growth and progress. Harmonically, the second symphony still relies, primarily, on triads and dominant seventh chords. Counterpoint, which is not a hallmark of Zemlinsky's compositional style, does occur more often than it did in the first symphony. Thematic development, while it retains a general sense of economy and subtle manipulation that the earlier work contained, suggests a deeper thinking composer who has a growing wealth of knowledge and orchestral craftsmanship. In the fourth movement, for example, his handling of the thematic materials, and their subsequent manipulations and variations are masterfully done. Had his symphony appeared before Brahms's fourth symphony, the work which Zemlinsky used as a model for his theme and variations, Zemlinsky's handling of theme and variations form would probably be widely thought of as the better of the two.

Stylistic Tendencies.

It is also true that many of the characteristics that Zemlinsky demonstrated in his first symphony are present here, as well. He has trademarks. He continues to compose many irregular phrase groupings that seem symmetrical and logical because of the way he links them together with melodic sequences and cadential extensions. He continues to compose
descending melodic figures, what Weber earlier called "Einfälle," a characteristic that extends throughout his compositional career. His unique brand of eclecticism (contextual allusions to other compositions that suggest a context rather than quote) is still noticeable, although unique characteristics that are his and his alone point more and more to an individualistic style. He continues to anticipate sections of the form before the new section actually arrives. In the first movement of the second symphony, for example, he once again anticipates the recapitulation before it actually arrives. The theme and variations movement contains additional examples of this technique. Harmonically, the second symphony retains many late nineteenth-century characteristics. Triads and dominant sevenths are the most common types of chords in the work. Among other things, this characteristic, in particular, is about to change in forthcoming works.

Conclusion.

Another characteristic that Zemlinsky retains in this work is something that was alluded to earlier: the work contains contextual allusions. One's initial impression of the work is that it resembles something familiar, something that is already known. More detailed study, however, ultimately reveals several unique compositional characteristics that can best be described
as Zemlinsky trademarks, musical qualities that are unique to him. His compositional style is full of subtleties that are not initially revealed by passive listening. It almost seems that his music is in some sort of an aesthetic disguise. A work of Zemlinsky's will make you think, for a moment, that it is the work of some other composer. In this work, there are contextual allusions to Brahms, Dvůrák, Bruckner, and Wagner. However, once the aesthetic disguise begins to be peeled away, a completely new and more individual face gradually begins to appear.

Weber correctly observes that the B-flat Symphony is a turning point in Zemlinsky's compositions.\textsuperscript{31} Weber is also correct when he states that the \textit{Symphonie in B-Dur} is Zemlinsky's last youthful work.\textsuperscript{32} The next two orchestral works, \textit{Die Seejungfrau} and the \textit{Lyrische Symphonie}, occupy a very different sound world than do the earlier works, a sound world that sounds less and less like the nineteenth-century and more and more like the twentieth.

\textsuperscript{31} Ibid.
\textsuperscript{32} Ibid.
CHAPTER V

DIE SEEJUNGFRAU (ca. 1903)

Manuscripts and Editions.

There are two different manuscripts for Zemlinsky's *Die Seejungfrau*. Of the three movements to the complete score, only the second and third movements are in The Library of Congress. Regarding the first movement of the score, Oncley had thought that this movement was a part of another orchestral work by Zemlinsky and pointed out that the first movement (of this other work) was in a private collection in Vienna.¹ As it later turned out, the entire manuscript of *Die Seejungfrau* was in a private collection in Vienna, and K. J. Rooke has given a detailed description of all three parts of Zemlinsky's score. Rooke gained access to the manuscript in the private collection in Vienna that was kindly provided to him by Dr. Rosemary Hilmar.² Apparently, the manuscripts of the second and third movements, which are located in The Library of Congress, are a second copy that Zemlinsky brought with him to America when he emigrated. It is not

completely clear which of these two copies is the original, but based on the thoroughness of Rooke's description, the author suspects that the copy in Vienna is the final draft. Rooke describes the three parts of *Die Seejungfrau* as follows:

All three parts of the orchestral full score are in a final neat version, on "J. E. Protokoll Schutzmarke" manuscript paper. The first comprises 32 folios in upright format (27.5 X 35.5 cms.), although the original may contain some initial or final blank pages. The pages are numbered 1-68 with pp. 29-31 as later inserts superimposed over the first conception and page numbers 34-37 omitted; it is on manuscript paper No. 8 (24-line) for pp. 1-9 and 18-45, and No. 8a (26-line) for pp. 10-17 and 46-68. There is no title page—only the numeral "I" at the top pf p. 1. On p. 68 the first movement is dated "Altmünster am. 29. Aug. 902 [with a line over 902]" and, although unsigned, is in Zemlinsky's hand. . .

The orchestral score of part II comprises thirty folios in upright format, the pages numbered 1-60. P. 34 is the only insert and there are no blank pages. The distribution of the manuscript paper is as follows: No. 8a (26-line) for pp. 1-40 and 55-60; No. 9 (28-line) for the intermediate ones, 41-54. Again there is no title-page but the numerical indication "II" occurs at the top of p. 1, which carries the inscription: "Gift/Robt. O. Lehmann./Mar. 2. 1967," in the centre of the bottom margin. No signature or completion date is found on the final page.; but the hand is that of Zemlinsky. What appears to be a different hand, more mannered and ornate in style, between bb. 237 and 314 is in fact Zemlinsky's copying hand (these bars, beginning at 241, exactly duplicate bb. 75-148) and is particularly common in his juvenilia.
Part III, shorter than part II, occupies twenty complete folios, the movement ending on folio 21 recto, in upright format, with pagination 1-41, and No. 9 (28-line) for pp. 17-40. It bears the numeral “III” at the top of p. 1, and the date of acquisition (identical with that of part II) occurs on the final page in the bottom margin towards the right. The finished work is signed and dated “Am 20 März 1903.”

There is a slight discrepancy with Rooke’s manuscript description of the first movement of Die Seejungfrau that differs from the score that the author received from European American Music Distributors for this study. This occurs at the place where he states that the first movement is dated ‘Altmünster am 29. Aug. 902 (with a line over 902).’ In the score that the author rented from European American this inscription occurs on page 64, not on page 68 as Rooke indicates. The author cannot confirm that the date given is [1]902, either, because the writing is nearly illegible. However, all of the other details appear to be in complete agreement with Rooke’s descriptions. In all probability, Rooke and I are looking at two entirely different copies of the score, and the pagination is slightly different. The other possibility is that Rooke’s ‘p. 68’ is a typographical error.

The Library of Congress has three manuscript items in their collection for Die Seejungfrau which they have assigned shelf numbers of MUSIC 3260/

\(^{3}\)Ibid., 41-42.
Items 101, 102, and 103. These items are clearly different from the items that Rooke has described above. MUSIC 3260/Item 101 is described as follows:

*Die Seejungfrau*: Symphonic poem for orchestra/Based on Hans Christian Andersen’s fairytale--1903. (second and third movement only). 1 ms. score (60 + 40 p.); 34 cm. Holograph, in ink with rehearsal markings in crayon. Dated at end, “am 20 Marz 1903.”

The second item, which has a shelf number of MUSIC 3260/Item 102, is an incomplete manuscript fragment of *Die Seejungfrau*. Item 102 consists of “1 ms. score (14 p.); 34 cm. Holograph, in ink. Original pagination begins with page 35. Neither the beginning nor the conclusion are present.”

The third item, in The Library of Congress, which has a shelf number of MUSIC 3260/Item 103, consists of miscellaneous sketches relating to *Die Seejungfrau*: “72 ms. pages; 34 cm. and smaller. Holograph, in ink with notes and emendations in crayon. On page 69: Licht in der Nacht [unspecified voice or instrument, piano]/Text by Bierbaum (?). incomplete sketch.”

*Die Seejungfrau* was published by Universal Edition in 1984. Soon after its 1984 publication, the work was “re-premiered” on November 11, 1984, in the “*Schreker-Zemlinsky-Schnittke-Tage,*” by the Österreichische

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Jugendphilharmonie, conducted by Peter Gülke. Before reading Klaus Roy's program notes for The Cleveland Orchestra performance of Die Seejungfrau, the author was not aware of the fact that the work exists in two performance editions, both of which are now published by Universal Edition. One version is in two movements and the other is in three. Both versions are available, on a rental basis, from European American Music Distributors, in Valley Forge, Pennsylvania.

The copy of the work that was sent to this author for this study had only one printed movement, the third. The first movement is a facsimile of the manuscript, presumably in Zemlinsky's own hand. The second movement is an extremely neat copy that was obviously done by a professional copyist. One thing that suggests that the second movement is in the hand of a copyist are the tempo indications, and the like which are clearly handwritten. The second thing that suggests that the second movement is handwritten becomes apparent when one makes a close comparison with the third movement. The note heads, and the like, are clearly done by a machine in the copy of the third movement. As beautiful as the copy work in the second movement is, it has many traits that clearly indicate that a human hand made it.

7 Klaus G. Roy, "Die Seejungfrau: Symphonic Poem after Hans Christian Andersen's The Little
Previous Writers and Their Commentaries.

Zemlinsky's symphonic poem *Die Seejungfrau* has had a strange and, ultimately, wonderful history. As K. J. Rooke has pointed out: "Considerable enigma has surrounded Zemlinsky's orchestral fantasy *The Mermaid* because the full score disappeared soon after its premiere on 25th January, 1905."9 Peter Gülke, author of the liner notes for the 1986 London recording, has made a similar observation: "Zemlinsky's symphonic poem *The Mermaid* is an extremely important work of early twentieth century music, and yet a full eighty years elapsed between its premiere and second performance. It hardly comes as a surprise, therefore, to learn that even scholars considered it lost."10 The shortest explanation of what probably happened to the composition comes from Klaus G. Roy, in his program notes for The Cleveland Orchestra, which gave the first United States performance of the work on February 5, 1987. Roy states: "Reportedly, the first part of the three-part composition remained in Austria when the composer emigrated to the United States in

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9 Ibid.
the late 1930s, taking with him the rest of the score." Gülke has explained the situation even further:

Whilst the manuscript of the first movement lay undiscovered in Vienna, those of the other two movements found their way to America, where they finally resurfaced after the composer’s death. The work was revived by the Austrian Youth Philharmonic under Peter Gülke in the autumn of 1984, since which time it has rapidly gained ground that previously even its author had refused to try and win for it. Gülke, compact disc notes, Die Seejungfrau.

Weber, in his monograph on the composer (1977), only mentions the work in passing. It is worth noting, however, that Weber does include the work in Zemlinsky’s works list, where he gives the date and place of the first performance as January 25, 1905, Vienna. He adds that the manuscript was lost. Oncley, in his 1975 dissertation, places the work in the composer’s works list as two separate entries. His first reference to the work is as a “Symphony in E-flat for Large Orchestra. . . only movements two and three are extant.” His second entry for the work is “Die Seejungfrau” (1904?). Symphonic poem for orchestra. . . Ms.: lost. Unpublished. Prem: Jan. 25, 1905.

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12 Gülke, compact disc notes, Die Seejungfrau.
14 Ibid., 137.
15 Lawrence Oncley, The Published Works of Alexander Zemlinsky (Ph. D. dissertation, Indiana University, 1975; Ann Arbor, Mich.: University Microfilms, 75-17, 061), 499.
16 Ibid.
1905."\textsuperscript{17} Weber's works list in the \textit{New Grove} treats the work in a similar way, as he lists the two items separately.\textsuperscript{18} Oncley, in his article for \textit{Notes}, suggests, perhaps for the first time, that the two items are probably one and the same.\textsuperscript{19} The accuracy of the date of the first performance has never been disputed. According to Alexander Zemlinsky: \textit{Bin ich kein Wiener?}, the work was first performed on January 25, 1905, in the \textit{Grosser Musikvereinssaal}, Vienna.\textsuperscript{20} Zemlinsky conducted a program that, in addition to his \textit{Die Seejungfrau}, consisted of Schönberg's \textit{Pelléas und Mélisande} and some orchestral songs by Oskar C. Posa.\textsuperscript{21} According to Peter Gülke, Zemlinsky felt that the work was inferior to Schoenberg's composition and withdrew it after the concert and relegated it to his desk drawer. Gülke states:

Zemlinsky was at times scrupulous to the point of being self-destructive, and had been intimidated by the presence of Schönberg's symphonic poem \textit{Pelléas und Mélisande} when he conducted it with his own work at a double premiere on 25 January, 1905. Schönberg's work was clearly the more popular of the two on that occasion. Feeling that \textit{The Mermaid} had been overshadowed, Zemlinsky cancelled a performance of it for the near future in Berlin--a reaction typical of a musician who only really made a lasting name for himself in his

\textsuperscript{17} Ibid.
\textsuperscript{19} Oncley, "Works of Zemlinsky: List," \textit{Notes}, XXIV/2, 298.
\textsuperscript{21} Ibid., 31-32.
Prague years, in spite of the fact that his exceptional talents had been recognised and acclaimed much earlier by even the most critical of his colleagues.\(^{22}\)

The most comprehensive and detailed description of the history of the work’s manuscript comes from an article by K. J. Rooke entitled “Zemlinsky’s Mermaid,” which appeared in *The Music Review* in February of 1983. As was previously mentioned, Rooke pointed out that the work received its first performance on January 25, 1905. He adds: “The main surviving evidence for the work’s existence [meaning an extant copy] is the concert programme and the review by the critic Max Vancsa [which appeared in the *Neue musikalische Presse*, xiv (1905), 41-42] from which some of the work’s characteristics can be gleaned.”\(^{23}\) Rooke points out that Vancsa makes two noteworthy observations in his criticism, the first concerning the composer’s eclecticism and the second concerning his gift for orchestration:

Zemlinsky has been highly successful. His three-movement symphonic poem based on Andersen’s [The] Little Mermaid was once again an example of Zemlinsky’s widely acclaimed, ingenious, precise, never excessive or bizarre, art of instrumentation, as well as of his developed sense of artistic proportion, his excellently calculated formal control and his pronounced and instinctive drive through the phrase. Perhaps one or other of his reputable qualities, in spite of this, did not quite measure up

\(^{22}\) Gülke, compact disc notes, *Die Seejungfrau.*  
to expectations. I do not want to over-emphasize the point that, to me, Andersen’s charming little poems have appeared excessively exaggerated in three whole symphonic movements, but the work, moreover, really possesses little individual character. It is eclecticism of the most established modern masters from Wagner and Liszt to Strauss and Mahler.24

Rooke gives numerous details which help to explain the problematic nature of the work’s history. He explains that the manuscript of the second and third movements of Die Seejungfrau were donated to the Library of Congress on March 2, 1967 by Robert O. Lehman.25 Ross Parmenter, in a New York Times article, states that Robert Owen Lehman is the son of Robert Lehman who is “an investment banker widely known as an art collector.”26 Another article from the New York Times states that “Mr. Lehman, who lives in Paris, is a composer studying with Nadia Boulanger.”27 Two years after the completion of his dissertation, in 1977, Oncley pointed out that the first movement of Die Seejungfrau was in a private collection in Vienna.28 The author has not been able to determine, with absolute certainty, whether

24 Ibid.
25 Ibid., 37.
or not the private collection in Vienna that Oncley refers to is the same collection that was in the possession of Robert O. Lehman. The New York Times articles date from 1963, and Lehman's donation of the second and third movements to The Library of Congress took place in 1967. It seems reasonable to propose that there is a direct connection between the two collections as Lehman could have relocated in Vienna by the year 1967. The "two" collections might be one and the same. Another possibility is that Lehman purchased items that were contained in the Viennese collection and the Zemlinsky manuscript was among them. At any rate, Rooke states that Ernst and Rosemary Hilmar discovered an unknown symphonic movement by Zemlinsky, in 1976. Ernst Hilmar published a photocopy of the first two pages of the first movement in 1976 in an article. Unfortunately, neither Rooke or E. Hilmar disclose the location where this manuscript was found. The photocopy of these first two pages which appear in Hilmar's article agree with the photocopy of the manuscript that this author rented from European American Music.

According to Rooke, Oncley became aware of Hilmar's article which, along with the thematic evidence which was contained in the photocopied musical example, led him (Oncley) to the conjecture that the first movement

29 Ernst Hilmar, "Zemlinsky and Schönberg," in Otto Kolleritsch, Alexander Zemlinsky: Tradition im Umkreis der Wiener Schule (Graz: Universal Edition für Institut für
(in the private collection in Vienna) and the second and third movements (in The Library of Congress) actually belonged together. For Rooke, this evidence was still not completely satisfactory, or conclusive. Conclusive proof, says Rooke, comes from Horst Weber’s comments about the program for the concert which give the tempo markings for all three movements: I. **Sehr mässig bewegt—Langsam—Stürmisch bewegt**; II. **Sehr bewegt, rauschend**, and III. **Sehr langsam, mit schmerzvollem Ausdruck—Lebhaft**. Apart from one slight tempo discrepancy, in which, in the third movement annotation, the program says **Langsam** and the manuscript says **Gedehnt**, Rooke says the evidence is conclusive on thematic grounds alone. This seems reasonable because the third movement is cyclic: thematic elements from the first movement are reused to the extent that overwhelmingly indicate that the movements belong together. Rooke feels that the program compiler probably misread Zemlinsky’s “particularly illegible hand” and may have created a tempo marking of his own. After nearly eighty years, the movements were finally reassembled and subsequently performed and recorded.

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Wertungsforschung, 1976), 61-62.
Gülke has stated that Zemlinsky saw *Die Seejungfrau* as a transitional work, a preliminary sketch for a 'Symphony of Death'. This observation is confirmed by a postcard that Zemlinsky wrote, and sent to Arnold Schönberg in 1902. On the postcard Zemlinsky wrote: "Ich arbeite fest an einer symphonischen Dichtung "Das Meerfräulein" v. Andersen es soll eine Vorarbeit für meine Symfonie "Vom Tode" werden." Zemlinsky's work shares some similarities with Schönberg's *Pelléas und Mélisande*. Gülke points out three similarities between the two works: 1) the subject matter of the two works is similar, 2) each work attempts to arrive at a new understanding of our world by examining an alternative, parallel, or non-human world, and 3) both works were composed "following the spirit of Brahms." Gülke states that there was a prevailing argument at that time which centered around debates concerning 'programmatic' and 'absolute' music, and about a possible synthesis between Wagner and Brahms. He adds that for R. Strauss and Mahler there was no need, or attempt, to synthesize a new musical style after Wagner and Brahms. But, he states, that for Zemlinsky and Schönberg, there existed a need to answer, or reconcile...

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32 Gülke, compact disc notes, *Die Seejungfrau*.
33 Zemlinsky, Alexander, *Briefwechsel mit Arnold Schönberg, Anton Webern, Alban Berg und Franz Schreker*, hrsg. von Horst Weber, Darmstadt 1995 (Briefwechsel der Wiener Schule, Bd. 1). (im Druck), Letter no. 4, unpaginated. [see Appendix A: Letter no. 21. The author would like to express his sincere gratitude to Horst Weber for making these unpublished excerpts available to him].
differences between what were generally thought of as opposing points of view. Gülke states: “they [Zemlinsky and Schönberg] wanted to find practical musical solutions to an antinomy which had become so exaggerated that absolute and programme music were considered irreconcilable opposites.”

Whether they succeeded or not (with *Die Seejungfrau* and *Pelléas und Mélisande*) is a thorny and debatable issue. For Gülke, a degree of reconciliation results from two factors: 1) Zemlinsky did not give any written account, or description, of how Andersen’s story fits into the musical discourse, or indeed that it does not, and 2) Zemlinsky wrote to Schoenberg on March 17, 1903, stating: “Heute mache ich die letzen Takte meiner “Seejungfrau”. Der 3. Theil ist der “innerlichste”—so glaube ich.” In the compact disc notes for the recording on the London label, the statement is rendered in English as follows: “Today I finished the last few bars of my Mermaid. The third part is the most inward, I think.” Gülke feels that Zemlinsky was referring to the epilogue “in which the story becomes music and soars above and beyond the narrated events, thus resolving the difference between ‘programmatic’ and ‘absolute’.

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35 Ibid.
36 Ibid.
38 Ibid.
39 Ibid.
Performances.

In addition to the live performance which was conducted by Peter Gülke, numerous other live performances have taken place. Gülke has championed the work in Europe and has conducted it on several occasions with the orchestra of the German city of Wuppertal, where he is the musical director. After giving the United States premiere of the work on February 5, 1987, The Cleveland Orchestra, conducted by Christoph von Dohnányi, performed the work on tour. They played it in Boston on February 9, New York on February 14, and in Greenvale, Long Island on February 15 of 1987. The Cleveland Orchestra, for reasons that are not explained in any detail, performed the work in the two-movement version. In the two-movement version, Roy explains, movements two and three are abridged and combined into one large movement. The two-movement version reduces the total duration of the work from about forty-five minutes to about thirty minutes. This might have been the determining factor for The Cleveland Orchestra's decision to perform the two-movement version.

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40 Ibid.
41 Ibid.
42 Ibid.
Recordings.

As of 1995, the work has been recorded twice and both recordings are in the three movement form. The first recording was released in 1987 on London Records. It was performed by the Radio-Symphonie-Orchester Berlin, conducted by Riccardo Chailly. The second recording was released in 1993 on Wergo Records. It was performed by the Sinfonieorchester des Südwestfunks, Baden-Baden, conducted by Zoltán Peskó. Both recordings are outstanding and are highly recommended.

Program: Text Source.

Zemlinsky’s Die Seejungfrau was inspired by Hans Christian Andersen’s story entitled The Mermaid, which was published in 1837. Peter Gülke has summarized the story in three major sections which correspond, roughly, with the three movements in Zemlinsky’s tone poem. A summary of the storyline will be given as it is described by Gülke in his liner notes to the recording on the London label. Since the recording is now out of print it seems appropriate and helpful to include Chris Wood’s translation of Gülke’s synopsis here:
I. In the depths of the ocean lies the castle of the sea king. His six daughters live a carefree life in the watery palace’s shimmering halls and flower decked gardens. They know no greater pleasure than to listen to their grandmother talking of the human world, of ships and towns, men and animals, green woods and sweet-smelling flowers.

On the occasion of their [each daughter’s] fifteenth birthday, the sea princesses are allowed to rise to the surface of the ocean and see the human world for the first time. None is keener to do so than the youngest. When her time comes she swims to the surface and sees a ship on which a young prince is celebrating his birthday. She swims around the vessel in ever closer circles, unable to take her eyes off the young man.

A storm breaks out and the ship is smashed by the waves. The mermaid swims to the prince, takes him in her arms and pulls him to the shore. There she lays the unconscious young man down on the sand and flees when a group of young girls comes running by. From amidst the waves she sees the prince smile gratefully at one of the girls who is bending over him. The mermaid is overcome with sadness and returns to the sea bed.

II. Every subsequent night she swims back to the prince’s castle by the sea, and watches him as he sits on the marble steps or sails around in his boat. She wants more than ever to become human and acquire an immortal soul. When water creatures die they merely float to the surface of the ocean as foam. If, however, a human loves them more than anything in the world, and remains faithful to them, the soul of that human passes into theirs and they become immortal.

During a party in her father’s palace the mermaid slips away to find the sea witch, the only person who can help her. She must take a frightening journey across swamps full of toads and
snakes. The sea witch gives her a magic potion that will change her tail into human legs. Every step she takes will cut into her like a sword, and the mermaid must lose her beautiful voice by way of payment for the potion.

Next morning she swims to the prince's castle, drinks the potion and falls down as if dead. When she wakes up the prince is standing before her; he asks her where she has come from but she is unable to answer.

The prince takes her with him to the palace and gives her beautiful clothes to wear. She is allowed to sleep in front of his door, she accompanies him when he goes hunting and even goes on long walks with him in the mountains, in spite of the fact that her feet bleed. One evening her sisters swim to the surface and wave to her sadly.

The prince grows increasingly fond of her, but he never thinks of marrying her. He dreams of the girl who leaned over him, believing that it was she who rescued him. His parents have chosen a wife for him. A ship is prepared for the wedding and the mermaid accompanies the prince; when he recognises his assumed rescuer in his wife-to-be, he is overwhelmed with joy.

On the day of the wedding the mermaid holds the bride's train. The end of the day will bring her death, for in spite of all her sacrifices she has been unable to win a man's love and fidelity and thus an immortal soul.

When the married couple retire for the night, the mermaid looks out over the waves and sees her sisters. They give her a knife from the sea witch—if she plunges it into the prince's heart and lets his blood flow over her feet, her tail will grow back and she will be able to rejoin her sisters.

The mermaid enters the tent in which the couple are sleeping, kisses the prince... and throws
the knife out into the sea. She rushes into the water and her body begins to melt away; but as she looks up she sees thousands of diaphanous figures floating above her in the dawn sky. These are the daughters of the air; the mermaid realises that she has become like them and flies up to join them. Although they do not have immortal souls, they can become immortal by doing good deeds. As one of their kind the little mermaid will attain the immortality she so desired.⁴³

According to Klaus Roy, the reviews of the 1984 performance in Vienna expressed enthusiasm concerning the rediscovery of the work and its potential as a welcome addition to the repertoire of symphonic poems. He adds: "Each of the commentaries on the Vienna performance—apparently played magnificently by the Austrian Youth Orchestra—calls attention to the extraordinary beauty of the sonorities, the finesse of color, and the richness of expressive content."⁴⁴

Form.

The formal structure of each part of Die Seejungfrau is sectional, as suggested by the events of the Andersen’s story. Overall, the design is cyclic as

⁴³Ibid.
⁴⁴Roy, Cleveland Orchestra Program Notes, 38-39.
the third movement is basically a summary, or repetition of the first and second movements with a new orchestration. Materials from the beginning of the first movement return by the end of the third movement.

The author has created the following outline of the formal structure of Die Seejungfrau:45

Die Seejungfrau

First Movement

Section I: Introduction (Presentation of materials)

Mm. 1-6 

Sehr massig bewegt. Ascending A-minor scale by basses, 6/4
7-8 Descending fourth motive by violins
9-10 Descending fourths, obbligatos by woodwinds
11-16 Theme I by solo horn and bass clarinet
18-20 Descending fourths in syncopated rhythm, by strings, transitional
21-39 Langsam... Theme II by solo violin, in A-Major, 2/4
30-52 Restatement by orchestra, modulation to A-flat Major, 4/4

Section II: String dominated (Presentation of additional materials)

53-71 Theme III, starts in A-flat Major, modulation to E-Major, 6/8
72-98 Theme III, by violin solo
99-110 Langsam... Theme IV in D-Major
111-121 Theme V in B-flat Major

45 The first movement tempo indications are in Zemlinsky's own handwriting, and are nearly illegible. The tempo markings given in the outline of the first movement are only those that could be accurately determined.
122-136 *Sehr ruhig...* Theme II in B-flat Major, 2/4
137-163 Theme IV, modulation from D-Major to F-Major, then from E-minor to F-sharp minor
164-167 Theme V in E-Major
168-175 Theme V in B-flat Major, F-pedal tone

Section III: Brass dominated

177-186 Ascending scale on E, building up of tension
187-213 Brass theme (diminution and modification of Theme I) on E-pedal, depicting storm, rapidly shifted meters
214-219 *Sehr schnell...* Theme I and other motives in D-minor
220-227 Theme I and other motives in F-minor
228-237 Theme I and other motives in B-minor
238-258 Theme I and other motives on G-pedal tone
259-262 Modulation to A-flat
263-278 Ends in D-minor

Section IV: Alternation between Strings and Brass

279-287 *Zeitmass...* Theme III in A-Major
288-302 Collage of various ideas in different rhythmic patterns, unstable tonality, ends in B-flat minor
303-315 Theme IV by woodwinds, in sequence. *Sehr ruhig* from measure 314
316-322 Theme III in C-Major with G-pedal tone

Section V: Coda in C-Major

323-342 Ascending scale pattern passing from low to high register
343-352 Theme V, mixed metric grouping of 3/2 and 6/4, soft ending
Second Movement

Section I (A)

Mm. 1-10  *Sehr bewegt, rauschend.* Brief introduction: woodwind trills, string tremolos and harp arpeggios on an F-sharp Major chord, 6/8

11-23  *Noch schneller.* New horn theme (diminution of Theme I) in E-Major

24-29  *Sehr langsam u. leise.* Return of the syncopated string melody (Figure 151), 3/4

30-33  *Zeitmass.* Harp glissando, 6/8

34-41  Restatement of introduction now in A-Major

42-54  Restatement of horn theme in G-Major

55-70  Theme III, augmented by strings, modulation from B-flat Major to C-Major

Section II (B)

71-74  *Ruhig wiegend wie im Reigen.* introduction to Section B

75-88  New cello theme in C-Major

88-141  New violin solo theme in C-Major, modulation to E-flat Major, back to C-Major, then modulation to F-sharp Major

Section III (A')

142-151  *Noch bewegter.* Return of new horn theme in F-Major

152-158  *Früheres Zeitmass.* Back to strings, Theme III motive in sequence and modified

159-166  Theme V and Theme II on B-pedal. *Sehr ruhig* at measure 166

167-188  Return of Theme I by bass clarinet then violins, begun in E-minor, modulation to D-minor, 3/4

189-198  Theme I in D-minor by violas and cellos

199-203  Theme II, started in D-minor with modulation to A-flat minor

204-206  Theme I (diminution), moving between A-flat minor and E-flat minor

207-210  Cadential extension on descending fourth, E-flat Major
Section IV (C)

211-219  *Sehr ruhig.* Cello closing theme in E-flat Major, 4/4
220-228  Theme II modified, tension built up
229-234  *Sehr breit.* Cadential extension in E-flat Major by full orchestra, 3/4

Section V (B¹)

235-240  *Zeitmass.* Solo oboe anticipates return of violin theme from Section B, back to 6/8
241-253  Cello Theme in C-Major
254-307  Violin Theme

Section VI (A²)

308-340  *Noch bewegter.* Return of horn theme in F, Theme III added, becomes softer
341-344  Cadential extension in C-Major (V of F), 3/4
345-361  Postlude in F-Major, 6/8 time. *Sehr gedehnt* at measure 349

Third Movement

Introduction

Mm. 1-12  *Sehr gedehnt, mit schmerzvollen Ausdruck.* New theme in descending motion in thirds, by violins, D-minor / F-Major, 3/4, ascending scale by low strings
13-15  Theme II opening, imitated by woodwind solos, F-major
16-23  Restatement of new theme, by woodwinds
24-29  Restatement of Theme II opening, imitated by string solos, extended

Section II

30-49  *Lebhaft.* Main theme (combination of Theme II and Theme V) in F-Major
50-65  Theme I in D-minor, by strings
66-73  Theme I in D-minor, by English horn
74-83 Ein wenig zurückhalten Lebhaft/zart, aber sehr lebhaft. Return of main theme
84-109 Sehr warm. Secondary theme (Theme V modified) in C-sharp minor
110-113 Climax, combination of various materials, F-Major
114-121 Sehr breit. Return of introduction theme in F-minor, tutti
122-136 Theme II opening, imitated by solo woodwinds and solo violin, introduction theme by horns, E-flat pedal

Section III

137-146 Langsam, doch nicht schleppend. Return of opening four-note motive by bass clarinet, diminution by harp and violins, Theme V augmentation by solo horn, E-Major
147-153 Transition, combination of Themes II and III
154-162 Etwas ruhiger beginnen, dann heftig und leidenschaftlich steigern. Restatement of measures 137-146, F-minor,
163-184 Themes II and III in sequence, tension built up, modulation from C-minor to E-flat minor to F-sharp minor, accelerating tempo
185-191 Climax, inverted counterpoint of Themes II and V
192-197 Softer, nach und nach wieder ruhiger

Section IV: Cyclic Return of Materials from First Movement

198-201 Zeitmass wie zu Anfang des 1. Teiles. Beginning of first movement, bass line, A-minor, 6/4
202-207 Theme I by solo horn
207-208 Descending fourth motive by strings
209-212 Sehr ruhig. Syncopated descending-fourth melody
213-222 Sehr ruhig. Cadential extension from second movement, E-flat Major, 3/4, further extended
223-232 Closing cello theme from second movement, E-flat Major, 4/4
233-240 Theme II modified, building up tension
241-244 Sehr breit. Climax, cadential extension, E-flat Major, 3/4
245-252 Sehr ruhig. Postlude, soft ending, 4/4
First Movement.

The first movement of *Die Seejungfrau* consists of five main sections:
1) a slow introduction (Section I: measures 1-52), 2) a string-dominated section which suggests the mermaid's peaceful surroundings (Section II: measures 53-176), 3) a brass dominated section, portraying a violent storm at sea (Section III: measures 177-278), which contains dramatic alternations between strings and brass instruments which might symbolize the emotional conflicts and contradictions that are contained in the plot of the story, 4) Section IV: measures 279-322, and 5) a coda (323-352).

Rooke calls the first movement "a hypertrophic sonata form with five distinct thematic elements". I must disagree. In the first place, unfortunately, Rooke does not clarify or define what he means by hypertrophic; at least not in respect to how the term applies to music. In the second place, there is little to suggest sonata form in this movement. Since the work is programmatic, the work, overall, is largely dictated by the text. Zemlinsky then exercises his imagination by creating musical motives that suggest associations to key words, persons, or events in the story. If a term must be chosen to describe the form of the first movement, that term would probably be modified through-composed; we would need to 'modify' the

\[46\text{Ibid., 42.}\]
definition of through-composed somewhat because of recurring motives. Rooke does not provide any formal outline for the work, but he does identify five thematic elements that seem correct. The slow introduction presents some of the basic motivic ideas (Section I: measures 1-52) which are developed into themes as the music unfolds.

The music begins quietly (triple piano) in the low registers of the orchestra. A four-note motive (E-F-D-E) is played by bassoons, bass trombone, bass tuba, cellos and basses. The time signature is 6/4. A harp is added in measure 3 along with timpani and tenor trombone. An ostinato, which consists of an ascending A-minor scale, is presented. The rhythmic groupings of the scale patterns suggest 3/2 rather than 6/4. The low orchestral sonorities suggest low soft rumblings from the bottom of the sea, where Andersen's story begins.

![Figure 148. Measures 1-6.](image)

The violins enter at measure 7, playing a descending fourth which eventually performs an important thematic function. Gradually, additional instruments enter and the rhythmic motion increases. Obbligato figures, consisting of sixteenth-note patterns enter at measure 9. Initially, they are played by a second harp, clarinets and oboe. Soon they are followed by violas and an undulating triplet figure played by the flutes. In this introductory section, ascending and descending figures tend to alternate suggesting an additional pictorial representation of the ocean setting of Andersen's story.

Figure 149. Measure 9-10.


The first horn and the bass clarinet introduce a new theme, which is labelled as Theme I by Rooke, starting at measure 11, in the key of A-minor.
The utilization of minor mode for first subjects is a principle Zemlinsky often uses when he initially develops, or sketches, thematic materials. Zemlinsky, in a letter to Alma Schindler, stated some of his ideas about thematic materials, particularly the character that first and second subjects ought to have. In this letter, which is a critical observation of a sonata movement by her, he states:

Both the first subject and the second subject are lyrical. But there ought to be a strong contrast. How is one to shape the development section rhythmically? . . . A little misfortune, perhaps 'ugliness', lovesickness, the cares of everyday life . . . that can be turned into a vigorous first subject. And a life that is worth all that effort must have harshly powerful first subjects. Loveable second subjects can only appear in between.47

This idea seems consistent with the thematic materials in his first and second symphonies, and he continues the idea in Die Seejungfrau by creating thematic materials that stand in strong contrast to one another. Characterized by descending fourths, Theme I affirms the 6/4 compound meter.

47 Alfred Clayton, The Operas of Alexander Zemlinsky (Ph. D. dissertation, Queen's College, Cambridge University, 1983; Microfilm copy), 47.
A short melody, which is based on a syncopated motive and appears to be a rhythmic reduction and modification of the beginning of Theme I, soon follows. The descending fourth pattern is intervallically expanded into a descending fifth and a sixth. This melody is presented by blocked chords in the strings and acts as a transition to the second main theme, which starts at measure 21. The harmonic progressions feature chromatic mediant relationships.

![Transitional Melody](image)
Theme II, as labelled by Rooke, is played by a solo violin. The key changes, momentarily, to A-Major, and the time signature changes to 2/4. This theme is characterized by a chromatic ascending line, a leap of a major sixth and an ornamented ending. Sparse accompaniment from the woodwinds provides harmonic support for the violin solo.

![Theme II](image)

Figure 152. Measures 21-30.

Measures 30 through 52 contain a restatement of thematic materials, presented thus far. The time signature returns to 6/4 and the orchestration becomes more involved as additional instruments are employed in the restatement of the thematic materials. Dynamic changes occur more frequently, as well, and a modulation takes place. The transitional melody (see Figure 151) is now played by the woodwinds in the key of A-flat minor, followed by the solo violin theme now in A-flat Major (measures 45 - 52).
A new fast section begins at measure 53. The time signature changes to 6/8. After four measures, on an E-flat pedal tone, the violins introduce Theme III. This theme starts in A-flat Major, then modulates to E-Major through a series of chromatic mediant relationships.

\[ \text{Theme III} \]

Figure 153. Measures 57-74.

The motive at the beginning of Theme III is derived from Figure 151. This motive, perhaps coincidentally, sounds very much like a theme in the second movement of Tchaikovsky's Fifth Symphony in E minor, Op. 64.
Beginning at measure 65, the orchestra becomes increasingly rhythmic, with hemiola rhythmic patterns, and increasingly colorful, with the addition of harp glissandos. Strings, harps, woodwinds, and horns, dominate this section, and brass instruments are occasionally added for harmonic support. As the section develops, the 6/8 meter becomes increasingly grouped in patterns of threes, as opposed to the hemiola patterns which occurred earlier, giving the music a rollicking motion, again suggestive of the sea.

Two solo violins enter at measures 72 and 73, respectively, accompanied predominantly by woodwinds. Occasionally, brass instruments are employed, but their usage is for timbral variety and not for solo, or melodic purposes. Trumpets and trombones do make an important entrance at measure 90 which seems to signal the end of this thematic section. This is then followed by previously stated thematic ideas that are now presented simultaneously in mixed meters of 2/4 and 6/8.
Figure 155. Measures 90-93.


A new section, in 3/4 meter and in the key of D-Major, begins at measure 99. The fourth theme starts, with a solo violin, at measure 100. This theme is similar to Theme II in its contour and in the use of the interval of a sixth, but it is more diatonic in nature. It is immediately followed by a solo cello countermelody, beginning at measure 101. Woodwinds, including horns, as well as the strings accompany the solo violin and solo cello thematic material.
A fifth theme makes an entrance at measure 111 in the high strings. It is characterized by a descending scale pattern.
In addition to woodwind accompaniment, trombones, and later, trumpets play chords as support. The solo violin and cello return at measure 117 and bring this section to a close.

A new division within this section begins at measure 122. Theme II (see Figure 152) is now presented in B-flat Major instead of A-Major. The strings parts are written predominantly in a low, warm register, with soft woodwinds as accompaniment. Brass instruments and harps are used sparingly for the sake of timbral variety.
Figure 158. Measures 122-125.

The fourth theme returns at measure 137. A double bar and a return to 3/4 meter indicates the change clearly. The solo violin and the solo cello countermelody from measures 90 through 93 returns once again as though in some sort of a musical dialogue. Rapid key changes characterize the section. Measure 147 is presented in D-Major. At measure 152 there is a change to F-Major. Measure 158 is presented in E-minor and at measure 160 the key changes to F-sharp minor. As the section unfolds the instruments of the orchestra become increasingly active. The dynamics gradually become louder until a tutti section occurs at measure 164 which also marks the return of the fifth theme in the high strings and high woodwinds. Now in E-Major, beginning at measure 164, timpani and brass make prominent entrances as strong harmonic support for the melodic materials. Beginning at measure 168 a pedal tone, on F-natural, marks another modulation to B-flat Major, and a repetition of the full tutti section of the fifth theme then occurs.
An ostinato pattern, consisting of an ascending scale, which is almost octatonic, begins at measure 177 in the low strings. The ostinato pattern is initially stated three times. Later, after the presentation of the stormy theme (see Figure 160) it recurs several more times. The term octatonic has been defined by Richard Taruskin as follows:

A collection of pitch classes that can be represented as a ladder of alternating whole and half steps. It can be conceptualized as two intercalated diminished-seventh chords and, therefore, can be transposed by semitone only twice before the original pitch content is replicated.\textsuperscript{48}

Once again, the music seems suggestive of the sea.

\begin{figure}[h]
\centering
\includegraphics[width=0.8\textwidth]{measure177-181.png}
\caption{Measures 177-181.}
\end{figure}

The horns and the first trumpet announce the stormy theme. The tonality is ambiguous, the stability afforded by an E pedal tone in the bass. The

\textsuperscript{48} Richard Taruskin, "Chernomor to Kashchei: Harmonic Sorcery; or, Stravinsky’s “Angle”," *Journal of the American Musicological Society* XXXVIII/1 (1985), 72.
descending fifth triplet pattern can be considered a diminution and modification of Theme I. This stormy theme is not acknowledged by Rooke.

\[\text{Stormy Theme}\]

Figure 160. Measures 187-189.

As the musical tension is increased, the stormy theme is extended above an A-flat pedal tone (measures 203-205). As tension continues to increase, the stormy theme is extended from three to a length of five measures (measures 209-213) and there is a metrical alternation between 2/4 and 3/4.

A new section immediately follows (measures 214-278). Theme I, played by the horns, now returns in 3/4. It alternates with the stormy theme, now in diminution and intervally modified by the trumpets, first in D-minor, then in F-minor. The entire orchestra is involved. Various motives, particularly the ascending scale patterns from the introduction are utilized as countermelodies (see Figure 148).
The music modulates to B-minor (measure 228) as the horns, in two pairs, make a concluding statement. The strings then take over and stay on an inverted G-pedal tone in high and middle registers. The inverted pedal tone heightens the sense of musical tension.
In addition, the trombones announce a modified version of Theme I, which leads to the statement of a tutti section with contrary motion between the woodwinds and the low strings (see Figure 163).

Figure 162. Measures 238-239.


Figure 163. Measures 241-246.

The G pedal tone then changes to a G-sharp pedal tone (spelled enharmonically as an A-flat shortly thereafter), and the section is repeated. The key finally returns to D-minor (measure 263). Compared to the beginning of this section, the texture here is more homophonic. The tension continues to build up until a running scalar passage leads to a climax where the music suddenly stops at measure 278.

After a pause, a slow soft passage follows. As at the beginning of the first movement, the meter is 6/4. The solo violins play Theme III, in A-Major, with harp accompaniment and with light support from the orchestra.

![Score image](image)

Figure 164. Measures 279-280.

The stormy brass passages return in measure 288. The texture again becomes more complex. There are rapid and successive presentations of thematic materials. Elisions of the thematic materials occur frequently, and the music moves quickly through different key centers and rhythmic patterns, with a great deal of variety in the orchestration. The key eventually settles in B-flat minor with an F pedal tone.

Figure 165. Measures 291-298.

The music soon dies down. Above the F pedal tone, the woodwinds play a sequence which may be identified as a fragment from Theme IV.
Theme III (see Figure 153) returns in C-Major with its dominant pedal (measures 316-322). It is first played by four violins, then by the horns.

The G pedal tone finally resolves to the tonic of C-Major at measure 323. In the coda, the opening motives from the introduction are developed further. The four-note motive from the introduction (see Figure 148) is
inverted and transposed from EE-FF-DD-EE to G-F#-a-G\textsuperscript{49}. The ascending scale pattern rises gradually from low registers to high registers.

Two solo violins and two solo cellos then take over the four-note motive, mentioned immediately above, which soon leads to a postlude with implied mixed meters. Theme V, in a 3/2 grouping, is shared between middle strings (violins and violas), and middle woodwinds (a horn and a clarinet). An ostinato, consisting of the pitches C and E, appears in a 6/4 grouping with a unique instrumentation consisting of tuba, timpani, harps and tubular bells. The first movement ends quietly in C-Major.

\textsuperscript{49} Pitch nomenclature here is derived from the following source: William Christ \textit{et. al.} \textit{Materials and Structure of Music} (Englewood Cliffs: Prentice Hall, 1980), I, 14.
Second Movement.

The second movement has a brighter timbral sonority and a more joyful character than the first movement. Rooke describes the formal structure of the second movement as "quadripartite", "a scherzo-type movement incorporating a Round Dance, following the scheme of A-B-C-A, with an introduction and short coda".  

Again, the author must disagree with his formal description. Although overlapping canonic imitations occur, suggesting a round, the term is not clearly defined, nor does such a dance find suggestion in the text. The musical imitation might just as easily suggest the overlapping repetitions of waves in the ocean. Although there are three

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distinct thematic areas in the second movement, the formal scheme can be
better described as $A-B-A'^1-C-B'^1-A^2$, a modified rondo form.


Rooke does not acknowledge any new themes in the second and third movements, but there are several. Although these thematic materials are related to the ones in the first movement, they are modified a great deal. With the repetition of earlier themes, as well as the addition of new ones, the second movement contains a large number of thematic ideas.

The second movement begins with static sonorities containing mixed orchestral colors. This ten-measure introduction, built on an F-sharp Major chord, consists of woodwinds trills, string tremolos, timpani rolls, and harp arpeggios. A new theme, in $6/8$ and in E-Major, begins in measure 11. It is
played by two trios of horns (horns 1, 3 and 5 imitate horns 2, 4 and 6). This rollicking theme, again suggestive of the motion of waves at sea, is another rhythmically diminished version of the original Theme I from the first movement. The bass line and the woodwind obliggatos from the introduction of the first movement are now countermelodies. The reutilization of materials from previous movements give this movement a strong sense of thematic unity and structural cohesion.

![Obbligatos](image)

**Figure 170. Measures 11-14.**


A sense of musical tension increases as the full orchestra becomes involved. Then the music stops abruptly. This is then followed by a return of
a transitional melody from the first movement (see Figure 151). The key is the same as was the original, A-minor. However, the melody is slightly shorter, and it is notated in 3/4 instead of that of the original 6/4. Also, the melody now occurs over a period of five measures instead of over two and a half measures, which slightly alters the rhythmic durations from twenty-eight eighth notes to twenty-four eighth notes. It is now played by three violins.

![Transitional melody](image-url)

Figure 171. Measures 25-29.


After a harp glissando and a percussive E-Major chord, played by the orchestra and signaling a conclusion, the introduction is essentially repeated again a minor third higher. The trembling orchestral sonorities are now in A-Major, and the horn theme is in G-Major. The music modulates to B-flat Major as the upper strings and the oboes play the beginning motive of Theme III in rhythmic augmentation, the rhythm of which was anticipated by the
first trombone. The glockenspiel retains the rollicking theme that was originally played by the horns in elided, or overlapping imitations.

This passage finally modulates to C-Major through the use of sequences. This serves to anticipate the forthcoming section in the same key.

A new, more delicate section starts at measure 71. After a four-measure introduction, the cellos play a lyrical melody, which is doubled by horn, then by the English horn. This melody features three segments of two descending motives embracing an ascending leaping line.
The cello melody is then picked up by the violins. It ends on a half-cadence. A new theme, played by the solo violin with a combination of 3/4 and 6/8 hemiola groupings, enters at measure 88. This passage starts out with a four-bar phrase followed by a delicate two-bar echo in which the obbligato pattern is used. The four-bar phrase features a repeated-note pattern followed by a descending pattern. When the phrase repeats, a countermelody, derived from Theme V (see Figure 157), is added to the texture. The phrase structure is symmetrical.
After a few alternations between the solo violin and the orchestra, the music modulates briefly to E-flat Major, then returns to C-Major. The violin theme never reaches a full cadence. Tension starts to build up as the upper strings take over the ascending cello theme, and the density thickens. A
sequence of the ascending theme in F-sharp Major leads to the return of the imitative theme, played by the horns at measure 142. The key is now in F-Major. Canonic imitation, in which "direction, rhythm, and intervallic relationship are retained identically in the imitating voices," is persistent.

\[ \text{Canonic imitation of Rollicking Theme} \]

Figure 176. Measures 142-145.

Theme III enters in measure 152. It starts out in F-Major, and ultimately arrives at a B-pedal tone through melodic sequence.

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After eight measures of the B-pedal tone (measures 159-165), with fragments from various thematic materials rising from low to high registers, the original Theme I returns in E-minor. There are changes in the instrumentation. The theme is played by the bass clarinet without the horn that appeared in the original statement of the theme in measures 11-16 (see Figure 150). Then the theme is passed on to the strings.
Theme II begins in D-minor at measure 199. Through melodic sequences, it moves rapidly and briefly to A-flat Major (or minor), then to E-flat minor (or Major), with the rollicking horn theme appearing as a countermelody.
The descending-fourth (Eb-Bb) motive, supported by its inversion (Eb-Ab) in the bass, continues and becomes a cadential passage, reaffirming the key of E-flat Major (measures 207-208).

A closing section, in E-flat Major, follows (measures 211-234). The meter is 4/4. The cellos play a new melody in which a descending scalar pattern is prominent, with light orchestral support.

\[ \text{Closing Theme} \]

\[ \text{Figure 180. Measures 212-213.} \]


The texture soon becomes more complicated as the full orchestra becomes involved in multi-layered counterpoint, based on Theme II (compare with Figure 152).
The descending countermelody, in measure 222, continues. The music becomes increasingly tense.
The descending countermelody leads to the cadential section, measures 229-235, that was quietly introduced just before the closing section but which is now presented as a *tutti* section. Linear harmonies are used in this passage. Ralph Turek has defined linear harmonies as follows: "Linear harmonies are chromatic harmonies that are by-products of the chromatic motion of one or more lines of the texture."\(^{52}\)

\[\text{Figure 183. Measures 229-233.}\]

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The music becomes quieter. A new section begins at measure 235 in which a solo oboe announces the theme, played by a solo violin, from Section B, in E-flat Major.

Figure 184. Measures 237-240.

The original version of the B-section, in C-Major, resumes at once starting at measure 235.

Figure 185. Measures 241-244.

Measures 241-307 are almost identical to measures 75-141. The main difference is in length; the later version is shorter. Toward the end of this
section, sequential modulation takes place, from C-Major to E-flat-Major then to F-sharp-Major (C-E-flat-F-sharp, a minor third apart). The rollicking horn theme returns in F-Major in measure 308. This time, the full orchestra is involved. The theme is doubled by the glockenspiel.

![Musical notation](image-url)

**Figure 186. Measures 301-310.**


The trumpet enters and announces Theme III (measures 314-319), which alternates with the horn theme. A long F-pedal tone begins at measure 322, at which point the orchestral density decreases. The woodwind obligato returns. Theme III and the rollicking theme alternate, between solo horn and solo bassoon.
A cadential section, which had occurred earlier (see Figure 183), follows almost unexpectedly. It is now transposed from the earlier key of E-flat Major into the key of F-Major.
A quiet postlude follows. Built upon an F-pedal tone, the solo horn makes its final statement of the rollicking theme.

![Figure 189. Measures 345-351.](image)

The woodwind obliggato then descends from a high to a low register and gradually fades away.

![Figure 190. Measures 351-353.](image)

The second movement then ends, somewhat suddenly and surprisingly, with a loud final cadence at measure 361.
Third Movement.

The third movement is basically a summary of materials from the previous two parts. Even the new themes here are less independent than those in the first movement; since they have close resemblances to the old themes in the first movement, they could be considered new versions of the old themes. The new themes, that were introduced in the second movement are not used in the third movement. Only the cadential passages and closing materials from the second movement are reused in the third movement. Rooke considers the form of the third movement a failure due to “its episodic nature and lack of melodic substance.” However, in the area of orchestration, the third movement is refreshing, as the old themes are heard in different timbral groupings than those of their original appearances.

Compared to the second movement, the third movement of Die Seejungfrau has a more introspective character. Overall, there are more slow passages than there are fast ones. Four main sections include: 1. Sehr gedehnt, mit schmerzvollen Ausdruck, a slow introduction (measures 1-29), 2. Lebhaft — Sehr warm — Leidenschaftlich — Immer lebhafter, drängend — Sehr breit (langsam), a mostly fast section with three themes (measures 30-136), 3. Langsam, doch nicht schleppend, a slow section utilizing materials from the

53 Ibid.
first movement (measures 137-197), and 4. Zeitmass wie zu Angang des 1. Teiles — Sehr ruhig — Mit grosser Wärme — Sehr breit — Sehr ruhig, a cyclic return of the beginning of the first movement and the closing materials of the second movement (measures 198-252).

The slow introduction is in a chamber music setting in which the strings and solo woodwinds alternate with one another. The tonality alternates between D-minor and F-Major. It begins with muted violins playing a descending melody in parallel thirds in 3/4 meter. Muted low strings then enter, in contrary motion, with an ascending D-minor scale. The key is clarified for the moment.

Figure 191. Measures 1-6.

Solo woodwinds soon enter. The English horn plays a motive similar to that of the beginning of Theme II (see Figure 152), which is imitated by Flute 1, and then, by the solo violin. The key is more like F-Major than D-minor.

![Figure 192. Measures 13-16.](image)

A restatement of the opening materials soon follows. Here there is a reversal of roles in the instrumentation. The opening theme is now played by two B-flat clarinets. The high A of the solo violin is picked up by the violin ensemble in measure 16, and it descends slowly to form a D-minor scale. The Theme II material is imitated by solo strings exclusively: solo viola, solo violin, solo cello, and solo second violin. This canonic passage, supported by the horns, anticipates the upcoming fast section.
The principal theme of this fast section is a combination of Theme II (see Figure 152), Theme V (see Figure 157), and Theme IV (see Figure 156). The key is F-Major.

Figure 193. Measures 30-35.


The second theme of this movement, which starts at measure 50, is essentially Theme I of the first movement (see Figure 150), but utilizing a B-flat instead of a B-natural. The key is D-minor. This symmetrical theme is played by the violins in octaves for sixteen measures, then taken over by the English horn for eight measures.
A polyrhythmic pattern occurs (measures 66-73) as a series of quarter-note triplets, in an ostinato pattern, played by the cellos against an English horn melody. The quarter-note triplets are grouped as three triplets over two measures of 3/4 meter. For each two-measure grouping, a cross rhythm of nine against twelve results. In addition, there is an eighth-note accompaniment, played by violas and harps, in 3/4 meter. A ten-measure repetition of the principal theme follows, which leads to a secondary theme. In C-sharp minor, this theme resembles Theme V (see Figure 157) from the first movement.
The same melodic idea is then rhythmically modified.

An increased state of musical tension ensues, followed by an orchestral climax. Again, various thematic materials are combined, including Theme II and Theme V from the first movement and the rollicking theme (see Figure 170) from the second movement.
The state of musical tension is sustained. Opening materials from the introduction of the third movement return with the orchestra in a full tutti. The key is F-minor. A slower tempo creates a sense of expansiveness.
The music becomes more relaxed. Built upon an E-flat pedal tone, materials from the introduction of the third movement continue to linger. Woodwind solos reappear.

![Musical notation](image)

Figure 199. Measures 122-126.


A new slow section starts at measure 137. The tonality shifts up a half-step to E-Major. Built upon an E-pedal tone, similar to the opening bass motive of the first movement (see Figure 148), now in the new key, is played by the bass clarinet. An augmentation of Theme V (see Fig. 157), played by horns, soon enters.
Figure 200. Measures 139-144.


Theme II returns at measure 147. It is played by a solo viola. The texture becomes contrapuntal again as various themes enter and overlap with one another. In addition to Theme II, Theme V and the rollicking theme appear once again (see Figure 197). Theme III, in a rhythmic diminution, is also included.
Another short climactic section is strongly suggested, but does not fully develop. The previous section (from measure 137) starts over again, in F-minor (starting at measure 154). A recurrence of Theme II is noticeable at measure 163. The diminution of Theme III becomes more prominent and the key center becomes more unstable. The strings start to gain control of Theme III, in A-minor, in measure 171. With a series of sequences, starting in measure 177, the music modulates rapidly, up through a cycle of minor thirds, from C-minor to E-flat minor and then, to F-sharp minor.
The sequence finally leads to a climax in which Theme II and Theme V become inverted counterpoint to one another.
A group of falling sixteenth-notes dramatically ends the section. A return of thematic material from the beginning of the first movement follows although the length of this material is shortened.

Return of the beginning

![Figure 204. Measures 198-201.](image)

The woodwinds, which were prominent in the initial statement of Theme I, are silent. Theme I is now played by a solo horn without doubling from the bass clarinet as it was in measures 11-16 (see Figure 150). The obbligato parts are now played by the strings instead of the woodwinds.
The syncopated transitional melody, now played by the entire string section, is shorter. (Compare Figure 206 with Figure 151 and Figure 171).

Figure 206. Measures 209-211.

This is followed by the cadential passage in E-flat Major from the second movement (see Fig. 183). This passage, now played by *divisi* upper strings, in extremely soft dynamics, is now extended to nine measures in length.

_Cadential Section_

![Figure 207. Measures 214-218.](image)

The key of E-flat Major is affirmed. The closing section from the second movement follows. All of the thematic materials return in their original order. This recurrence is almost identical to the original closing section in the second movement, except for the final appearance of the cadential passage which is presented in a grand manner by a full orchestral _tutti._
Closing Theme

Figure 208. Measures 224-225.


Figure 209. Measures 232-234.

Two solo violins make a final statement by playing an ascending line in a high register. It is possible that this musically symbolizes the mermaid’s rising to heaven. The music ends peacefully.
Orchestration.

Zemlinsky's orchestration in *Die Seejungfrau* is exemplary. As Rooke points out, "it employs a late-romantic orchestral force, approximate in size to that used in in Strauss's *Also Sprach Zarathustra.*" In the early stages of its composition, Zemlinsky originally planned the work to be in two movements. In 1902, Zemlinsky wrote to Schönberg concerning the work's original design:

Die Eintheilung so: I Theil a: Am Meeresgrund (ganze Exposition) b: das Meerfräulein auf der Menschen-Welt, der Sturm, des Prinzen Errettung, II. Theil a das Meerfr: <äuleins> Sehnsucht; bei der

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In the compact disc notes which accompany the recording on the London label Zemlinsky’s summary of his initial formal plan for Die Seejungfrau is rendered in English as follows:

This is how it will divide up: 1st part a) On the ocean bed (exposition); b) The mermaid in the human world; the storm; the prince’s rescue. 2nd part a) The mermaid; longing; at the witch’s; b) The prince’s wedding; the mermaid’s end. So there will be two parts but four sections.

Later, Zemlinsky changed his original plan and decided to write the music in three movements. The section that he calls ‘the mermaid’s end’ became expanded into a less sectional structure that ultimately acts as a cyclic summation of the storyline. Apparently, however, he did not destroy the two-part version, but revised the work to include a separate three-movement format, the version that has been recorded twice in recent years.

Rooke has also pointed out that Zemlinsky made revisions to the first part of the work. It had originally been scored with an off-stage wind sextet consisting of clarinet in E-flat, oboe, two trumpets and two horns, both in F,

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55 Zemlinsky, Briefwechsel, Letter no. 4, unpaginated.
56 Gülke, compact disc notes, Die Seejungfrau.
plus an extra tambourine.\textsuperscript{57} The final orchestration, however, consists of the following: four flutes (3 & 4 doubling piccolo), two oboes, English horn, clarinet in E-flat, two clarinets in B-flat (and A), two bass clarinets in B-flat (and A), three bassoons, six horns in F, three trumpets in F, four trombones (1-3: tenor trombones 4: bass trombone), bass tuba, two harps, timpani, glockenspiel, triangle, suspended cymbals, tubular bells, and a large string section.

When compared to Zemlinsky's earlier symphonic compositions, it becomes immediately clear that \textit{Die Seejungfrau} occupies a totally different sound world than did the other two works. The \textit{Symphonie D Moll für grosses Orchester} and the \textit{Symphonie in B-Dur} adhered strictly to a four-movement scheme and an overall sound that was reminiscent of Brahms, Bruckner, or Dv"{o}rák. \textit{Die Seejungfrau} extends the traditions, particularly in the area of orchestration, that was more common to composers such as Berlioz, Liszt, or Mahler. For one thing, the orchestra that is employed in \textit{Die Seejungfrau} is much larger than in the previous works. This gives Zemlinsky a broader orchestral palette from which he can create numerous interesting sound combinations. In addition, the larger orchestra tends to make \textit{tutti} sections more powerful, although this is never the primary reason for the additional forces. A preoccupation with tone color and interesting timbral

\textsuperscript{57} Rooke, "Zemlinsky's Mermaid," \textit{Music Review}, XLIV/1, 41.
groupings demonstrates that Zemlinsky had developed a more extensive knowledge of the orchestra and its full capability and potential.

Corresponding to the programmatic setting, the strings and the brass instruments are the primary and secondary sound forces. It seems reasonable to assume that the strings represent the mermaid and her surroundings, the more innocent, peaceful and delightful side of the story; the brass instruments, on the other hand, represent the storm, the prince and the human world, the more complex, glorious, yet stormy and tragic side of the story. Specifically, the mermaid is represented by violin soli (from one to four), and the prince is represented by the horns. These two sound forces alternate throughout the piece.

Specific instrumentation is assigned to each Leitmotif (whether it is a major theme or just a motive) as introduced at the beginning of the first movement. Often, a Leitmotif is played by the same instrumentation whenever it recurs in the first movement. However, as the music proceeds, the Leitmotifs seem to be associated with different instrumentatal groupings at an increasing rate. This occurs in the second movement, and becomes even more noticeable in the third movement. For example, the horn themes are later played by the strings, the violin themes are later played by the violas and the brasses, the first string bass motive is later played by the bass clarinet, and
so forth. So, even though the third movement is primarily a summary of the first and third movements, a sense of freshness is still achieved through new and imaginative orchestration.

The strings, being the most prominent sound force in this work, not only provide most of the thematic material, but also the most voices. In order to achieve additional textural complexity, the traditional five-part string family is sometimes subdivided into more than five voices. Two voices in each string section (high strings in particular) are used periodically. In the third movement, the first violin section is subdivided into three parts. Registers are expanded as a result. A large variety of sounds can be produced; dark or bright, warm or cool, heavy or delicate, and all of these can be presented by the strings through the use of *divisi* and through the use of mutes.

The relationship between the solo violins and the string ensemble is similar to that in a concerto. In all of the string dominated passages, there are often musical dialogues between the solo portions and the ensemble. This occurs more often in the first two parts than in the third movement. The solo violin and the high strings are primarily responsible for melodies. The cellos, which are of secondary importance to the violins in this work, are written in a similar alternating fashion, in addition to their function as harmonic
support. The violas have independent passages from time to time, as well. The basses, at the beginning of the first movement perform an ostinato which consists of an ascending scale suggesting the ocean’s depths, provide solid harmonic foundation.

The horns serve multiple functions. A solo horn is responsible for one of the main themes. Different versions of diminutions of the horn theme (in 6/8 and in triplets, instead of 6/4, for example), are not only played by the horns, but are sometimes played by other brass instruments. When the strings dominate, the horns typically provide harmonic support. The horns sometimes double the strings and the woodwinds, by turns.

By contrast, woodwinds are usually less significant in this piece. Not identified with any of the major themes, the woodwind instruments mainly provide support to the orchestra through doubling, imitation, counterpoint and brief presentations of melodic fragments. Woodwind ensembles never stand out. Solo woodwinds are seldom used; when this does occurs, the timbral contrast is noticeable, and therefore effective. The bass clarinet and the English horn have featured solo passages, occasionally. Most of the solo woodwind passages can be heard towards the end of the first two movements and in the introductions to the first and the third movements, in chamber music settings.
The harps and the percussion instruments provide timbral contrasts that the composer probably intended as symbolic associations with water. This is most noticeable in the second movement. In addition to arpeggiated patterns which probably represent running water, the harps also double melodic passages of both the strings and the woodwinds in softer sections. A good example of this occurs at the beginning of the first movement where the two harps double the bass line and the high woodwind parts, simultaneously.

The timpani participate primarily during climaxes. For the most part, timpani provide additional harmonic support and, at one point in the third movement, they double the bass melodic line at a climax.

Brass instruments, other than the horns, are usually reserved for the climaxes. Mutes are used extensively during soft passages. This provides additional timbral variety to the orchestration.

Orchestral doubling is rather conventional in this work. Strings are often doubled by woodwinds with the same ranges. The additional woodwind instruments usually correspond to, or double, the added divisi string parts as well as the solo string parts. In tutti sections, of course, mixed sonorities are prominent.

Zemlinsky explores what are for him numerous new orchestral timbres in this work. By comparison with his two earlier symphonies, these
differences are immediately apparent. There are a few short passages in the first and second movements in which impressionistic techniques are noticeable. These tonally ambiguous passages, which contain no themes or recognizable melodic lines, are purely for the sake of timbral display and variety. Consisting of complex mixed sonorities, they are either introductory or transitory and help to establish a particular atmosphere or suggestion of forthcoming musical events, events that usually consists of new themes.

Stylistic Analysis.

Thematic/Melodic Construction.

Musically, thematic ideas are utilized and developed with far greater freedom in this symphonic poem than in Zemlinsky's first two symphonic compositions, as the musical discourse is clearly influenced, perhaps even dictated, by a pre-existing text. In addition, all of the themes are interrelated by various degrees of importance. As Clayton has pointed out in his dissertation, the use of motivic interrelationships is a device that Zemlinsky frequently used in his operas as a technique that helped to produce compositional cohesion.\textsuperscript{58} This holds true for his symphonic compositions, as well.

\textsuperscript{58} Clayton, \textit{Operas of Zemlinsky}, 378.
After a careful examination of the thematic materials that are used in *Die Seejungfrau*, one may conclude that there are three basic types of thematic formations from which all of the various themes are derived. Each of these three thematic formations have dominant characteristics, or generalizations which help to identify them, or make them prominent, particularly during instances in which they recur. In other words, each theme is constructed in such a way that its repetition is clearly audible and identifiable. The specific association of the theme to particular persons, places or things in Andersen's story is problematic, though, because Zemlinsky did not write a detailed program to accompany the work.

The first dominant characteristic that can be seen in these thematic formations is scalar patterns. Ascending scale patterns, momentary though they are at times, can be found in the bass line at the beginning of the work, as well as in parts of Theme II (Figure 152), Theme III (Figure 153) and Theme IV (Figure 156), and in the closing section of the second movement. Descending scale patterns can be found in parts of Theme I (Figure 150), Theme III (Figure 153), and most obviously, in Theme V (Figure 157), as well as in all of the string themes in the second movement (Figures 173, 174, 180), and at the beginning of the third movement (Figure 192). These scalar patterns tend to
serve as audible thematic recurrences which provide coherence to the formal unity by their repetitions.

The second prominent characteristic of the thematic formations are those which contain the interval of a fourth. Ascending fourth patterns can be found almost exclusively in the woodwind obbligatos which appear at the beginning of the work (see Figure 149). In addition, descending fourth patterns can be found quite frequently throughout the entire composition. These appear, for example, in Theme I (Figure 150), the syncopated transitional passage of the strings in the introduction (Figure 151), the outline of Theme V (Figure 157), the rollicking theme (Fig. 170), as well as the cadential passage of the closing section in the second movement (Figure 183), all of which contain prominent descending fourths. The descending fourth in these earlier formations (see Fig. 150, 151, 157, and 170) ultimately becomes a dominant intervallic construction upon which an important cadential statement is made (see Figure 183) and recurrences of the interval of a fourth become clearly audible signposts, or references for the listener and help to provide the work with a strong sense of formal cohesion. The stormy theme, which features the interval of a descending fifth, in the first movement (Figure 160), is a modification of Theme I (see Figure 150).
The third dominant characteristic contained within the thematic formations is the interval of a sixth. Theme II (Figure 152), Theme II (Figure 153) and Theme IV (Figure 156) are all based on ascending sixths. Theme II and Theme IV are similar to one another while Theme III is more independent. Overall, a descending contour, or shape, defines most of the themes. Once again, this seems consistent with what Weber earlier referred to as "Einfall". These intervallic archetypes, and their prevalent recurrences strongly suggest that Zemlinsky is using these intervallic constructions as Leitmotifs. The intervals are central to the thematic unity of the work and repeated hearings of the work will bear this out. Since Zemlinsky did not leave a detailed program for the work one must deduce that these intervallic constructions, contained in the primary themes, are identifiers for various persons, places and things which are suggested within the context of Andersen's story.

The idea of using prominent ascending and descending intervals as thematic materials or auditory references is not uncommon, to be sure, but Zemlinsky exploits the idea a great deal in this work. This stands in sharp contrast to other methods of constructing formal unity in musical compositions such as recurring rhythmic patterns or repetitious harmonic progressions, to mention just two examples. Contrary motion of the thematic
materials occurs often as does the culmination of thematic development which often results in multi-layered counterpoint in complex textures. Zemlinsky chose his themes in such a way that enabled him to make extensive use of inverted counterpoint, as well.

Since thematic materials are closely related intervallically, they can be linked together smoothly (see Figures 176 and 177; also Figure 179, measure 204, in particular). The close intervallic relationship of thematic materials closely coincides with the formal design, as well. When new themes are introduced, they are similar to their predecessors. When an earlier theme returns, its reappearance seems smooth and natural. These are all typical Zemlinsky trademarks. He likes to construct relatively simple thematic formations and then subject them to an enormous amount of development and variation.

In the first movement, Theme I is the only theme in minor mode, and it is played by a horn in a low register. Theme II through Theme V are all played by high strings in major mode. Theme I and Theme III are in compound duple meters, 6/4 and 6/8 respectively, Theme II and Theme IV are in simple duple, 2/4, and Theme V is in simple triple, 3/4.

All of these thematic recurrences seem to be referential guides, or signposts that the composer has set up for the listener. The basic thematic
formations remain relatively consistent from theme to theme. In the second movement, the rollicking horn theme (Figure 170) is clearly a modified diminution of Theme I, but in a major mode. All of the string themes in the second movement are in major mode, as well. But for the closing section, in simple meter, the rest of the second movement is in 6/8. The third movement brings back all of the thematic materials from the first movement in different instrumentations and in mixed modes (compare Figure 201 with Figure 152; Figure 201 with Figure 153; Figure 201 with 170). Except for the cyclic return, the third movement is mainly in simple triple meter; materials that were originally in compound time in the first movement are now notated as triplets (compare Figure 201 with Figure 152; compare Figure 202 with Figure 170). The cyclic return reminds the listener how the beginning of the first movement sounded. But closer examination reveals that drastic changes have actually taken place. All of the thematic materials have gone through gradual transformations. The diversity of thematic materials and orchestrational devices, which are probably intended to correspond to particular persons, places or things in Andersen's story seem to correspond to the dramaturgy and its internal conflicts in the first movement. Then, these thematic materials are turned into a harmonious conformity in the second movement, and then are ultimately transformed into a freshly defined new identity and are brought to a logical conclusion in the third movement. The
lack of a detailed program does not enable one to draw conclusions which are absolutely specific, but the circumstantial evidence strongly suggests that Zemlinsky has carefully designed his music in such a way that it corresponds and reflects Andersen's story.

**Key Schemes and Tonal Design.**

The tonal design of *Die Seejungfrau* is somewhat innovative for its time period. It is possible that the composer learned some of these ideas from his friend Mahler. The key scheme, and its progression in the work, for example, is similar to Mahler's idea of progressive tonality in his symphonies, whereby a symphony ends in a different key than that in which it begins. Dika Newlin was the first to use the term 'progressive tonality' to describe this process.\(^59\) *Die Seejungfrau* begins in A-minor and ends in E-flat Major, the interval of a tritone away. It is evident that, throughout the piece, tritone relationships, as well as other less traditional tonal relationships, such as the use of subdominants (fourths), mediants (thirds) and submediants (sixths, both diatonic or chromatic), and even the use of subtonic (flatted sevenths) relationships, are quite significant. Rooke provides the following summary:

A further examination of the complete work produces the following initial, principal, and concluding tonalities: I. A minor — Ab Major — D Major — C Major; II. F# Major — C Major — F Major; III. D minor — F Major — A minor — Eb Major, affirming A minor and its closely related subdominant, submediant and relative tritone progressive tonality in which the Symphony finishes.

In addition to the key areas that are mentioned above, other keys seem to be important in this work, as well. These include E-Major, Bb-Major and D-minor in the first movement, E-Major and Eb-Major in the second movement, and C-sharp minor in the third movement. Rooke does not mention these keys in his article. One could speculate that Rooke considers only the keys that start and end the major sections as the most important keys. If this is true, then Rooke seems to overlook a deeper level of the tonal structure.

For instance, in the first movement there are at least two pairs of tritone relationships; 1) Ab to D and 2) Bb to E, pairs which are at an intervallic distance of a whole step from one another. The relationship between Bb and C and D and C is also a whole step apart. The relationship of A (and Ab) and C to E, on the other hand, is a third apart. In the second movement, the opening key of F-sharp Major is a tritone’s distance from C,

and the tonality of the introduction to the upcoming theme in E-Major is a subtonic relationship to F#. There also occurs a restatement of another pair of subtonic relationships, transposed up a third (A-Major to G-Major). Later in the second movement, Eb (the key of the lengthy closing section) and the final key of F are also in a subtonic relationship. The recurrence of the C to Eb/C to F# modulation certainly emphasizes the tritone of C to F# as well as the key center of Eb, but the second movement ends in F-Major, the subdominant of C-Major. The relationship between F Major at the conclusion of the second movement and the final key of the third movement, Eb Major is again, subtonic.

Overall, there is a strong sense of tonality in \textit{Die Seejungfrau}. The thematic materials are mainly diatonic, and the harmonies are mostly functional. Even though linear harmonies are used, cadences are always clear. An example of linear harmony which occurs in a passage in \textit{Die Seejungfrau} is given above (see Figure 183). The harmonies in Figure 183 defy any kind of standard harmonic analysis. The contrary motion and the rapid tempo of the passage in the fourth measure of Figure 183 do not make the harmonies seem particularly dissonant. But when they are taken apart, one chord at a time, it becomes clear that these are peculiar and dissonant harmonies that are not built up in typical tertian alignments. In a few occasions where tonal
ambiguity occurs, a sustained pedal tone usually exists as a tonal reference. The use of melodic sequences is a characteristic technique frequently employed by Zemlinsky in modulations. A series of sequences, based on chromatic mediant relationships, often leads to distant key relationships (see Figure 179 and Figure 202).

**Tempo and Rhythm.**

Rhythmically, *Die Seejungfrau* is more complex than were earlier symphonic works by Zemlinsky. The sharp tempo contrasts and abrupt meter changes within sections seem to correspond to the dramatic nature of the work. Gradual speeding up and slowing down of tempos occurs frequently (Movement I: measures 1-52; Movement I: measures 288-298; Movement II: measures 135-166; Movement III: measures 171-198).

There are numerous meter changes, as well. A new meter usually signifies a new section. Throughout the work, simple time and compound time are equally important. Occasionally, the metric structure of particular voices does not correspond with the indicated meter (see Figure 174 and Figure 200), the end result being that Zemlinsky uses polyrhythms that are superimposed within a section that contains only one time signature.
Mixtures of simple and compound metrical groupings occur often and suggest a meter other than that expressed by the time signature.

The technique of augmentation and diminution, used extensively in the final movement (Theme and Variations) of the second symphony, seems even more developed in Die Seejungfrau. The alternation between the statement of the horn theme in its original duration and diminution in the first movement is a clear example. This frequent expansion and contraction of the rhythmic durations adds an additional sense of tension and relaxation to the character of the work. At times the rhythmic pattern within an augmented or diminished passage is changed, as well. These techniques, when combined or displayed in rapid succession, give the work a high degree of complexity and a heightened sense of drama and tension. By contrast, a section of great simplicity which often feature soft delicate orchestration, give the work soothing passages of relaxation from the aforementioned tension.

Texture.

Texturally, this orchestral work is much more complex than were its predecessors. Although the texture is usually homophonic, significant contrapuntal passages do occur (see Figure 161 and Figure 201). Polyphonic texture occurs most often when different thematic ideas (usually with their
signature instrumentation) are superimposed upon one another. The end result of such passages is an increased degree of musical tension. The technique is somewhat similar to Richard Wagner's technique of combining *Leitmotifs* into complex webs of sound at places in the music which correspond to heightened points of tension in the dramaturgy.

**Conclusion.**

From the above analysis, some tendencies and generalities can be determined. First of all, it would appear that Zemlinsky utilized *Leitmotifs* to suggest primary persons, places, or things that appear in the text of Andersen's story, but since he did not write a detailed program for the work, the listener must be given free reign to allow his imagination to interpret the story from the music (or vice-versa). The prominent intervallic archetypes which are contained in the thematic formations strongly suggest that Zemlinsky was trying to musically coordinate the text of the story to his symphonic poem. The recurrence of these thematic formations also tend to serve as clear audible identifiers, or character references that Zemlinsky has set up for the listener and the repetitions of these thematic elements give the work a great deal of unity and formal cohesion. Zemlinsky applies the same compositional principles in his operas, incorporating key leading motives.
and assigning them to specific persons, places, or things. In a letter to Alma Schindler, concerning operatic writing, the composer indicated the following:

After planning a scene you must be clear about the basic ideas... these have to be invented first of all. Then decide where the mood really changes—i.e., key, tempo, rhythm, melody... It is important to arrange tempi, rhythms and motifs well from a purely musical point of view. That is of paramount importance... And something else: the short forceful motif that after 2 or 4 bars leaves no doubt as to what it signifies. Distinguish as precisely as possible between the inner motives of human actions.  

Die Seejungfrau occupies a very different sound world than did Zemlinsky's first two symphonic compositions. The programmatic nature of Die Seejungfrau strongly suggests that Zemlinsky applied some of his operatic principles to a symphonic work. Compositional elements, such as those he wrote about above, are dictated by the narrative context of the story, "where the mood really changes—i.e., key, tempo, rhythm, melody..."  

By contrast, the compositional approach is slightly different from that of the previous two symphonies. The motivic invention, for example, that Zemlinsky also referred to above, strongly suggests that elements of Andersen's story are being referred to even without a detailed written

---

61 Clayton, Operas of Zemlinsky, 13.
62 Ibid.
program. The recurrences of these themes tends to happen in a more subjective manner in Die Seejungfrau. In the more absolute first and second symphonies, thematic subjects are developed along more traditional lines. In Die Seejungfrau Zemlinsky tends to utilize key motives that return cyclically, and they are usually more literal repetitions than there are in the previous two symphonies. Die Seejungfrau is also quite different from the two symphonic works that are to follow.

When compared further with the first two symphonies, formal structure tends to be much more sectional and the suggestion of forthcoming thematic elements is handled differently in this work. In Die Seejungfrau, the use of Leitmotifs sometimes anticipates forthcoming changes in the formal sections. A good example of this occurs in the second movement, where the solo oboe anticipates the return of the string section (in C-Major) by playing the solo violin theme in E-flat Major (see Figure 184, measures 237-240).

The complexity and sophistication of the orchestration utilized in the work, alone, soon becomes obvious. The large orchestra allows Zemlinsky to use a great deal of thematic cross-referencing, helping to give the work a tremendous amount of variety in its orchestration. The subtleties of the work, as well as a profound sense of compositional development, growth, and craftsmanship suggest that Die Seejungfrau was the work of a composer
who was trying to come to terms with the rapid changes and stylistic developments in the music of his time; in short, a composer who was searching for his own unique compositional voice.
THE COMPLETED SYMPHONIC COMPOSITIONS OF
ALEXANDER ZEMLINSKY
DISSertation
Volume II

Presented in Partial Fulfillment of the Requirement for
the Degree Doctor of Philosophy In the Graduate
School of The Ohio State University

By
Robert L. Taylor, B. M., M. A.

* * * * *

The Ohio State University, 1995

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Dr. Martha Maas
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Approved by
Adviser
School of Music
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CHAPTER VI

Lyrische Symphonie in sieben Gesängen nach Gedichten von
Rabindranath Tagore, op. 18 (1923)

Manuscripts and Editions.

The manuscripts for the Lyrische Symphonie are in two different libraries.¹ There is a full score of the work that is nearly complete in The Library of Congress. In addition, The Library of Congress contains an incomplete piano-vocal reduction of the work. The Austrian Nationalbibliothek, in Vienna, has a complete score of the composition in manuscript. The Library of Congress manuscript has a shelf number of MUSIC 3260/Item 168 assigned to the incomplete vocal score which they have described as follows: “1 ms. score (42 + 6 p.); 34 cm. Holograph, in ink with corrections in pencil. Last six pages are sketch material.”² The author has not been able to determine whether Oncley was mistaken about the nearly completed full score in The Library of Congress or if the Library merely failed to send him information about it.

The manuscript of the full score of the *Lyrische Symphonie* that is in the Austrian Nationalbibliothek has been described to the author in a letter from the director of that library, Dr. Günter Brosche:


Since the *Lyrische Symphonie* is probably Zemlinsky’s best known composition, the score has been published several times in different formats. The piano-vocal edition of the work was prepared by Heinrich Jalowetz, who was a student of Arnold Schoenberg5 and first Kapellmeister for Zemlinsky in Prague.6 Jalowetz’s reduction was published by Universal Edition in 1924, and it bears the edition number of 7370. Universal subsequently published the full score in 1926. The full orchestral score bears an edition number of 7371.7 The score that was used for this dissertation research is a miniature score that has a copyright date of 1925, and there is an indication at the bottom of the first

3 Alt-Aussee is a resort area in the mountains which is approximately fifty miles southeast of Salzburg.
full page of the score that the copyright was renewed in 1954.\textsuperscript{8} The miniature score was also published by Universal Edition, Vienna, and it bears an edition number of 10769.\textsuperscript{9}

Previous Writers and Their Commentaries.

Composed in 1922, Zemlinsky's \textit{Lyrische Symphonie in sieben Gesängen nach Gedichten von Rabindranath Tagore}, op. 18 (herein referred to simply as the \textit{Lyrische Symphonie}), is widely thought to be one of the composer's great works. Therefore, from a bibliographical standpoint, the work has probably received more attention than any other work by the composer, although this literature is by no means extensive.

Hans Redlich, for one, has praised the work in his book about Alban Berg. He states:

\begin{quote}
Zemlinsky's beautiful but neglected work exudes the same mood of wistful farewell [as \textit{Das Lied von der Erde}, the same melancholia and nostalgia for escape from the world, the same self-tormenting longing for death and annihilation. . .Rabindranath Tagore's poem . . exhaled Tristan-esque nostalgia for love-fulfillment and death. It attempts to express the unattainable goal of love's deepest desire and the incompatibility of love's fondest dreams with the hard reality of Wagner's 'öder Tag.'
\end{quote}


\textsuperscript{9} \textit{Ibid.}
Zemlinsky's lovely melodies contrive to combine Wagner's chromaticism with the whole-tone flavour of Debussy and the pentatonic orientalism of Mahler's 'Lied' [Das Lied von der Erde].\textsuperscript{10}

Oncley, in his dissertation, has contributed a substantial chapter on the work. He praises the work, in spite of what he feels are some structural faults, by writing, "But the Lyrische Symphonie contains some of the most beautiful music Zemlinsky ever wrote. It is the one of his compositions which deserves re-evaluation and appreciation."\textsuperscript{11}

Weber has also praised the work. He has stated that, for him, along with Zemlinsky's Maeterlinck-Gesänge and Zweite Streichquartett, the Lyrische Symphonie marks the high point in Zemlinsky's compositional output.\textsuperscript{12}

Perhaps the most satisfying praise that Zemlinsky himself ever received for the work came about in a somewhat subtle, unexpected, and indirect way. Alban Berg not only named his string quartet Lyrische Suite, of 1926 (published in 1927), after Zemlinsky's composition but, in addition, Berg dedicated his Lyrische Suite to Zemlinsky.\textsuperscript{13} Berg expressed great respect for Zemlinsky, and this becomes particularly obvious in many of the letters that

\textsuperscript{10} Hans F. Redlich,\textit{ Alban Berg, The Man and His Music} (London: John Calder, 1957), 141-42.
\textsuperscript{11} Lawrence Oncley,\textit{ The Published Works of Alexander Zemlinsky} (Ph. D. dissertation, Indiana University, 1975; Ann Arbor, Mich.: University Microfilms, 75-17, 061), 339.
\textsuperscript{12} Horst Weber,\textit{ Alexander Zemlinsky: Eine Studie} (Wien: Verlag Elisabeth Lafite, 1977), 113.
Berg wrote to his wife, Helene Berg. In one particular letter, dated May 17, 1925, Berg wrote: "Zemlinsky is a colossal chap. How he gets hold of the *Fragments*, even at the piano [Berg is referring to his orchestral suite extracted from his opera *Wozzeck*]. With such passion he makes it even more thrilling—if that's possible."\(^{14}\)

The most direct relationships between Berg's *Lyrische Suite* and Zemlinsky's *Lyrische Symphonie* have been the focus of at least two articles. These two articles are Constantin Floros's "Das esoterische Programm der Lyrischen Suite von Alban Berg: Eine semantische Analyse,"\(^{15}\) and Reinhard Gerlach's "Zemlinsky und Berg: Lyrische Sinfonie und Lyrische Suite."\(^{16}\)

The complex nature and the multitudinous details that comprise the esoteric program that is contained in Berg's *Lyrische Suite* have long been the subject of musicological study. Because of the extensive details, that are contained in the musicological development of the research of this topic, this is not the place to repeat, but the author will give an extremely brief summary.

\(^{13}\) The dedication appears on the title page of the published score.


For many years, several scholars have suspected that Berg's *Lyrische Suite* contained a subliminal program, and ultimately this proved to be the case. Adorno was probably one of the first to suspect that Berg's work contained some kind of programmatic content when he wrote: "Dafür jedoch ist es eine latente Oper [And yet it is a latent opera]."\(^{17}\) Since Adorno made this remark, there have been numerous articles on the subject, and the topic is also included in several books on Berg. Three of the most prominent books to address the subject are Mosco Carner's *Alban Berg: The Man and His Music*,\(^ {18}\) Douglas Jarman's *The Music of Alban Berg*,\(^ {19}\) and Karen Monson's *Alban Berg*.\(^ {20}\) All three writers provide extensive discussion on the topic.

To summarize the end result, once the musical cryptograms in the work became deciphered, and were then compared closely to biographical details that Berg left behind (particularly numerous coded annotations that Berg included in a copy of the score), and then were 'translated' into a textual program, it becomes clear that Berg wrote the work as a programmatic testimony. He had an illicit love affair with a married woman named Hanna

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\(^{19}\) Douglas Jarman, *The Music of Alban Berg* (Berkeley and Los Angeles: University of Californiaa Press, 1983). [Jarman's discussion is not confined to a particular chapter or section of pages. Instead, the topic comes in and out of the text at various places in the overall narrative of the entire book].
Fuchs-Robettin and left a musical puzzle, the *Lyrische Suite*, which contained a complex array of musical symbolisms and codes that could ultimately be deciphered by scholars. The deciphered end result revealed a hidden program that symbolized the illicit affair. According to Carner, “...the story of Berg’s secret programme of the Lyric Suite came to light (1977).” It was George Perle who finally put all of the pieces of the puzzle in place. For a more concise yet detailed description of ‘Berg’s secret programme of the Lyric Suite’, the author suggests that the reader consult Perle’s article in the *Musical Times.*

Floros’s article focuses far more on Berg’s work in general than it does on Zemlinsky’s. Gerlach’s article, which is much more concise than Floros’s, concentrates primarily on the historical context of Zemlinsky’s composition. Gerlach develops a kind of musical ‘family tree’, or genealogy, for the work that illustrates how the *Lyrische Symphonie* came to be, such as it is, when compared to works that preceded it; works that might have acted as models for it. However, for our purposes, here, Oncley has summarized the most important relationships between Berg’s composition and Zemlinsky’s work as follows:

The Lyrische Symphonie consists of seven movements for large orchestra, with alternating baritone and soprano soloists; it uses as text the love lyrics of the Indian poet and musician Rabindranath Tagore (1861-1941). Zemlinsky's composition thus relates in formal outline and in the Oriental provenance of its text to Mahler's Das Lied von der Erde, a work completed about fourteen years earlier. Zemlinsky's work, in turn, inspired Alban Berg's Lyrische Suite for string quartet, composed in 1926. Berg derived both the name and the "lyric-dramatic" concept of his composition from Zemlinsky and twice included a quotation from one of the most expressive portions of Zemlinsky's score.23

The relationship between the two works probably should not be overemphasized. In all likelihood, Berg's dedication probably served as a kind of 'smokescreen' that would distract others away from the true programmatic content of the work. However, the quotation that Berg borrows from Zemlinsky is clearly significant. In the source of the quotation, Zemlinsky's work, there is a text which reads "Du bist mein Eigen, mein Eigen" (you are my own, my own). In Berg's instrumental work, the pitches could only suggest the text in a completely abstract way by way of a musical allusion. One would have to be familiar with the content of Zemlinsky's work and the text of the original source of the quotation in order to make any kind of a

23 Oncley, Published Works of Zemlinsky, 306-07.
programmatic association out of it. Berg, by citing the quotation, is referring to Hanna Fuchs-Robettin in an oblique manner.

In addition, Oncley’s observations that Berg derived the title for the *Lyrische Suite*, as well as the “lyric-dramatic” concepts from Zemlinsky are duly noted. It was Erwin Stein who originally referred to the work as “lyric-dramatic.”

Paul Fiebig has devoted most of his attention to many of the formal aspects of Zemlinsky’s composition. His article focuses on several formal techniques that have already been discussed, at some length, earlier in this paper. These include Zemlinsky’s skill for starting with relatively simple thematic materials that are then subjected to an enormous amount of developmental variation. Through highly knowledgeable and skillful manipulation of thematic materials, Zemlinsky thoroughly explores a wide range of compositional techniques such as augmentation, diminution, modulation and so forth. These variants of the original thematic materials create both a strong sense of development in the composition, which produce numerous musical contrasts, as well as a keen sense of thematic familiarity which creates formal unity and repetition. Fiebig, whether purposely or not,

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seems to take as a point of departure, something that Alma Mahler once said: "Alexander von Zemlinsky was one of the finest musicians and... the teacher par excellence. His technical brilliance was unique. He could take a little theme, ... squeeze it, and form it into countless variations."  

Weber, in his book, discusses many of the same kinds of techniques. In addition, he provides an elaborate musical example, which covers two full pages, that shows the numerous subtle manipulations of the initial thematic materials. More importantly, perhaps, Weber also includes a substantial quotation from Zemlinsky himself which has been translated in the liner notes to a Deutsche Grammophon recording (1982) of the Lyrische Symphonie:

The inner affinity of the seven songs, with their preludes and interludes which all have one and the same profoundly serious, passionate basis, is sure to be recognized and acknowledged if the work is correctly understood and performed. The prelude and the first song present the fundamental mood of the entire symphony. All the other sections... should be coloured in accordance with the mood of the first. For example the second song, which might be said to occupy the position of a scherzo... should on no account be approached as something playful, slight, or lacking in seriousness; nor the third song- the Adagio of the symphony—as an indulgent,

28 Ibid., 114. [Weber cites the original source as Pult und Taktstock. Fachzeitschrift für Dirigenten, 1 Jg., 1924, S. 10 f].
languishing love song... It was my act of selecting these seven poems and composing them in this particular order that gave them their inner affinity; it is the interpretation put upon them, together with a kind of leitmotivic treatment of some of the themes, that clearly emphasizes the unity of the work, and that unity should be in the forefront of the conductor's interpretation.29

Performances.

Oncley has stated that Zemlinsky began to sketch his Lyrische Symphonie in July of 1922 and that he completed the orchestration between July 25 and September 2, 1922.30 Actually, according to an unsigned postcard preserved in the Archiv der Gesellschaft der Musikfreunde in Vienna, Zemlinsky probably completed the work on August 29, 1923. The actual sentence on the postcard reads: “Hier hat Zemlinsky am 29. August seine Lyrische Symphonie in sieben Gesängen nach Gedichten von Rabindranath Tagore, op. 18 vollendet.”31 Oncley has stated: “Its composition required less time than any other of his major works.”32 This author cannot unequivocally

29 Horst Weber, compact disc notes for Alexander Zemlinsky's Lyrische Symphonie, trans. Mary Whittall, performed by the Berliner Philharmoniker, conducted by Lorin Maazel (Deutsche Grammophon 419 261-2, 1982). [The author would like to express his thanks and sincere gratitude to Professor Dr. Helmut Heintel, of the Neurologische Klinik of the Bürgerhospital (Akademisches Lehrkrankenhaus der Universität Tübingen) in Stuttgart, Germany, who graciously sent me a copy of this compact disc. It is out of print in the United States].
30 Oncley, Published Works of Zemlinsky, 306.
32 Oncley, Published Works of Zemlinsky, 306.
say that this is not the case because he has not explored the length of time Zemlinsky spent on each of his compositions; since Oncley does not document these particular statements, it must be concluded that they are not be accurate. If the beginning date of July 1922 is correct, and the Archiv der Gesellschaft der Musikfreunde catalog’s completion date, August 29, 1923, is correct, then, this time span seems more reasonable. Zemlinsky would have spent about one year and one month on the work. Given the complexity of the score, along with other factors, this length of time seems much more realistic. There are also some problems when trying to determine, with absolute accuracy, the exact date of the first performance. Oncley says that the work was first performed in Prague, at the International Music Festival in July, 1924.\(^{33}\) In another place, however, he gives the date as June 5, 1924.\(^{34}\) Biba gives the date of the first performance as June 4, 1924, in Prague.\(^{35}\) This author is inclined to accept that date of June 4, 1924 as correct.

Although it cannot be said that Zemlinsky’s Lyrische Symphonie is performed often, it is probably the composer’s most frequently performed work. One can only hope that the five recordings of the work will give more people the opportunity to hear the work. Perhaps this will eventually inspire conductors to program the composition more often, as well. As Oncley said

\(^{33}\) Ibid.
\(^{34}\) Oncley, “Works of Zemlinsky: List,” Notes, XXXIV/2, 300.
above: "It is the one of his compositions which most deserves re-evaluation and appreciation."  

Recordings.

Zemlinsky's *Lyrische Symphonie* has been recorded at least five times. All five of these recordings are quite good and can be wholeheartedly recommended. A couple of them are truly outstanding. For our discussion, here, these recordings will be discussed in chronological order.

The first of these recordings, which dates from 1978, was performed by the BBC Symphony Orchestra conducted by Gabriele Ferro. It was issued by the Italia label and bears a manufacture's number of Itl. 70048. This performance has been issued on the compact disc format on the Italia/Fonit Cetra label, so the manufacturer's number differs, on the CD reissue, from the one given above. The compact disc manufacturer's number is CDC 70.  

The second recording of the work dates from 1981/82. It was performed by the Radio-Symphonie-Orchester Berlin, conducted by Bernard Klee. It was

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36 Oncley, *Published Works of Zemlinsky*, 339.
issued by the Schwann Musica Mundi label and bears a manufacturer's number of CD 11602.

The third recording of the *Lyrische Symphonie* was performed by the Berlin Philharmonic conducted by Lorin Maazel. It was issued, in 1982, in both the vinyl LP format and on compact disc. Both of these formats are out of print in the United States. The recording appears on the Deutsche Grammophon label and bears a manufacturer's number of 2532 021.38

The fourth recording was performed by the Czech Philharmonic Orchestra and was conducted by Bohumil Gregor. It was issued by the Supraphon label and bears a manufacturer's number of 11 0395-2. The recording appeared in 1990.

The fifth recording was performed by the Royal Concertgebouw Orchestra, and was conducted by Riccardo Chailly. The recording was issued in 1994 on London records, but it was not issued in the United States until March 14, 1995. This compact disc bears a manufacturer's number of 443 569-2. This recording also contains a performance of Zemlinsky's *Symphonische Gesänge*, op. 20.

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38 See footnote no. 29.
As was mentioned above, all of these recordings are quite good. The author's personal recommendation, a completely subjective choice, is the Deutsche Grammophon recording. The sonic quality of the recording places it in a demonstration class for audio engineering, as well.

Due to the fact that the author's first recommendation is out of print in this country, a second choice seems appropriate, and that would be either the recording on Schwann Musica Mundi, which is performed by the Radio-Symphonie-Orchester Berlin, conducted by Bernhard Klee, or the more recent recording on the London label by the Royal Concertgebouw Orchestra, conducted by Riccardo Chailly. In the former, Elisabeth Soderström, soprano, and Dale Duesing, baritone, sing the leading parts marvelously and the sonic quality of the recording is warm, yet restrained, which seems appropriate to Zemlinsky’s style. This recording is a good consumer’s choice, as well, because the Lyrische Symphonie is coupled with the Sechs Gesänge für mittlere Stimme und Orchester, op. 13 nach Texten von Maeterlinck. In the latter, Alessandra Marc, soprano, and Håkan Hagegård, baritone, sing the solo parts. Willard White, bass-baritone, sings the vocal solo on the performance of Zemlinsky’s Symphonische Gesänge which is also included on the recording.
Texts.

The seven poems that Zemlinsky used as texts for his Lyrische Symphonie were taken from Bengali poet Rabindranath Tagore’s book entitled The Gardener.  Referring to The Gardener, Andrew Huth points out that "A German edition (translated from the English) appeared in 1914, and it was from this that Zemlinsky chose the texts for the Lyric Symphony." According to Weber, H. [Hans] Effenberger translated Tagore’s The Gardener into German, and this was the translation that Zemlinsky used for his musical settings. Little is known about Hans Effenberger [dates unknown]. He was a poet and critic around the turn-of-the-19th-20th-century. It is known that he he wrote a musical setting of Rilke’s poem “Herbst,” and that he held an academic degree. As Weber indicates, Zemlinsky selected poems numbers 5, 7, 30, 29, 48, 51, and 61 as his texts. All of the poems from The Gardener are also contained in a more recent edition entitled Collected Poems

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40 Andrew Huth, compact disc notes for Alexander Zemlinsky's Lyrische Symphonie and Symphonische Gesänge, performed by the Royal Concertgebouw Orchestra, conducted by Riccardo Chailly (London 443 569-2, 1994).
41 Weber, Eine Studie, 114. [The footnote, as it appears in Weber, is as follows: R. Tagore, Der Gärtnere, deutsche Übersetzung von H. Effenberger, Leipzig 1914. Zemlinsky vertonte die Gedichte Nr. 5, 7, 3, 29, 48, 51 und 61. In Weber's footnote, there is a typographical error; the third poem is number 30, rather than number 3].
42 National Union Catalog, (vol. 156), 309.
43 Ibid.
and Plays of Rabindranath Tagore.\textsuperscript{44} Out of a total of eighty-five poems, Zemlinsky chose seven.\textsuperscript{45}

According to Gautam Dasgupta, Tagore was born in Calcutta on May 7, 1861 and died there on August 7, 1941.\textsuperscript{46} Tagore won the Nobel Prize for literature in 1913 for his collection entitled Song Offerings. He was a prolific writer who drew inspiration from both his native Bengal and from English literary sources. As he studied law in England, from 1878 to 1880, he became fluent in English, and he frequently translated his own poetry, and other works, into English from his native Bengali.\textsuperscript{47} He was quite popular in Europe and much of his work was frequently translated into various European languages.\textsuperscript{48}

Although Zemlinsky’s selected texts do not have a plot, in the strictest sense of the word, they do act much like a dialogue between a man and a woman. The poems suggest a series of vignettes, or tableaux, that serves to indicate the various stages in the development of a conjugal relationship that proceeds from initial desire, meeting, fulfillment, satiety, to the final parting

\textsuperscript{44} Rabindranath Tagore, Collected Poems and Plays (New York: Macmillan, 1945).
\textsuperscript{45} Oncley, Published Works of Zemlinsky, 308.
\textsuperscript{46} Gautam Dasgupta, “Tagore, Sir Rabindranath,” The New Grolier Multimedia Encyclopedia ([No city given]: Grolier Electronic Publishing, 1993 [CD ROMs do not use page numbers; they are not necessary].
\textsuperscript{47} Ibid.
\textsuperscript{48} Oncley, Published Works of Zemlinsky, 307.
that results from death.\footnote{Ibid., 308.} For the most part, Zemlinsky sets the entire poem. He makes exceptions "in the first song, (in which he repeats a line at the end), the fourth (from which he omits part of a line at the end), and the last (from which he omits a line)."\footnote{Ibid.}

The first song, which deals with desire and longing, is sung by a baritone. The texts that are given below are Rabindranath Tagore’s English translations from the original Bengali, followed by the German translations that were done by Hans Effenberger. The bold face Roman numeral headings are the numbers which appear in Collected Poems and Plays of Rabindranath Tagore. The first poem reads as follows:
V

I am restless. I am athirst for far-away things.
My soul goes out in a longing to touch the skirt of
the dim distance.
O Great Beyond, O the keen call of thy flute!
I forget, I ever forget, that I have no wings to fly,
that I am bound in this spot evermore.

I am eager and wakeful, I am a stranger in a strange
land.
Thy breath comes to me whispering an impossible
hope.
Thy tongue is known to my heart as its very own.
O Far-to-seek, O the keen call of thy flute!
I forget, I ever forget, that I know not the way, that I
have not the winged horse.

I am listless, I am a wanderer in my heart.
In the sunny haze of the languid hours, what vast
vision of thine takes shape in the blue of the
sky!
O Farthest End, O the keen call of thy flute!
I forget, I ever forget, that the gates are shut
everywhere in the house where I dwell alone.51

51 Tagore, Collected Poems and Plays, 93.
V

Ich bin friedlos. Ich bin durstig nach fernen Dingen.
Mein Seele schweift in Sehnsucht, den Saum der
dunklen Weite zu berühren.
O grosses Jenseits, o ungestümes Rufen deiner
Flöte!
Ich vergesse, ich vergesse immer, dass ich keine
Schwingen zum Fliegen habe, dass ich an dieses
Stück Erde gefesselt bin für alle Zeit.

Ich bin voll Verlangen und wachsam, ich bin ein
Fremder im fremden Land.
Dein Oden kommt zu mir und raunt mir
unmögliche Hoffnungen zu.
Deine Sprache klingt meinem Herzen vertraut wie
seine eig'ne.
O Ziel in Fernen, o ungestümes Rufen deiner Flöte!
Ich vergesse immer, ich vergesse, dass ich nicht den
Weg weiss, dass ich das beschwingte Ross nicht
habe.

Ich bin ruhelos, ich bin ein Wanderer in meinem
Herzen.
Im sonnigen Nebel der zögernden Stunden welch
gewaltiges Gesicht von dir wird Gestalt in der
Bläue des Himmels!
O fernstes Ende, o ungestümes Rufen deiner Flöte!
Ich vergesse, ich vergesse immer, dass die Türen
überall verschlossen sind in dem Hause, wo ich
einsam wohne.
In the second poem, a young girl anxiously awaits the arrival of a young prince who is going to pass by her house that day. Written as a dialogue between the young girl and her mother, the second movement is sung by a soprano. The text reads as follows:

**VII**

O Mother, the young Prince is to pass by our door, – how can I attend to my work this morning?

Show me how to braid up my hair; tell me what garment to put on.

Why do you look at me amazed, mother?

I know well he will not glance up once at my window; I know he will pass out of my sight in the twinkling of an eye; only the vanishing strain of the flute will come sobbing to me from afar.

But the young Prince will pass by our door, and I will put on my best for the moment.

O Mother, the young Prince did pass by our door, and the morning sun flashed from his chariot.

I swept aside the veil from my face, I tore the ruby chain from my neck and flung it in his path.

Why do you look at me amazed, mother?

I know well he did not pick up my chain; I know it was crushed under his wheels leaving a red stain upon the dust, and no one knows what my gift was nor to whom.

But the young Prince did pass by our door, and I flung the jewel from my breast before his path.\(^52\)

\(^{52}\) *Ibid.,* 95.
Mutter, der junge Prinz muss an unserer Türe vorbeikommen, – wie kann ich diesen Morgen auf meine Arbeit achtgeben?

Zeig mir, wie soll mein Haar ich flechten; zeig mir, was soll ich für Kleider anziehen.

Warum schaust du mich so verwundert an, Mutter?

Ich weiss wohl, er wird nicht ein einziges Mal zu meinem Fenster aufblicken; ich weiss, im Nu wird er mir aus den Augen sein; nur das verhallende Flötenspiel wied seufzend zu mir dringen von weitem

Aber der junge Prinz wird bei uns vorüberkommen, und ich will mein Bestes anziehen für diesen Augenblick.

Mutter, der junge Prinz ist an unserer Türe vorbeikommen, und die Morgensonne blitzte an seinem Wagen.

Ich strich den Schleier aus meinen Gesicht, riss die Rubinenkette von meinem Hals und warf sie ihm in den Weg.

Warum schaust du mich so verwundert an, Mutter?

Ich weiss wohl, dass er meine Kette nicht aufhob; ich weiss, sie ward unter den Rädern zermalmt und liess eine rote Spur im Staub zurück, und niemand weiss, was mein Geschenk war und wer es gab.

Aber der junge Prinz kam an unserer Tür vorüber und ich hab' den Schmuck von meiner Brust ihm in den Weg geworfen.
The texts of the third and fourth movements symbolize love’s fulfillment. In the first three stanzas, the baritone makes his proclamation of fulfillment. In the third stanza, the soprano responds. Tagore’s original texts are poems numbers 30 and 29. The texts are as follows:

XXX
You are the evening cloud floating in the sky of my dreams.
I paint you and fashion you ever with my love longings.
You are my own, my own, Dweller in my endless dreams!

Your feet are rosy-red with the glow of my heart’s desire, Gleaner of my sunset songs!
Your lips are bitter-sweet with the taste of my wine of pain.
You are my own, my own, Dweller in my lonesome dreams!

With the shadow of my passion have I darkened your eyes, Haunter of the depth of my gaze!
I have caught you and wrapt you, my love, in the net of my music.
You are my own, my own, Dweller in my deathless dreams!\(^{53}\)

\(^{53}\textit{Ibid.}, 111.\)
XXX

Du bist die Abend Wolke, die am Himmel meiner Träume hinzieht.

Ich schmücke dich und kleide dich immer mit den Wünschen meine Seele.

Du bist mein Eigen, mein Eigen, du, die in meinen endlosen Träumen wohnt.

Deine Füsse sind rosigrot von der Glut meines sehnsüchtigen Herzens, du, die meine Abendlieder ern tet.

Deine Lippen sind bittersüß vom Geschmack des Weins aus meinen Leiden.

Du bist mein Eigen mein Eigen, du, die in meinen einsamen Träumen wohnt.

Mit den Schatten meiner Leidenschaft hab' ich deine Augen geschwärzt, gewohnter Gast in meines Blickes Tiefe.

Ich hab' dich gefangen und dich eingesponnen, Geliebte, in das Netz meiner Musik.

Du bist mein Eigen mein Eigen, du, die in meinen unsterblichen Träumen wohnt.

XXIX

Speak to me, my love! Tell me in words what you sang.

The night is dark. The stars are lost in clouds. The wind is sighing through the leaves.

I will let loose my hair. My blue cloak will cling round me like night. I will clasp your head to my bosom; and there in the sweet loneliness murmur on your heart. I will shut my eyes and listen. I will not look in your face.
When the words are ended, we will sit still and silent. Only the trees will whisper in the dark.

The night will pale, the day will dawn. We shall look at each other's eyes and go on our different paths.

Speak to me, my love! Tell me in words what you sang.\(^{54}\)

XXIX

Sprich zu mir, Geliebter! Sag mir mit Worten, was du sangest.

Die Nacht ist dunkel, die Sterne sind in Wolken verloren, der Wind seufzt durch die Blätter.

Ich will mein Haar lösen, mein blauer Mantel wird umschmiegen wie Nacht. Ich will deinen Kopf an meine Brust schliessen, und hier, in der süßen Einsamkeit, lass dein Herz reden. Ich will meine Augen zumachen und lauschen. Ich will nicht in dein Antlitz schauen.

Wenn deine Worte zu Ende sind, wollen wir still und schweigend sitzen, nur die Bäume werden im Dunkel flüstern.

Die Nacht wird bleichen. Der Tag wird dämmern. Wir werden einander in die Augen schauen und jeder seines Weges ziehn.

Sprich zu mir. Geliebter!

In the fifth song, the young Prince begins to grow weary of the young girl's affections. The poem is shorter, and the text reads as follows:

\(^{54}\) ibid., 110-11.
XLVIII

Free me from the bonds of your sweetness, my love! No more of this wine of kisses.
The mist of heavy incense stifles my heart.
Open the doors, make room for the morning light.
I am lost in you, wrapped in the folds of your caresses.
Free me from your spells, and give me back the manhood to offer you my freed heart.⁵⁵

XLVII

Befrei' mich von den Banden deiner Süße, Lieb!
Nichts mehr von diesem Wein der Küsse.
Dieser Nebel von schwerem Weihrauch erstickt mein Herz.
Öffne die Türe, mach Platz für das Morgenlicht.
Ich bin in dich verloren, eingefangen in die Umarmungen deiner Zärtlichkeit.
Befrei' mich von deinem Zauber und gib mir den Mut zurück, dir mein befreites Herz darzubieten.

The sixth song acts as a reply to the fifth song as the maiden responds to the Prince’s weariness. Once again, the poem is short, in one stanza, and the text reads as follows:

LI

Then finish the last song and let us leave.
Forget this night when the night is no more.

⁵⁵Ibid., 122.
Whom do I try to clasp in my arms? Dreams can never be made captive.

My eager hands press emptiness to my heart and it bruises my breast.\textsuperscript{56}

\textbf{LI}

Vollende denn das letzte Lied uns lass aus-einandergehen.

Vergiss diese Nacht, wenn die Nacht um ist.


Meine gierigen Hände drücken Leere an mein Herz und es zermürbt meine Brust.

In the last song, the baritone expresses his feelings about the time of parting which is soon to come. This gorgeous and touching text, when coupled with Zemlinsky’s beautiful and sensitive music, may very well be one of the most poignant moments in the history of music. This is music to ponder and to dwell upon; a moment to wonder about the finer things that life has to offer, and the eternal quest of mortals such as we to find rationale and explanation for our temporary transient existence in this worldly domain. The text is also in keeping with what Dasgupta says is Tagore’s major thematic preoccupation: “His major theme was humanity’s search for God and truth.”\textsuperscript{57} The text reads as follows:

\textsuperscript{56} \textit{Ibid.}, 123.

\textsuperscript{57} Dasgupta, “Tagore,” Grolier \textit{Multimedia Encyclopedia}. 
LXI

Peace, my heart, let the time for the parting be sweet. Let it not be a death but completeness. Let love melt into memory and pain into songs. Let the flight through the sky end in the folding of the wings over the nest. Let the last touch of your hands be gentle like the flower of the night. Stand still, O Beautiful End, for a moment, and say your last words in silence. I bow to you and hold up my lamp to light you on your way.58

LXI


58 Tagore, Collected Poems and Plays, 128-29.
Some similarities between Mahler’s Das Lied von der Erde and Zemlinsky’s Lyrische Symphony have already been briefly mentioned. Both works draw upon Oriental poetry for their texts. Mahler drew his texts from a setting of old Chinese poems that were translated into the German by Hans Bethge.\(^5\) Another, and possibly more remote similarity, lies in the fact that both works have, as their final movements, textual contents that deal with ideas of finality, farewell, and parting. As it would appear that Zemlinsky left us so little documentation, when it comes to his philosophical or religious views, it would be extremely difficult to draw comparisons, or cite conclusions of similarities between his and Mahler’s eschatology. As a passing observation, though, a prominent and noticeable difference appears in the texts that each composer chose for their closing movements. In the concluding strains of “Der Abschied,” Mahler’s selected text looks back lovingly at life.\(^6\) At the concluding phrase, “The dear earth everywhere blossoms in spring and grows green again! Everywhere and eternally the distance shines bright and blue! Eternally... eternally...” It is the author’s opinion that Mahler proclaims a Nietzschean credo of eternal recurrence. In Zemlinsky’s final movement, Tagore’s text suggests no such circular recurrence nor does it dwell on reflection. It is concerned with the moment,

the here and now, for the music's heavily laden sense of pathos seems to search for tranquility and stasis. Then, at its final phrase, "I bow to you and hold up my lamp to light you on your way," a fleeting moment of peaceful finality suggests the hope for a future tense and not a recurrence of that which has passed.

**Form.**

The formal structures in the *Lyrische Symphonie* are not clearly defined patterns. Overall, the formal plans of the individual movements are dictated by the texts of Tagore's poems. In spite of the fact that the formal structures are not strict they do have loose approximations of some of the standard song forms, such as strophic, modified strophic, ternary, binary, through-composed and so forth. The form of the first three movements can best be described as modified strophic. The modifications in the first three songs are based on the text and appear in changes in the orchestration and in variants of the melodic repetitions in ensuing stanzas of text. In movements IV through VI, the forms are predominantly through-composed, that is to say, dictated by the texts. In Movement IV there is a kind of internal repetition built into the text, and Zemlinsky repeats music when this

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*ibid.*, 108.
recurrence of text happens (at the phrase “Sprich zu mir, Geliebter...”). In addition, it could also be reasonably argued that Movement V demonstrates a ternary form because of a contrasting section that appears in the middle of the structure. In the seventh movement, a repeated binary structure (A-B/A-B) with coda is present.

There are numerous examples of thematic recurrences in the second and sixth movements, particularly the thematic materials that were used in the grand opening of the first movement. The seventh movement also contains numerous examples of cyclic recurrences of thematic materials from the previous movements, particularly the first movement. In the following summary, the vocal melodies are indicated by the numbers of the stanzas and by the lines of the text. The forms of the separate movements can be summarized as follows:

**Lyrische Symphonie**

**I. Langsam.**

<table>
<thead>
<tr>
<th>Mm.</th>
<th>Introduction by orchestra, F-sharp minor, 3/4 dominates</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-36</td>
<td>Baritone. Stanza I, lines 1-2, “Ich bin friedlos ... , Meine Seele . . .”</td>
</tr>
<tr>
<td>37-45</td>
<td>Bewegter (subito Moderato). Orchestra</td>
</tr>
</tbody>
</table>
63-75 Fast das erste Zeitmass, nur etwas gehender Stanz I, line 4, "Ich vergesse ..." 2/4

76-83 Orchestra

84-98 Ruhig fleissend. Stanz II, lines 1-3, "Ich bin voll. ... Dein Odem ..." rapid meter changes

99-100 Etwas drängend, Orchestra

101-107 Stanz II, line 4, "O Zeil in Fernen ..." B-flat Major, fluctuating tempos

108-118 Leidenschaftlich bewegt, Orchestra

119-129 Ruhig. Stanz II, line 5, "Ich vergesse ..."

130-135 Vorwärts. Orchestra. C-sharp pedal

136-141 Stanz III, line 1, "Ich bin ruhelos ..." C-sharp minor

142-146 Mit grossem Ausdruck Orchestra. Return to F-sharp minor, similar to measures 24-32

147-156 Stanz III, line 2, "Im sonnigen Nebel ..." F-sharp Major Arpeggiated F-sharp diminished triad on bass line

157-161 Orchestra

162-168 Stanz III, line 3, "O fernstes Ende ..." F-sharp Major

169-179 Stanz III, line 4, immer fliessend. "Ich vergesse. ..." D-minor

180-185 Stanz III, line 3, "O fernstes Ende ..." F-sharp Major

186-190 Chamber orchestra. Quiet ending

II. Lebhaft.

Mm. 1-5 Part A: Introduction by Orchestra. A-Major, 2/2

6-13 Stanz I, line 1, "Mutter ..."

14-22 Orchestra, rapidly changing meters, back to 2/2

23-28 Immer gleiches Zeitmass. Stanz I, line 2, "Zeig mir ..."

29-32 Etwas ruhiger. Stanz I, line 3, "Warum schaust du ..."
33-55 Part B: Stanza I, line 4, *a tempo, doch sehr ruhig.* "Ich weiss wohl ..." D-flat Major

56-66 Stanza I, line 5, "Aber der junge Prinz . . ."


73-80 Stanza II, line 1, "Mutter . . ."

81-84 Orchestra, *beruhigend*

85-86 Orchestra, *a tempo, sehr bewegt*

87-95 *Stürmisch erregt.* Stanza II, line 2, "Ich strich . . ."

96-99 Orchestra

100-104 *Tempo, sehr ruhig.* Stanza II, line 3, "Warum schaust du . . ."

105-129 *Erstes Zeitmass (sehr ruhig).* Part B: Stanza II, line 4, "Ich weiss wohls . . ." D-flat Major

130-134 Orchestra

135-144 Stanza II, line 5, "Aber der junge Prinz . . ." Becoming stormy

145-174 Orchestra. Thematic materials from line 4. Unstable key

175-181 Orchestra. Thematic materials from the introduction of the first song. F-sharp Major. Connects to Movement III

III. Von hier ab breiter und nach und nach immer ruhiger und langsam.

Mm. 1-10 Orchestra. Continuation from Movement II. E-flat pedal

11-16 *Sehr ruhig und mit innigem, ernstem Ausdruck.* Theme A: "Lyric theme" introduced by strings and winds

17-18 *Adagio.* Theme B introduced by woodwinds.

19-24 Baritone. Stanza 1, line 1, "Du bist die Abendwolke . . ." Theme B

25-29 Stanza 1, line 2, "Ich schmücke dich . . ."
30-40 Noch ruhig. Stanza 1, line 3, “Du bist mein Eigen . . .”
(The “Lyric theme”)

41-45 Schwungvoll, doch nie schnell. Orchestra, C-minor

46-57 Leidenschaftlich bewegt. Stanza 2, line 1, “Deine Füsse . . .”

58-63 Stanza 2, line 2, “Deine Lippen . . .”


72-75 Orchestra

76-86 Stanza 3, line 1, “Mit gen Schatten . . .”. Unstable key

87-88 Orchestra

89-99 Stanza 3, line 2, “Ich hab’ dich gefangen . . .”. Starts in F-Major, ends in F-minor

100-104 Orchestra. B-pedal

105-116 Ungemein ruhig und seelenvoll. Stanza 3, line 3, “Du bist mein Eigen . . .”. B-flat pedal

117-124 Schwungvoll. Orchestra, C-minor

125-130 Nicht schleppen. Orchestra, D-pedal

IV. Langsam.

Mm. 1-11 Violin solo introduces the theme. Cello solo enters at measure 7. Counterpoint. D as tonal center. 3/4


21-27 Strings with clarinet solo and harp, light support from celesta. Contrabassoon and tuba enter at measure 26

28 E-flat pedal tone begins

29-42 Line 2, “Die Nacht . . . der Stern . . . der Wind . . .”

43 D-pedal tone begins

44-51 Line 3, “Ich will mein Haar lösen . . .”
B-flat pedal tone begins at the last beat of measure 51 and continues

Line 3 continued, "Ich will deinen Kopf . . ."

Line 3 continued, "und hier . . ." B-flat pedal tone changes to D

Line 3 continued, "Ich will meine Augen zumachen . . . Ich will nicht . . ."

Noch ruhiger, doch nie schleppend. Chamber orchestra. Violin 1 restates the beginning of the soprano melody on D-pedal tone

Line 4, "Wenn deine Worte . . . Nur die Bäume . . ."

Violin solo, opening materials. A-pedal tone resolves to D

Line 5, "Die Nacht . . . Die Tag . . . Wir werden . . ."

Violin solo, opening materials, imitated by solo clarinet

Line 6, "Sprich zu mir . . ." Return of the first vocal phrase

Delicate ending. Pentatonic

V. Feurig und kraftvoll.

Mm. 1-9 Introduction by full orchestra. E-Major, 3/4

Baritone. Line 1, "Befrei' mich . . . Nichts mehr . . ."

Ruhig fließend. Line 2, "Dieser Nebel . . ."

Wieder lebhaft, feurig. Line 2, "Herz."

kraftvoll und feurig. Line 3, "Öffne die Türe . . ." Begins in E, modulates to D

Orchestra, schwungvoll

Ganz wenig ruhiger. Line 4, "Ich bin in dich verloren . . ."

wieder mit Kraft. Line 5, "Betrei' mich . . ."

vorwärts stürmend. Orchestra
VI. Sehr mässige \( \d \) (Andante)

Mm. 1-10 Violas, solo trombone and clarinets on E-pedal tone

11-17 In heftig wechselndem Zeitmass und Ausdruck, jedoch streng im Rhythmus. Baritone. Lines 1 and 2, "Vollende denn ... Vergiss diese Nacht ..."

18-20 Solo violin and solo oboe

21-24 Strings

25-31 Line 3, "Wen müh ich mich ... Träume ..."

32-39 Cyclic return of dotted rhythmic motive, echoes with line 4, "Meine gierigen Hände ... und es zermürbt ..."

40-44 Orchestra continues with cyclic return of the opening, increased tension

45-49 In Zeitmass und Stärke steigernd Full orchestra. Contrapuntal texture

50-53 Leidenschaftlich u. etwas drängend. Material from the "Lyric theme" returns

54-57 Light orchestration. E-pedal tone changes to E-flat

58-65 D-pedal tone by orchestra. Rit. from measure 60

VII. Molto Adagio.

Mm. 1-3 D-pedal tone continued by basses and violins. Other string parts have independent lines

4-11 Baritone. Lines 1-2, "Freide ... lass die Zeit ... Lass es nicht einen ..."

12-13 Woodwinds introduce a new theme (A)

14-17 Line 3, "Lass Liebe in Erinn' ...". Theme A with sequences and changing bass. B-pedal tone begins on measure 17

18-20 Theme A by bassoon solo, then by violin solo

21-24 Line 4, "Lass die letzte Berührung ..."
First Movement.

The text of the first song contains three stanzas. Each of the outer stanzas has four lines, and the middle stanza has five lines (the third line is an extension of the second line). The structure of the poem is directly reflected in the formal structure of the music. There is a thirty-six measure orchestral introduction which precedes the vocal entrance. In between the lines of text, an orchestral interlude usually is inserted.
The music begins in the first measure with a timpani roll on a C-sharp. This immediately leads to the entrance of the full orchestra in the following measure. The orchestral opening is grand and powerful. The key is F-sharp minor. Several important motives are introduced within the first theme.

![Grand Opening]

Figure 213. Measures 2-8.

In the first four-bar phrase, the first motive is a dotted rhythm on a lower auxiliary pattern (measure 2), the second motive is a lower escape-note pattern (measure 3), the third motive is a modification of the first two
motives in a syncopated rhythm (measure 4), and then the second motive returns and resolves to the C-sharp dominant (measure 5). The motives with dotted rhythms are labelled with an ‘x’, and the syncopated rhythms are labelled with a ‘y’ by Oncley.\textsuperscript{61} A three-measure consequent phrase which is in descending motion resolves to the tonic, F-sharp (measures 6-8). The materials presented in this grand opening become key referential motives which reappear throughout the work.

A softer passage follows (measures 9-18). Beginning in the middle register, it elaborates upon the opening materials. The musical tension increases gradually, leading to a restatement of the opening motive. The original four-bar phrase is now extended to five bars (measures 19-23) and is followed by two new phrases. The second phrase retains the dotted rhythm of ‘x’ and the syncopated rhythm of ‘y’ (measures 24-27). The third phrase, which stands in contrast of the second phrase, contains a reduced state of tension, and has a slower tempo and a lower register than the previous phrase. The cadence which occurred at measure 4 is repeated as it ends on the dominant of C-sharp (measures 28-32). The syncopated rhythm of ‘y’ is augmented in measure 28.

\textsuperscript{61} Oncley, \textit{Published Works of Zemlinsky}, 310-11.
A four-measure cadential extension immediately follows. The dotted rhythmic motive prefigures the entrance of the baritone at measure 37. The first two lines of the first stanza, "Ich bin friedlos . . . Meine Seele . . .", are set to a nine measure period, of which the phrase structure is asymmetrical (4 + 5). Materials from the beginning of the introduction are once again utilized.
There is a ten-measure orchestral interlude based on a C-sharp pedal tone between the second and the third lines. This dominant pedal is realized by repeating the dotted rhythmic motive (by the timpani and the second and third clarinets) and by tremolos played by low strings between C-sharp and D. Upper strings and woodwinds continue with materials used previously. Increased musical tension serves as a transition to the entrance of the third line, "O grosses Jenseits . . .", at measure 56. All the sharps in the key signature are dropped, and the beginning four-note motive from the baritone's melody (measures 37-38) is transposed up by a sixth from F-sharp minor to D-minor.
The music then becomes quieter. A lighter, more imitative texture is introduced at measure 63 in which the syncopated pattern alternates between the third clarinet and the cellos in 2/4 meter. An ostinato pattern consisting of the pitches A - G - D acts as musical support and appears in the bass line.
The vocal line enters at measure 65. The phrase structure of the fourth line of the first stanza, "Ich vergesse . . .", is $4 + 7$. The melody begins and ends in D-minor. In the middle of this passage, however, the key center becomes ambiguous as a series of leaping fourths are used.

Figure 218. Measures 65-75.

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The orchestral interlude which follows continues with the underlying ostinato pattern which was established in measure 63, but now it has a fuller orchestration (measures 76-83). A slower tempo introduces the second stanza. The first three lines of the second stanza, "Ich bin voll Verlangen . . . ich bin ein Fremder . . . dein Odem . . .", are set to fifteen measures of changing meters (measures 84-98). The melodic line becomes more disjunct and chromatic. The text is appropriately rendered by the baritone with soft rising
and falling pitches which suggest the word "Odem" (breath), and "raunt" (whispering) which is preceded by a decrescendo accompanied by soft rising and falling string tremolos and muted horns. The strongest words in the line of text, "mögliche Hoffnungen" (impossible hope) is set, first to rising, then to falling pitches in the line presumably to bring out the most important thought in the context of the line. Melodic escape-tones are prominent, but here they move in the opposite direction, moving up by step then leaping down.

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Figure 219. Measures 84-92.

The fourth line, "O Ziel in Fernen . . .", enters after a two-measure orchestral interlude; it is set as a five-measure melody organized in two measures of 3/4 and three measures of 2/4. The first half of the melody has
the same contour as the beginning of the previous melody in measures 83-84. The syncopated rhythmic motive of the second half, on the other hand, resembles that found in the setting of the third line in the first stanza (See Figure 216). The words at the end of the line, "o ungestümes Ruf en deiner Flote!" (O the keen call of my flute) also illustrate an example of tone painting as rapid filigree figures performed by the flutes accompany the soprano from measures 103-105 (flute part not shown in figure below). This vocal melody begins and ends on B-flat.

Figure 220. Measures 101-105.

A new orchestral section begins at measure 108. Built upon the ostinato pattern of the syncopated motive ‘y’, a new thematic idea, which contains descending leaps, is introduced by the woodwinds.
Fig. 221. Measures 108-111.

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The restatement of this idea by the first violins at measure 119 is immediately imitated by the baritone. A contrapuntal passage between the violins and the baritone begins. The last line of the second stanza, "Ich vergesse immer ... ", is set to an eight-measure melody (measures 120-127).

Fig. 222. Measures 119-123.

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The melody ends in D-minor. The syncopated motive returns at measure 130. It is imitated by the horns and the trumpets.

![Figure 223. Measures 130-134.](image)

A C-sharp pedal tone lasts from measure 130 to measure 140. The baritone sings the first line of the third stanza, "Ich bin ruhelos ...". With the return of the original key signature, this melody is in the key of C-sharp minor.

![Figure 224. Measures 136-139.](image)
The second theme from the introduction returns, with the second half of the passage containing the same full orchestration as in the first half. Earlier, the orchestration had been reduced (compare with Figure 214).

![Musical notation](image)

**Figure 225. Measures 142-146.**

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This is then followed by the second line of the third stanza, “Im sonnigen Nebel . . .“. This chromatic melody is ten measures long and contains changing meters. The key of F-sharp Major can be determined by a clear indication at measure 149 and in the ending of the vocal line for there is a descending F-sharp Major scale in the high strings at measure 155. The ascending melodic pattern in measure 149 is sequenced in the following measures: starting on an A (measure 150) and starting on a B (measures 152-153). The melody is harmonized by an arpeggiated F-sharp diminished triad in the bass instruments, and the first syllable of the word “Himmels” (sky, or heavens) is set to the highest pitch in the melodic line, thus providing
another example of tone painting. Cross-relations between the melody and the bass abound.

Figure 226. Measures 147-156.

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After a brief and powerful orchestral interlude, the third line of the third stanza of the text, "O fernstes Ende . . . ", enters at the anacrusis to measure 163. At the word "Flöte" (flute) there appears another example of tone painting as the flutes accompany the vocal melody with rapidly ascending and descending scalar passages (not shown in the figure below). The key of F-sharp Major is confirmed here.
With a reduction in the orchestral forces, the last line of text, "Ich vergesse...", enters at measure 169. The key signature of three sharps is once again dropped, as in measure 56. The emphasis of D in this melody strongly suggests D as the tonal center.

Figure 227. Measures 163-167.

Figure 228. Measures 169-177.
The third line, "O fernstes Ende . . . ", is then restated with the grand opening gesture in F-sharp Major. Compared to its previous appearance (Figure 227), the new melody now has leaps which outline an F-Major triad before it returns to F-sharp. The descending sixths on the words "stümes Rufen" (keen call) suggest that the baritone is calling to someone.

![Figure 229. Measures 181-185.](Zemlinsky LYRISCHE SYMPHONIE © Copyright 1925 by Universal Edition. Copyright renewed. All rights reserved. Used by permission of European American Music Distributors Corporation, sole U. S. and Canadian agent for Universal Edition.)

This is then followed by a soft five-measure orchestral postlude which concludes the first movement.

Second Movement.

The second movement consists of two separate parts, each of which contains two contrasting themes. The movement begins in a light and playful
character in a fast tempo, and the meter is 2/2. The solo violin introduces a
detached triplet pattern which is imitated by the flutes with a two-against
three rhythmic pattern, a hemiola. This pattern becomes an ostinato. The key
is A-Major.

![Figure 230. Measure 1.](image)

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Canadian agent for Universal Edition.

The solo oboe introduces the first theme (A) of this movement, which
is composed of melodic sequences on a three-note descending, stepwise
motive. The melody is then taken over by the third and fourth flutes, then by
the solo bassoon, and finally by the soprano. The soprano enters at measure 6.
The first line of the first stanza “Mutter, der junge Prinz ...” is set to an eight-
measure melody (measures 6-13), the last measure of which is in 5/4 meter.
The word “Arbeit” (work) is set to a longer more ‘laborious’ rhythmic setting
which is another example of tone painting.
An orchestral interlude follows (measures 14-22). The solo violin introduces a theme which contains a melodic lower auxiliary pattern.
The second line, "Zeig mir . . ." is set to a six-measure melody. The second half of the line, "wie soll mein Haar ich flechten" (how to braid up my hair) has an accompaniment consisting of flutes performing alternating eighth-note triplets and eighth-notes which helps to musically portray the process of braiding hair which is contained in the text. Characterized by descending leaps and an atonal quality, this melody is accompanied by alternating trombones and cellos in a strict, long-short rhythm on an open fifth (D – A). The third line contains two measures of 3/2 meter and a measure of 2/2 meter, and the rhythmic accompaniment pattern, from the first line of text is absent, and the tempo is slower. The solo cello imitates the melody. The A-flat in the cellos at measure 31 functions as the dominant to D-flat, the tonic of the new theme which is to follow.
Part B begins at measure 33 in D-flat Major. The three phrases of the second line of the text are twenty measures in length (measures 35-53). The first phrase, "Ich weiss wohl . . ." is five measures long. The melody centers around B-flat and F, which are at the intervalllic distance of a third above and below D-flat, except for a chromatic melisma (G-natural to A-flat) which appears in the voice in a higher register (measure 37). This is then followed by two measures of delicate imitation which are played by the flutes, celesta and harp. The second phrase (measures 42-46) is mainly in a descending stepwise
motion and is built upon an A-pedal tone. The third phrase (measures 47-53) fluctuates between A-minor and A-Major.

Theme B

![Music notation]

Figure 234. Measures 35-53.

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A brief orchestral interlude follows (measures 54-56). A modulation back to the key of D-flat Major occurs which is executed by the use of a whole-tone scale. The last line of the first stanza, “Aber der junge Prinz . . .”, is set to a melody which is nearly identical to that of the first phrase of the previous line (compare measures 35-37 with measures 57-59). However, it is now
extended to eight-and-a-half measures by way of melodic sequences in its middle portion in a higher register.

![Figure 235. Measures 57-66.]

The opening pattern of the song returns. The melody of the first line of the second stanza is nearly identical to that of the first stanza. However, it ends dramatically on a descending major seventh (G-sharp to A) which is supported by a D-pedal tone in the orchestra.

![Figure 236. Measures 73-80.]

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A seven-measure orchestral interlude serves as a transition to the entrance of the second line. The dramatic quality of the text, "Ich strich ... riss die ..." is reflected in the character of the music. The melody is highly chromatic. A few ascending leaps lead to a high B-flat in the soprano at measure 95.

Figure 237. Measures 88-95.

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The climax at measure 95 is reflected by glissandos in the strings and bassoons. Then, the musical tension immediately dissolves into a more relaxed musical atmosphere.
Part B returns at measure 105. The soprano does not enter until the second phrase.
The setting of the third phrase of the text is slightly modified by its reduced orchestral accompaniment. It ends on a D-minor harmony.

The setting of the next line is also modified in its melodic line in the second half of the phrase (compare with Figure 235). The melody ends on the fifth scale degree (A-flat in the key of D-flat).
A long orchestral coda follows (measures 145-181). The coda can be subdivided into several sections. The first of these (measures 145-157) utilizes the thematic materials first from Part B and then from Part A. Theme B begins in a high register in D-flat Major, but the keys change rapidly through melodic sequence. From measure 151 materials from Part A are utilized.
The second section of the coda begins at measure 157. Materials from both parts (A and B), as well as the syncopated rhythm 'γ' from the first movement are utilized. These elements are superimposed upon one another which results in a polytonal section.

![Figure 244. Measures 157-160.](image)

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The third section of the coda begins at measure 166; here the opening materials from the introduction of the first movement return in the brass section. Materials from Part A are utilized once again in a high register.
The fourth section of the coda begins at measure 175. The second theme from the introduction of the first movement returns in the key of F-sharp minor.
There is a double-barline after measure 181, but there is no break between the second and the third movements. The B-flat bass in measure 181 functions as the dominant to E-flat, the tonic of the third movement. The trombones anticipate an important motive which eventually becomes the beginning of the ‘Lyric theme,’ which will be shown momentarily in Figure 250.

Figure 247. Measure 181- (III) 1-4.
Third Movement.

The third movement consists of three stanzas of text, each one of which has three lines. The 'Lyric theme' melody of the third line, "Du bist mein Eigen . . ." contains the musical quotation that Alban Berg used in his string quartet entitled Lyrische Suite. The 'Lyric theme' (Theme A), which had been anticipated by the trombones (see Figure 247), is introduced by the strings and a solo flute with light orchestral accompaniment.

![Figure 248. Measures 11-17.](image)

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The English horn and the clarinets introduce a new theme (B) which is immediately taken over by the baritone. The first two lines of the first stanza are each set to a five-measure melody. The predominantly chromatic setting of the pitches suggests the words of the text, "Du bist die Abendwolke. . . hinzieht" (You are the evening cloud floating. . .). The words "hinzieht"
(floating) and "Seele" (longings) are set to elongated rhythms of half notes, and the falling interval of a fifth on "Seele" might be interpreted as an example of tone painting as it suggests the exhaling of breath. Except for one measure in 3/2 meter (measure 22), all of the measures are in 2/2 meter. The melody consists of descending stepwise motion with a descending leap at the end.

Theme B

Strings begin the 'Lyric theme' and the baritone enters. In the key of E-flat Major, this melody can be divided into two main segments. The first segment contains an ascending minor scale pattern from the fifth to the seventh degrees (B-flat - C-flat - D-flat). The second half outlines a
descending E-flat Major triad, with an upper neighboring-tone pattern on G (G – A-natural – G). The emphasis of altered tones, a flatted sixth (C-flat), a flatted seventh (D-flat), and a raised fourth (A-natural) in the key of E-flat Major creates a tonal uniqueness in this melody.

Lyric Theme

![Image of Lyric Theme]

Figure 250. Measures 30-34.

This 'Lyric theme' melody is quoted twice in the fourth movement of Alban Berg's Lyrische Suite. In both of Berg's quotes, the theme begins on B-flat, the same as in Zemlinsky's original use. However, Berg alters the rhythm significantly, as can be seen in Figure 251. The rhythm in Figure 252, on the
other hand, resembles the original rhythm (in Figure 250) more closely; it is notated in rhythmic diminution. The harmonic context of this theme differs a great deal: it is tonal in Zemlinsky, atonal in Berg.

Figure 251. Measures 32-33.

The next phrase, "du, die in meinen . . ." is set to a more diatonic melody. The only chromatic note, an A-natural, is used as a melodic auxiliary tone between B-flats.
A five-measure orchestral interlude immediately follows. The ‘Lyric theme’ is further elaborated upon by the woodwinds. The key is C-minor.

The second verse of the text begins at measure 46. Characterized by ascending leaps, the melody of the first line, “Deine Füsse . . .,” begins in C-minor, but it soon modulates to D-Major.
The second line, "Deine lippen . . ." begins on the last beat of measure 59. It has a similar melodic contour to that of the previous line. Oncley has pointed out that measures 60-62 "provide an illustration of harmonic word painting. On the word "bittersüssl [bittersweet]" a D minor arpeggio supports an enharmonic C-sharp minor triad and a sustained B-natural."62 The third line, "Du bist mein Eigen . . .", follows immediately at measure 64. The melody is now transposed to the key of F-Major. It is supported by a D-pedal tone. The following phrase is mutated to F-minor. However, the D-pedal tone persists. The alternation between the Major and the minor mode is further

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62 Ibid., 331.
emphasized by the outline of both F-Major and F-minor triads which can be heard in the strings.

Figure 256. Measures 64-74.

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The third verse begins at measure 76. The melody of the first line, "Mit den Schatten . . ." retains the dotted rhythm and triadic outline of the previous example. The key is unstable.
The second line, "Ich hab dich gefangen . . ." is set to a rather symmetrical four-bar melody in the "key" of F-Mixolydian, with a one-bar extension which has a key center of F-minor.

A brief interlude contains the alternation between F-sharp-minor and F-minor triads which continues up until the conclusion of the second line.
A six-measure interlude on a B-pedal tone (measures 99-104) serves as a transition to the return of the 'Lyric theme' which is built upon a B-flat pedal tone. Anticipated by the solo horn at measure 105, the 'Lyric theme' is presented once again. This time, the rhythm is slightly altered: there is a noticeable prolongation on the note G in measure 109, as compared to measure 33.
The melody to the last phrase, “du, die in meinen unsterblichen Träumen. . .”, modulates to the key of C-minor. The full orchestra restates the ‘Lyric theme’ in C-minor. The C-pedal tone moves chromatically to C-sharp (measure 124), and then to D (measure 125). The D-pedal tone lasts until the next movement, and all the while it gradually becomes softer. Over a D-minor chord, which acts as a pedal, the solo horn and the solo bassoon are written contrapuntally.

Figure 261. Measures 127-130.

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Fourth Movement.

The fourth movement seems to be the most stylistically progressive among the seven movements of this work. The use of highly disjunct, and chromatic melodic lines, and the incorporation of quartal harmonies, pentatonic scales and whole-tone scales are typical turn-of-the twentieth
century compositional devices frequently utilized by composers such as Claude Debussy and Arnold Schönberg. This slow movement has an impressionistic quality. The orchestration is in a chamber music setting in which solo instruments and unusual doublings are featured, and many new timbral sonorities are explored.

Unlike the strophic texts of the previous movements, the text of this movement is through-composed. There are six lines, and the third one is particularly long, with five phrases.

Movement IV begins with a muted violin solo which introduces the main motive upon the D-minor harmony which has been sustained over from Movement III. The motive is characterized by two descending leaps (a third, then a seventh), followed by an ascending half-step.

Figure 262. Measures 1-5.

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A solo cello enters at measure 7 and provides a counterpoint with the solo violin. The solo cello line is also based on a series of descending leaps.

\[ \text{Figure 263. Measures 7-11.} \]

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A similar motive of descending leaps is presented by the string ensemble on a D-Major harmony at measure 12. Over an A-pedal tone, the soprano enters. The first line, "Sprich zu mir . . . sag mir . . ." is set to a six-measure melody in 3/4. The descending leap at the beginning is sung with glissandos. The melody is in the key of D-Major. However, the harmonies are non-traditional for most of them are quartal harmonies. For instance, the two quartal harmonies in measure 15 are B – E – A and C-sharp – F-sharp – B, both presented in second inversion.
An eight-measure interlude follows (measures 21-28). A fast running pentatonic scale is used. The five notes of this scale, presented from low to high, are D–E–G–A–B. This pentatonic scale is first introduced by a solo clarinet, then is imitated by the harp. All five of these pitches are sustained by the strings as well.
The solo violin passage returns and overlaps the pentatonic scale (measures 23-28). The contrabassoon and the bass tuba outline a descending E-Major triad which leads downward to an E-flat pedal tone starting at measure 28.

The second line of the text begins at measure 29. Over the E-flat pedal tone, the first two phrases of the second line, "Die Nacht . . . die Sterne . . ." are set to a five-measure melody. This largely arpeggiated melody is doubled by a muted trumpet and a clarinet, and is followed by the return of the solo violin passage (measures 34-37). The second line continues. The melody to the third phrase, "der Wind . . ." ends on an E-flat which corresponds to the bass pedal tone.
The E-flat pedal tone sustains for four more measures and moves down to a D at measure 44. The texture of this upcoming section is particularly interesting. An incomplete whole-tone scale (the E is absent), starting on D, is introduced by the harp (measure 44). The violin solo and the first violins enter before the conclusion of the scalar passage. This new melody is based on quartal construction, the middle portion of which is doubled by the soprano, singing “Ich will mein Haar lösen” (I will loosen my hair). The descending quartal melody of the soprano is imitated by the harp and the celesta, both of which suggest the falling of a woman’s hair after she has loosened it and has allowed it to fall.
In the next phrase the voice also doubles the first violins at the beginning, but in the middle section the violins now present a different rhythm than does the soprano. A large portion of a whole-tone scale, G-sharp – F-sharp – E – D – C, is presented in measure 50.
The D-pedal tone changes to a B-flat pedal tone on the last beat of measure 52. Chromatic pitches consisting of G-sharp, A-natural and B-flat are prominent in the flutes, first clarinet, and second violins in the next two measures. The soprano enters at the anacrusis to measure 55. The music to the third phrase, "Ich will deinen Kopf . . . und hier" lasts for nine measures (measures 55-63). The melody is highly chromatic. Between the two halves, there is a brief interlude in which a series of quartal harmonies moving in descending motion is presented by three solo violins. These quartal harmonies are doubled by the celesta in arpeggios. At the end of the phrase (measure 63), the D-Major harmony that was first stated at measure 12 returns.
The next two phrases of the text follow immediately (measures 64-71).

Despite the atonal nature of the melody, these two phrases begin and end over a D-pedal tone. The descending leaps of fourths at the end serve as a transition to the return of the grand opening theme by the orchestra.

Figure 270. Measures 64-72.

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There is an eight-measure interlude on a D-pedal tone before the fourth line of text enters. The opening theme of the soprano (Figure 264) is now stated by the violins in measures 72-74, and accompanied by the full orchestra. A whole-tone scale on D is presented by the harp.

\[ \text{Whole-tone scale} \]

Figure 271. Measure 76.

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Line 4, "Wenn deine Worte ... nur die Bäume ..." is set to a seven-measure melody, four measures in 3/4 and three measures in 4/4 (measures 79-86). The bass line drops out at the beginning. The voice is supported by woodwind harmonies in the same register. The words "sitzen" (sit), "still" (silent) and "werden flüstern" (will whisper) all provide examples of tone painting. The music is static in its sustained tones in the accompaniment, suggesting sitting and stillness, and the dynamic levels are very soft, also
suggesting stillness as well as whispering. The harmonic progression (measures 79-81) is G-sharp minor to F-sharp minor to F-minor. Harmonies are then thickened. An A-pedal tone, which is sounded underneath a harmony of which a D-natural is the root, begins at measure 84. The melody ends on D. The solo violin passage returns once again.

Figure 272. Measures 79-86.

The voice enters at measure 90, forming a counterpoint with the solo violin. The solo cello enters a measure later. A three-part contrapuntal passage continues until measure 97, where the melody to the fifth line ends. Meter changes occur frequently within this eight-measure vocal line.
The opening theme is restated by the violins, then imitated by the solo clarinet (measures 98-100). The first phrase, "Sprich zu mir..." is once again sung by the soprano and serves as a conclusion to this poem.

Figure 274. Measures 101-102.

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The music ends peacefully on the pentatonic harmonic structure of G–A–B–D–E.

Pentatonic structure

Figure 275. Measures 104-106.

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Fifth Movement.

The fifth movement is the most dramatic movement of the entire work. Written in the fastest tempo of all of the movements, Feurig und Kraftvoll, it is full of rhythmic drive and energy which stands in sharp contrast to the previous movement. The full orchestra is used, once again. The text consists of only five lines, and the last line is similar to the first.
The powerful orchestral introduction is nine measures long. There is no key signature, but the music emphasizes an E-Major chord; therefore the key is probably E-Major. There are constant meter changes between 3/4 and 2/4. The theme is introduced by the high strings and is then imitated by the horns. The trumpets and the woodwinds are responsible for numerous harmonic details.

Figure 276. Measures 1-3.

The first two lines, “Befrei' mich . . .” and “dieser Nebel . . .” are set to a twelve-measure melody with no rests between the lines:
The melody contains no clear indication of key. The only tonal references are from the first harmony (E-Major) and the last harmony (B-flat), which can be heard in the orchestra. A tritone relationship between E and B-flat is evident. The woodwinds and the trumpet then restate the opening motive which overlaps the end of the vocal part on the B-flat Major chord.

Figure 277. Measures 10-21.

Figure 278. Measures 20-22.
A new section begins with an E-Major harmony at measure 23. The third line, "Öffne die Türe . . .", is set to a six-measure melody in 3/4 meter. This new section is accompanied by the strings, with an ostinato based on the syncopated motive "y" from the beginning of the piece. The strict rhythm is reinforced by the small drum which reinforces every beat.

Figure 279. Measures 23-24.

The melody changes to the key of D-Major at measure 28. After three measures of orchestral interlude, the fourth line begins. "Ich bin in dich verloren . . ." is set to a melody similar to, but more elaborate than, the previous one. It is doubled by the cellos, and the sense of key is clearer. The melody begins in the key of D-minor and gradually modulates to the key of E-flat minor through smooth voice-leading. The harmonic progressions are as
follows: D-minor, D-Major, D-augmented (enharmonically spelled B-flat augmented), D-Major, B-flat Major, G-flat augmented, and E-flat minor.

Example 280. Measures 32-38.

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The last line, “Free me...” follows immediately. The beginning of this melody is similar to the beginning of that of the first line (Figure 277, measure 10). However, the first half of this melody reflects a strong sense of A-Major. After a brief suggestion of the key of F-sharp Major, it ends on the key of E Major (the tonic).

Figure 281. Measures 39-49.

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The opening materials from the orchestral introduction of the movement re-enter at measure 48, thus overlapping the end of the vocal line, and the key of E-Major is reaffirmed.
The last five measures contain a series of parallel harmonies in descending stepwise motion on a dotted rhythm, as well as a repeated ambiguous harmony built upon E. All of the parallel harmonies are sevenths in third inversion (with the seventh doubled in the bass). The repeated harmony on E can be analyzed as an inverted five-note quartal harmony; F–B–E–A-flat–D-flat. The loud and powerful E-pedal tone which is sounded in measures 57-58 by the basses, cellos and timpani forms a particularly intense and compelling moment in the Lyrische Symphonie.
Sixth Movement.

Almost all of the sixth movement is built around, or upon the E-pedal tone which was sounded at the conclusion of the previous movement; not until the last eight measures does the pedal tone change to a D. This movement can be divided into two parts: the first part (the first forty measures) is music that contains the text. The second part of the movement is a cyclic return of various materials that were contained in the previous movements. The text used in this movement is the shortest found in any of the movements, as it consists of only four lines.
As was just mentioned, the music begins with a sustaining E-pedal tone which is tied over from the fifth movement. During the introduction, three sets of thematic ideas and instrumentations are prominent. The violas begin with a melody that is based on upper auxiliary tones and descending arpeggios.

![Figure 284. Measures 2-5.](image)

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A solo trombone briefly reminisces upon the theme from the fifth movement. Over the sustaining B in the trombone and the E-pedal tone by the low strings, the clarinets present a rapidly ascending scale which contains two pairs of seconds a tritone apart (D–E–A-flat–B-flat). The ascending scale ends on a high C. It is interesting to note that, as the range of the scale gets higher the dynamics grow softer (from fortissimo to piano).
The soprano enters at measure 11. The first line, "Vollende denn ..." is set to a three-measure melody which contains characteristics which are carried over from the violas and the trombone melodies at the beginning of this movement. The first three-note motive (C - E - B) comes from the trombone solo. The outline of a descending seventh in an arpeggio (B-natural - G - E-flat - C) is similar to the second half of the viola melody in measures 4-5. The violas then restate these materials (from measure 2) an octave lower (measure 14). The second line, "Vergiss diese Nacht ..." follows immediately. This melody contains fragments of octatonic structure (an eight-tone scale based on alternating half-steps and whole steps, or vice-versa). In measure 15,
the four pitches, in scale order (G - A-flat - B-flat - C-flat), present a half-step/whole-step/half-step intervallic pattern. The five pitches in measures 16 and 17, in scale order (C-flat - C-natural - D-natural - E-flat - G-flat), present another half-step/whole-step/half-step pattern. The only pitch that is lacking, in order for the scale to be a complete octatonic pattern is an F-natural.

![Sheet Music](image)

*Figure 286. Measures 11-17.*

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This melody is then followed by a two-part contrapuntal passage between a solo violin and a solo oboe in which dotted rhythms are prominent. This soon changes to the return of the violas' melody, which is now presented by the full string orchestra.
The soprano re-enters at the anacrusis to measure 25. The phrases "Wen müh' ich mich . . ." and "Träume . . ." are each three measures in length. This melody, characterized by constant leaps, is free-flowing. Between the two phrases, at measure 28, a tone cluster consisting of a D-flat minor chord and a D minor chord as played by muted French horns and trombones is accented over the E-pedal tone. After the second phrase, the dotted rhythmic motive "x" from the beginning of the work returns softly in the trombones (measure 32).

The text then continues. In the middle of the phrase an example of tone painting occurs at the line, "Meine gierigen Hände . . ."; the word "Leere" (emptiness) is sung in a descending seventh leap, and is accompanied by the solo bass clarinet on a disjunct and rapidly ascending chromatic line.
The nature of the dream element that is included in the text (Träume) is musically symbolized by the static pedal tones in the basses, and perhaps is further enhanced by the trombones who softly present the opening fanfare figure which could be interpreted as a suggestion of a memory from the past, as if in a dream.

Figure 288. Measures 25-36.

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The return of materials from the previous movements begins to become more and more obvious. The first two motives from the beginning of the piece are stated by the trombones and the clarinets.

![Figure 289. Measures 36-37.](image)

The last phrase "und es zermürbt..." is set to an ascending chromatic line which extends from middle C to a high B.

![Figure 290. Measures 37-39.](image)
The return of previously heard materials becomes more and more persistent. In measures 42-43, the rest of the grand opening phrase of the first movement is presented.

**Grand opening phrase**

![Musical notation](image)

**Figure 291. Measures 40-43.**

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The musical tension then increases. Starting from measure 45, the full orchestra becomes involved. Various thematic materials are superimposed upon one another. The brass instruments continue with the grand opening idea, while the high strings (doubled by the woodwinds and imitated by the low strings) utilize rhythmic patterns which are derived from the fifth movement.
Figure 292. Measures 45-47.

There is also a return of the ‘Lyric theme’ from the third movement, although the intervallic structure is now slightly modified (compare Figure 250 and Figure 254).

Figure 293. Measures 50-53.
The powerful orchestral accompaniment is reduced during this melody and lighter orchestration follows. The E-pedal tone gradually changes to a D-pedal tone. There is an interesting overlapping of timbres between the second violins and the violas on the same pitch groupings (A – B – C).

Figure 294. Measures 56-59.

The D-pedal tone lasts until the end of this movement, and it is sustained over into the last movement. Over the pedal tone, the primary motive of the last movement is anticipated by the woodwinds.
Seventh Movement.

The last movement of the Lyrische Symphonie is longer than the previous two movements combined, and it has a stronger sense of tonality, as well. The movement contains a key signature of D-Major. There are six lines in the poem. Musically, two contrasting themes are presented. As we have seen in the sixth movement, particularly in the later portions of this movement, materials from the beginning of the work return.

As was just stated, the seventh movement begins with a long D-pedal tone which is sustained over from the end of the previous movement. Over this pedal tone, the first violins, the violas and the cellos have their own independent lines. The baritone enters at measure 4. The first two lines, "Friede, mein Herz ..." and "Lass es nicht einen ... ", are set to an eight-
measure melody with changing meters between 3/4 and 4/4 (measures 4-11).

This melody is written predominantly in a stepwise motion.

Figure 296. Measures 4-11.

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The D-pedal tone ends at measure 9. The bass line rises gradually to an A, which acts as the dominant in the key of D-Major (measures 9-12). The most important theme in this movement, Theme A, is introduced by the oboes, the English horn and the clarinets (measures 12-14). This theme is characterized by a repeated motive of an ascending fourth followed by a descending second (a melodic upper escape pattern).
This motive is then imitated by the first violins at measure 13, then by the baritone at measure 14. The melody which is set to the third line, “Lass Liebe in Erinn’rung . . .”, is an extension of the motive. It ends on a B-natural, which corresponds with the B-pedal tone starting at measure 17. The harmony consists of an E-minor chord in second inversion.

Theme A is then slightly modified. Two pairs of interlocked fourths a half-step apart are prominent: B – E, and E-flat – B-flat. This is introduced by a
solo bassoon, and then is further elaborated upon by a solo violin with the bassoon continuing in counterpoint. As the violin becomes prominent, the two pairs of fourths alternate with one another. The alternation effectively creates a new melodic pattern, B-flat–B-natural–E-natural, which will be utilized in the next melody.

![Figure 299. Measures 19-21.](image)

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The fourth line, “Lass die letzte Berührung . . .”, follows (measures 21-24). The first half of the melody is derived from the new pattern, ascending step then leap, as shown in Figure 299, the first beat of measure 20. A modification of the Theme A motive (F-sharp – B – A) returns briefly at the last beat of measure 23.
The original Theme A is restated by a muted trumpet, then by muted first violins (measures 25-30). Section A concludes with two ambiguous harmonies, heard in the woodwinds. The first one presents pitches from a whole-tone scale: F-sharp, G-sharp, B-flat (enharmonic to A-sharp), C-natural and D, with an additional D-flat. The harmony could be analyzed as a combination (polychord) of a D-dominant seventh harmony and a B-flat minor seventh harmony (if G-sharp is enharmonically spelled as A-flat). The second harmony is a six-tone quartal harmony built upon a C-natural.
A new section begins as the strings become dominant beginning at measure 30. Theme B is introduced by the violins, and the key is still D-Major. Similar to the fifth movement, the voice once again functions as part of the instrumental ensemble.
Theme B

Figure 302. Measures 30-34.

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The entrance of the baritone doubles the violins (anacrusis to measure 35), but the two soon become quite independent. The fifth line, "Steh still . . ." is set to an eight-measure melody (measures 35-44). It retains the chromatic characteristic of the first line (see Figure 296). It modulates from the key of D-Major to the key of B-minor, and then to the key of C-Major.
A solo horn presents Theme A in the key of C-Major before the last line enters. The horn and the baritone form a two-part contrapuntal passage. The last line, "Ich neige mich vor dir . . ." is set to a seven-measure melody which contains meters of $3/4$, $2/4$ and $4/4$. There is another example of tone painting which occurs at the words "neige mich vor dir" (bow to you) where the melodic line descends (bows), and at the words "ich halte meine Lampe in die Höhe" (I hold up my lamp) the melodic line ascends. The key is unclear, but the passage ends on a D-diminished harmony.
The following seven measures form the conclusion of Theme A. It begins on a solo trombone in the key of F-Major (measures 54-55). Additional orchestral instruments then become involved. Theme A is passed from the middle register to the high register. It reaches a climax in which the woodwinds make a final announcement of the theme in D-Major (measures 58-60).
Theme B immediately follows, and it is played by the strings. Theme A is now modified, and becomes a counterpoint with Theme B.

\[\text{Figure 305. Measures 61-64.}\]

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Theme B is restated by the woodwinds beginning with measure 69. Increased musical tension leads to the cyclic return of the grand opening of the work. Various motives move simultaneously. This passage begins in the key of D-minor.
The music reaches a powerful climax at measure 83, on the dominant.
The musical tension then immediately fades away. An elegant passage follows (measures 84-89) in which three major ideas are presented: 1) parallel quartal harmonies moving in descending motion, by the flutes, the harmonium and the harp, 2) a melodic line based on the same pattern, by the harmonium, and 3) the final announcement of Theme B by the strings.
The music concludes with the final statement of the materials from the grand opening of the first movement which are now presented in a simpler and steadier rhythm. The quarter-note becomes the basic rhythmic duration; the dotted rhythm and the syncopated rhythm are gone. This opening theme is now heard softly with a dark timbral sonority, upon which a high B is sustained.
The music ends peacefully and very softly on a D-Major harmony with an added sixth in a high register. The celesta harmony includes a raised fourth (G-sharp) and the seventh.

The musical reflection, here, is an impressive and sensitive afterthought of the text. The departure of the soul of the dearly beloved one, as indicated in the text, is musically evoked through a musical shroud of soft muted sounds that might best be described as a mood painting that consists of a sense of contemplative mystery combined with an awestruck sense of wonder toward the cosmic infinity.
Orchestration.

If the orchestration of Zemlinsky's tone poem *Die Seejungfrau*, can properly be referred to as exemplary, then the orchestration of the *Lyrische Symphonie* must be referred to as extraordinary. As Oncley has pointed out: "In no other stylistic element is Zemlinsky's debt to Mahler more obvious than in orchestration. And no other composer has so successfully reproduced
Numerous writers have made the comment that Zemlinsky's *Lyrische Symphonie* bears some resemblances to Mahler's *Das Lied von der Erde*. In addition to those similarities that were mentioned above, another lies in the orchestration. The orchestration for the *Lyrische Symphonie* consists of the following instruments: four flutes (flutes three and four double piccolo), two oboes, English horn, three clarinets in A, bass clarinet in A, two bassoons, contrabassoon, four horns in F, three trumpets in C, three trombones, bass tuba, timpani, percussion, harmonium, celeste, harp, and a large string section. The duration of the work is approximately forty-five minutes. The orchestration differs from Mahler's *Das Lied von der Erde* in that Zemlinsky does not include a glockenspiel or a mandolin in the percussion section, but he does use a xylophone. Mahler includes two harps while Zemlinsky uses one. And, as Oncley points out, "Zemlinsky employs that favorite instrument of Schönberg's circle, the harmonium." Oncley also points out some of the differences between Mahler's and Zemlinsky's scores pertaining to the orchestration, as well. He states:

In general, Zemlinsky employs the sonority of the full orchestra more frequently than does Mahler. The sound of the string section is used most of the time in the *Lyrische Symphonie*; the solo wind and brass instruments are employed more often in *Das Lied von der Erde*. Zemlinsky makes even more

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use of the rapid arpeggios or runs in the winds than does Mahler.\textsuperscript{65}

The seven movements of the \textit{Lyrische Symphonie} contain numerous varieties of orchestral techniques, and these orchestral settings closely reflect the ideas and moods that are contained in the text. In each movement there are mood changes and, therefore, there are corresponding contrasts in the orchestration. However, each movement has its unique spirit and contains its own sound world. Generally speaking, grand orchestral gestures (see I. Figure 213, II. Figure 243-246, and V. Figure 276) are prominent in the first two movements and in the fifth movement; chamber music settings are more prominent in the third, fourth, sixth and seventh movements.

\textbf{First Movement.}

A timpani roll, which crescendos from piano to forte begins the first movement. In the second measure the timpani are immediately joined by all of the woodwind instruments, followed immediately by the strings. Doublings of the strings and woodwinds are typical in the \textit{tutti} sections throughout the first movement. When the voice enters, the orchestration tends to be lighter, thus allowing the voice to stand in sharp contrast to the

\textsuperscript{65} \textit{Ibid.}, 338.
orchestra. For the first two stanzas, the voice is supported primarily by the strings. In the last stanza, the voice is supported by mixed sonorities of strings, woodwinds and brass instruments.

Occasionally, the voice is doubled or imitated by the instruments, but most of the time the voice writing is independent from that of the orchestra. An example of this occurs at the first entrance of the baritone (measure 37) in which the flutes and the baritone first imitate one another, and then move simultaneously an octave apart with string accompaniment (measure 37-43). Other doublings between the baritone and the woodwinds can also be found (measures 84-85, with solo clarinet; measures 125-128, with oboes and solo clarinets). Imitation occurs among the first violins, the baritone, and the solo trumpet at measures 119-122.

Special orchestration techniques include the frequent use of flutter tonguing, a twentieth-century technique, by the flutes as well as tremolos and the occasional use of glissandos in both the woodwinds and the strings. An example of all three techniques occurs in measures 155-156. Harp glissandos also occur here. At measures 157-162 all of the instruments, including the percussion and the harmonium, are employed.
Second Movement.

The orchestration in the second movement grows gradually from a light chamber music setting to a grand powerful climax. The delicate writing at the beginning of the movement is created by points of imitation between the violins and the flutes, played staccato, with additional support by the celesta and the harp.

The vocal line is written in such a way that it blends into the orchestra like an instrument. The voice's pitches are introduced by melodic fragments which are first played by a solo oboe followed by third and fourth flutes, and then by a solo bassoon, which is doubled by a muted solo violin. The entrance of the vocal line is doubled by a solo viola and then by a solo violin, both of which are muted (measures 6-9). In Section B (measures 33-66), the violins share the thematic material with the soprano.

The strings and the woodwinds remain prominent throughout the accompaniment. Brass instruments are seldom used, and when they are used they are muted. Imitation throughout the orchestral families occur consistently. An interesting example of this occurs at measures 23-28 in which a repeated rhythmic pattern is alternated between two muted trombones and the cellos, the latter marked col legno.
Materials from sections A and B are repeated with fuller orchestration starting from measures 67 through 144. As the musical tension increases towards the end of the text, the grand opening orchestral gesture from the beginning of the first movement returns. Starting three measures before measure 144 the trumpets enter; their entrance serves as an introduction to thematic materials being presented by brass instruments in multiple parts. Brass instruments are joined by string and woodwind doublings in a different contrasting register. The timpani, as well as the non-pitched percussion instruments such as triangle, bass drum and tam-tam are also used. This powerful \textit{tutti} section lasts for the entire coda section (measures 144-181).

\textbf{Third Movement.}

The musical tension that is realized toward the end of the second movement reaches a powerful climax at the beginning of the third movement. The musical tension soon fades starting in the second measure. The full orchestra is then reduced to a chamber orchestra starting at about measure 11. The brass instruments, except for the French horns, become less dominant, and the harp becomes significant starting at measure 23. The string instruments are now more important than are the woodwinds, regarding thematic materials which are shared with the baritone on the theme which
Alban Berg was to borrow for his Lyrische Suite. This theme (herein referred to as the 'Lyric theme') occurs at measure 31 on the line of text which reads, "Du bist mein Eigen, mein Eigen" (You are my own, my own).

The third movement has a static quality. Long sustained tones are used often. Shimmering timbral sonorities are created by string tremolos, flutter tonguing woodwinds, woodwind trills, as well as by running scales and arpeggios which are played by the clarinets, the middle strings and the harp. Near the end of the movement, solo woodwinds become prominent.

Fourth Movement.

The fourth movement utilizes the sparsest orchestration of the seven movements. Solo instruments, the strings in particular, as well as the celesta and the harp, are prominent. The soprano is very much a part of the instrumental ensemble in this movement and frequent alternations of timbres occur.

At the beginning of the movement, the solo violin introduces the theme, which is then imitated by the solo cello. The theme is soon taken over by the string section, and then by the soprano. The solo violin melody, acting much like a ritornello, continually recurs between vocal phrases. At one point, a portion of a solo violin melody is doubled by the soprano (measures
44-47). Another interesting doubling occurs between the celesta and three solo violins: the former written in arpeggios, the latter written in block chords which contain reiterated harmonies like the former (measure 58). Muted strings, playing tremolos or glissandos, are utilized quite often in this movement. An example of this can be heard at measures 64-65.

A fuller chamber orchestra is employed briefly at measures 72 through 78 the music of which acts as an interlude between the lines of text. During this interlude, there is a mixed timbral sonority consisting of the clarinets and the harp.

Within this movement, the woodwinds primarily provide harmonic support and counterpoint. The only time woodwinds play thematic material occurs at the conclusion of the movement; here a solo clarinet imitates the violin theme before it is taken over by the soprano (measures 98-102). Muted brass instruments are only occasionally used. Percussion instruments are insignificant in this movement. Timpani are occasionally used, and the use of the bass drum and the tam tam is barely audible.

**Fifth Movement.**

The full orchestra returns in the fifth movement. The brass and percussion instruments are prominent once again. The powerful opening
presents four different types of timbral sonorities: 1) the timbre of the announcement of the opening rhythmic motive by all of the low-pitched instruments and the percussion, 2) the timbre of the main theme as presented by the upper strings, the piccolo and the clarinets, 3) the timbre of the imitation of the theme by the French horns, and 4) the timbre of the harmonic support in sextuplets by the trumpets, the oboes and the English horn. This orchestration changes during a brief altered repetition of material starting at measure 20. The main theme is now presented by the woodwinds and a solo trumpet, and the harmonic support in sextuplets is now presented by the strings (measures 20-22).

Wherever the voice enters, the orchestral density of course reduces. The baritone line is quite independent of the orchestra throughout the entire movement. From measure 23 on, the strings become more prominent than the woodwinds.

The final return of the main theme, by the orchestra, presents a doubling of high woodwinds and high strings, which is imitated by the trumpets and then by the French horns. The movement concludes with a series of parallel harmonies in the brass instruments, as well as with a few percussive chords which are presented by all of the low-pitched instruments.
Sixth Movement.

The dramatic development of the sixth movement results in two extreme orchestral groupings: a small chamber music setting and the full orchestra. In the first thirty-nine measures of the movement in which the poem is set to music (the text begins at measure 11), the instrumental accompaniment is very light. An E-pedal tone is sustained by low strings from measures 1 through 45. The ten-measure introduction presents three contrasting timbral groupings one after another, beginning with muted violas which are followed by a muted solo trombone, and then by three clarinets. The soprano sings in a recitative style, the vocal line being interrupted by various brief and light instrumental figures. From measures 18 to 23 there is a contrapuntal passage shared by solo violin and solo oboe, which is immediately followed by the string ensemble. The briefest instrumental figure which occurs between vocal phrases is a loud, accented and muted brass chord in measure 28.

Towards the end of the text there is a suggestion of a cyclic return of the opening materials of the first movement in the muted trombones and the clarinets in soft dynamics (measures 32-37). The cyclic return becomes more obvious at the conclusion of the text where the grand opening orchestral gesture lasts for ten measures (measure 40-49). The orchestral power then
gradually decreases. The soft ending serves as a direct link to the last movement.

Seventh Movement.

The final movement of the Lyrische Symphonie has extremely colorful orchestration. It is similar to the sixth movement in that it contains a soft gentle beginning and a cyclic recurrence of the opening materials of the first movement. The shifts and changes in the orchestration are much subtler and smoother, however.

The poem is set for the baritone with a chamber orchestra in the first fifty-three measures. The chamber music setting of the orchestra continues until measure 75. There are two contrasting thematic ideas, A and B, which are orchestrated in what might best be described as 'signature' timbres, that is to say that when they recur they have similar orchestration. Theme A, for the most part, is presented by a solo woodwind or brass instrument. Theme B is presented by the string orchestra, which also provides harmonic support to the voice and to Theme A. The vocal line sometimes imitates Theme A, but it is usually free and independent.

The first appearance of Theme A is presented by two oboes, an English horn, two clarinets and two French horns. Other appearances of Theme A in
between vocal phrases are presented by a solo bassoon, a solo muted trumpet, muted violins (which serve as a link to Theme B), and a solo French horn. The vocal part ends in measure 53. Theme A makes its concluding statement in a buildup to a powerful climax from low to high register through a solo trombone which is then doubled by clarinets and French horns, and finally by other high woodwinds (measures 54-60).

Fragments of Theme A continue as Theme B returns, and a contrapuntal texture results which consists of Theme B as presented by the strings, fragments of Theme A as presented by the woodwinds, and a contrapuntal accompaniment as presented by other instruments. The density of the orchestra gradually increases at measures 61 through 68. Theme B then appears in the woodwinds, starting at measure 69, soon leading to the cyclic return of the opening gesture from the first movement, with full orchestration. The climactic passage from measures 76 through 83 employs various important thematic materials which are superimposed in passages of very powerful music. The materials from the opening of the first movement are presented in the middle and the low registers. Following a loud tam tam crash there is a reduction to a chamber music setting which provides an eerie, yet peaceful conclusion to the music. Soft elegant sounds from the
Stylistic Analysis.

Tonality.

Zemlinsky's Lyrische Symphonie demonstrates a breakthrough in tonality when it is compared to his earlier symphonic works. The strongest tonal indication of a piece of music is its neutral key signature, even though the lack of a key signature does not necessarily suggest atonality. In this work, only the first three movements and the last movement have key signatures. However, the chromaticism of some of the melodies and harmonies within these movements tend to deviate from the key signature a great deal. Whether or not there is a key signature does not seem to matter very much when the degree of chromaticism becomes extreme. Due to the highly chromatic idiom, the lack of a key signature in some of the movements gives the composer a greater degree of tonal flexibility. This is probably the reason why three out of seven movements do not have key signatures. In spite of this, there are tonal centers in each movement. Overall, tonal coherence is still evident. Following are the tonal schemes of this work.
The first movement begins in the key of F-sharp minor. During the movement, the keys of D-minor (from measure 56) and B-flat minor (from measure 108) are also used. The music then returns to the key of F-sharp minor at measure 142, and concludes in the key of F-sharp Major (from measure 147 on). The relationship between F-sharp and D, and between D and B-flat is that of the mediant.

In the second movement, the keys of the two contrasting parts are A-Major and D-flat Major, which are the distance of a tritone apart. The cyclic return of the materials from the first movement is in the key of E-flat minor (from measure 166). The key then changes to F-sharp minor beginning at measure 175. When compared to F-sharp, the original tonic of the first movement, both A-Major and D-flat Major form mediant relationships.

The third movement is in the key of E-flat Major. During the movement, the keys of C-minor, F-Major and F-minor (both have D-natural as a pedal tone) are used. The movement ends with a D-pedal tone.

The fourth movement is the most atonal movement. There are no sharps or flats in the key signature. The key of D-Major is suggested at the beginning and in the concluding section. Long pedal tones are used to maintain a sense of tonal coherence. An E-flat pedal tone and a B-flat pedal tone, in addition to the D-pedal tone, are prominent.
The fifth movement also has no key signature perhaps due to its highly chromatic nature. However, the key of E-Major is strongly suggested. The keys of D-Major and D-minor are also used during the movement.

The E-pedal tone is sustained through nearly all of the sixth movement (measures 1-57). This changes to a D-pedal tone in the last eight measures (measures 58-65).

The last movement is in the key of D-Major. Other key centers occur, but not strongly enough to be identified as main tonal contrasts. The cyclic return of the opening materials from the first movement is in the key of D-minor instead of in the original F-sharp minor. The intervallic relationship between D and F-sharp is also that of the mediant.

The keys, or tonal centers mentioned in the above movements, are determined by key signatures, as well as by melodic direction, emphases of particular harmonies at crucial points (such as beginning and cadential harmonies) or by long pedal tones. The above discussion indicates that the music tends to be more tonal in the earlier stages of the work, but becomes more atonal in the middle portions (the fourth movement, in particular). The music then returns to a much more tonal setting towards the end of the work.
On a more detailed level, tonality is challenged by various degrees and in different manners throughout the piece. Other than an emphasis on particular harmonies and long pedal tones, a sense of tonality can often be determined through the contents of the melodic patterns. None of the melodies in this work is purely diatonic. Chromaticism varies from non-chord tones, mode mixtures, or out-of-key sequences, to non-tertian and non-tonal harmonic structures. The following classifications are based on varying degrees of chromaticism extending from the most tonal to the most non-tonal.

1. Mostly diatonic.

The last movement is the most tonal movement. Both themes A and B are clearly in the key of D-Major, and they start out diatonically (see Figure 297, 299, 300, 303 and 305).

2. Mixture of modes of the same tonic.

Numerous examples fit into this category. The third movement probably contains the clearest examples. There is a constant shift between F-Major and F-minor in Figures 256 and 258. The ‘Lyric theme,’ supposedly in the key of E-flat Major, has a flatted sixth and a flatted seventh borrowed from the minor mode, as well as a raised fourth from the Lydian mode (see Figure 250). The opening theme of the first movement also contains a mixture of
modes: the first half of the theme is in F-sharp minor, and the second half is in F-sharp Phrygian (see Figure 213).

3. Strong references to the submediant.

In the second movement, the second theme is in D-flat Major (with a repeated D-flat in the bass), but the melody contains an emphasis on the interval of a fifth on the pitches of B-flat and F. Such an emphasis of the submediant harmony creates a strong sense of tonal ambiguity between a D-flat Major key and its relative minor, B-flat minor (see Figure 234, measures 34-39). At the beginning of the fifth movement, a tonal ambiguity also occurs between E-Major and C-Major, the lowered submediant (see Figure 276).

4. Melodic imitation with chromatic alterations.

This procedure allows for a great degree of tonal freedom to be achieved within a tonal context. Good examples of this characteristic can be found in the second movement (see Figure 233 and Figure 235). The former example does not give a strong indication of the key of A-Major, but looks more like the key of D-flat Major. The imitation (measures 26-28) however, leads to an A, and the melody ends on an A, as well. An ostinato on an open fifth, D - A, provides some sort of tonal coherence. The latter example is more tonal. The imitation and chromatic alterations in measures 61-62 lead right back to the original key.
5. Moving in and out of tonality freely without sequence.

A good example of this musical characteristic can be found in the first movement. The chromaticism in measures 69 and 73 is totally independent from the rest of the melody, which is in the key of D-minor (see Figure 218).


In the fourth movement pentatonic (Figure 265) and whole-tone (Figure 271) pitch constructions are prominent. The movement ends with the pentatonic structure (see Figure 275).

7. Atonal structure.

The best examples of atonal structure in Zemlinsky’s *Lyrische Symphonie* can be found in the fourth and sixth movements. In the fourth movement, Figure 267 shows an arpeggiated quartal melodic line. In the sixth movement, Figure 288 presents a freely written vocal line which does not have a clear tonal center.

Another challenge to tonality in this work is the use of bitonality or polytonality. In the second movement, Figure 233 indicates a conflict between D-flat Major in the voice and the open-fifth of D – A in the bass ostinato. Figure 244 shows a mixture of C-minor and D-Major, then a mixture of D-flat Major and D-minor. In the fifth movement, Figure 279 demonstrates an A-
minor melody which is accompanied by patterns of E-Major, F-Major, and D-minor harmonic structures.

Melodies.

In Zemlinsky's *Lyrische Symphonie*, important thematic ideas are usually presented by the orchestra rather than by the vocal lines. After the thematic presentation of primary materials by the orchestra, the vocal line tends to elaborate upon these thematic materials in a free flowing manner. Examples of this can be found in the first movement (compare Figure 213 and Figure 215), the fourth movement (compare Figure 262 and Figure 264), the fifth movement (compare Figure 276 and Figure 277), the sixth movement (compare Figure 285 and Figure 286), and the seventh movement (compare Figure 297 and Figure 298). Only in the second and the third movements are the important themes presented first by the voices (see Figure 231, 234 and 250).

The melodies in the *Lyrische Symphonie* are mostly chromatic. Conjunct melodic lines are used more often than are disjunct lines. The main themes in the first three, and the last movements are basically in conjunct motion (see Figures 213, 231, 296, 297 and 302). The melodic lines of the fourth movement (see Figures 262 and 264) and the opening vocal line of the sixth
melodies in the fifth movement contain a fair balance between conjunct and disjunct writing (see Figure 277).

Due to the high chromaticism and the free flowing nature of the melodic lines in general, making a clear distinction among the various types of melodic constructions is not particularly significant. The opening thematic motives in the first movement remain the most important thematic materials throughout the entire piece. The importance of these opening thematic materials becomes particularly clear in their cyclic recurrences in subsequent movements.

A more subtle thematic coherence can be found in the outline of the melodic interval of thirds, major or minor. These are first introduced in the first few measures of the work, and they become a reference to the thematic structure of the second and the third movements (compare Figure 213 with Figure 231, measures 2-5), Figure 234, measures 33-34, Figure 248, measures 17-20 and Figure 250, measures 31-34). In the fifth movement, the ascending major third is combined with the dotted rhythm ‘x’ and a descending fourth (see Figure 276). In the last movement, the outline of a third is once again prominent. In Figures 296, measures 4-7, the first half of the melodic line moves between F/F-sharp and A. In Figure 297 (measure 12), the melodic
interval of third is between F-sharp and A, the note B is a melodic escape tone.

The thematic materials of the fourth movement are the most unusual. The descending leaps are probably derived from the arpeggios which can be found in the third movement (compare Figure 259, measures 95-96 with Figure 264, measure 15). The sixth movement carries the least overall thematic significance since the melodies which are presented in this movement are basically a summation of materials which have already been heard in previous movements. Most noticeably at the beginning of the movement, the descending leaps of the violas (Figure 284, measures 4-5) are derived from Movements III and IV (Figures 259-264). The trombone solo theme is derived from the fifth movement (Figure 276). Near to the end of the text, the opening motivic materials from the beginning of the movement returns in measure 32 (Figure 288), and also in Figures 289 and 291.

The vocal lines are almost exclusively syllabic. The sixth movement is significant for its recitative-like melodic style, which is considered by Oncley, as "reminiscent of the similar procedure found in the sixth movement of Mahler's Das Lied von der Erde."\textsuperscript{66}

\textsuperscript{66}Ibid, 325.
Harmony.

There is a rich and varied harmonic vocabulary in the *Lyrische Symphonie*. The tertian harmonic system seems to be fully utilized. Triadic harmonies are extended to sevenths and ninths, and eleventh and thirteenth chords are also used. High levels of chromaticism occur frequently in both the melodies and the harmonies. Zemlinsky is quite innovative in his use of harmonic progressions. Even in his earlier symphonic works, he shows a tendency toward a preference for mediant harmonic progressions rather than the traditional strong harmonic progressions based on tonic-dominant relationships. In this work, the conjunct manner of the melodic writing is parallel to the prominent use of stepwise harmonic progressions.

A good example of stepwise harmonic progressions can be heard in the introduction of the first movement. In Figure 213, the harmonies that are featured, in addition to the F-sharp minor chord (i), are E-Major (VII) (the second harmony in measure 2 and the first harmony in measures 3 and 4), D-Major (VI) (measure 6) and G-Major (a Neapolitan harmonic relationship to F-sharp minor, measure 7). The first phrase ends on an A-Major triad in first inversion (III6) instead of the supposed-to-be dominant chord of C-sharp Major (last eighth-note in measure 5); it seems like a substitution has taken place where the notes E-sharp and G-sharp of the C-sharp Major harmony are
substituted with E-natural and A, respectively. The second phrase then ends on an F-sharp diminished triad instead of a tonic minor chord.

Diminished harmonies and substitutions of chordal qualities can also be found in Figure 214. In measure 25, a B-half-diminished seventh harmony with an added eleventh (B–D–F–A–E) is followed by a sustaining F-sharp half-diminished seventh harmony which serves as another substitution to the tonic F-sharp minor chord. The second half of Figure 214 contains a tonicization (a temporary change of tonic) to D-Major, followed by a sustaining E-sharp minor triad with a descending bass line which outlines a C-sharp minor harmony. The E-sharp minor harmony (harmonized B-sharp, an appoggiatura to C-sharp) finally resolves upward to the C-sharp, which is the dominant. The preference of a C-sharp minor chord, as shown arpeggiated in the bass line in measures 29-32, instead of the more expected C-sharp Major chord presents a non-traditional dominant minor chord quality.

In order to achieve a sense of tonal coherence, pedal tones are used extensively throughout the entire piece. Above those pedal tones, melodies and harmonies tend to move quite freely. Typically, harmonic structures do not correspond with the pedal tones.

The harmonization of the 'Lyric theme' in the third movement, as pointed out by Oncley, features dissonance created by the conflicts of different
non-chord tones from different parts (the last quarter-note of measure 30). The use of a D-flat dominant seventh harmony above the E-flat pedal (the second half of measure 32), as well as a tone substitution to a French augmented sixth harmony (the last quarter-note of measure 33, D-flat instead of E-flat) are also discussed (see Figure 250).

With the inclusion of whole-tone scales and pentatonic scales, harmonies based on a tone cluster of seconds (or secundal harmonies) sometimes occur. Melodic structure based on fourths are frequently included, and quartal harmonies are used, as well. Harmonies based on seconds and fourths can be found in the fourth movement (see Figure 264, 269, measure 58, and 275).

Combinations of different harmonies (polychords) are occasionally used in the Lyrische Symphonie. In the seventh movement, two ambiguously-sounding harmonies can be found in the woodwind section in measures 28-30 of Figure 301. The first harmony contains a combination of a D-dominant seventh harmony and a B-flat minor seventh harmony; the second harmony is a six-note quartal harmony built upon the pitch of C. Another example of the use of polychords, as Oncley has pointed out, occurs in the sixth movement. In measure 28 of Figure 288, a combination of a D-

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67 Ibid., 329-30.
minor triad and a D-flat minor triad forms a tone cluster which occurs over an E-pedal tone.\textsuperscript{68}

Texture.

Texture in the \textit{Lyrische Symphonie} is mostly homophonic. As in Zemlinsky's earlier symphonic works, contrapuntal textures usually occur in the climactic sections when different thematic materials become superimposed. Good examples include Figure 244 (II: measures 157-160), Figure 292 (VI: measures 45-47), and Figure 306 (VII: measures 76-79). Occasionally, contrapuntal textures consisting of different thematic materials occur in quiet passages, as well. In Figure 273 (IV: measures 89-92) there is a three-part counterpoint among the soprano, the solo violin and the solo cello. In Figure 307 (VII: measures 84-88), two contrasting ideas (presented by the harmonium and the strings) move simultaneously in counterpoint.

Imitations of thematic materials, whether strict or somewhat free, occur often between different orchestral instruments and the voice, but the strict polyphonic imitations rarely occur. Sometimes, heterophonic texture occurs when the voice and a solo instrument act in imitation, but are presented in slight variants from one another.

\textsuperscript{68} Ibid., 333.
Tempo, Meter and Rhythm.

The overall tempo of the *Lyrische Symphonie* is slow. Among the seven movements, five are marked with slow tempos (Movements I, III, IV, VI and VII). The second movement, marked *Lebhaft*, is relatively faster when it is compared to its neighboring slow movements (the first and the third movements). The fastest, and also the shortest movement is the fifth movement, marked *Feurig und kraftvoll*. Within each movement there are slight but frequent tempo changes which serve, primarily, to increase the degree of musical tension or to provide a sense of musical relaxation from the very same.

There are numerous meter changes throughout the piece. This is primarily because of the freedom in which the text is usually set. The lyrical quality of the work calls for a great deal of freedom from metrical restrictions. The meters are all in simple time. Most of the movements (I, IV, V, VI and VII) are dominated by 3/4 meter, with constant shifts to 2/4 and 4/4 meters. The sixth movement is the most metrically stable, with only two measures in 4/4 meter (measures 40-41). The last movement includes 5/4 meter, as well. The second and the third movements are dominated by 2/2 meter. Occasionally, the meter changes to 3/2 meter in these two movements. In the second movement, 2/4 meter is used for two measures (measures 17-18).
Rhythm is as important as is melody in terms of thematic structure. The opening rhythmic patterns in the first movement, the dotted rhythm ‘\( \chi \)’ and the syncopated rhythm ‘\( \gamma \)’, become a sort of rhythmic Leitmotif as they continually return in later movements (the second, the sixth and the seventh movements, for example). Other, similar kinds of rhythmic patterns are also utilized throughout the piece. The dotted rhythm, in particular, is prominent in the fifth and the sixth movements. Each time there occurs a cyclic return of the grand opening theme, it is presented in its original rhythmic pattern. The final recurrence of the opening theme (Figure 213), towards the end of the music, is, however, in a rhythmic augmentation (see Figure 308, VII: measures 90-96). As we have by now seen on numerous occasions, this is a favorite rhythmic device of Zemlinsky’s.

Conclusion.

Onley has stated that the Lyrische Symphonie is more like an orchestral song cycle than a symphonic work. Even though the seven movements contain a great deal of musical contrast, the musical elements that are contained in the work are consistently interrelated. This provides the music with many strong correspondences which relate directly to the

\(^{69}\) Ibid., 324.
meanings of the texts. The first movement introduces the suggestion of an intense or somewhat tragic character which can be interpreted as uncertainty, or doubt, which later, at the beginning of the line, "Im sonnigen Nebel" (from measure 147 on), turns brighter, or more hopeful. This dramatic nature of the work is musically achieved by the powerful yet lucid orchestration, changes in meters, and in the mutation from minor to Major mode at the conclusion of the work.

A more joyful character dominates the second movement. The musical tension gradually increases as the music proceeds. The maiden's longing for the prince's attention, or adoration, is initially unfulfilled. The recurrences of the grand opening materials from the beginning of the first movement always give the work a strong sense of formal coherence. The second and the third movements are linked together, and both of the texts in these two movements reflect the joy and hopefulness of love. Musically, the second and third movements are related by the use of Major keys, a 2/2 meter, and, for the most part, light orchestration.

The introspective character of the third movement continues into the fourth movement, which is a stylistically different movement than is the third or other movements. Characterized by disjunct melodies, quartal harmonies, and pentatonic and whole-tone scales, and the chamber music
ensemble settings which contain shimmering timbral sonorities, the fourth movement has an impressionistic atmosphere and is the most atonally-sounding movement of them all.

Zemlinsky’s handling of the text is masterfully done. The bittersweet character of the poems are successfully portrayed. There are numerous examples of tone painting throughout the *Lyrische Symphonie* (a few of these can be found in Figures 219, 220, 226, 227, 229, 231, 233, 249, 259, 267, 272, 288, and 304). There are probably many more. Oncley, in referring to the third and fourth movements has stated that, “indeed, it is difficult to imagine a more perfect musical expression of the text.”^70

The fifth movement is the dramatic turning point of the work. The forceful orchestration and percussive rhythms strongly suggest a masculine cry, or a demand for freedom from the woman’s affections as the man has grown weary of the relationship. In this movement, major mode is strongly suggested much of the time.

The sixth movement, on the other hand, portrays a sense of melancholy in the female vocal part. The smallest chamber music setting of the entire work is used in this movement. Thematic materials from the previous movements are summarized in this movement, and the vocal line

^70*ibid.*, 329.
is set in a recitative style. The cyclic return of the opening materials of the first movement in the coda section once again reinforces the overall formal coherence of the piece.

The last movement is significant in its suggestion of a transformation from feelings of pain and sorrow to feelings of peace, acceptance and resignation. This peaceful and graceful character is achieved by tonal stability, an emphasis on major mode, and the smooth orchestral transitions from chamber music settings to full orchestra. Even the final return of the opening materials is in a rhythmic augmentation and in a low register, which relaxes the musical tension which was established at the beginning of the work.

In the *Lyrische Symphonie*, Rabindranath Tagore's poetry found a sensitive and understanding advocate in Zemlinsky. The composer constructs a logical tonal scheme as a framework for the poetry and then moves in and out of the tonal framework as a response to the moods and the contents of the texts. Major mode is usually applied to the conditions of stability, joy, and hope that appear in the poetry (Movements II, III, V and VII). As one might expect, minor mode usually represents a more tragic side of the texts (Movements I and in all of the cyclic returns). Non-tonal elements are used to reflect conditions of emotional instability, or detachment.
(Movements IV and VI). Most of the movements are linked together by long pedal tones or by sustaining harmonies.

Oncley has offered the opinion that "Zemlinsky's major drawback as a song composer was his marked preference for slow tempi, and this tendency is also found in the Lyrische Symphonie."\(^7^1\) The author's response to Oncley's observation is that this is a subjective view that does not seem to take the text into deeper consideration. The profound and deeply heartfelt contents of Tagore's poems virtually demand sensitive and thoughtful musical settings that would seem to dictate slow tempos most of the time. Oncley's perspective is duly noted, to be sure, but one could hardly disagree that this work contains evocative and sensuous music that has rarely been rivaled by any other composer.

The long pedal tones and the sustaining harmonies, together with the overall slow tempos and the free flowing vocal lines throughout the work, provide the work with an overall sense of continuity. In addition, the text of this work, as well as the musical portrayals of that text, seem to make an attempt to gain some sort of an understanding of the transient quality of mortal existence and an attempt to gain some sort of a grasp of the concept of

\(^7^1\) *Ibid.*, 327.
the infinite beyond. These ideas are reflected in Tagore’s poetry and are beautifully reflected in Zemlinsky’s gorgeous music.

Oncley, in his final comments on the work, has offered this observation:

> It is particularly unfortunate that the work was written when it was–at a time when neo-classicism pervaded the musical scene. The nostalgic spirit of Zemlinsky’s work did not reflect the times. It was not modern enough to be scandalous, not conventional enough to be popular.⁷²

In contrast to Oncley’s statement above, perhaps we can now give the work more opportunities to be heard, and if the work is given such opportunities, more people will probably come to realize that Zemlinsky transcended stylistic fashions and conventions in this work. The strengths of the *Lyrische Symphonie* far outweigh any of its shortcomings. The message that is contained in the text has not lost its impact, and Zemlinsky’s musical setting of the poetry reveals a keen and remarkable musical mind at work.

Non-tonal elements that Zemlinsky introduces into his *Lyrische Symphonie*, such as the inclusions of modes other than Major and minor, pentatonic scales, whole-tone scales, quartal harmonies, tone clusters, polychords and polytonality, suggest that Zemlinsky’s compositional arsenal

⁷² Ibid., 339.
of techniques had ventured into new musical territories. Time and again, he consistently demonstrated his ability to adapt the musical techniques of the day to his own compositional voice. Many of these techniques will be utilized, once again, in his next symphonic composition, the Sinfonietta.

Even though the Lyrische Symphonie contains a great many twentieth century compositional techniques, the work best represents the full maturation, and perhaps the final flowering of Zemlinsky's mature late-Romantic style. But, as he has demonstrated so many times before, one would be hard pressed to isolate any single piece by Zemlinsky, and then unequivocably state that the work is 'representative' of his compositional style; the contextual allusions that are contained in his compositions, that is to say, the unique eclectic nature of his musical style makes such a generalization virtually impossible. This chameleonic eclecticism is about to be illustrated, once again. In his next symphonic composition, the Sinfonietta, several other aspects of Zemlinsky's compositional talents and abilities, particularly as these talents and abilities pertain to his range and flexibility in stylistic adaptation, imitation, and modification, are about to be demonstrated further.
CHAPTER VII

SINFONIETTA FÜR ORCHESTER, Op. 23

Manuscripts and Editions.

The manuscript for the Sinfonietta resides in two different libraries. There is a complete piano reduction of the work in The Library of Congress.¹ There is also a complete score of the composition in the Austrian Nationalbibliothek, in Vienna.² The Library of Congress has assigned the work the shelf number MUSIC 3260/Item 180 and has described the complete piano reduction as follows: "1 ms. score (26 p.); 34 cm. Holograph, in ink with some pencil. Several pages extended by the attachment of portions of additional pages. Dated on title page, Wien, 8. Marz--5. April 1934."³ The manuscript of the full score of the work is in the Austrian Nationalbibliothek. Dr. Günter Brosche sent the author the following description of the manuscript:

"Sinfonietta für Orchester op. 23/ Alexander Zemlinsky/März-Juli 1934" Autograph 49 Bl. (95 gez. Seiten, Seite 89 doppelt gezählt). 22liniges

² Ibid.
The work was published by Universal Edition, in Vienna, in 1935. It bears an edition number of 10287.

Previous Writers and Their Commentaries.

Only three writers have contributed articles, or sections of their books, on the subject of Zemlinsky's Sinfonietta für Orchester, Op. 23 (herein referred to simply as Sinfonietta). Oncley, in his dissertation, introduces the work with the following paragraph:

Shortly after completing the six songs of January, Zemlinsky started the Sinfonietta for Orchestra, his first completely orchestral composition in more than thirty years. It grew quickly, between March 8, 1934 and April 5 of the same year. The work was published by Universal Edition as opus 23, on July 30, 1935.  

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5 Lawrence Oncley, The Published Works of Alexander Zemlinsky (Ph. D. dissertation, Indiana University, 1975; Ann Arbor, Mich.: University Microfilms, 75-17, 061), 392.
The *Sinfonietta*, Oncley continues, "became one of Zemlinsky's most popular compositions." The work does not pose any insurmountable difficulties in terms of technical demands on the performers or on orchestral resources, and its relatively brief duration, about twenty-five minutes, according to the published edition, makes it a reasonable inclusion on many orchestral programs.

Werner Loll has contributed an article, which is entitled "Ein Spiel mit Moden und Traditionen: Zur Sinfonietta op. 23." Loll's article appears in a special Zemlinsky issue of the *Österreichische Musik Zeitschrift*, Loll divides his article into subsections that provide specific observations on all three movements of the work as well as some concluding remarks. These subsections are entitled: I. Die formale Vielschichtigkeit des 1. Satzes (The multi-layered form of the first movement), II. Die tonale Ambivalenz des 1. Satzes (The tonal ambivalence of the first movement), III. Die Ballade (The ballad, that is, the second movement), IV. Das Finale (The finale, the third movement), and V. Verschmelzung und Vermittlung (Fusion, or blending and mediation, or transmission).

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Weber, in his book, begins his discussion of the work by placing it in a broader historical context. In the first place, Weber points out that Zemlinsky's Sinfonietta originates in the same year, 1934, as do Paul Hindemith's symphony Mathis der Maler and Bela Bartók's Music for Strings, Percussion and Celeste. He is then quick to add that the work demonstrates Zemlinsky's stylistic change toward a quality of reduction and his tendency to distance himself from the influence of Schoenberg's circle. Lastly, Weber points out that the Sinfonietta seems to reflect the kinds of overall tendencies that occurred in much orchestral writing between the two world wars: "es steht jener Art von konzertanter Musik für Orchester nahe, wie sie sich--parallel zum Charakter der Spielmusik im kammermusikalischen Schaffen--zwischen den beiden Weltkriegen entwickelt hatte."

Surprisingly, though, none of these writers mention the work's most obvious quality: its neoclassicism. Its reduced orchestral forces and its return to classical period formal structures, such as sonata, ballade, and rondo, modified though they are, show a tendency toward the neoclassical. The Sinfonietta occupies a sound world that has reminiscences of some of Stravinsky's neoclassical works, such as Pulcinella, and its quartal melodic themes remind one at times of Hindemith, and Bartók, perhaps.

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Performances.

Oncley states that the first performance of Zemlinsky's *Sinfonietta* took place in Prague in January of 1935.\textsuperscript{11} He further states that "The *Sinfonietta* became one of Zemlinsky's most popular compositions, and it remains on the orchestral repertoire list of several German orchestras."\textsuperscript{12} At the conclusion of his section on the work, Oncley adds: "It well deserves its current, although modest, popularity among German orchestras and could well withstand performances in other areas of the world."\textsuperscript{13} The work did receive another historically noteworthy and important performance in 1940. This performance took place in New York City, in Carnegie Hall, on December 29, 1940, on a Sunday afternoon.\textsuperscript{14} It was performed on a program by the New York Philharmonic, conducted by Dimitri Mitropoulos. This program included Brahms's *Tragic Overture*, Op. 81, Chausson's *Poeme for Violin and Orchestra*, Op. 25, Saint-Saëns *Introduction and Rondo Capriccioso for Violin and Orchestra*, Op. 28, and the New York premiere of Casella's *Suite No. 2 from the Opera La Donna Serpente*.\textsuperscript{15} The program indicates that this was the

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\textsuperscript{9} Ibid.  
\textsuperscript{10} Ibid.  
\textsuperscript{11} Ibid.  
\textsuperscript{12} Oncley, *Published Works of Zemlinsky*, 392.  
\textsuperscript{13} Ibid., 415.  
\textsuperscript{15} Ibid., 112.
first performance of Zemlinsky's *Sinfonietta* in the United States.\textsuperscript{16} In fact, this performance is thought to be the only performance, or, at the very least, one of the very few performances of a work by Zemlinsky while he was still alive and living in this country, from 1939 until his death in 1942.

**Recordings.**

It is somewhat surprising that Zemlinsky's *Sinfonietta* has received only one recording, for the work does not call for a large orchestra nor does it make great technical demands on the performers. In addition, its duration, twenty to twenty-five minutes, would make it an excellent choice as an extra item to add to a recording of other works from this same time period.

Given the apparent oddity of this situation, we should consider ourselves fortunate to have a very good recording of the work, performed by the Radio-Symphonie-Orchester Berlin, conducted by Bernhard Klee. This recording was made in Austria and was issued in 1983 on the Koch Schwann Musica Mundi label. The compact disc recording also contains two additional works, *Musik für sieben Saiteninstrumente*, by Rudi Stephan (1887-1915), and *Suite 103a A-moll für Violine und Orchester*, by Max Reger (1873-1916).

\textsuperscript{16} *Ibid.*
Form.

Below is an abbreviated synopsis of the formal structure of Zemlinsky's


**Sinfonietta**

**First Movement**

**Exposition**

<table>
<thead>
<tr>
<th>Mm.</th>
<th>1-6</th>
<th>6-13</th>
<th>14-30</th>
<th>31-51</th>
<th>52-72</th>
<th>73-85</th>
<th>86-101</th>
<th>102-111</th>
<th>112-119</th>
<th>120-148</th>
<th>149-180</th>
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<tbody>
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<tr>
<td></td>
<td><strong>Sehr lebhaft (Presto).</strong> First Theme, A1, arpeggiated patterns based on fourths, by woodwinds. Tonality unclear</td>
<td>Theme A2, a four-note ascending rhythmic motive, by strings and clarinet, B-minor/Major</td>
<td><strong>Ruhig</strong>. Theme A3, a lyrical melody featuring descending leaps, by woodwinds, B-flat Major</td>
<td>Sequences of Theme A2, <em>a tempo</em></td>
<td>Restatement of Themes A1 and A2 in <em>tutti</em></td>
<td>Climax, Themes A3 and A1 superimposed, soon quiets down</td>
<td><strong>Sehr ruhig und zart.</strong> Extension of Theme A3 in counterpoint</td>
<td>Extension of Theme A1 in counterpoint</td>
<td>Another climax, leading to Theme B</td>
<td>Theme B in dotted rhythm by horns and woodwinds in F-minor, briefly in A-minor (128-130)</td>
<td>Theme C, a three-note motive, with C-sharp as tonal center, which then shifts to C-natural</td>
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</tbody>
</table>

**Development**

<table>
<thead>
<tr>
<th>Mm.</th>
<th>181-187</th>
<th>188-204</th>
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<tbody>
<tr>
<td></td>
<td><strong>Sehr ruhig</strong>. Theme C on a C-pedal tone, back to C-sharp</td>
<td>Themes A1 (by solo flute) and A3 (by solo trumpet and solo clarinet) alternate. C-sharp pedal tone</td>
</tr>
</tbody>
</table>
205-211  

Nach uns nach wieder belebend. Theme C by strings, starting on pitch A

212-218  

Themes A1 (woodwinds) and C (solo violin) in counterpoint

219-226  

Violin line taken over by low strings and bassoons, Theme C turns into A3. Theme A1 idea continues.

Increased tension

227-234  

Theme (B by horns) adds to the texture

235-240  

Density increased. Cross-rhythms, leading to the return of Theme A2

Recapitulation

Mm. 241-249  

Theme A2 modified. Begins in C-Major, modulates to A-flat minor

250-262  

Theme A2 and descending arpeggiated patterns (derived from idea a) in imitated counterpoints. Sustaining high G-sharp by strings tremolos

263-270  

Increased density. Full orchestra involved

271-278  

Reduced force and tempo. A-pedal tone

279-297  

Sehr ruhig. A-pedal tone. Theme A1 by solo trumpet then strings. Clear return to D-Major

298-309  

I. Zeitmass. Over D-pedal tone, Theme A1 by flute 1 (sehr langsam); answered by solo violin (sehr ruhig). From this point on, definitely Recapitulation

310-321  

Fragments from Themes A1 and A3. Transition to Theme B

322-342  

I. Zeitmass. Theme B in D-minor, by woodwinds, then violas

343-350  

Theme C with B-flat as tonal center. Strings

351-360  

Theme C. Pitch center shifted down to A

361-372  

Sehr langsam. Theme A3 on A-pedal tone

373-394  

Tempo I. True return of Theme A^2. B-minor

395-402  

Final statement of Theme A1. D-Major, tutti
Second Movement

Section A.

Mm. 1-4  *Sehr gemessen.* First thematic idea, modified Theme A3 (from Mvt. I) with repeated notes. Counterpoint between first trumpet with English horn and low strings. B-flat minor. 4/4

5-6  Extension of the second half of the first thematic idea based on a short four-note motive, by woodwinds

7-8  Descending grace notes leading to the second idea

9-10  *Noch langsamer, Adagio.* Second idea, identical to Theme A3 (from Mvt. I), by strings

10-12  *1. Zeitmass.* Third idea, a conclusive statement based on an ascending fifth motive, by bassoons

13-20  Restatement of the first thematic idea by violas. More complex texture, *misterioso*

21-23  *Sehr langsamer.* Restatement of the second thematic idea, fuller orchestration

Section B.

Mm. 24-29  Key signature cancelled. Presentation of an ostinato based on minor third, together with new theme featuring dotted rhythm

30-32  Ostinato pattern built up in layers upon pitch E

33-37  Restatement of new theme by full orchestra

38-41  Another layering of ostinato upon F-sharp, *fliessend ohne zu elien*

42-46  Ostinato moves up to high strings below which the theme is developed

47-50  Increased tension. C-sharp pedal tone. Leading up to climax

51-56  Climax at measure 51. C-sharp pedal resolved to F-sharp. Imitation of the theme between strings and first trumpet and horns. Tension fades. A-pedal tone from measure 54
Section A'.

Mm. 57-63  
First idea returns in original key. Counterpoint between horns and contrabasses

64-70  
*Adagio.* Solo clarinet leads to second idea by strings. Music ends quietly in B-flat minor, with the ascending fifth pattern (from the third thematic idea) and the ostinato pattern

Third Movement

Section A.

Mm. 1-4  
*Sehr lebhaft, 2/2.* Introduction of a four-note ostinato (not strictly carried through) and the motive of Theme 1, by woodwinds, D-minor

5-11  
Theme 1 (A1) featuring a lower auxiliary pattern and an ascending leap by solo clarinet

12-19  
Theme 2 (A2). Contrasting period: Phrase a, ascending, features a syncopated rhythm; Phrase b, descending, features a pattern of escape-tone

19-22  
Bridge. A short melody (modified A2a by solo trumpet on F-sharp pedal

23-30  
Theme 3 (A3). Lyrical and smooth. Contrasting period: Phrase a, descending synthetic scale; Phrase b, auxiliary pattern

31-35  
Bridge idea returns, E-flat pedal resolves to D

36-48  
Restatement of Theme A2 by full orchestra

49-65  
A transitional episode to Section B. Light density. *Sehr ruhig* from measure 51

Section B.

Mm. 66-75  
Theme B1 in F-sharp Major, featuring minor third and ascending scale, by strings. *a tempo*

76-81  
Restatement of Theme B1
82-89 Theme B1. Contrasting period: Phrase a in D-Dorian, by solo violin. Phrase b more chromatic, contour similar to that of Theme B1, by strings
90-99 Restatement of Theme B1 in tutti, faster tempo
100-107 1. Zeitmass. Retransition. Opening ostinato motive leads back to Section A

Section A1.
Mm. 108-117 Theme A1 in fuller orchestration
118-124 Theme A2 by strings
125-128 Bridge. Modified Theme A2 melody by solo clarinet, on A-pedal tone
129-140 Ruhig. Theme A3 by woodwinds

Section C.
Mm. 141-148 Lebhaftes Zeitmass (Grazioso). Theme C1 in E-Major. Lyrical, ascending, by strings.
149-154 Theme C2. Accented descending arpeggios in sequence
155-161 Fragments from Theme C1
162-170 Restatement of Theme C
171-189 Development of Theme C2 and the eighth-notes pattern of Theme C1 by Full orchestra. A series of sequences. Contrapuntal texture
190-208 Retransition to Section A by ostinato motive. Final statement of Theme C1 by solo clarinet (measures 196-204)
Section A².
Mm. 209-220 Theme A1 shared by woodwinds and strings
     221-228 Theme A2 by woodwinds
     229-232 Bridge. Short melody by solo clarinet, on F-sharp pedal
     233-244 Theme A3 in original (ambiguous) tonal center. Leading directly to the return of Section B

Section B¹.
Mm. 245-260 Schwungvoll. Theme B1 in D-Major by full orchestra
     261-264 Climax. Various materials superimposed upon one another over B-flat pedal
     265-274 Transition. Ostinato pattern augmented, with motive from Theme A2 (phrase b)

Section A³.
Mm. 275-284 Theme A2 by brass, on G-sharp pedal tone
     285-294 Bridge, middle strings, G-sharp pedal tone

Coda.
Mm. 295-302 Cyclic return of the opening motive from the first movement by solo flute
     303-310 Sehr lebhaftes Zeitmass. Restatement of opening motive by wind section. Full orchestra enters with the ostinato motive of the beginning of the third movement. Speeding up from measure 305
     311-315 Presto. Ostinato played by full orchestra in octaves. Music ends brilliantly in D-Major
First Movement.

According to Oncley, the first movement of the *Sinfonietta* is written in a "modified sonata-allegro form."\(^{17}\) The description seems appropriate because there are two clear thematic groups along with various subsidiary motives which are presented, developed and recapitulated. However, the formal sections are not clearly defined. An absolute determination of where the development section ends and the recapitulation section begins is ambiguous because these two formal sections overlap.

The labelling of the themes in the synopsis above is based on Oncley’s method. Five major thematic ideas are presented: Themes A1, A2 and A3 belong to the First Thematic group, along with two more new themes, Themes B and C which constitute the second thematic group.\(^ {18}\) In the entire movement, the thematic motives frequently return in a different order from their original presentation along with different key centers and instrumentation. The order of the occurrences of various materials is an intriguing part of the formal structure. The compositional process seems to move in a through-composed manner rather than in a formally predetermined one. Except for the double bar lines between measures 180 and 181, which indicate the end of the exposition and the beginning of the

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\(^{17}\) Oncley, *Published Works of Zemlinsky*, 393.
development, there are no clear indications of sectional divisions anywhere else in the movement. The episodic nature of this movement tends to blur the boundaries between the restatements and developments of thematic materials, as well as the divisions between major sections and transitions.

One hypothesis is that the recapitulation starts at measure 241, and this is mainly due to the strong presentation of Theme A2 which seems to be the most important thematic idea, due to its numerous recurrences among the three subgroups within the first theme. The proportions of the sections also seem more appropriate if the recapitulation starts there (162 measures long). This is simply because a more logical, or typical proportional scheme is achieved. However, the theme is modified and is in a different key center than in the original statement (C-Major instead of B-Major). The passage from measure 241 might well be a continuation of the development section.

A clearer indication of the recapitulation occurs at measure 298 because of the stable establishment of the tonality of D-Major after a long dominant pedal tone on A from measures 271 to 297. However, such a division would make the development section 178 measures long which is almost as long as the exposition which is 180 measures long. This would result in a much shorter recapitulation section of only 105 measures.

\[\text{Ibid., 393-94.}\]
Should proportion or tonality be an important factor for a precise determination for the beginning of the recapitulation in this movement? Proportion is probably not nearly as important as is tonality and tempo. The tempo change at measure 279, to Sehr Ruhig, which is preceded by a molto ritardando section beginning at measure 271, seems to be indicative of some subtle change that is beginning to occur in the formal structure, a transitional section. Then, the return to the original tempo, Zeitmass, at measure 298 further enhances the argument that the recapitulation starts here. Perhaps it was Zemlinsky’s intention to make the formal structure ambiguous. It has already been demonstrated, in earlier discussions of Zemlinsky’s other orchestral compositions, that an exact interpretation of the occurrence of recapitulations in his works can be difficult. Discussions of earlier symphonic works have referred to Zemlinsky’s trademark of anticipating the return of thematic materials. His innovative use of sonata-formal structures has reached a profound level in the Sinfonietta, as the application of traditional formal approaches is greatly altered in this movement.

This first movement begins with an ascending arpeggiated melody based on the interval of the fourth (Theme A1). It is played by the flutes and oboes in unison and is doubled by the clarinets an octave lower. The meter is 3/4.
The tonal ambiguity of this melody is due to the lack of harmonization, as well as the application of quartal melodic structures (which imply chords built in fourths) instead of the more typical tertian harmonic alignments. The key signature of two sharps suggests the possibilities of D-Major or B-minor. However, the quartal nature of this melodic construction makes the tonal center of this movement immediately ambiguous. The opening melodic line begins on an A pitch and ends on a B pitch, suggesting the possibility of a key center of B.

A new melody soon follows (Theme A2). A four-note rhythmic motive is prominent, and this ascending melody confirms the tonal center of B. It is played by the violas and the clarinets (measures 6-9). The violins then take over in a restatement (measures 10-13).
Figure 311. Measures 6-9.

The frequent use of G-sharp in the melody and the D-natural in the bass line suggests the use of a B melodic-minor scale. The dominant to tonic relationship (F-sharp to B) is strongly stated in the melody. The four notes presented in this melody, F-sharp, G-sharp, B and C-sharp, suggest a possible modal folk-like character. The harmonies, on the other hand, emphasize a D-'major' to B (without a third) progression. In the key of B-minor, such a progression would be rather unusual, III–i. The illusion of B-Major versus B-minor, D-Major versus B-minor, as well as tonality versus modality that is created here is a good example of Zemlinsky’s unique handling and treatment of tonality in this piece.

When compared to Theme A1, Theme A2 is a stronger melody in its rhythm and in its harmony. Theme A2 also has a stronger sense of tonality.
The comparison suggests the possibility that Theme A1 might have acted as a brief introduction to the main theme, Theme A2.

An expansion of the intervallic leap in Theme A2 immediately leads to another new melody (Theme A3). Played by the woodwinds, this lyrical melody is largely in descending motion and is calmer. The thematic structure of this melody is similar to that of Theme A2 but the contour is inverted, and longer note-values are used. The antecedent phrase which features leaps is balanced by a more stepwise consequent phrase. Although the passage is quite chromatic, the key of A-Major is suggested by the repetitions of the pitches A-natural, C-sharp, and E-natural. The other pitches sound like decorative, or expressive extensions built around an A-Major tonal center.

Theme A3

![Musical notation](image)

Figure 312. Measures 14-30.

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At measure 15 the tempo slows down, momentarily. Then, Theme A2 soon returns at the second half of measure 30 and is in its original tempo. Measures 30 to 33 are similar to measures 6-9, but there are two main differences: 1) the use of G-natural instead of G-sharp in the melody, and 2) the new harmonic progression which consists of a dyad (two pitch classes) of B (with an F-sharp in the bass) to a tonic dyad of E. Both harmonies outline intervals of bare fifths with no thirds present.

Upper strings then take over the melody, the pitch center of which is now transposed up a fourth from B to E. Starting at measure 36, the full string section, as well as additional woodwinds and a small drum, become involved. A sense of tension is built up through a series of melodic sequences constructed from Theme A2.

Figure 313. Measures 36-39.

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Theme A2 reaches a climax in which the woodwinds restate the motive in a high register in octaves.

Figure 314. Measures 48-51.

A percussive D-Major chord in measure 52 starts the restatement of the previous materials, now in a *tutti* section.

Figure 315. Measures 52-55.
Through the addition of harmonies, the key of the first melody (Theme A1) is now revealed. The harmonic progression, however, is non-traditional: D Major/C-sharp minor/D-Major/D-flat Major (I–vii–I–flatted I).

The energetic main theme (Theme A2) is reiterated at measure 58. A series of melodic sequences leads to a climactic passage starting at measure 73 in which Themes A1 and A3 return and are superimposed upon one another.

Figure 316. Measures 73-76.
The tension fades gradually. The B-flat pedal tone, begun at measure 75, is sustained until measure 86, where a new section, marked Sehr ruhig und zart and featuring Theme A3, begins. This seems to be a contrapuntal extension of the idea of Theme A3. The solo flute picks up the latter portion of the previous section (the turn figure on D-flat) and forms a countermelody with Theme A3, which is played by a solo violin. The bassoon, the clarinets and the harp supply light accompaniment.

Figure 317. Measures 86-91.
The flute countermelody is taken over by a solo clarinet (measures 98-102). At measure 102, Theme A1 returns. Similar to the previous passage (measures 86-101), this new passage (measures 102-111) is also in a contrapuntal texture, and seems to function as a transition to the Second Theme (B). The solo flute resumes its prominence. The first violins echo the flute, while the solo clarinet accompanies with triplets. The texture becomes homophonic from measure 112 as the tension begins to increase. A four-bar climactic passage (measures 116-119) immediately leads to Theme B, which starts at measure 120.

Figure 318. Measures 116-119.
Theme B, played by first and third horns, is characterized by a dotted rhythm with a *staccato* articulation. In this four-measure phrase, the first half reflects a metric grouping of 3/2, and the second half a grouping of 3/4. The melody outlines a synthetic scale (measures 120-123) similar to that of an F-minor scale, but with a raised fourth (B-natural). The harmonization is by no means traditional. The bass line simply moves along with the melody in parallel motion, but a sixth or a seventh apart. High woodwinds then take over the theme at measures 126-127. The strings join in at measure 128, and the theme is transposed up to A. It is followed by a softer and smoother passage starting at measure 133. The theme in F returns, played by first flute and oboe, then by first horn. This passage (measures 143-148) serves as a transition to Theme C.
Theme C begins at measure 149. It is played by a solo violin and a solo cello an octave apart, with a light accompaniment by the second violin, as well as by flutes and horns. The placement of the note-values in the melody and the static harmonic support, indicate that the four-bar structure belongs to one metric unit (one bar of compound quadruple, 12/4).

This melody features a three-note motive (C-sharp, D and G-sharp) which outlines the intervals of a minor second, a tritone, and a perfect fifth. The second violin outlines a different tritone (F–B). The winds, on the other
hand, present two pairs of Major seconds, B-flat–C, and F–G, a perfect fifth apart. Intervallic relationship is the principle of harmonic construction here. The combinations of these tones are dissonant to one another.

Set-theory analysis would be the most appropriate method of analysis because traditional harmonic analysis cannot explain this harmonic structure. The standard reference book on set theory analysis is Allen Forte's *The Structure of Atonal Music*. Figure 320 can best be described as pitch class sets. The term pitch class is defined by Forte as follows: "One of the 12 pitch-classes designated by the integers 0 through 11. Pitch-class 0 refers to all notated pitches C, B-sharp, and D-double-flat. Pitch class 1 refers to all notated pitches C-sharp, D-flat, B-double-sharp, and so on." Forte then defines pitch class set as "A set of integers representing pitch classes." The set is transposable as long as the intervallic ratios and structures remain constant. It has become traditional practice to place the pitch class set integers within parentheses. The solo violin and cello theme in Figure 320 consists of a pitch class set of (0, 1, 6). The secundal harmonies (dyads) in the flutes and horns contain a pitch class set of (0, 2, 5, 7).

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21 Ibid.
The most important point to understand about this harmonic setting is Zemlinsky's attempt to break away from traditional tonality to the extent in which tertian harmonic construction is replaced by a totally different system based on intervallic structure. However, he still provides an emphasized tonal center (in this case, C-sharp).

The tonal center of Theme C is transposed down a half-step to C-natural in measure 157. The C-pedal tone is sustained until measure 186. A double-bar line at measure 181 marks the end of the exposition. The development section begins with Theme C in a more tonal setting. With an A-flat in the harmony, the interpretation of C-minor is possible. However, the descending melodic line in the second half of the phrase leads to an F-sharp. At measure 187 the harmony changes to an F-sharp minor triad with a C-sharp in the bass.

Figure 321. Measures 181-187.

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The C-sharp pedal tone is sustained from measure 187 to measure 204. Above the pedal tone, materials from Theme A alternate: Theme A1 is played by solo flute, and Theme A3 is played by a solo trumpet and a solo clarinet.

![Figure 322. Measures 188-192.](image)

Theme A1

![Figure 323. Measures 192-199.](image)

Theme A3

Theme C enters at measure 205. It is played by the first violins and the violas. The tonal center is A. From measure 211 to measure 218, contrapuntal texture occurs between the woodwinds and the solo violin where the former
present Theme A1 material (in an inversion in the flute and clarinet) and the latter continues with the Theme C idea. Imitation and sequences are used. The rhythmic pattern from Theme A2 is also heard in the background.

![Musical notation of Theme A1 material, Theme A2 rhythm, and Theme C]

**Figure 324. Measures 211-214.**

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From measure 219, there is a gradual increase in the musical tension. Theme A1 material continues. Low strings and low woodwinds take over the violin line. The Theme C idea turns into Theme A3, with C as the tonal center. The music reaches a brief climax at measures 225 and 226 where Theme A1 is announced once again in unison by the woodwinds. A new section immediately follows.
Figure 325. Measures 219-226.

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Materials from Theme B, played by the horns, are added to the texture (measures 226 to 234).
The rhythmic pattern of Theme A2 reappears in measure 233. The density is increased and a cross-rhythm (four groupings of eighth notes over six beats) is used.
An ascending bass line with a timpani roll leads to a brilliant return of Theme A2 in a full tutti section.

Figure 327. Measures 233-234.

Figure 328. Measures 241-244.
This triumphant section strongly suggests the beginning of the recapitulation. However, Theme A2 is modified and the key is unstable. It begins in C-Major, but soon modulates to A-flat minor through the employment of melodic sequences. Starting at measure 250, there is further development of Theme A2. Imitation and sequences are applied to the four-note motive, along with a descending arpeggiated pattern which is derived from Theme A1. The entire orchestra becomes involved from measures 262 to 270.

Figure 329. Measures 262-264.

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The music becomes more stable from measure 271, with an A-pedal tone in the low strings and bassoons. Density is reduced and the tempo becomes slower. A long inverted G-sharp pedal tone is sustained by string tremolos from measures 250 to 278. The tremolos finally resolve to an A in a new section which begins at measure 279. Over the A-pedal tone, a solo trumpet plays Theme A3.

Figure 330. Measures 279-287.

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Theme A3 is then taken over by the strings. This is the first time in this movement that the key of D-Major is clearly defined, with an emphasis on its harmonic dominant.
Measures 279-297 function as a transition, with a long dominant pedal tone serving as a transition to the return of Theme A1 in D-Major. Starting at measure 298, it becomes clear that the recapitulation has clearly arrived. The solo flute presents Theme A1 on a D-pedal (tonic). It is answered by the solo violin at measures 303-309. Fragments from Themes A3 and A1 are played by the first violins and the first flute, respectively, within measures 310-322, and this section serves as a transition to Theme B.
Theme B returns at measure 326 in D-minor (with a raised fourth). It is played by solo woodwinds, then by violas.

Figure 333. Measures 326-329.

Theme C returns at measure 343, with B-flat as the tonal center.

Figure 334. Measures 343-350.

From measures 351 to 362, the tonal center of Theme C shifts down to A. The A-pedal tone resumes. Theme A3 material returns at measure 363, which concludes this soft, smooth passage.
The final return of Theme A2, in its original form, signals the beginning of the Coda section.

The music ends brilliantly with a final statement of Theme A1 in D-Major by the full orchestra.
Second Movement.

The slow second movement of the Sinfonietta, subtitled "Ballade," is in a ternary structure: 1) Section A (measures 1-23), 2) Section B (measure 24-
56), and 3) Section A1 (measures 57-70). Thematic materials are mostly derived from Theme A3 from the first movement.

The formal structure of the second movement of *Sinfonietta* is much simpler than that of the first movement. The sense of tonality (in B-flat minor) is clearer.

The first idea begins with a modified Theme A3 motive in which repeated notes are used after a descending leap. This is then followed by a neighboring-melodic tone eighth-note pattern based on minor seconds. The theme is introduced by the solo trumpet and the English horn an octave apart. It is imitated by low strings in contrary motion.

First idea. (modified A3)

![Sheet music image]

Figure 338. Measures 1-4.

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The woodwinds then elaborate further on the second half of the theme. A four-note motive is established, in which the intervals of a minor second and a minor third are prominent.

Figure 339. Measures 5-6.

A second musical idea, which consists of a few descending filigree patterns, presented by the solo woodwinds and the second violins, serves to introduce the lyrical second idea, which is identical to Theme A3. The key is ambiguous at the beginning of this melody. It eventually ends on B-flat, the tonic.
A third idea (a closing theme) has an ascending fifth motive and some sixteenth-notes figures which bring the previously stated thematic materials to a logical conclusion.

Figure 341. Measures 10-12.
The first idea is restated in the next eight measures (measures 13-20), marked *misterioso*. The theme is played by the violas. The sixteenth-note figures from the third idea continue as an accompaniment figure. A restatement of the second idea, with fuller orchestration, occurs from measures 21 to 23.

A double-barline and the cancelling of the key signature indicates the beginning of a new section which is somewhat atonal. An ostinato based on minor thirds in sixteenth-notes is established. The pyramidal stacking up of the ostinato pattern forms a compound harmony (F-sharp–A with D–F-natural–A-flat). This produces a harmony which might best be described as a distortion of a D-Major triad and a D-diminished triad.

Figure 342. Measures 25-26.
A new theme is introduced by the solo oboe, starting at measure 26. Starting on E and ending on B-flat, this atonal melody is characterized by a dotted rhythm and the intervals of seconds and thirds.

\[ \text{Atonal Melody} \]

\[
\begin{array}{c}
\text{Ob-1} \\
\text{p espr.}
\end{array}
\]

Figure 343. Measures 26-30.

In the following \textit{tutti} section, the ostinato shifts to the strings. The ostinato pattern is stacked up again, this time on E serving as a transition to a bright restatement of the atonal melody by the full orchestra. The repeated F-sharp which is punctuated in the bass acts as a tonic area, and serves to reinforce the sense of tonal coherence.
The music becomes quieter. The pyramidal layering of the ostinato pattern returns and becomes more elaborate. Based on an F-sharp bass, this compound harmony, not all of which is sounded simultaneously, consists of the following pitches: F-sharp, A, D, F-natural, A-flat, C-natural, E, G-sharp and C-sharp.

Figure 344. Measures 33-35.
The atonal melody played by the woodwinds returns at measures 42.
The ostinato pattern continues in high and middle registers as accompaniment. The density is thickened as the sense of tension increases. The music reaches a climax at measure 51. The atonal melody is announced one more time before the musical tension decreases, and the harmonic structure becomes complex. There occurs a noticeable clash between D-major and D-minor harmonies in this section. An A-pedal tone begins at measure 54.

Figure 347. Measures 51-55.

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Materials from Section A return at the anacrusis to measure 57. A contrapuntal setting (inversion) of the first idea occurs between the horns and low strings with bassoons.

![First idea diagram]

Figure 348. Measures 57-60.

A solo clarinet passage contains sixteenth-notes which ultimately lead to a repetition of the second idea by the strings beginning at the anacrusis to measure 66 (compare with Figure 340).

![Kl. solo diagram]

Figure 349. Measures 63-65.
The music ends peacefully with a sustained B-flat minor harmony. There also occurs a brief return of the ascending fifth pattern (from the third idea) and the sixteenth-note ostinato pattern.

Figure 350. Measures 67-70.

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Third Movement.

The third movement of the *Sinfonietta* is titled “Rondo.” Oncley has given the following interpretation of the formal structure of the third movement:

Titled “Rondo,” the third movement of Zemlinsky’s Sinfonietta has the short rondo form, A B A C A coda. Some formal complications arise, however, due to the fact that material of different moods occasionally appears within the same section, that each section contains material both thematic and developmental, and that transitions between sections may contain material from sections preceding and following.22

This author however, prefers an interpretation of A-B-A1-C-A2-B1-A3-coda, or sonata-rondo as the formal scheme. Wallace Berry,23 Douglass Green24, and Leon Stein25 all describe sonata-rondo as an A-B-A-C-A-B-A structure. Theorists differ in their opinions as it concerns the C-section of the structure. According to Berry, Section C “may be [emphasis mine] of a developmental character; indeed, this is often true.”26 Stein does not suggest that Section C has to be developmental. He does mention that a development

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26 Wallace Berry, *Form in Music*, 204.
section is sometimes present, but he clarifies his point by stating:  "The second subordinate theme (C), since it occurs only once, is usually longer than either A or B; often it is a two- or three-part song form."  

Douglass Green also includes a C-section in his formal illustration of sonata-rondo form, and he states that it is developmental:  "The sonata-rondo, representing a compromise between the sonata form and the ordinary rondo, gains a development section but loses an independent second episode."  

In the case of Zemlinsky's third movement in the *Sinfonietta*, the C-section is not developmental. Because of its two contrasting thematic sections, Zemlinsky's C-section more closely resembles a two-part song form which corresponds to Wallace Berry's observation from the previous paragraph. The return of materials from the B-section is significant enough to be considered an independent section. Moreover, the presentation of the returning B-section materials in the original tonic of D (from Section A) implies a sonata principle of tonal organization. Therefore, sonata-rondo best describes the form of this movement.

This last movement of the *Sinfonietta* consists of numerous interrelated thematic materials, the most among the three movements of the

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28 Douglass Green, *Form in Tonal Music*, 223.  
work. Similar to the first movement, there are three major theme areas, in which the first one, A, is also composed of three themes. In this movement however, Sections B and C each also have more than one thematic idea.

The proportion among the sections is characterized by progressively shortened durations of the returning materials. Materials of Section A are first presented in a length of sixty-five measures, this length being reduced significantly to thirty-three measures, then to twenty measures in subsequent repetitions. Section B is first presented in a length of forty-two measures, then is reduced to thirty measures in length in its second appearance. Section C, which is marked *Lebhaftes Zeitmass*, is in the center of the movement, and it is sixty-eight measures long.

Section A, marked *Sehr lebhaft*, begins with a four-note ostinato motive (D–B-flat–C-sharp–G-sharp) which tends to act like a melodic thread that permeates the entire movement. It is initially played by a solo trumpet, and is doubled by other woodwind instruments. A slight variant of the motive becomes the basic structure of the first theme, whereby the first clarinet doubles the trumpet.
Introduction

Theme 1 (A1) is characterized by a melodic lower auxiliary note pattern and an ascending leap. The phrase contour is in the shape of an arch. It is presented by the first clarinet and is echoed by the first trumpet. Flutter-tonguing flutes provide accompaniment.

Figure 351. Measures 1-4.

Figure 352. Measures 5-9.
The ostinato motive returns at the end of measure nine of Section A, and then the ostinato moves to the string section at measure 11. Over the ostinato, the woodwinds introduce a second theme (Theme A2) which forms a contrasting period. Phrase a (measures 12-15) features an ascending syncopated motive. Phrase b (measures 16-18), in descending motion, contains a pattern in which melodic escape-notes are prominent. A four-measure bridge follows (measures 19-22). The bridge contains the characteristics of both phrases: ascending leaps and melodic escape-tones, and it is played by the first trumpet over an F-sharp pedal tone.

![Figure 353. Measures 12-22.](image)

The bridge leads to the third theme (Theme A3). Similar to Theme A3 in the first movement, Theme A3 here is also a lyrical melody with longer
note-values in descending motion. Played by the strings, phrase “a” (anacrusis to measures 23-26) presents a synthetic scale which, in this case is a combination of a major scale and a whole-tone scale, from A descending to C. Vincent Persichetti has defined synthetic scales [he uses the term original scale as a synonym] as follows:

Free placement of scale steps results in original scale formations beyond the sphere of major and minor modes. Most original scales are constructed by placing any number of major, minor, and augmented seconds in any order. The permutation possibilities are staggering and the mathematical process has little creative connection with composition. It is advisable that scales be allowed to form as a result of the impetus of melodic or harmonic patterns; the material generated by thematic ideas may then be gathered up and placed into scale formation. Some “original” or synthetic scales are used more often than others. 30

On the other hand, phrase “b” (measures 27-30) features a lower auxiliary-note pattern (an augmentation of A1), which is played by the first flute and the first trumpet. A series of parallel harmonies is used in contrary motion to the melody. These harmonies all have major chord qualities, and their progression creates a sense of tonal ambiguity.

The bridge idea returns at measures 31 through 35. The short melody, which is taken from measures 19 to 22, is slightly modified. It is played by the first oboe and the first clarinet over a repetitious E-flat in the cellos which resolves to a D at measure 36. From measures 36 to 48, Theme 2 is restated by the full orchestra. A light transitional episode follows at measures 49 through 65 in which the repeated-note figure from the end of Theme 2 (phrase a) is emphasized. A portion of this transitional section is shown in the figure below.
Section B starts at measure 66. The first theme (Theme B1) is characterized by a syncopated ascending minor third which is immediately followed by a scalar pattern. Theme B1 is introduced at measure 66 by the strings in the middle register. The key is in F-sharp Major, a chromatic mediant relationship with the original key of D-minor.
Theme B1 is elaborated upon in the next six measures, with a brief recurrence of the melodic lower auxiliary pattern from Section A (measure 71). Theme B1 is then restated an octave higher with fuller orchestration at measures 76 through 81. A second theme (Theme B2) soon follows. Theme B2 consists of two contrasting phrases. Phrase "a", derived from measure 71, is played by a solo violin from measures 82 through 85. It has a modal character. The melody centers around a high B⁡₂, but the bass outlines D–E–F–A, which, taken altogether, suggests a D-dorian mode. Phrase "b", derived
from measures 68-69, is more chromatic and occurs from measures 86 through 89.

Figure 357. Measures 82-89.

Theme B2

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Theme B2 is restated by the full orchestra from measures 90 through 99. It is then followed by another transition in which the ostinato pattern reappears. This ostinato pattern, incidentally, seems like a parody, or allusion to the well-known ostinato pattern that Stravinsky uses in the first part of The Rite of Spring. Zemlinsky's ostinato is slightly different, intervallically, from Stravinsky's pattern, for while Zemlinsky's pattern consists of a Major third followed by a perfect fourth, Stravinsky's pattern consists of a minor third followed by a perfect fourth.
Materials from Section A return. Theme A1 is presented with fuller orchestration from measures 108 to 117. Theme A2 is now presented slightly altered and by the strings instead of the woodwinds at measures 118 to 124. The bridge melody is now played by the first clarinet over an A-pedal tone at measures 125 to 128 (compare with Figure 353).

Figure 359. Measures 118-128.
Theme A3 soon follows, played by the woodwinds at measures 129 through 140. By contrast to its first appearance (compare with Figure 354), it is now transposed down a minor third. In addition, it is more modal in character than it was earlier.

![Theme A3](image)

**Figure 360. Measures 129-134.**

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Section C, which is marked 1. *Lebhaftes Zeitmass* (*Grazioso*), soon follows at measures 141 through 208. This section consists of two contrasting themes. The first theme (Theme C1) has a smooth and lyrical nature, and it is in the key of E-Major (measures 141-148). Introduced by the strings, this six-measure melody contains three contrasting motives: 1) an escape-note pattern, 2) an arpeggiated pattern (first ascending, then descending in contour), and 3) a chromatic scalar pattern.
The second theme (Theme C2) features an accented arpeggiated pattern in the inverted contour of the pattern in Theme C1 (now descending, then ascending). Theme C2 contains melodic sequences in the first flute and first violin.
Figure 362. Measures 149-154.

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Fragments from Theme C1 return at measures 155 to 161, leading to a restatement of Theme C by the strings and the woodwinds at measures 162 through 170. Beginning at measure 171, the full orchestra becomes involved. Materials from Theme C2 and the eighth-notes pattern of Theme C1 are developed by melodic sequences in a contrapuntal texture. Then, at measure 181, both thematic materials become equally important. The four-note ostinato pattern returns in a low register at measure 182.

Figure 363. Measures 180-182.

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The ostinato pattern signals another transition, which begins at measure 190 and extends to measure 208. There is a final statement of Theme C1 by the solo clarinet from measures 196 to 204.

![Theme C1](image)

**Figure 364. Measures 196-200.**

Section A returns for the second time at measure 209. Theme A1 is now played by woodwinds in a higher register than before, and is punctuated by notes played by the xylophone.

![Return of Section A](image)

**Figure 365. Measures 209-212.**
Theme A1 is then passed to the strings at measures 215 to 220. Theme A2 is played softly by the woodwinds at measures 221 through 228. The bridge melody follows, played by the first clarinet over an F-sharp pedal tone. Theme A3 is played by the strings in its original key at measures 233 through 244, leading directly to the return of the B-section at measure 245.

Marked Schwungvoll, Theme B1 is now presented by a full orchestral tutti. This Theme appears in the key of D-Major, the original tonic of this movement.

![Theme B1]

Figure 366. Measures 245-248.

The music reaches a climax at measure 261. Built over a B-flat pedal tone and the ostinato pattern, a syncopated descending line and scurrying
passages of eighth-notes summarize Section B; the B-sections (meaning both Sections B and B1) do not return again.

Figure 367. Measures 261-264.

From measure 265, the four-note ostinato pattern appears in a rhythmic augmentation as well as in its original form. Materials from Theme A2 (phrase b) return in melodic sequences and the musical tension is increased.
Theme A2 returns at measure 275. Motive "a" is played by the trumpets and echoed by the horns and the trombones over a G-sharp pedal tone.

Figure 369. Measures 275-278.
Phrase “b” is played by the woodwinds and the strings from measures 279 to 284, and the music becomes quieter. The bridge is played by the strings which rise from the low to the middle register.

Figure 370. Measures 285-290.

Theme A3 does not return. The ostinato pattern continues for another four measures. The G-sharp pedal tone, starting at measure 275, has lasted for twenty measures. The G-sharp is then enharmonically spelled as an A-flat at measure 295. This becomes the beginning of a cyclic return of the opening motive from the first movement.
This opening theme is now energetically restated by the woodwind section. The orchestra restates the ostinato pattern and adds power to the overall sound.

Figure 371. Measures 295-302.

Figure 372. Measures 303-307.
The ostinato pattern, now presented by the full orchestra in octaves, makes its final statement. The music ends triumphantly in D-Major.

Figure 373. Measures 311-316.

Orchestration.

It has already been mentioned that Zemlinsky's Sinfonietta requires a smaller orchestra than do his previous four symphonic compositions. The work calls for the following instrumentation: two flutes, two oboes (the second doubling English horn), two clarinets in B-flat and A, two bassoons, four horns in F, three trumpets in C, three trombones, timpani, harp, percussion, and a string quintet. In the recording, the string quintet is replaced by a full string section.
In contrast to the more elaborate late-Romantic orchestration of the *Lyrische Symphonie*, the orchestration of *Sinfonietta* is much more reserved. The mixed sonorities of different instrumental families that are so evident in the *Lyrische Symphonie* are no longer a prominent feature in the *Sinfonietta*. Zemlinsky returns to the clear timbral contrasts between the strings and the woodwinds which are similar to his earlier symphonic works. Mixed sonorities are significant at times, but they are generally limited to instruments within the same instrumental family.

Woodwind instruments are prominent in this work. When compared to Zemlinsky's previous orchestral works, the *Sinfonietta* marks the first time in which woodwinds and strings are of equal importance. Woodwind instruments are responsible for important thematic materials throughout the piece and numerous combinations of woodwind doublings are utilized.

There are certain consistencies in the manner of orchestration within all three movements. In each movement, various thematic ideas are first presented by different instrumentations in light chamber music settings, then are restated by the orchestra. As the thematic materials develop, tension is increased along with the inclusion of thicker orchestral densities. Brass and percussion instruments are usually reserved for the climaxes, after which the
music typically becomes quieter and returns once again to lighter chamber music settings.

As in Die Seejungfrau, there are numerous themes in the Sinfonietta, and each one has a particular instrumentation assigned to it. The presentation of materials, one after another, also provides the work with alternating timbral contrasts. The constant alternations between the woodwinds and the strings are similar to that found in Die Seejungfrau. The major difference between the two works, regarding timbral alternations, is that there much is more emphasis on woodwind instruments and a faster rate of change in the instrumental groupings in the Sinfonietta.

In the first movement there are three primary thematic areas, Themes A, B and C. Within Theme A, there are three contrasting thematic ideas, or thematic subdivisions, namely subthemes A1, A2 and A3. Subtheme A1 is presented by the upper woodwinds in unison, but an octave apart. Subtheme A2 is presented by the viola and the clarinets in unison. Subtheme A3 is presented by first clarinet and first bassoon an octave apart. When these materials are repeated, the full orchestra becomes involved. Throughout the movement, the instrumentation of subthemes A1 and A2 is consistent. Subtheme A1 is stated primarily by the woodwinds, solo flute in particular. Subtheme A2 is presented mainly by the strings and the full orchestra. The
instrumentation of subtheme A3 changes to the strings and a solo trumpet later in the movement.

Theme B is presented by the French horns in the exposition, and in the development, but the instrumentation changes to that of a solo bassoon and other woodwind instruments in the recapitulation. Theme C is introduced by a solo violin and a solo cello and is presented almost exclusively by the strings whenever it occurs in the first movement.

The slow second movement is a major contrast to the first and third movements by its shorter length and its more introspective character. There are only two contrasting themes. Thematic materials are presented in a condensed manner, and a different approach to the orchestration results. The presentation of materials in alternating timbral sonorities is still present in Section A of the formal structure. However, in Section B, materials are shared by different instrumental families. Mixed orchestral sonorities occur more frequently in Section B than in Section A.

The three themes in Section A, in the second movement, are each presented by a solo trumpet and an English horn soon followed by low strings (Theme A1), high strings (Theme A2), and the bassoons (Theme A3). The two themes in Section B are each introduced by the woodwinds, but are soon shared by the strings and brass instruments. The return of Theme A1 is in
contrast to its original appearance for we now find use of French horns and bassoons as well as the extension of the Theme B1 motive which is represented by the flutes and violins. A solo clarinet passage (see Figure 349) leads to a brief return of Themes A2, A3 and B1 (see Figure 350). The overall timbral sonorities in the second movement are darker than in the first and third movements. This is largely due to the prevalent use of low registers and soft dynamics.

The third movement is very similar to the first movement in its thematic presentation and orchestral techniques. This sonata-rondo structure (A-B-A₁-C-A²-B²-A³-coda) enables the composer to create clear presentations of the thematic materials. Once again, as in the first movement, Section A consists of three thematic areas. The first and second themes are both presented by the woodwinds. The third theme begins with the strings which are soon succeeded by the woodwinds. Sections B and C are both dominated by the strings. The modified A₁ section (between Sections B and C) has a change in the orchestration between the first and second themes. The second theme is now presented by the strings, and the third theme is now played by the woodwinds. The modified A² section retains the original instrumental groupings. The modified B² section and the final modified A³ section are both tutti sections. The coda consists of a cyclic return of the
opening of the first movement, which is begun by a solo flute, and is then repeated by the woodwind section. The full orchestra joins in at the conclusion. Overall, the instrumentation of the third movement contains constantly alternating timbral groupings.

Doublings of solo woodwind instruments are significant throughout the piece. In addition to the instrumental doublings mentioned above, a few other interesting examples of instrumental doublings include the following passages: 1. (I. measures 192-212) in which solo clarinet doubles solo trumpet which then changes to a solo oboe an octave lower; 2. solo flute, solo clarinet and solo trombone two octaves apart (I. measures 333-335); 3. second trumpet, first flute and first bassoon in unison, with first oboe and first clarinet in unison (III. measures 31-33); 4. first flute and first oboe in unison with first horn an octave lower (III. measures 129-132); and 5. first flute and first trumpet an octave apart (III. measures 261-262).

Doublings of mixed instrumental families do not occur often, except for the tutti sections in which materials are often doubled by instruments of like range, for example, violins and flutes or bassoons and low strings. Some other interesting examples can be found in the third movement: flutes and harp (III. measures 200-202), timpani doubling bassoons (III. measures 190-
timpani doubling cellos (III. measures 205-208), and timpani doubling harp and low strings (III. measures 265-272).

The string writing in the Sinfonietta is rather traditional. Doublings include the standard high strings (the first and the second violins) and low strings (cellos and contrabasses), as well as doubling of the first violins and the viola an octave apart (for example, I. measures 205-211, III. 118-124), and the first violins and the cellos an octave apart (for example, I. measures 149-167, 343-350). Tremolos are used to evoke a sense of mystery (II. measures 13-16), and for the development of musical tension (for example, III. measures 275-278). In the second movement glissandos are used exclusively by the violins and the cellos on Theme A2 (measure 10). The extensive use of string pizzicatos in the third movement is utilized in order to imitate the detached four-note motive introduced by the woodwinds.

The percussion instruments are effectively employed to bring out the energetic rhythms of the first and third movements, as well as to enrich the mysterious atmosphere of the second movement. In the first movement, the percussion instruments are most active toward the beginning. The triangle helps bring out the high note of Theme A1 in measure 3. The small drum and tom-tom then support and accentuate the rhythmic Theme A2. The lyrical Theme A3 excludes percussion. Timpani do not enter until the
restatement of the opening materials at measure 52. The glockenspiel doubles the string theme (Theme A3/measures 59-64). Afterwards, except for the occasional use of the timpani, the percussion instruments remain silent until the coda. The small drum and the triangle are used at the conclusion of the first movement.

In the second movement, the tom-tom, the small drum and the bass drum are used, in soft dynamics, to reinforce the dark timbral sonority. The timpani are used in the middle section in which the full orchestra is involved. In the third movement, the triangle and the glockenspiel return. The four-note ostinato is sounded by the timpani as well as other low-pitched instruments later on in the movement (for example, measures 190-192, 265-294). The xylophone is also briefly used to detail the ostinato pattern (measures 209-212).

The harp is not very significant in the first movement. Its first appearance is in the soft section starting at measure 87. It helps to clearly define Theme A2 (measures 128-129), and serves as harmonic support (measures 157-180). The only chord the harp plays in the first movement is at measure 225. In the concise second movement the harp becomes more significant. In addition to doubling the bass line (measures 33-37), it also outlines the harmony in arpeggios (measures 38-41). In the third movement,
the harp is not significant until the concluding section in which the four-note motive is doubled by low-pitched instruments (measures 265-275). It also gives harmonic support to the cyclic return of the solo flute near the conclusion of the movement (measures 295-302).

Stylistic Analysis.

Tonality.

In *Sinfonietta* Zemlinsky's seems to indicate a desire to push tonality to its limit. Overall, his organization of pitches is still tonal. However, the detailed inner constructions of these pitches, for the most part, are nontraditional. The use of various new musical elements, which are somewhat typical of many early twentieth century musical compositions, such as modal scales, synthetic scales, compound harmonies, polychords, tertian harmonic constructions that are either superimposed or alternated with quartal harmonic constructions, and non-tertian intervallic constructions. Whenever tonal ambiguity occurs, either the melodic center pivots around a particular pitch, or the bass line sustains a pedal tone, or both. This is how he reinforces a tonal center, or a sense of tonal coherence in this work.
The first movement has a key signature of two sharps throughout. Unlike his earlier symphonic works, the key signature here does not change, even when complicated key changes occur within the movement. The key signature of two sharps, from a tonal point of view, implies the keys of either D-Major or B-minor. Indeed, both of these keys are used (see Figure 315, D-Major and Figure 336, B-minor), but D-Major is obviously the key that the work is aiming for because it clearly arrives towards the end of the movement.

The tonal design of this first movement is a progressive construction in which the key center of D-Major gradually emerges and becomes clearer and clearer as the music proceeds. Finally, at the end of the movement, the key of D-Major is triumphantly realized and confirmed. The tonal ambiguity which is contained in the presentation of the thematic materials at the beginning of the first movement has been discussed in the section on Form.

The first official announcement of D-Major is the restatement of the first theme, which appears at measure 52. The transitory nature of this appearance, however, is fleeting. Even though there occurs another clear cadence of D-Major at measures 58 and 59, the melody of Theme A2 is closer to B-Major than to D-Major or B-minor. The series of melodic sequences which follow disguise the key center. Only the timpani gives the hint of the
tonic by outlining D and A in measures 65 through 73. After a passage that contains a B-flat pedal tone at measures 72 to 86, the tonal center of D gradually resumes. An ostinato of descending fourths in the bass line (D–A–C-sharp-G-sharp-D-A, and so forth) gives a strong indication of a tonal center of D at measures 104 to 115 because the pattern always starts on a D and always ends on an A. The tonal center of Theme B is the pitch F, which is a chromatic mediant relationship to D-Major. The melody suggests an altered F-minor structure with a raised fourth of B-natural. Theme C centers around C-sharp, but then shifts down to C-natural.

The C-pedal tone and the C-sharp pedal tone remain prominent at the beginning of the Development section (measures 181-204). A timpani roll on D brings back the tonic at measures 237 to 240. The tutti section, which contains Theme A2 materials, seems to be in C-Major starting at measure 241. An inverted G-sharp pedal tone, in a high register (measures 250-278), is resolved to an A (measures 279-289). The long A-pedal tone, acting as a dominant pedal tone begins at measure 271, overlapping the G-sharp pedal tone for eight measures, it lasts until measure 293. The suggestion of D-Major is obvious. Over the D-pedal tone, Theme A1 returns beginning at measure 298. The return of Theme B is in what appears to be a modification of D-minor, a mutation which contains a raised fourth scale degree starting at
measure 326. Although it is somewhat common in this composition, the raised fourth scale degree is not a typical characteristic in Zemlinsky's thematic formations in his other symphonic works. The return of theme C appears in the tonal center of B-flat. The final return of Theme A2 beginning at measure 373 is in B-minor once again. With the final appearance of Theme A1, the first movement ends clearly in D-Major.

The second movement has a key signature of five flats. The key of Section A is B-flat minor. At the beginning of Section B, the key signature is cancelled, and the tonality becomes ambiguous. With the emphasis of an F-sharp in the bass, it can be assumed that F-sharp is the tonal center of Section B. The recurrence of Section A returns to B-flat minor, even though the key signature contains no sharps or flats. The sustaining B-flat minor harmony at the end confirms the tonality of the movement.

The third movement has no key signature. However, it seems to be the most tonal movement of the three because each section has a clearly defined key center. The four-note ostinato and the first two themes outline a D-harmonic minor scale with a raised fourth: D, E, F, G-sharp, A, B-flat, C-sharp, D. This scale produces a pair of augmented seconds (F - G-sharp/B-flat - C-sharp). This scale pattern was first used in Theme B in the first movement.
Vincent Persichetti, in his book *Twentieth Century Harmony*, calls this particular type of scale Hungarian minor.\(^{31}\)

The key of Theme A3 is ambiguous (see Figure 354). The descending scale (A, G-sharp, F-sharp, E, D, C) from measures 23 to 26 seems to be a combination of an A-Major scale and a whole-tone scale. The harmonies remotely suggest the key of D, but the progressions are free of any particular key.

Both Theme B and Theme C are in major keys: F-sharp Major and E-Major, respectively. In the return of Theme B, the key changes to D-Major, the tonic Major of the third movement and the original key of the piece. The cyclic return of Theme A1 from the first movement reaffirms the key of D-Major.

In conclusion, the tonal scheme of the *Sinfonietta* is once again mainly based on mediant relationships. The keys or tonal centers being used in the themes include the followings: 1) D-Major, B-minor/or Major, F-minor and C-sharp in the first movement, 2) B-flat minor and F-sharp in the second movement, and 3) D-minor, F-sharp Major, E-Major and D-Major in the third movement. The tertian intervallic relationships which surround the pitch of

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\(^{31}\) *Ibid.*, 44.
D (B or B-flat below and F and F-sharp above) represent the most important tonal centers in this work.

**Melody.**

As mentioned in the section on Orchestration, each theme has its own particular, or assigned instrumentation. Even though the title and the formal outline do not even remotely suggest a programmatic connotation, there is more than a suggestion that Zemlinsky is once again utilizing what can best be described as a modification of the *Leitmotif* technique that he used in *Die Seejungfrau*.

The numerous thematic materials used in *Sinfonietta* are interrelated. The manner in which the thematic presentations in the first and third movements take place are similar. Since there is no real introduction in each of the movements, the A1 themes of each movement tend to act like introductory episodes to A2 themes, the primary themes because the A2 themes are clearly more prominent if only from a purely auditory perspective. In the first and third movements, both A2 themes are very rhythmic and move in an ascending direction, while both A3 themes are lyrical and move in a descending direction. In the second movement, the A2 theme is actually the A3 theme from the first movement, which is then
followed by a conclusive A3 theme of its own. Themes B and C in the first movement are similar to Themes A2 and A3 (first movement) in overall character. All of the ensuing themes, in each of the movements, are derived and developed from the A Section of that particular movement.

The melodic structure of all of the themes and their relationships to one another can be summarized as follows:

Movement I.

A1: Arpeggios based on fourths, ascending then descending, in eighth-notes. (see Figure 310)
A2: Four-note motive, ascending second then leap; modal character, in eighth-notes. (see Figure 311)
A3: Slow and inverted version of Theme A2; bigger leaps, in quarter-notes. (see Figure 312)
B: Dotted rhythm, ascending fifth, synthetic scale, and a minor scale with a raised fourth. (see Figure 319)
C: Combination of Themes A2 and A3 (contour of both in a slower rhythm), not in tonal context (minor second and tritone being prominent), pitch-class set: (0, 1, 6). (see Figure 320)

Movement II.

A1: Phrase "a": Modified Theme A3 with repeated notes (from Theme A2 of Movement I)
Phrase "b": Further elaboration of the interval of minor second in an auxiliary note pattern. (see Figures 338 and 339)
A2: Identical to Theme A3 from Movement I, but with different notation of rhythm. (see Figure 340)

A3: Ascending fifth with repeated notes (from Theme A1, phrase "a") (see Figure 341).

B1: Ostinato on a repeated ascending minor third (see Figure 342).

B2: Dotted rhythm on thirds. Auxiliary and stepwise pattern derived from Theme A1/phrase "b", augmented intervals prominent, not in tonal context. (see Figure 343)

Movement III.

Ostinato: A four-note pattern derived from a bass-line in the first movement (measures 104-115), the intervals of Major third, augmented second, perfect fourth, and tritone are prominent, pitch-class set: (0, 1, 4, 6). Similar intervallic structure to C in Movement I. (compare Figure 320 with Figure 351)

A1: A lower auxiliary note pattern and an ascending leap of fifth (from Theme A2 of Movement I and Theme A1 of Movement II). In minor mode. (see Figure 352)

A2: Another version of Theme A2, from Movement I, syncopated. (see Figure 353)

A3: Descending scale, combination of Major scale and whole-tone scale. (see Figure 354)

B1: Lyrical and smooth melody. Arch shape (rising and falling). Syncopated minor third. In Major mode, F-sharp major. (see Figure 356)

B2: Auxiliary note pattern. (see Figure 357)

C1: Lyrical melody. Escape-tone pattern. Ascending leaps. In Major mode. (see Figure 361)

C2: Accented descending arpeggios involving various intervals. (see Figure 362)
In conclusion, intervallic relationships and contours are clearly the two most important elements out of which the various thematic materials in the *Sinfonietta* are derived and built. The tonal context becomes relatively unimportant, since the same, or similar pitch materials can be placed in different musical contexts, whether that context is tonal, modal, or atonal. In spite of what might seem to be uncooperative, or dissimilar musical elements, Zemlinsky handles these materials in such a way that one ultimately perceives a wholly unified musical structure. The intervals which are utilized and emphasized most of the time are minor seconds, perfect fourths, and tritones. Minor thirds are prominent in the second movement, but these are utilized within a non-tonal context. Overall, thirds are not as important as fourths and seconds in the melodic structure of the *Sinfonietta*. Even though the underlying pitch organization remains tonal, most of the melodies do not sound tonal in any traditional sense of the word.

**Harmony.**

The harmonic language of *Sinfonietta* suggests that Zemlinsky was beginning to experiment with non-tertian harmonies. The inclusion of quartal harmonic structures (harmonies built on fourths) was common in music by Hindemith, Bartók and Zemlinsky's own student, Schönberg.
Instead of totally replacing tertian harmonic structures, Zemlinsky expands that system to include quartal harmonies as well as harmonies built upon other intervallic constructions.

When Zemlinsky uses tertian harmonies in the Sinfonietta, he tends to do so in non-traditional ways. These non-traditional ways include extensive inversions, the frequent omission of thirds, a non-functional use of sevenths, unresolved diminished and augmented harmonies, and parallel harmonies. A good example of parallel harmonies occurs in Theme B of the first movement (see Figure 319), in which the harmonies simply move along with the melody in parallel motion, but not in constant intervallic ratios; numerous unresolved harmonies occur as a result.

Another type of triadic usage in this piece can be seen in the progression of a series of triads of the same quality. An example of this occurs in the third movement in which Theme A3 is harmonized by a series of parallel major triads (see Figure 354). In this harmonic context, the tonality is made unclear.

In contrapuntal passages, complex harmonies are often the results of linear movement. Instances of this can be seen in Figure 329, from the first movement, and in Figure 367, from the third movement. In these places
there is often a tonal center as reference. In the former example, the tonal center seems to be the pitch A, and in the latter one the tonal center is B-flat.

Extensions of tertian harmonies are explored in the second movement. In Figure 345, the pyramidal buildup of an ostinato pattern based on thirds results in a complicated harmony, not simultaneous in occurrence, which consists of F-sharp, A, D, F-natural, A-flat, C, E, G-sharp and C-sharp. A logical explanation of this type of a harmonic buildup would be an eleventh harmony built on D, constructed out of both minor and Major thirds, as well as both minor and Major sevenths. Another explanation could be a combination of a D-Major triad, a D-diminshed triad, a C-augmented triad and a C-sharp minor triad on an F-sharp pedal.

The best example of an integration of tertian and quartal harmonic constructions can be seen in the restatement of Theme A1 in the first movement (see Figure 315). The melody, based on arpeggiated fourths, is harmonized by chordal triads moving in contrary motion. The harmonizations are linked by only one common tone between each triad and its corresponding melodic fragment.

The best example of polytonal structure, with mixtures of tertian chords and quartal melodic outlines, occurs toward the end of the first movement (see Figure 337) where the melody, the chords and the bass-line
sometimes do not seem to correspond to one another. Cross-relations occur in measures 398 (B-flat Major chord with a D-flat in the bass) and 399 (an E-Major chord with a G-natural in the bass). In this example, combined harmonic constructions with independent linear motion contribute to the harmonic complexity, which, interesting enough, does not radically alter the tonality of D-Major. This last phrase of the first movement (measures 395-402) begins and ends with a D-Major harmony with an added sixth.

Harmonies based on seconds are not of major significance in the Sinfonietta. The most noticeable usage of secundal harmonic formations is in the first movement where the atonal Theme C is harmonized by two pairs of Major seconds (see Figure 320).

**Texture.**

For the most part, the textures in the Sinfonietta are traditional. Homophonic texture occurs most frequently. Homophonic texture is used when a theme is being presented or restated.

Contrapuntal textures occur in developmental sections when various thematic materials move along simultaneously, usually in sections in which musical tension is being increased. Imitative counterpoint occurs at the beginning of the second movement.
Another type of texture that is occasionally used in the Sinfonietta is monophonic texture. This occurs at the beginning of the piece when the first theme is introduced by the woodwinds in unison.

**Tempo, Meter and Rhythm.**

The tempo markings at the beginnings of the three movements are 1) *Sehr lebhaft* (presto), 2) *Sehr gemessen* (poco adagio), and 3) *Sehr lebhaft*. Within each movement, the tempos change frequently. The most noticeable tempo changes occur when new thematic ideas first appear. In both of the outer movements, A3 themes are in a slower tempo and contain longer note-values. Theme A3 in the first movement is marked *Ruhig*. In the third movement, even though there is no new tempo marking for Theme A3, it sounds slower simply because it is written in longer note-values. In the second movement, Theme A2 is marked *Noch langsamer*. Theme B and Theme C in the third movement are in different tempos from one another as Theme B has fluctuating tempos, and Theme C is marked *Lebhaftes Zeitmass* (*Grazioso*).

The time signatures at the beginning of the three movements are I) 3/4, II) 4/4, and III) 2/2. Meter changes rarely occur. In contrast to *Die Seejungfrau* and the *Lyrische Symphonie*, a return to simpler metric
structures and symmetrical phrases in the *Sinfonietta* is consistent with the neo-classical stylistic tendencies of the work.

The use of rhythm in *Sinfonietta* is not radical, particularly when compared to the use of rhythm in works by other composers such as Stravinsky or Bartók. Zemlinsky achieves rhythmic interest in a subtler way in that he is generally less percussive than Bartók or Stravinsky. Zemlinsky’s interest in the use of rhythmic augmentation and diminution continues to be in evidence in this work. In the first movement in 3/4, eighth-notes are the common note-values used in Themes A1 and A2; when Theme A3 occurs, the tempo becomes slower, and the note values change to quarter-notes, thus producing a double augmentation. A similar situation occurs in the third movement, in 2/2, in which the quarter-notes of Themes A1 and A2 change to half-notes in Theme A3. In the second movement, *Noch langsam*, the three-note motive of Theme A2 is notated in two sixteenth-notes and a dotted-quarter-note. When compared to Theme A3 of the first movement which is notated in quarter-notes in a faster tempo, the end result almost sounds identical. A good example of rhythmic augmentation can be found in the later part of the third movement in which the ostinato pattern is rhythmically augmented in the low-pitched instruments (see Figure 368).
The close relationship between the various thematic structures has already been discussed in the section on Melody. Rhythm also plays an important role as it helps to distinguish one theme from another, even though their basic thematic structure is the same. The best example of this can be shown in Theme A2 of the first movement (see Figure 311), from which Theme A3 of the same movement (see Figure 312), Themes A1 and A2 of the third movement (see Figures 352 and 353), and Theme A1 of the second movement (see Figure 338) are all derived.

Another item of rhythmic interest is the occasional use of mixed rhythmic groupings. A good example of this occurs in the first movement (see Figure 327) in which three groups of four eighth-notes and two groups of a 6/8 pattern move along simultaneously. Another example can be found in the first movement in which a rhythmic pattern of 3/4 and 6/8 are superimposed (see Figure 324).

Conclusion.

The Neo-classical stylistic approach in Zemlinsky’s Sinfonietta is reflected in the application of Classical formal structures, simple metric structures and the construction of predominantly symmetrical phrase structures. The above analysis has also demonstrated certain innovations that
Zemlinsky made in the areas of formal structure, orchestration, and the challenge to, or manipulation of tonality.

Zemlinsky never completely abandons tonality in the Sinfonietta. He explores tonality to its fullest in this work by finding alternative ways of achieving tonal coherence. Even though particular passages in the music are clearly non-tonal, a tonal center is always alluded to or ultimately achieved. The tonic key is often reaffirmed at the end of each movement.

The Sinfonietta bears a resemblance to some of Hindemith's music, and also to Bartók and others. This contextual allusion exists primarily because of the use of quartal melodic outlines and harmonies and the preoccupation with Neo-classical structures. Once again, however, multiple hearings and detailed analyses ultimately reveal that, while Zemlinsky's music might initially suggest that it is familiar, his is the music of a distinctive compositional voice, subtle though that voice may be. For those who seek the inner details and secrets of Zemlinsky's musical craftsmanship it eventually becomes clear that Zemlinsky initially had a highly qualitative musical mind, and he ultimately and continually developed compositional characteristics that were his, and his alone.
CONCLUSION

Life.

Relatively little is known about Alexander Zemlinsky's musical education and upbringing between the time of his birth and his entrance into the Gesellschaft der Musikfreunde. Oncley states that it is likely that the young Zemlinsky was encouraged by his father. Early attempts at composition, as well as an advanced ability to play the piano, enabled the young Zemlinsky to enter the Gesellschaft der Musikfreunde when he was only thirteen years of age, in the Fall of 1884. He received his diploma on July 12, 1890.

Zemlinsky's thorough and traditional musical education at the Gesellschaft had a pronounced influence on his compositional style. Throughout his career, his music contained predominantly conservative tendencies when compared to some of the more radical musical developments of the first half of the twentieth-century that can be discerned in the music of composers such as Schönberg, Berg, Webern, Stravinsky, and Bartók.

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1 Lawrence Oncley. The Published Works of Alexander Zemlinsky (Ph. D. dissertation, Indiana University, 1975; Ann Arbor, Mich.: University Microfilms 75-17, 061), 4.
2 Ibid.
During his lifetime, Zemlinsky was best known as a conductor, particularly of operas. His reputation, as such, was exemplary. He conducted at the Vienna Volksoper (1904-1911), and at the Prussian State Opera in Berlin (1927-1932). His tenure at the Prague German Theater (1911-1927) helped him to acquire a reputation as one of the finest conductors of his generation. As an opera conductor, Zemlinsky specialized in the works of Richard Wagner and those of the twentieth-century avant-garde. He also developed a legendary reputation as an interpreter of Mozart's operas. Zemlinsky's interpretations of the symphonies of Beethoven and Mahler received much acclaim.

Zemlinsky the composer also made important contributions as a teacher. He was rector of the Prague German Music Academy from 1920-1927 and he also taught part-time at the Hochschule für Musik in Berlin during his years there (1927-1932). Zemlinsky was also famous as a private teacher. Some of his best known composition students were Arnold Schönberg, Alma Schindler, and Erich Korngold. His conducting students included Artur Bodanzky, Peter Herman Adler, George Szell, William Steinberg, and Heinrich Jalowetz.

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3 Ibid., 4-5.
4 Ibid., 434.
5 Ibid.
6 Ibid.
7 Ibid., 435.
Musical Influences.

Zemlinsky’s eclectic compositional style has traditionally brought forth numerous comparisons with other better known composers. For example, the *Symphonie D moll für grosses Orchester* and the *Symphonie in B-Dur* bring to mind the musical styles of Brahms, Dvořák, and Bruckner. Although these kinds of comparisons are probably inevitable, it must be said that Zemlinsky’s musical style is distinctive to the discriminating analyst and listener. While it can be said that a certain compositional familiarity initially exists between Zemlinsky’s music and the music of these composers, in Zemlinsky’s early symphonic compositions, after a time it becomes clear that Zemlinsky forged many of his own unique solutions to pre-existing compositional models. Zemlinsky’s inspiration for his compositions seems to have been modeled from works that he admired. The works of other composers provided impetus for his own work, and he sought to emulate or refashion their musical conceptions in his own musical image.

In *Die Seejungfrau*, Zemlinsky brings Strauss’s tone poems to mind, and the work occasionally reminds one of Debussy. In the *Lyrische Symphonie* one is sometimes reminded of the music of Mahler and Debussy. The *Sinfonietta* sometimes reminds one of the music of Hindemith, Stravinsky, and to a lesser extent, Bartók.
These eclectic traits, which appear in most of Zemlinsky's compositions, probably distract many listeners from its own unique properties. As Oncley points out, "a listener tends to hear much of Zemlinsky's music in terms of its resemblance to other more distinctive styles, rather than for its own intrinsic musical worth." This eclecticism might also help to explain why Zemlinsky's music is not better known than it is: it usually and initially seems to lack the kind of strong distinctive qualities that would clearly, immediately and absolutely set it apart from the music of others, particularly on first impression.

Musical Style.

However, this impression that Zemlinsky's music lacks a musically unique and strong individual personality is, by and large, a deception, and it should not discourage one from investigating the music further. Beyond the matter of eclecticism, or 'recomposition', as Weber refers to it, there are many rewards to be gained from closer investigation into the particulars of Zemlinsky's musical style. Zemlinsky was a master craftsman, and his compositions contain many wonderful passages; there is a great deal to be learned from them.

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8 Ibid., 436.
The overall quality of four of these five symphonic compositions is consistently high; the first symphony is a youthful work that does not quite achieve the high standards of the other four works, although it is solidly constructed and is not without its merits. As a transitional composer, between tonality and extreme chromaticism, on the one hand, and atonality and serialism, on the other hand, Zemlinsky represents a moderate approach to composition in a time of many radical changes in musical styles. As a moderate, he provides music historians with a keener understanding of this revolutionary and transitional time period. As a conductor, performer, and associate of the avant-garde of his day, Zemlinsky clearly understood that music, and he certainly had the technical facility and the intellectual capability to contribute compositions in the new radical styles, but he chose not to do so. It could be effectively argued that his more conservative approach to musical composition had a stabilizing effect on the time period because he tends to act, historically, as a kind of moderator within the major stylistic developments of the turn-of-the-century. He obviously believed that there were still many avenues yet to be explored within the realm of tonal composition, and he set out to demonstrate this belief time and again over the course of his career.

Zemlinsky's orchestration is exemplary. In this regard, his music rivals that of Debussy, Mahler, and R. Strauss. One of the most noticeable characteristics of Zemlinsky's orchestration is that it is always clear and transparent. Details are nearly always discernible, and little is wasted. He generally avoids excessive orchestral doublings which might disguise the instrumental source of the sounds in the orchestra. He is a master of restraint, and his orchestration contributes a great deal to the ebb and flow of musical tension and release. His tutti sections are never overblown or out of proportion or out of context with the musical discourse. For some tastes, perhaps, Zemlinsky's climactic sections might not be completely fulfilling because, most of the time, Zemlinsky does not attempt to impress his listeners with large impressive volumes of sound; rather, he constructs a musical architecture in which the elements of control and restraint are dominant characteristics.

The economic handling of thematic materials further demonstrates Zemlinsky's compositional abilities and the mastery of his craftsmanship. He composes relatively simple themes from which he develops enormous amounts of musical material. He accomplishes this through a comprehensive knowledge of compositional techniques, and the resulting thematic cohesion yields a strong sense of formal unity because themes are usually interrelated. The use of melodic sequences and cadential extensions produces many
unusual phrase groupings that are elusive to the ear. What may sound symmetrical and logical often turns out upon closer examination to be unique and surprising.

In a great many ways, Zemlinsky is a "thinking man's" composer. His music contains a great deal of subtlety and restraint, and the details of these qualities require and demand repeated hearings and intensive investigation before they become clear and fully understood. Zemlinsky's handling of thematic materials, alone, can provide composition students with many important lessons about the construction of themes as well as the economical handling and development of their discourse over the span of a composition.

Conclusion.

Mahler once made an interesting comment about the art of musical composition:

Composing is like playing with bricks, continually making new buildings from the same old stones. But the stones have lain there since one's youth, which is the only time for gathering and hoarding them. They are all ready and shaped for use at that time.10

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It is not known whether or not Zemlinsky knew this statement, but the concepts described in Mahler's lines seem applicable, by and large, to Zemlinsky's approach to symphonic composition. Horst Weber has stated that Zemlinsky "occasionally 'recomposed' the masterpieces of his time." But it is probably fairer to describe his approach with the term "eclectic."

A prominent quality in Zemlinsky's compositional style in the symphonic compositions lies in the impression that they initially sound derivative. However, closer examination, increased familiarity, and intensive theoretical analysis ultimately reveals a unique and qualitative musical mind at work. Zemlinsky's unique aesthetic approach to musical composition will probably prove problematic to music historians for some time to come because his music challenges those who would prefer to arrive at a final conclusion and evaluation of Zemlinsky's historical position and significance. For Zemlinsky's music, it will probably never be that easy. Zemlinsky's aesthetic philosophy is problematic and subjective. As a result, the time for a final historical evaluation is not yet at hand, and this is partially because Zemlinsky's music is only now beginning to get a fair hearing.

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Along with the symphonies of Franz Schmidt (1874-1939), Zemlinsky's five completed and extant symphonic compositions probably represent the culmination of the Viennese symphonic tradition in tonal music. Stylistically, Zemlinsky's first two symphonies are derived from nineteenth-century stylistic archetypes. *Die Seejungfrau* could best be described as a Post-Romantic work. The *Lyrische Symphonie*, the most complex score of the five symphonic works, is a work that stylistically belongs to the first half of the twentieth-century, and the *Sinfonietta* is a neoclassical work. This wide range of musical styles indicates a knowledgeable composer of flexibility, growth and craftsmanship.

Theodor Adorno has stated that "Zemlinsky positively invited the criticism of eclecticism."\(^{12}\) For the detractors of eclecticism, says Adorno, works of art that employ the eclectic stance are "compelled to support a burden that will cause it to collapse."\(^{13}\) He continues:

> Let it collapse then is the unconscious reaction of all who hate the eclectic. Since in reality everything stands under the spell of equality, of absolute interchangeability, everything in art must appear to be absolutely individual. That archaic taboo on mimesis, the dislike of resemblances with which man has been inoculated for millenia, becomes fused with the prohibition on betraying the secret

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\(^{13}\) *Ibid.*
that works of art are interchangeable. A composer who does not avoid resemblances like the plague does more than violate the cult of property, which is strongly rooted in ephemeral music. He also confesses that he has too great a liking for music—that is to say, the music of other composers. He doesn’t take the collective norms seriously enough; he is actually no better than a child who copies from others, certainly not the stable ego who can be taken seriously and treated as a personality. It is such bewildering considerations as these which give one pause when the accusation of eclecticism makes its premature appearance. The distinction to be made instead is between the secondary talent and the artist who has something to express, even if it is only the crisis of art.14

Adorno argues the point that the accusation of eclecticism, as stated above, and as it applies to Zemlinsky’s music is premature because it fails to make the distinction between the secondary talent and ‘the artist who has something to express.’ For Adorno, Zemlinsky, along with Mahler, is clearly a representative of the latter notion. Beyond the surface matter of eclecticism found in the music of Mahler, says Adorno, lies the “most eloquent originality,”15 and the same could be said for Zemlinsky’s music.

It must be understood that Zemlinsky’s approach to eclecticism is unique. He does not actually cite musical quotations from other works in his musical compositions; instead, he suggests a context. The eclectic quality of

14 Ibid.
Zemlinsky's compositions can best be described as contextual allusion. He often establishes a sound environment in his symphonic compositions that suggests the styles of other composers without actually quoting them. In this respect, the technique seems to be nearly opposite of what Mahler often does in his symphonies. Mahler borrows from other compositions, and then dramatically alters the context. The process, which has become known as defamiliarization, is grounded in the notion that as an object of perception becomes overly familiar, our experience of it becomes habitual and automatic. Increased familiarity with the object causes the clarity of its profile to become blurred. Musical quotations, or reminiscences as they are usually called when the phenomenon of defamiliarization is applied to Mahler's music, are fleeting, and are usually in an altered or unfamiliar context: for example, a quotation from a song by Schumann, originally for voice and piano, might now be transformed (defamiliarized) in a Mahler symphony by its appearance in an orchestral context. The original source, if it can be correctly identified at all, is fleeting and very difficult to recognize without intensive examination. The original source has become defamiliarized.

Zemlinsky creates a sound environment in his musical compositions that initially sounds familiar. The eclectic nature of his compositions and their allusion to other compositions by other composers lies strictly in the

15 Ibid., 113.
context, not in the content, because closer examination of the ensuing musical details ultimately reveals that the music is not at all what it initially appeared to be. But in the final analysis, Zemlinsky's music does not really sound like that of any of these other composers. The impression of an initial sense of familiarity acts as a stimulus for our musical recognition, but our cognizance, or acknowledgement of these first impressions ultimately prove misleading and deceptive, and lie exclusively in the surface matter, and never in the inner musical details. Zemlinsky sets up a compositional environment, or context that contains numerous psychological substrata that frequently cause us to misidentify the original source of the composition, at least on first impression.

But why does Zemlinsky do this, and what does it say? Although an absolutely conclusive answer to this question is probably not entirely possible, Adorno may have supplied us with part of the answer when (in reference to Mahler) he said that Mahler's "most eloquent originality"16 lies "beyond the surface matter of eclecticism."17 Zemlinsky's eloquent originality, odd as it may seem, lies in the fact that his compositions are insufficiently original, and this very impression (this seeming lack of originality) is, by and large, a deception. The deception goes 'beyond the surface matter of eclecticism.'

16 Ibid.
17 Ibid.
Instead, in reality, Zemlinsky's contextual allusions provide his music with a 'most eloquent originality,' a distinctive musical fingerprint that gives his aesthetic approach to musical composition a personal identity, problematic though it may be.

In contemporary literary criticism, the notion of "intertext" refers to the broader cultural background that infiltrates and saturates the contents of a text, the context of which becomes loaded with hidden messages, codes, concepts, nonverbal expressions, traditions, and so forth. Ultimately these "intertexts" can never be completely determined or correctly interpreted in any definitive sense. The inclusion of silent and hidden contents in a composition of thought, when related to its cultural and social intertext, makes the rendering of an absolute meaning indeterminable. According to Vincent Leitch, "Texts, therefore, are unreadable, and the practice of interpretation may be defined as misreading."18

As intertext pertains to the symphonic compositions of Alexander Zemlinsky how then can we precisely define his historical significance and position? How can we interpret his contextual allusions that are the primary substance of his eclectic musical style? Zemlinsky did not provide historians

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with a great many explanations of his aesthetic philosophy, nor did he provide them with a great deal of information upon which to construct a more thorough and comprehensive understanding of his methods of compositional construction.

The intertextual contents of Zemlinsky's compositional conceptions, the contextual allusions which result from his eclectic approach to musical composition, involve the process of familiarization. The intertextual contents of these familiarizations forces one to conclude that the aesthetic philosophy of his symphonic compositions is unreadable in any absolute and definitive sense, and its absolute meaning is ultimately indeterminable. This problematic and subjective approach to musical composition leaves us with few alternatives except to "misread" the intertextual substance of his aesthetic philosophy if we so choose, and to take endless delight in the numerous musicological problems and arguments it inevitably proposes.
APPENDIX

LIST OF WORKS

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Introduction.

Below is a catalog of compositions by Alexander Zemlinsky. This list is a compilation from six different lists, four of which already exist in print as separate entities. Those four items, already in print, are: 1) Horst Weber's works list, which appears at the end of his article on Zemlinsky, in volume 20 of *The New Grove Dictionary of Music and Musicians*, 2) Weber's works list which appears in his book *Alexander Zemlinsky: Eine Studie*, 3) The list which appears in the back of Lawrence Oncley's 1975 dissertation, and 4) Oncley's list which appears in his *Notes: The Quarterly Journal of the Music Library Association* article which, in essence, is an updated version (i.e., with a few additions) of the works list that appears in his dissertation. The fifth source for this works list is an *addendum* of Zemlinsky's works, which was sent to this author by the Library of Congress and which consists mostly of fragments, sketches and incomplete works.

A sixth source was also used in compiling this list, that being a catalog that was sent to this author from the firm of Ricordi in Munich. The Ricordi catalog contains a list of works by Zemlinsky Ricordi now publishes. In
addition, the catalog contains an indication (in preparation) of works that Ricordi plans to publish.

Some of the items in this works list, and some clarifications regarding those items, have come to light since Weber and Oncley finished their studies. It is quite possible that Weber's list, as given in *New Grove*, was intentionally incomplete as editorial considerations, such as space, formatting, and pagination might have prevailed. The works list which appeared in Weber's book is more detailed. One actually needs to cumulate a master list from these six, now, in order to gain a complete works list.

Zemlinsky's musical and biographical estate has not been completely organized. A great deal of work remains to be done in order to correct this situation. Absolute clarification of a large number of details have yet to appear. Works lists are confusing, as their formats, and approaches tend to vary a great deal from author to author or from publication to publication. As much as one would like to say that the present list has achieved a certain degree of perfection, that will probably not be the case. An example of this lies in the fact that The Library of Congress has assigned its own shelf numbers to Zemlinsky's manuscripts, and other documents, and these numbers do not necessarily correspond with the numbers Oncley has assigned to Zemlinsky's works. It is, therefore, possible that The Library of Congress numbers do not
reflect the last word on the matter, either. Its shelf numbers reflect The Library's holdings and do not necessarily represent all of the manuscripts, and other documents, that might be held in other libraries in other parts of the world. This makes it impossible, at this time, to compile an absolutely definitive and totally complete catalog. This is the reason why this author has not assigned numbers to the items in this particular works list: they will have to be renumbered at some later time as the works list of compositions and other manuscripts of Zemlinsky's become clarified, and their authenticity becomes further verified. When, and if, such a time should come, it would be the hope of this author that Zemlinsky's compositions receive an appropriate "Onaley number" that would indicate the proper degree of respect and the full acknowledgement of the accomplishment that Lawrence Oncley achieved when he laid the groundwork for the rest of us to follow and to build upon. The organization of this works list was done chronologically by genre as follows: 1) Stage Works, 2) Choral Works, 3) Orchestral Works (Miscellaneous), 4) Symphonic Works (Completed), 5) Chamber and Instrumental Works, 6) Songs, 7) Miscellaneous, and 8) The Robert O. Lehman Manuscript Collection. The order of elements given within each work is as follows: 1) Title/Dates/Brief description of the work (sometimes the order of Dates and Brief description is reversed), 2) Text source/Librettist, if applicable, 3) Manuscript (abbreviated Ms.): Location(s), with a brief
description, 4) Publishing information (abbreviated Pub.): Occasionally, works that are in preparation are also given under this subheading. (This information was supplied to the author by Ricordi in Munich), 5) First performance, and 6) Any additional note that might be pertinent to the work. If any of the particulars pertaining to these elements are unknown to the author they are usually left out.

It is also important to point out that Zemlinsky was very inconsistent with his opus numbers. Notice, for example, that Cymbeline and Psalm XIII both have the same opus number! His opus numbers should not be trusted as a definitive guide of any kind.
List of Compositions by Alexander Zemlinsky

STAGE WORKS.


_**Sarema**_ (1894-1895), opera in three acts.

Based on the novel *Die Rose vom Kaukasus* by Rudolf von Gottschall. Libretto by Adolf von Zemlinsky [composer's father].

Ms.: Library of Congress—score and piano-vocal reduction (incomplete); Munich Staatsbibliothek—score and five [copies?] piano-vocal reductions.


First performance: October 10, 1897, Munich Hofoper.


_**Es war einmal**_ (1897-1899), opera in three acts (five scenes) with a prologue.

Libretto by Maximilian Singer, after a comedy by the same title by Holger Drachmann.

Ms.: Library of Congress—score, piano-vocal reduction; Vienna Stadtbibliothek, piano-vocal reduction.

___Ein Lichtstrahl (1901), Mime drama, for piano, narration and action.

Text by Oskar Geller.

Ms.: Library of Congress.

Pub.: Munich: Ricordi, [n. d.].

First performance: unknown (für das Bunte Theater "Überbrettl" komponiert).

Dedicated to Franz Artzt.

___Das gläserne Herz (1900-1904), ballet, after Hofmannsthal: Der Triumph der Zeit.

Reworked and reordered as Drei Balletstücke for orchestra; orchestral suite performed in 1903.

Ein Tanzpoem (1904) is a further reworking of a portion of Drei Balletstücke.

Ms.: Library of Congress--score and piano-vocal reduction.

Pub.: Drei Balletstücke is published, by Ricordi, [n. d]. Publishing information for Das gläserne Herz unknown, at this time. Ein Tanzpoem was published: Munich: Ricordi, [n. d].
_Der Traumgorge_ (1904-1906), opera in two acts and an Epilogue (three scenes).

Libretto by Leo Feld, revised by Johannes Wattke.

Ms.: Library of Congress—score, piano-vocal reduction (incomplete); Austrian Nationalbibliothek, Vienna—score and parts.


_Kleider machen Leute_ (1907-1909; revised 1921-1922), comic opera in three acts and a prologue.

Libretto by Leo Feld, after Gottfried Keller's novelette of the same title.

Ms.: Library of Congress—score, piano-vocal reduction (incomplete).


_Malwa_, 1913-1914.

Opera, R. J. (?), after a story by Gorky.

Ms.: Library of Congress—substantial sketches extant, unfinished.

Unpublished.
14 *Cymbeline* (1914), incidental music, for orchestra, to Shakespeare's play of the same title.

Ms.: Library of Congress.

Unpublished.

___*Der heilige Vitalie*, (1915), opera.

Based on Gottfried Keller's novelette *Vitalis*.

Ms.: Library of Congress--piano-vocal score nearly complete, not orchestrated.

Unpublished.

16 *Eine florentinische Tragödie* (1915-1916), opera in one act.

Libretto by Max Meyerfeld, based on Oscar Wilde's play fragment *A Florentine Tragedy*.

Ms.: Library of Congress--score (complete), piano-vocal reduction (incomplete); Austrian Nationalbibliothek, Vienna--piano-vocal reduction (complete).


First performance: Stuttgart, 1917, under the direction of Max von Schilling.

___*Raphael*, (1918) (also called "Das Chagrinleder"), opera.

Libretto by Georg Klaren, after Balzac's novel *La peau de chagrin*.

Ms.: Library of Congress--substantial sketches, piano-vocal score incomplete.
17 *Der Zwerg* (1914-1920), opera in one act.

Libretto by Georg Klaren, based upon Oscar Wilde's short story *The Birthday of the Infanta*.

Ms.: Library of Congress--score (complete), piano-vocal reduction (incomplete); Austrian Nationalbibliothek, Vienna--piano-vocal reduction (complete).


First performance: Cologne, 1922, under the direction of Klemperer.

___ Der *Kreidekreis* (1932), opera in three acts (seven scenes).

Based on the play of the same title by Klabund (pseudonym for Alfred Henschke).

Ms.: Library of Congress (complete) piano-vocal reduction (incomplete).


First performance: Zurich 1933, under the direction of Kolisko.


Ms.: Library of Congress--piano-vocal version (complete), score (incomplete).

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_Circe_ (1939-1940), opera.

Libretto by Irma Stein and Walter Firner.

Ms.: Library of Congress--substantial drafts and sketches, piano-vocal version of the first act completed.

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**CHORAL WORKS.**

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_Cantata_ *Die Feier der Tonkunst*, 1891.

Ms.: Library of Congress. Only the title page remains.

Unpublished.

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_(Untitled)_ 1893?, work for a Jewish service.

Ms.: Library of Congress.

Unpublished.

Cantor and chorus with organ accompaniment.

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_Vor der Stadt_, 1893?, for four-part mixed chorus.

Text source unknown.

Ms.: Library of Congress.

Unpublished.
Geheimnis, 1893?, for four-part mixed chorus and orchestra.

Text by Heyse.

Ms.: Library of Congress—short score.

Pub.: Ricordi (in preparation). [Note: Geheimnis and Frühlingsglaube
[see below] are being published together under the title Zwei Gedichte].

Herzenweh, 1894?, for four-part mixed chorus.

Text source unknown.

Ms.: Library of Congress.

Unpublished.

Incomplete.

Minnelied, 1895?, for four-part men’s chorus, two flutes, two horns and
harp.

Text source unknown.

Ms.: Library of Congress.

Unpublished.

Frühlingsglaube, 1896, for four-part chorus and string orchestra.

Text by L. Uhland.

Ms.: Library of Congress.

Drei Kelche, 1896, for four-part women's chorus.

Text by R. Dehmel.

Ms.: Library of Congress.

Unpublished.

Frühlingsbegräbnis, 1896, for four soli (S. A. T. B.) and mixed chorus and orchestra.

Text by P. Heyes.

Ms. Library of Congress—score and piano-vocal reduction (two copies each, second with slight revisions); Archives of the Gesellschaft der Musikfreunde in Vienna, piano-vocal reduction and chorus and orchestral parts.


First performance: February 11, 1900, Vienna.

Psalm lxxxiii, ca. 1900, for four-part chorus, soli, and large orchestra.

Ms.: Library of Congress—score, piano-vocal reduction.

Pub.: Universal Edition [n. d. or edition no. given].

14 Psalm xxiii, 1910, for four-part chorus and orchestra.

Ms.: Austrian Nationalbibliothek, Vienna—score and piano-vocal reduction.


First performance: Vienna by the Philharmonic Choir.
Score and parts available on rental from European American Music Distributors, Valley Forge, Pennsylvania.

24 Psalm xiii, 1935, for four-part chorus and orchestra.

Ms.: Library of Congress--piano-vocal reduction; New York Public Library--score.


Score and parts available on rental from European American Music Distributors, Valley Forge, Pennsylvania.

**ORCHESTRAL WORKS (MISCELLANEOUS).**

___Symphony in E-minor, 1891.

Ms.: Library of Congress.

Unpublished.

Movements III and IV only.

___Lustspielouverture, 1894-1895, for orchestra.

Based upon Der Ring des Ofterdingen, by Wartenegg.

Ms.: Score, two copies, the second with revisions.

Unpublished.
Suite für Orchester in A moll, 1894-1895?

Ms.: Library of Congress.

Unpublished.

First performed March 18, 1895.

SYMPHONIC WORKS (COMPLETED).

_Symphony no. 1 in d minor, 1892._

Ms.: Library of Congress.


_Symphony no. 2 in Bb Major, 1897._

Ms.: Library of Congress.


Score and parts available on rental from European American Music Distributors, Valley Forge, Pennsylvania.

_Die Seejungfrau, ca. 1903, fantasy after Hans Christian Andersen._

Ms.: Library of Congress.


Score and parts available on rental from European American Music Distributors, Valley Forge, Pennsylvania.
18 *Lyrische Symphonie*, 1923, soprano, baritone, orchestra.

Texts by Rabindranath Tagore.

Ms.: Library of Congress.


23 *Sinfonietta*, for orchestra, 1934.

Ms.: Library of Congress--piano reduction (complete); Austrian Nationalbibliothek, Vienna--score.


First performance: January 1935, Prague.

CHAMBER AND SOLOINSTRUMENTAL MUSIC.

__Sonata G-Dur__, for piano, 1887.

Ms.: Library of Congress.

Unpublished.

Last movement incomplete.

__Piano Trio A-moll__, 1888.

Ms.: Library of Congress.

Unpublished.

One movement only.
Nocturne for piano, 1888.
Ms.: Library of Congress.
Unpublished.

Nocturne for piano, 1889?
Ms.: Library of Congress.
Unpublished.

Romanze, for violin and piano in B-flat minor, 1889.
Ms.: Library of Congress. Score and separate violin part.
Unpublished.

Nocturne no. 4 for piano (1889).
Ms.: Library of Congress.
Unpublished. [If a Nocturne No. 3 for piano is extant, the author is not aware of it].

Sonata in C-moll, for piano, 1890.
Ms.: Biblioteca Academie, Romanian Socialist Republic (Bucharest).
Unpublished.

[Piano pieces order unclear], 1891.
Ms.: Library of Congress.
Unpublished.


__Drei leichte Stücke, for piano, 1891.

Ms.: Biblioteca Academie, Romanian Socialist Republic (Bucharest).

Unpublished.

1 Ländliche Tänze, for piano, 1891-1892?.

Ms.: lost.

Pub.: Wiesbaden: Breitkopf und Härtel, 1892.

__Balladen, for piano, 1892?

Ms.: Library of Congress.

Pub.: Ricordi; Munich (in preparation).


Dedicated to J. N. Fuchs.

__Serenade, for piano and violin.

Ms.: Library of Congress.

[Weber, in his book *Alexander Zemlinsky: Eine Studie*, gives no date for this item; this might be the same item as Oncley's item no. 20, in *Notes: The Quarterly Journal of the Music Library Association*, p. 295. If so, Oncley gives 1892 as the date of composition and 1896 as the date of the first performance, which took place in Vienna].

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**_Trio A-Dur_**, for two violins and viola, 1892.

Ms.: Biblioteca Academie, Romanian Socialist Republic (Bucharest).

Unpublished.

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**_Quartett d-moll_**, for piano, violin, viola, and cello, 1893.

Ms.: Lost.

Unpublished.

First performed November 20, 1893, Vienna.

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**_Sonata_**, for Cello and Piano, 1893?

Ms.: Lost.

Unpublished.

First performed April 23, 1894.

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**_Streichquartett_**, in E-minor, 1893?

Ms.: Library of Congress—score and parts.

Unpublished.
Suite A-Dur, for violin and piano, 1895.

Ms.: Library of Congress.

Unpublished.

First performance: January 24, 1896.

Streichquintett, D-moll, for 2 violins, 2 violas, and cello, 1894.

Ms.: Library of Congress—first movement complete, sketches for remainder.

First performed March 5, 1896.

Pub.: Ricordi, Munich (in preparation).

Being published as 2 Sätze für Streichquintett.

Albumblatt (Erinnerung aus Wien) for piano, 1895.

Ms.: Library of Congress.


Dedicated to Catherine Maleschewski.

3 Trio d-moll, for clarinet, (or violin), cello, and piano, 1896?

Ms.: lost.

Pub.: N. Simrock, 1897, edition no. 10816.

First performance: December 11, 1896, Vienna.

Dedicated to J. N. Fuchs.
__Streichquintett  d-moll, 1896.

Ms.: Library of Congress--Movement IV only.

Pub.: Ricordi, Munich (in preparation).

Being published as 2 Sätze für Streichquintett.

According to Oncley, perhaps this is a new finale for the Streichquintett above.

__Skizze for piano, 1896.

Ms.: lost.


4 Streichquartett No. 1, in A Major, ca. 1896.

Ms.: Library of Congress--title page and fragments only.

Pub.: N. Simrock, 1898. edition no. 10983.

First performance: December 1896, Vienna.

9 Fantasien über Gedichte von Richard Dehmel, for piano, 1898-1900?

Ms.: Library of Congress--nearly complete, plus sketches.


Titles include: "Stimme des Abends," "Waldseligkeit," "Liebe," and "Käferlied."
_[Four pieces, piano four hands], 1903.

Ms.: Library of Congress.

Unpublished.

Titles include: "Eine Morgendämmerung," "Der Polichnell," "Zwei Nonnen," and "Das Hindumädchen" (incomplete).

_Three fugues for piano, 1911-1912.

Ms.: Library of Congress.

Unpublished.

15 Streichquartett No. 2, in D-major, 1914-1915.

Ms.: Library of Congress—score (substantial drafts), parts (complete); Austrian Nationalbibliothek, Vienna—parts (complete).


First performance: ?

19 Streichquartett No. 3, in C, ca. 1923.

Ms.: Library of Congress—score (nearly complete); Austrian Nationalbibliothek—score.


First performance: October 1924, Leipzig.
_Streichquartett_ (no number: no key signature) (begun 1927).

Ms.: Library of Congress—score (incomplete).

Unpublished.

In six movements, three incomplete, three mostly complete.

25 _Streichquartett_ No. 4 (Suite), 1936.

Ms.: Library of Congress—score (complete).


First performance: ?

_Quartett D moll_, for clarinet, violin, viola, and cello (1938).

Substantial drafts and sketches, unfinished.

_Humoreske_ (Rondo) for flute, oboe, Bb clarinet, French horn, and bassoon (1941)?

Ms.: Library of Congress—score. Pencil notation (not holograph), "School piece" (according to Oncley).


First performance: ?

_Jagdstuck_ (Hunting Piece), for two horns and piano, 1941?

Ms.: Library of Congress. Pencil notation (not holograph) "School piece" (according to Oncley).
SONGS. Thirty-seven of Zemlinsky's songs have recently been published in a collection by Ricordi, Munich (1992). They are published under the title Lieder aus dem Nachlass (1889-1933): 37 Lieder für Gesang und Klavier. The individual titles (that have been brought together for this edition) are indicated below with an asterisk (*).

___Die Nachtigal auf meiner Flur singt, for voice and piano, 1888.

Text source unknown.

Ms.: Library of Congress.

Unpublished.

___O war mein Lieb, for voice and piano, 1888.

Text source unknown.

Ms.: Library of Congress.

Unpublished.

___Manchmal schiesst am kleinen Bogen, for voice and piano, 1889.

Text by Klaus Groth.

Ms.: Library of Congress.

Unpublished.
Twelve songs in two volumes (incomplete; includes nos. 1., 2., 8., 9., 10., 11., and 12), 1889-1890.

[Manuscript information unknown].

Pub.: Ricordi, 1992, edition no. Sy. 5002. [See the note at the beginning of this section].

Titles include: "Die schlanke Wasserlilie,"* (Grimm, according to Oncley; Heine, according to the Ricordi/Universal Edition catalog); "Gute Nacht,"** (Eichendorff); "Liebe und Frühling,"** (Fallersleben); "Ich seh mein eigen Angesicht,"** (Vulpius); "Lieben und Leben,"** (Carl Pfleyer); "In der Ferne,"** (Robert Prutz); and "Waldesgespräch,"** (Eichendorff).

_Wandl’ ich in dem Welt des Abends,* for voice and piano, 1890?

Text by Heine.

Ms.: Library of Congress.


_(Three songs) for voice and piano, 1890.

Ms.: Library of Congress.


Titles include: "Das Rosenband*," (Klopstock); "Lerchengesang*," (Candidus); and "Abendstern**" (Mayrhofer).

_Nebel,* for voice and piano, 1891?

Text by Lenau.

Ms.: Library of Congress.
Unpublished.

___Der Morgenstern*(?), 1892.
Text source unknown.
Ms.: Library of Congress.

___Fruhlingslied,* for voice and piano, 1892.
Text by Heine.
Ms.: Library of Congress.

___Mir träumte einst, for baritone voice and piano, 1892.
Text by Helen Hilfreich.
Ms.: Library of Congress.
Unpublished.

___[Four Songs], for voice and piano, 1892.
Text by Heyse.
Ms.: Library of Congress.
Pub.: "Auf die Nacht" and "Im Lenz" are published by Ricordi, 1992, edition no. 5002 (indicated below by an asterisk).
Part of a larger collection, these are numbered 88, 90, 100, and 101, respectively: "Mädchenlied," "Auf die Nacht,"* "Im Lenz,"* and "Trutzliedchen."

__Die Trauernde, for voice and piano, 1893?

Text by Heinrich von Treitschke.

Ms.: Library of Congress.

Unpublished.

__Die Nonne, Romance for soprano, cello and piano, 1894?

Text source unknown.

Ms.: Library of Congress—score (two copies) and soprano part.

Unpublished.

__Waldgespräch, Ballade for soprano, 2 horns, harp, and strings, 1895.

Text by Eichendorff.

Ms.: Library of Congress.

Unpublished.

First performance, January 1896, Vienna.

__Der alte Garten, for a middle voice and orchestra, 1895.

Text by Eichendorff.

Ms.: Library of Congress.
Unpublished.

__Die Riesen, for middle voice and orchestra, 1895.__

Text by Eichendorff.

Ms.: Library of Congress.

Unpublished.

__Orientalische Sonett,* for voice and piano, 1895.__

Text by Grasberger.

Ms.: Library of Congress.


__Schlummerlied, for voice and piano, 1896?__

Text by Beer-Hoffmann.

Ms.: lost.

Proof page, not marked. Over forty copies in The Library of Congress manuscript collection!

__Klagend weint es in den Zweigen, for voice and piano, 1896.__

Text by Wertheimer.

Ms.: Library of Congress.

Unpublished.
2 (Thirteen songs, in two volumes), for voice and piano, 1894-1896.

Ms.: Library of Congress—incomplete, includes Volume 1, songs 3 and 7; Volume 2, songs 4 and 6.


First performance March 1898, Vienna.

Titles include: Volume 1: "Heilige Nacht" (A. Feth), "Der Himmel hat keine Sterne" (Th. Storm), "Geflüster der Nacht" (Th. Storm), "Der Liebe Leid" (from the Turkish), "Mailied" (Goethe), "Vor der Stadt" (Eichendorff). Volume 2: "Frühlingsstag" (K. Siebel), "Altdeutsches Minnelied—Leucht' heller als die Sonne," "Der Traum: Es war ein niedlich Zeiselein" Kinderlied, "Im Lenz" (P. Heyse), "Das verlassene Mädchen" (O. v. Leixner), and "Empfängnis" (P. Wertheimer). Dedicated to Anton Sistermann.

___[Two songs], for voice and piano, 1896.

Ms.: Library of Congress.


Titles include: "Nun schwillt der See so bang,"* (Wertheimer) and "Süsse, Süsse Sommernacht,"* (Lynx), 1896.

5 (Eight songs, in two volumes), for voice and piano, 1897?

Ms.: Library of Congress—score.


Titles include: Volume 1: "Schlaf nur ein" (P. Heyse), "Hütet euch", "O Blätter, dürre Blätter" L. Pfau), "O Sterne, goldene Sterne" (L. Pfau). Volume 2: "Unter blühenden Bäumen" (Otto Fr. Gensichen), "Tiefe
Sehnsucht" (D. v. Liliencron), Nach dem Gewitter" (Fr. Evers), "Im Korn" (Fr. Evers).

6 *Walzer-Gesänge nach toskanischen Volksliedern*, for voice and piano, 1898.

Texts by Gregorovius. English texts by Constance Bache.

Ms.: Library of Congress.


7 *Irmelin Rose und andere Gesänge*, for voice and piano, 1900?

Ms.: Library of Congress—number 3 only.


Titles include: "Da waren zwei Kinder" (C. Morgenstern), "Entbietung" (R. Dehmel), "Meeraugen" (R. Dehmel), "Irmelin Rose" (J. P. Jacobsen), and "Sonntag" (P. Wertheimer).

Dedicated to Alma Maria Schindler.

8 *Turmwächterlied und andere Gesänge*, for low voice and piano, 1900?


Titles include: "Turmwächterlied" (J. P. Jacobsen), "Und hat der Tag all seine Qual" (J. P. Jacobsen), "Mit Trommeln und Pfeifen" (D. v. Liliencron), and "Tod in Aehren" (D. v. Liliencron).
Dedicated to Johannes Messchaert.

__[Two songs], for voice and piano, 1901.

Ms.: Library of Congress.


10 Ehetanzlied und andere Gesänge, for voice and piano, 1901?

Ms.: Library of Congress—number 3 and number 4 (incomplete).


__Die Beiden,*for voice and piano, 1902?

Text by Hofmannsthal.

Ms.: Library of Congress.

__Es war ein alter König,*for voice and piano, 1903.

Text by Heine.

Ms.: Library of Congress.

__Schmetterlinge, for voice and piano, 1904.

Text by Liliencron.

Ms.: Library of Congress.

Unpublished.

__Schlaf mein Puzzchen, duet, soprano, baritone and piano, 1907?

Text source unknown.

Ms.: Library of Congress.

Unpublished.

Dedicated to "Nicht Hansi."

__[Two ballads], for baritone voice and piano, 1907.

Ms.: Library of Congress.


Submitted to a composition contest in Berlin. Titles include: "Jane Grey"* (H. Amann), and "Der verlorene Haufen"* (V. Klemperer).

__[Five songs], for voice and piano, 1907.

Texts by R. Dehmel.

Ms.: Library of Congress.


13 [Six songs], for middle voice and piano, 1910-1913.

Texts by Maurice Maeterlinck.

Ms.: Library of Congress--three songs only.


First performance (first four songs only) December 1910, Vienna.

First four songs written August 1910; last two songs written July 1913. Titles include: “Die drei Schwestern,” “Die Mädchen mit den verbundenen Augen,” “Lied der Jungfrau,” “Als ihr Geliebter schied,” “Und kehrt er einst heim,” and “Sie kam zum Schloss gegangen.”

Orchestrated version in two volumes.

Ms.: Library of Congress--two songs. Austrian Nationalbibliothek, Vienna--four songs.


First performance: (songs 1, 2, 3, 5, only) March 1913, Vienna.

Titles are same as above; the first four songs are in Volume 1, the last two songs are in Volume 2.

__Noch spür’ ich ihren Atem,* for voice and piano, 1913?

Text by Hofmannsthal.

Ms.: Library of Congress.

20 Symphonische Gesänge, for a middle-range voice and orchestra, 1929.

Texts are from a collection of Afro-American poetry entitled Afrika singt.
Ms.: Library of Congress--score.


First performance: 1964, Baltimore, under the direction of Peter Hermann Adler.

Titles include: "Lied aus Dixieland" (Langston Hughes), "Lied der Baumwollpauker," (Jean Toomer), "Totes braunes Mädel" (Countee Cullen), "Übler Bursche" (Countee Cullen), "Erkenntnis" (Langston Hughes), "Afrikanischer" (Langston Hughes), and "Arabeske" (Frank Horne).

_Und einmal gehst du,* (Eisner), 1933.

Ms.: Library of Congress.


_Auf dem Meere meiner Seele, for voice and piano, 1934.

Text by Chr. Morgenstern.

Ms.: Library of Congress.

Unpublished.

This was originally the last song in Op. 22, immediately below. According to Oncley, it was later changed.

22 [Six songs], for high voice and piano, 1934.

Dedicated to Eva Freund.

Ms.: Library of Congress.
Pub.: Assigned an opus number by the composer, but never published.

First performance: February 1935, Vienna.

Original order—1, 2, 5, 3, 4. "Auf dem Meere meiner Seele" was originally the last song in the collection, but it was later replaced. Titles include: "Auf braunen Sammelschuh" (Chr. Morgenstern), "Abendkelch voll Sonnenlicht" (Chr. Morgenstern), "Feiger Gedanken bangliches Schwanken" (Goethe), "Volkslied" (Chr. Morgenstern), and "Das bucklige Mannlein" (from Des Knaben Wunderhorn).

__Ahnung Beatricens, for voice and piano, 1935.

Text by Werfel.

Ms.: Library of Congress.

Unpublished.

27 [Twelve songs], for voice and piano, 1937-1938.

Ms.: Library of Congress.

Pub.: Assigned an opus number by the composer but, it was never published.

First performance: ?

Titles include: "Entfuhrung (Stefan George), "Sommer" (Kalidasa), "Fruhling" (Kalidasa), "Fruhling: jetzt ist die Zeit" (Kalidasa), "Die Verschmante" (Amaru) "Der Wind des Herbstes" (Kalidasa), "Elend" (Langston Hughes), "Harlem Tanzerin (Claude McKay), "Afrikanischer Tanz" (Langston Hughes), "Gib ein Lied mir wieder" (Stefan George), "Regenzeit" (Kalidasa), and "Wanders Nachtlied" (Goethe).

Mss.: Library of Congress. [No dates given].

Pub.: Ricordi, 1992, edition no. 5002 (only those titles that are indicated with an asterisk).

Miscellaneous.

Below is a list of additional items, which were composed by, or are contained in the collection of Alexander Zemlinsky manuscripts, the information of which was provided by The Library of Congress Music Division. The items consist of fragments, sketches, and drafts that, for one reason or another, were not completed by the composer. In some cases, the items are probably not by Zemlinsky. These items were not included in either of Oncley's works lists. Gail Freunsch, Music Specialist for the Library of Congress has described the items in a letter to this author:

The Music Division also has manuscripts not listed by Oncley, and microfilm copies of some manuscripts owned by Robert O. Lehman. Copies of the microfilm catalog cards for both of these
categories are enclosed; the Lehman ones are those with the shelf number MUSIC 0190.¹

To summarize, The Library of Congress has assigned a shelf number of MUSIC 3260 for the items that are not from the Robert O. Lehman manuscript collection. The items from Mr. Lehman’s collection are assigned a shelf number of MUSIC 0190. Each individual item is then assigned its own particular item number. This is the first time that these items have been included in a scholarly document. It is important to repeat, once again that, The Library of Congress has assigned numbers to the entire Zemlinsky manuscript collection that do not correspond with Oncley’s numbers. When an Item is referred to by a number below, it is the Library of Congress’s shelf number and not Oncley’s.

__MUSIC 3260; ITEM 204. Einleitung zum II Akt “Mikado.” Einlage.

1 ms. score (6 p.); 33 cm. 1 ms. page; 40 cm. (sketches).

Holograph, in pencil.

__MUSIC 3260: ITEM 205. (Second movement ((B-flat minor)) of a work for orchestra).

II. 1 ms. score (14 p.); 34 cm. Holograph, in ink with rehearsal markings in blue crayon.

NOTE: NOT in Zemlinsky's hand. Also, the musical style seems not to be Zemlinsky's.

___MUSIC 3260; ITEM 206. (Piece or movement for string orchestra in ABA form).

1 ms. score (6 p.); 25 cm. Holograph, in ink with some editing in pencil.

NOTE: NOT in Zemlinsky's hand and perhaps not composed by him.

___MUSIC 3260; ITEM 207. Ich fühle deinem Odem [voice, piano].

2 ms. pages; 31 cm. Holograph, in pencil.

In a youthful hand. NOTE: Possibly not in Zemlinsky's hand, nor composed by him.

___MUSIC 3260; ITEM 208. [Quintet, violins, viola, cellos, D minor--1908].

Incomplete sketch. 31 ms. pages; 34 cm.

Holograph, in ink--page one inscribed, "D. b. d. a. z. m. n. ." , and dated, "8 June 08."

NOTE: Originally contained with Item 43, but probably not the same quintet. (For one thing Item 43 is for 2 violins, 2 violas, and cello, while Item 208 is for 2 violins, viola and 2 cellos.

___MUSIC 3260; ITEM 209. [Pieces, piano]. Scherzo [piano]. incomplete.

Holograph, in ink.
Not the same as the Scherzo in Item 1—[Sketchbook].

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**Music 3260; Item 210. Romance [clarinet, horn, bassoon] (incomplete).**

1 ms. score (3 p.); 33 cm. Holograph, in ink with additional sketches in pencil.


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**Music 3260. *Lieb, in der Ferne.* [voice, piano] (incomplete sketch).**

See Item 210.

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**Music 3260; Item 211. [Quartet, piano, strings (fragment)].**

Fragments of a piano quartet in D minor.

2 ms. pages (partial); approx. 25 x 22 cm.

Holograph, in ink with editing in blue crayon.

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**Music 3260; Item 212. [Sextet, strings] (Three incomplete copies of a Sextet for strings in E flat minor, one entitled).**

I. *Schicksal: Ein Stück aus dem Leben eines Menschen.*

1 ms. score (3 p.); 34 cm. 1 ms. score (4 p.); 35 x 26 cm. 1 ms. page; 33 cm. (arranged as a string quartet).

Close score sketches on reverse.
MUSIC 3260; ITEM 213. [Septet, voice, strings] (Portions of a work for voice and string sextet).

I. Maiblumen bluhten überall.--Die Astern schwankten. . . (incomplete).

1 ms. score (8 + 5 p.); 34 cm.

Holograph, in ink.

MUSIC 3260; ITEM 214. Choral-Vorspiel [unspecified instruments (4)] (incomplete).

1 ms. page; 34 cm.

Holograph, in ink.

Four-part fugue in open score with "chorale-tune" in bass line.

MUSIC 3260; ITEM 215. Abschied [voice, piano]. (incomplete sketch).

1 ms. score (4 p.); 33 cm.

Holograph, in pencil.

Ein Pavillion von Bambusrohr (?) [voice, piano]. (incomplete).

MUSIC 3260. Ein Pavillion von Bambusrohr (?) [voice, piano]: incomplete.

SEE ITEM 215.

MUSIC 3260; ITEM 216. Am Waldessee [voice, piano].

Text by P. Wilhelm (incomplete).

1 ms. page; 31 cm.
Holograph, in ink, crossed out in red crayon.
Sketch of fugue for piano on reverse.

__MUSIC 3260; ITEM 217. Erdeinsamkeit [voice, piano]. (incomplete).
1 ms. score (8 p.); 34 cm.
Holograph, in ink.
Notations in piano score, indicating possible orchestration.

__MUSIC 3260; ITEM 218. Harmonie des Abends [voice, piano].
Text by Baudelaire. (incomplete sketch).
1 ms. score (6 p.); 34 cm.
Holograph, in pencil.
Also, miscellaneous sketches.

__MUSIC 3260; ITEM 219. Ich schreite heim [voice, piano].
Text by Emil C____(?).
1 ms. page (fragmented); 32 cm.
Holograph, in ink.

__MUSIC 3260; ITEM 220. Ihr Grab [voice, piano].
Text by Martin Greif. (incomplete).
1 ms. page; 32 cm.
Holograph, in ink.

Sketch consists of only one line of text and music.

__MUSIC 3260; Item 221. Der Mönch zu Pisa: Ballade für ein h[och] stimme mit Clavierbegleitung.

Text by J. N. Vogl--1895.

8 ms. pages; 32 cm.

Holograph, in ink with some editing.

Inscribed on top of page one, “für Bariton” and dated there, “Marz 1895.”--Dated at end, “19/3.”

ALSO INCLUDED: Sketches for unidentified piece for piano and cello. Labelled at top “D seite.” Dated at end, “am7/1.94.”

__MUSIC 3260; ITEM 222. Wanderers Nachtlied [voice, piano].

Text by Goethe - 1896.

1 ms. page (fragment); approx. 30 x 25 cm.

Holograph, in ink.

Signed and dated at end, “in Dusseldorf am 20 Juli 96.” Ink and pencil sketches on bottom of page and reverse, including a 4-measure sketch labelled “Symphonie.”

NOTE: A different musical setting of the text occurs in Op. 27, no. 12, dated 1937-38.

__MUSIC 3260; ITEM 223. Was klingt aus Feld und Walde [voice, piano] (incomplete sketch).
1 ms. page; 32 cm.
Holograph, in ink.

**MUSIC 3260; ITEM 224. Erwartung** [voice, piano]. (incomplete sketch).
1 ms. page; 32 cm.
Holograph, in ink.

**MUSIC 3260; ITEM 225. Der chinesische Hund.** [voice, tambourine] / der papa componiert.
1 ms. page; 34 x 17 cm.
Holograph, in ink with some editing in blue crayon.
Subtitled "Schummerlied."

**MUSIC 3260; ITEM 226.** (Unidentified concluding fragment of a song) [voice, piano]--1901.
1 ms. page; 34 cm.
Holograph, in ink.
Dated at end, "am Februar 1901."

**MUSIC 3260; ITEM 227.** (Unidentified fragment, possibly from an opera) [voice, piano].
2 ms. pages; 33 cm.
Holograph, in ink.
__MUSIC-0190; Reel 25; ITEM # 154. Opera, Act I, piano-voice.
__MUSIC-0190; Reel 25; ITEM #153. Rondo.
__MUSIC-0190; Reel 21; ITEM # 120-121. Quartet.
__MUSIC-0190; Reel 27; ITEM # 165-168.
BIBLIOGRAPHY

Sources that were actually cited in the main text of this dissertation are indicated by an asterisk (*). Those that were consulted, but not directly cited in this study, are not indicated by an asterisk. Others were included for the sake of completeness and comprehensiveness.

ARTICLES, BOOKS, AND LETTERS.


Der Auftakt, I, Heft 14-15 (1921) [special Zemlinsky issue].


Gaska, Rolf. "Kommt Zemlinsky wieder?" Das Orchester XXV/6 (1977), 441-442.


Neighbour, Oliver. Letter to the author, July 12, 1994.


¹The author would like to express his sincere gratitude to Horst Weber for making these unpublished excerpts available to him.
EDITIONS OF MUSIC.

NOTE: The information regarding scores that are in preparation was kindly supplied to the author by Ricordi in Munich in a catalog of works by Zemlinsky.


Drittes Streichquartett, op. 19. Vienna: Universal Editions (miniature score), ed. no. Ph. 250 (miniature score), UE 7762, (parts), 1925.

Es war einmal. Munich: Ricordi (Klavierauszug, in preparation).


Eine Florentinische Tragödie. Vienna and Leipzig: Universal Editions, ed. no. UE 5662 (Klavierauszug); UE 18300 (Textbuch), 1923.

Der Geburtstag der Infantin (a. k. a. Der Zwerg). Vienna and Leipzig: Universal Editions, ed. no. UE 6630 (Klavierauszug), UE 18299 (Textbuch), 1921.


Ein Lichtstrahl. Munich: Ricordi, [n. d.]


Lyrische Symphonie. Vienna: Universal Editions, ed. no. UE 10769 (miniature score), 1925.

Das Mädchen mit den verbundenen Augen op. 13/2 and Und Kehrt er einst Heim op. 13/5, arranged for middle voice and chamber ensemble by Erwin Stein. Vienna: Universal Edition, [n. d.]


Sarema. Munich: Ricordi, [n. d.]


Ein Tanzpoem. Munich: Ricordi, [n. d.]

Der Traumgorge. Munich: Ricordi, ed. no. 135240/03 (Klavierauszug), [n. d.]

Trio für Klavier, Klarinette oder Violine und Violoncello op. 3. Hamburg: Simrock, 1897.
Viertes Streichquartett op. 25. Vienna: Universal Editions (miniature score), ed. no. Ph. 467 [miniature score], UE 13893 [parts], 1974.


Zweites Streichquartett op. 15. Vienna: Universal Editions, (miniature score), ed. no. Ph. 250 [miniature score], UE 5757 [parts], 1916.
DISCOGRAPHY.

All recordings given below are compact discs unless otherwise indicated.

Alexander von Zemlinsky conducts Mozart, et. al. (Various Works), performed by the Orchester der Staatsoper Berlin, the Orchester der Städt Oper Berlin-Charlottenberg and the Berliner Philharmoniker, conducted by Alexander Zemlinsky. Koch Schwann Musica Mundi 310 037 H1, 1986.


___________. Eine florentinische Tragödie, performed by the Orchestra del Teatro La Fenice, conducted by Friedrich Pleyer. Fonit Cetra LMA 3010, 1980. [LP vinyl].


___________. Gesänge (6), Op. 13, performed by the Royal Concertgebouw Orchestra, conducted by Riccardo Chailly. London 2LH2 430-165.

___________. Humoreske for Wind Quintet, performed by the Aulos Wind Quintet Stuttgart. Koch Schwann SCH 310-100, 1990.
Humoreske for Wind Quintet, performed by the Berlin Philharmonic Wind Quintet. Bis CD 612, 1994.


Lieder aus dem Nachlass, performed by Ruth Ziesak et. al. Sony SK 57 960, 1995.


Lieder (12), Op. 27: nos. 7, 8 and 9, performed by Jill Gomez, soprano and John Constable, piano. Unicorn Records DKP 9055, [n. d].

Lieder, performed by Barbara Bonney et. al. Deutsche Grammophon 427 348-2, 1989.

Lieder (Opps. 2, 5, 6, 7, 8, 10, 13, 22 and 27), performed by Steven Kimbrough, baritone and Cord Garben, piano. Acanta 43509, [n. d].


Lyrische Symphonie, performed by the BBC Symphony Orchestra, conducted by Gabriele Ferro. Italia ltl. 70048 [LP vinyl], 1978. [Italia/Fonit Cetra CDC 70 is the manufacturer's number for the compact disc reissue].

Lyrische Symphonie, performed by the Czech Philharmonic Orchestra, conducted by Bohumil Gregor. Supraphon 11 0395-2, 1990.
Lyrische Symphonie, performed by the Berlin Philharmonic Orchestra, conducted by Lorin Maazel. Deutsche Grammophon 2532 021, 1982.


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_______. Symphony in B Flat Major, performed by the Slovak Philharmonic Orchestra, conducted by Edgar Seipenbusch. Marco Polo 8.220391, 1986.

_______. Symphony No. 1 in D minor and Das Gläserne Herz, performed by the Slovak Radio Symphony Orchestra, conducted by Ludovit Rajter. Marco Polo 8.223166, 1991.


