

VOICING PIERROT: ENDNOTES.

PREFACE

1) Pierre Boulez, in a conversation with the philosopher Theodor Adorno, recorded for Hessischer Rundfunk in 1965, said that the Stefan George settings comprising the last 2 movements of Schoenberg's Second Quartet were the last studies for PIERROT, and that therefore the work grew out of a Romantic song cycle. (A transcript of this conversation is printed in German in **Musik-Konzepte Vols. 112/113**. July 2001: *Schoenberg und der Sprechgesang*.)

2) Stravinsky made this admission in 1963. (Eric Walter White: **Stravinsky: The Composer and his Works**, University of California Press, 1966. p.24.)

3) James Huneker (1860-1921) in his book **Ivory Apes and Peacocks** (1915) said that PIERROT LUNAIRE represented the 'decomposition of art' and he called Schoenberg 'the cruellest of composers' (Willi Reich: transl. Leo Black: **Schoenberg: a Critical Biography**, p.78.)

4) (PIERROT LUNAIRE) presents 'with detachment'...a shadow play in which menace and absurdity are on a level'. (O.W. Neighbour: *Arnold Schoenberg. The New Grove Dictionary of Music and Musicians*. Macmillan 1980)

MY PERSONAL JOURNEY

1) Music theatre work for soprano and six instruments ('PIERROT' ensemble plus percussion) written for Mary Thomas and the Fires of London in 1974.

2). Webern's **Drei Gesänge Op. 23**.

3) Saga LP no.X1D5212 (see Discography).

4) Pierre Boulez, in conversation with Theodor Adorno in 1965. (see above) mentioned that Leonard Stein told him that, for the Los Angeles premiere of **Ode to Napoleon**, Schoenberg did indeed demonstrate the voice part.

5). That published by Universal Edition (1923, renewed 1950).UE 7144.

6) André Schaeffner (1895-1980). He and Boulez kept up a lively correspondence for more than 15 years. Their letters can be found as follows: **Pierre Boulez and André Schaeffner Correspondance 1854-1970**, (Fayard 1998) – Pierre Boulez to André Schaeffner - in the Bibliothèque Musicale Gustav Mahler, Paris. Schaeffner's letters to Boulez are in **La Collection Pierre Boulez** – Fondation Paul Sacher, Basel.

7) Pierre Boulez: '*Sprechstimme* is a monster... A very strange effect can be realised. With a healthy voice it is more controlled.' (Conversation with Theodor Adorno – as above).

8) Dorothy Dorow tells me that for her performances (more than 20 in Europe) she wore a black and white ensemble and a wig, with white make-up. She was amplified, and sat on a stool in a pool of light, making small hand gestures as appropriate.

9) **Empirical Pierrot** ; a project based at Glasgow University in collaboration with the Royal College of Music, The Royal Northern College of Music and the Royal Conservatoire of Scotland.

10) According to Leonard Stein, Schoenberg was keen on book-binding, and his inventions included 12-tone tables made in the form of prayer wheels – and special gadgets for notation, such as 'stave rulers'. He even devised a traffic system. (British Library Sound Archive. Compiled and presented by Hans Keller, 6 November 1965. Tape 939. Track 1.) See also Dika Newlin: **Schoenberg Remembered**, p.349, and Malcolm MacDonald: **Schoenberg** p.92.

11) In a letter to Edgard Varèse, on Oct. 23 1922, Schoenberg admonishes him sharply for having the effrontery to announce a performance of PIERROT without consulting him or giving details as to the number of rehearsals planned, and type of speaker engaged:-

'Have you any inkling of the difficulties of the style; of the declamation; of the tempi; of the dynamics and all that?' (**Arnold Schoenberg Letters**, ed. Erwin Stein, Faber & Faber 1962.)

PIERROT IN CONTEXT

1) Claudia Maria Knispel: note for CD: **Ein Clown hinter den Masken der Musik**. See Discography.

2) For more details of Albertine Zehme, see **Inside Pierrot** (Phyllis Bryn-Julson and Paul Mathew . Scarecrow Press 2009.

3) However, according to Dika Newlin, Schoenberg's pupil : 'Schoenberg spoke sharply of Albertine Zehme: said it probably wasn't what she wanted from the commission – would have liked a crash here, a beep here, and some little trills in the middle, but said she was nice and enthusiastic'. (**Schoenberg Remembered**, p.154).

4). The Choralion-Saal , in Berlin's Bellevuestrasse. There had been more than 40 rehearsals, beginning in September. Hermann Scherchen had declined to take the violin part but attended every rehearsal. The work then went on tour, with Scherchen taking over from Schoenberg as conductor for half the performances. (Reich. P.78).

5) *ibid.*

6). A heckler in Turin, identified as the director of the Conservatoire, shouted : ‘not a single honest triad in the whole piece!’ (**Style and Idea**: *My Public* p. 97).

7) *ibid.*

8) George Gershwin, Schoenberg’s friend and tennis partner, came to the US premiere of *Pierrot Lunaire* in February 1923. (Alex Ross: **The Rest is Noise**. P.145)

9) ‘Generations of speech-singers have failed to realise an amalgam of speech impression and fixed pitch – precisely because they have attempted to follow Schoenberg’s instructions. True, pitches never remain stationary in the course of speaking, and each syllable does, of course, start with a definite frequency; but it is wrong to conclude from this that the initial frequency of a syllable occupies a privileged position. Neither at the start of a syllable nor at any other moment of its duration can the pitch be perceived as unequivocally as in the case of a sung note. The ear must be content to establish a kind of average pitch’ (Peter Stadlen: **Music and Letters**, Vol. 62 no. 1, January 1981 . p. 1)

10) Erwin Stein to Arnold Schoenberg, 13 Jan. 1921 – Library of Congress, Washington. (as quoted in footnote to Avior Byron chapter – see Bibliography.)

11). As quoted in Reich p. 76.

12) ‘...the outward correspondence between music and text, as exhibited in declamation, tempo and dynamics, has but little to do with the inward correspondence, and belongs to the same stage of primitive imitation of nature as the copying of a model’. (**Style and Idea**: *The Relationship to the Text*, p.145).

13) ‘Songs and operas would not exist if music was not added to heighten the expression of the text – besides, how do you make sure that your music does not express something – or more: that it does not express something provoked by the text’ (**Style and Idea**: *This is My Fault* pp 145-6).

14) see Conversation with Pierre Boulez (Part II)

15) Schaeffner-Boulez correspondence. (see Bibliography).

THE POEMS

1) **Style and Idea** : *The Relationship to the Text*. p.144.

2) Details of Hartleben’s life and (grisly) death are provided in Gregory Richter’s **Albert Giraud’s Pierrot Lunaire**, (Translator’s Note pp.xvi-xvii). See Bibliography.

3) Reich, p. 74.

4) Egon Wellesz, somewhat surprisingly, did not think highly of the texts.

In 1914 he wrote: The Parnassian art of the poems seems faded today, and it's difficult to keep interested in Pierrot and his sufferings. But the quality of the music transfigures a colourless text and draws from it a grotesque and terrible tragedy..... this is a cruel art – one that presses and tears!' Boulez also made somewhat disparaging comments on the poems in his conversation with Adorno. (see above).

CULTURAL AND STYLISTIC INFLUENCES

1) **Nachtwandler (1901)** scored for soprano, piccolo, trumpet in F, snare drum and piano .

2) See Bibliography.

3) The latter a character in Gilbert and Sullivan's **Yeomen of the Guard**. One should also mention the role of Canio, playing the part of a clown in Leoncavallo's **I Pagliacci**, and, in more popular culture, the mimed tragic-comic artistry on film of Charles Chaplin and Buster Keaton.

4). 'With its completion, he seems to have felt able to direct his imagination outwards again, to see his struggles in the perspective of humanity at large'. (Malcolm MacDonald, **Schoenberg**, revised edition p. 18)

5) A. Shawn: **Arnold Schoenberg's Journey** (p.81).

6) Also within the French theatrical tradition, Paul Claudel (1868-1955) in his verse dramas required stylised declaimed speech, influenced by Japanese Noh plays. One of his most famous works is the libretto for Arthur Honegger's dramatic oratorio **Jeanne d'Arc au Bucher** (1935)) See programme note by Jean-Pierre Peuvion for the CD of Pierrot Lunaire featuring Yumi Nara (see Discography).

7) Also recommended is **Sawdust and Tinsel**, (1953) a film by Ingmar Bergman, which features a travelling circus.

8) Malcolm MacDonald says 'The self-absorbed artist is satirised in the guise of Pierrot, the commedia dell'arte clown turned morbid aesthete' (MacDonald – **Schoenberg** ,revised edition p. 210.)

NOTATION AND ITS IMPLICATIONS

1) See Bibliography: **The Test Pressings of Schoenberg conducting Pierrot Lunaire; Sprechstimme reconsidered.**(Online Vol. 12 no.1 Feb. 2006.)

2) Letter of 8 July 1923 . See also Avior Byron, as above.

3) 'The solo vocal line is demanding both in its intensity of expression and its variety-much of it in broken phrases, looking towards the *Sprechstimme* of PIERROT LUNAIRE, but also calling for a Valkyrie-like power and stamina at the big moments' (Malcolm MacDonald: **Schoenberg** (revised edition) p. 256.

4) The programme note to Yumi Nara's recording of Pierrot (see Discography) mentions that René Leibowitz spoke of a version where notes were replaced by a wavy line.

5) For instance in **Akapotik Rose** Op. 64 (1966) for voice and chamber ensemble, (University of York Press) for the final consonants of 'fringed', 'diagrams' and 'flux' amongst many such instances. For longer 'liquid' consonants following long notes, endings are indicated by extra tied notes.

6) Arnold Schoenberg analyses (in German) his **Variations for Orchestra** Op. 31 (1928) **British Library Sound Archive**. BL shelfmark 1LPO 196596.

7) Willi Reich: **Schoenberg: a Critical Biography** p.77.

MODES OF DELIVERY

1) Of course, other twentieth century vocal composers such as Wolf, Janáček and Richard Strauss use *parlando* writing, in which the singer's rhythms obey natural speech patterns and stay within a tessitura favouring textual clarity. In lighter music too, Sullivan's 'patter songs' find a modern equivalent in the sophisticated, swift-moving lines of Stephen Sondheim.

2) For details see Discography.

3) This particular Peter Hall production was in 1983.

4) The use of subtle *portamenti* between notes, quasi-improvisatory embellishments and changes of timbre is instinctive with popular singers and jazz vocalists. Artists as diverse as Barbra Streisand, Louis Armstrong, Frank Sinatra and Cleo Laine exhibit a natural musicality that can prove inspirational and instructive to classically-trained singers.

STARTING OUT

1) *Vocal fry* , also known as *glottal fry* or *pulse register* is produced by closing the glottis gently, producing a low frequency rattle. Long familiar in speech therapy, but thought dangerous by some voice teachers, it is nowadays considered part of a singer's natural equipment. I have personally found it an enormous help when approaching notes in all registers. It prevents air being pushed out ahead of the sound, so that the voice always

starts in a comfortable, relaxed position without straining the larynx. It also makes the placing of low notes a good deal easier, preserving the natural and vital connection between speaking and singing.

2) **Vocal Physiology and the Teaching of Singing** (*A Complete Guide to Teachers, Students and Candidates For the ARCM, LRAM and All Similar Examinations*).

David D. Slater. J.H. Larway (Edwin Ashdown, Ltd.) (undated, but probably late 1940s).

3) See Detailed Guide nos. 7 and 8.

PRIORITIES

1) The *Sprecherin* for the recording conducted by Schoenberg in New York in 1940, Erika Stiedry-Wagner, experienced problems with vocal wear and tear after a punishing recording schedule, according to Dika Newlin. (**Schoenberg Remembered** p. 256).

2) See Note 12 to Pierrot in Context.

3) In an idle moment, I decided to count up the number of tritones in the vocal part of PIERROT. Part I has 43, Part II 34 and Part III 61. If one adds the pairs of digits together, each comes to the number 7, Schoenberg's 'favourite' number. Whether or not he was aware of this, I think he would have relished it!

4) See: Meeting with Richard Hoffmann.

PRACTICALITIES AND SETTINGS

1) Nuria Schoenberg-Nono, the composer's daughter, remembers her father saying to Erika Stiedry-Wagner, the vocalist for his 1940 recording of PIERROT, that the voice should 'go in and out between the instruments'. She was not to be thought of as a soloist, but rather as one of the instruments in the ensemble, with each one interacting with the others. (A video of this excerpt from a talk, can be found on **Youtube**.)

2) Pierre Boulez in conversation with Theodor Adorno in 1965, (see above), says that for a recording 'to be less aggressive the voice should be brought forward, then the dynamics can be damped.' For a live performance he says that voice and instruments should be separated: reciter on the right, instruments on the left. This solves the balance problem. He describes the result as a 'bonding together of acoustic and aesthetic – like a cabaret' (**Hessischer Rundfunk** recording already mentioned, transcribed in German in **Musik-Konzepte** – see Bibliography)

3) Richard Hoffmann (see Meeting with R. H.) says that Schoenberg was particularly irritated by singers attempting to illustrate the drama in obvious ways: for instance, by peering over the shoulder at an imaginary moon-spot in no. 18 *Der Mondfleck*..

4) There were 3 performances given in March 2006, with Kathy Hinde's video film. Venues were the Nuffield Theatre, Lancaster University, the Gala Theatre, Durham and the Royal Northern College of Music, Manchester.

5) For details, see Discography.

6) Lucy Shelton and Blair Thomas have recently presented PIERROT LUNAIRE – A CABARET OPERA (excerpts to be found on **YouTube**), a fully staged version of the work. Ms Shelton is elaborately garbed and coiffed as a 'diva' (black for Parts I and II, and white for Part III), attended throughout by a highly active troupe of miming clowns - a most arresting and imaginative production.

THE PERFORMING EXPERIENCE IN DETAIL

1) See Conversation with Richard Hoffmann.

2) Schoenberg outlines his strictures regarding dynamics, expressive indications and tempos, in **Style and Idea** : (*Performance Indications – Dynamics* 1923; *Musical Dynamics* 1929 ; *About Metronome Markings* 1926)

3) **Style and Idea**, Part VII . *Performance and Notation/Phrasing* (1931) p. 348.

4) For more insights on this aspect, see Dunsby : **Schoenberg PIERROT LUNAIRE**, p.51.

5). Hans Zender, in a programme note for the CD of Salome Kammer's performance of PIERROT, which he conducts (see Discography) talks of 'the emancipation of the text'. (This recalls to mind Schoenberg's goal of the 'emancipation of the dissonance'), a concept first mentioned in his 1926 essay **Opinion or Insight**.) Zender says that 'Text and music do not blend but maintain mutual distance and independence' and that '*Sprechgesang* has greater clarity than either classical song or aria'. He says also that 'the sound form in a musical context requires multi-dimensional consciousness of the listener. Rather more controversially he asserts that 'actors usually can't do rhythm and singers don't usually have dry voice articulation'.

A DETAILED DESCRIPTION AND GUIDE TO PERFORMING PIERROT LUNAIRE Part I

No.3 . *Der Dandy*.

1) Allen Shawn notes that, in addition to the fact that the work's opus number and number of movements are in exact accordance, it is in bar 21 of this movement that Pierrot's name first occurs. (It is also not by coincidence that Schoenberg's Op. 15 , the song cycle **Das Buch der Hängenden Gärten** has 15 settings). Shawn describes

other instances of Schoenberg's obsession with numbers. (**Arnold Schoenberg's Journey** . pp144-145 and p148).

2) Claudia Maria Knispel, in the programme note for the CD **Ein Clown hinter den Masken der Musik** (see Discography) believes that the opening phrase is a quote from Richard Strauss's **Ein Heldenleben**.

3) Boulez, in conversation with Adorno in 1965 (see above and Bibliography) says that the clarinet's high note coinciding with the singer's '*metallischen*' has to be softer so as not to drown the voice.

No.6. ***Madonna***.

1) ' I seem to have had an altogether much naiver view of these poems than most people have and am still not quite uncertain that this is entirely justified. Anyway I am not responsible for what people want to read into the text.' (Letter to Marya Freund, Dec. 30th 1922. **Arnold Schoenberg Letters**, also found in **Arnold Schoenberg Self-Portrait**, ed. Nuria Schoenberg-Nono. – see Bibliography.)

No. 7. ***Der Kranke Mond***.

1) Robert Craft, in his programme note for Anja Silja's performance of PIERROT (which he conducts – see Discography), believes that the basic tempo for this movement should be slower than Schoenberg's metronome marking (crotchet = 96-100.)|

2) Robert Craft (see above) also notes that the line 'Dort auf des Himmels schwarzem Pfühl' is the longest passage of unaccompanied *Sprechstimme* in the whole work.

Part II

No. 8 .***Nacht***.

1) Pierre Boulez in conversation with Theodor Adorno (see above) says that, although Part II has more terrors (than Part I). it is a 'game of fear', such as one encounters in African theatre, with sudden bursts of fear followed by irony, as fear is cast off.

2) Boulez (see above) also sees the cello's sudden 'scrape' at the end of ***Nacht***, as a '*spiel*', 'getting rid of fear'.

No.9. ***Gebet an Pierrot***.

1) see Dunsby: p.51, as already mentioned.

2) Different editions of the Hartleben translations, first published in full in 1893, are mentioned in Gregory Richter's **Albert Giraud's Pierrot Lunaire** (Truman State University Press – see Bibliography) Translator's Note, pp xvi and xxiii (incl. Footnotes).

These probably account for such small verbal discrepancies. Schoenberg is believed to have used a 1911 edition.

3) This was Julian Jacobson (see 'Case Studies').

No.10. **Raub.**

1) **Style and Idea** (*My Public*) pp 98-99.

No.11. **Rote Messe.**

1) According to Pierre Boulez (see Conversation with Theodor Adorno, as above): the final instrumental *pianissimo* passage after the dreadful images of 'bloody fingers' dispels the horror. (p.83 of transcription in **Musik-Concepte**, see above).

No.13. **Enthauptung.**

1) See Gregory Richter p. xvii (Translator's Note) for the gruesome significance of this movement in terms of Hartleben's own demise.

2). Pierre Boulez reminds us (in conversation with Adorno) that is still a 'game of fear' – see above. Pierrot only imagines the sword is descending on his head. (**Musik-Concepte** p.82).

Part III

No. 16. **Gemeinheit.**

1) This movement has been described as a Polka (an extremely demonic one!). (eg. Claudia Maria Knispel: note to CD **Ein Clown hinter den Masken der Musik** as mentioned above.)

No.18. **Der Mondfleck.**

1) See : Meeting with Richard Hoffmann. (as already mentioned).

No. 19. **Serenade.**

1) There is a similar instance in bars 21-26 of no. 2. **Colombine.**

2) Mary Thomas makes hilarious capital of this in both her recorded versions. (see Discography).

No.21. **O Alter Duft.**

1) Advised by Hans Keller, the Vesuvius Ensemble made a clear gap before re-entry with the repeat of the opening theme after the vocal phrase, ending with 'Weiten' had finished. Some earlier versions do likewise, and they include that directed by Schoenberg himself with Erika Stiedry-Wagner, so must be presumed to be authentic. However the composer's manuscript gives no indication of any such modification, and the instrumental entry is marked to coincide with the second syllable of 'Wei-ten', as it is in the printed (Universal Edition) score.

AFTERWORD

1) Trans-gender role-playing is traditional in *commedia dell'arte* and many other theatrical presentations, both classical and popular. I have never felt it incongruous to be projecting a male poet's thoughts about a female beloved. The idea of a woman portraying a male Pierrot has never seemed odd, doubtless because of the stylised nature of the role. In the world of art song, there are still a few psychological hurdles to be overcome :- in Schumann recitals, for instance, one rarely hears a female **Dichterliebe** or, perhaps less surprisingly, a male version of **Frauenliebe und Leben**, but in French song the rhapsodic, male-orientated Verlaine settings of Debussy's **Ariettes Oubliées**, for instance, are performed by sopranos, and Ravel's **Chansons Madécasses**, even more erotic, are more often sung by mezzos than baritones. There seems to be no hard and fast rule.

2) Schoenberg had, as is well-known, a superstitious fear of the no. 13. Born on the 13th of the month, (September 1874) , he also died, as he had dreaded, on the 13th (July 1951). (see also Allen Shawn, pp144-145 as mentioned above).

3) In lighter vein, the operetta **The Count of Luxembourg** by Schoenberg's friend Franz Léhar, premiered in Vienna in 1909, has a song featuring Pierrot and Pierrette.

4) Film directed by Tim Burton (1990).

5) I recently discovered a 'Sacred Clowning' Web-site. Some of its slogans resonate strongly for the PIERROT interpreter: 'The Fool takes us directly to the heart'; 'In trust and innocence the Fool recalls the music of the soul'. (www.sacred-clown-as-healer.co.uk)

CODA

1) Richard Hoffmann told me that Schoenberg referred to Vaughan Williams as 'Von Wilhelms'. See also Dika Newlin; **Schoenberg Remembered** p. 336 for plays on Hoffmann's own name, combined with Newlin's ! ('dick', 'dicker' etc.).

2) Recently, on BBC Radio 3's **Music Matters**, Robert Craft, interviewed by Tom Service, remarked, as have many others, on Schoenberg's phenomenal speed of composing: 'He wrote fast out of pure inspiration. He was more intuitive and inventive

than Stravinsky. He loved machines, science and maths, yet was the most musicianly of all I ever met.'

3) Malcolm MacDonald: 'Many people seem to have a mental picture of a musical *monstre sacrée*, whose domed cranium broods among the twisted roots of modern music, hatching artificial systems of composition, like Frankenstein's monsters, by the sickly moonlight of Romanticism's decay.' (**Schoenberg** – Preface to the First Edition p. xvi).

4) 'If it is art, it is not for all, and if it is for all, it is not art'. However he was no musical snob, and in the same article he praises Offenbach, Johann Strauss and George Gershwin, 'whose feelings actually coincide with those of the 'average man in the street. To them it is no masquerade to express popular feelings in popular terms.' (**Style and Idea** p.124.)

5) Newlin: **Schoenberg Remembered**, p. 151.

6) His pupil Roberto Gerhard spoke of his 'rather terrifying, ascetic face', 'burning eyes' and 'sense of mission'. 'Circumstances had forced him to adopt a defensive attitude... he had fanatical admirers AND detractors'. 'His sarcastic anger could be devastating'. (**British Library Sound Archive** .Compiled by Hans Keller 6/11/65. BBC tape 939 Track 1.).

7) Soprano Alison Smart. (see Case Studies).

PIERROT INTERPRETATIONS PAST AND PRESENT: THOUGHTS AND COMPARISONS

1) See Reich. p.74, also Malcolm MacDonald p.210.

2) 'a tall, big-boned, gray-haired woman, who must be about 50' (Dika Newlin: **Schoenberg Remembered** p.252).

3) Pierre Boulez, in interview with Theodor Adorno (as above).

4) Dika Newlin , in her usual exuberant style, fills in many amusing behind-the scenes descriptions of rehearsals and recording sessions and hearings of the takes afterwards. She also reveals that Ronnie, Schoenberg's young son, had 'taken up *Sprechgesang*.' (**Schoenberg Remembered** pp.252-253, 255-256, and 258 - 259.)

5) Leonard Stein wrote to Dika Newlin, telling her of the planned recording, saying that Schoenberg said Erika Stiedry-Wagner had ' a beautiful speaking voice'. (**Schoenberg Remembered** p. 240).

6) See Stuckenschmidt: **Schoenberg, his Life, World and Works** p. 283 . The German performance, in Frankfurt, had a male vocalist. (Reich p.128).

7) Marie Gutheil-Schoder took the vocal part in a performance of PIERROT in Berlin on 5 January 1924, conducted by Fritz Stiedry.

8) Darius Milhaud, commenting on this double performance in Vienna, compared the two *Sprecherinnen*, saying that Erika Wagner spoke the words and was not accurate in pitch, and Marya Freund, on the other hand, in trying to stay close to the pitches, ending up singing too much. Like Pierre Boulez he expressed the view that *Sprechstimme* was really an insoluble problem. He discussed it at length with Schoenberg at the time. Egon Wellesz, also present, found both interpretations successful in their contrasting ways, but reflected that the French version was 'more objective and lighter'. This had not been what Schoenberg intended, but 'accords with the spirit of the French language and with the laws of declamation'. (I am indebted to Prof. Barbara Kelly of Keele University for pointing me towards Milhaud's **Notes Without Music: An Autobiography** (1949 – translated and expanded 1953. Da Capo) and Wellesz's article in **La Revue Musicale**. (S.I.M. Paris 1922)

9) See Boulez-Schaeffner correspondence, as already mentioned.

10) *ibid*.

11) See Note 1 to Preface.

12). See also Hans Zender's coining of the phrase 'the emancipation of the text'. (Note 4 to The Performing Experience in Detail.)

13) She researched the work of famous actors of the period, Alexander Moissi (1879-1935) and Josef Kainz (1858-1910) to aid an authentic declamation.

14) Dorothy Dorow performed PIERROT , conducted by Peter Eötvös, all over Europe but never in the UK. Her view is that singer/musicians always have the advantage over actors, in their ability to support the voice and also to be precise in rhythm and pitch. (She possesses absolute pitch).

15) **Façade; an Entertainment**. 1923. Poems by Edith Sitwell.

16) A brand-new recording of PIERROT , conducted by Charles Prince, has just been issued. The vocalist is the highly accomplished Marni Nixon, known to a wider public for her work in major Hollywood films, as the dubbed voice of Natalie Wood (**West Side Story**), Deborah Kerr (**The King and I**) and Audrey Hepburn (**My Fair Lady**) amongst others. She is also a superb exponent of contemporary works such as Peter Maxwell Davies's **Miss Donnithorne's Maggot** (1974-q.v.).

17) See notes 1 and 2 to Notation and its Implications.

18) For the **Empirical Pierrot** analysis project (q.v.) we have a counter-tenor volunteer from the Royal Scottish Academy of Music and Drama.

19) Butteriss: programme note to Aldeburgh Festival performance. (See Bibliography).

20). See Conversation with Pierre Boulez. I later discovered that the baritone in question was Christoph Marthaler (b. 1951), a Swiss opera director and musician based in Basel.

21). See Meeting with Richard Hoffmann.

22).See note 6 (this chapter).

PIERROT TRANSLATIONS: COMMENTS ON A SELECTION

1) Vanessa Redgrave was the actress in question, for the performance at the Queen Elizabeth Hall, London in 1969, conducted by Zubin Mehta. The ensemble included Daniel Barenboim, Jacqueline du Pré and Pinchas Zukerman. (see List of My Performances of Pierrot Lunaire).

2).Cecil Gray (1895-1951) was co-founder, with Peter Warlock (1894-1930) of the periodical **The Sackbut** and wrote for the Daily Telegraph and Manchester Guardian. His few compositions, including three operas, have been consigned to obscurity, but his writings are hard to ignore, with their mischievous and notoriously contentious opinions expressed with blistering frankness. He exasperated many of his contemporaries, yet about those whom he genuinely admired, such as Warlock and Bernard van Dieren (1887-1936), he was warm and insightful. Puccini, Stravinsky and Scriabin inspired some of his most vituperative insults. Thankfully, Schoenberg was one of his heroes. In his **Survey of Contemporary Music** (1924) he writes that 'PIERROT LUNAIRE represents the zenith of Schoenberg's powers, the fullest and most perfect expression of his personality'. He considers that 'to maintain an absolute balance between the singing and speaking voice, throughout a long and difficult work such as this, without falling over into either, is a tight-rope feat of which few, if any, singers are capable..... It is impossible to discriminate between each setting, for there is not a weak number among them from beginning to end..... a continuous, unflagging jet of white-hot inspiration'. Typically, he states that 'the much-vaunted irony and cynicism of Stravinsky appear childish and insipid in comparison with the sardonic and inhuman laughter of Schoenberg's sinister and menacing evocation..... if Schoenberg had written nothing else, this work alone would be sufficient to assure him a place apart in musical history'.

On a personal note: Elisabeth Lutyens once made a transcription for me of an aria from one of Gray's operas: **The Trojan Women**. Regrettably, I never had the occasion to perform it. Lutyens and he had been good friends, and it seems that she would have felt an affinity with one whose command of barbed invective was similar to her own.

3) Dika Newlin had been asked by Schoenberg to make a singing translation in English and this underwent several revisions, with Columbia Records requesting further changes to correspond with the French originals, much to Schoenberg's fury (**Schoenberg Remembered** pp. 254-256 and pp. 258-259 . See also p. 322).

4) According to Robert Craft, in the programme note to the recording with Anja Silja, Schoenberg was particularly fond of 'steel needles twinkling' for no. 17.

5) Roger Nichols has kindly supplied me with some extra information: 'Milhaud in his autobiography writes that since the Giraud didn't fit the music, Marya Freund made "une traduction d'une traduction". What he doesn't say (tactful as ever) is that initially they asked for a translation from Jacques Benoist-Méhin, (best, or rather worst remembered for his history of the German Army written during the Occupation) but that proved to be unsingable.'

6) See Greg Richter: **Albert Giraud's Pierrot Lunaire**, Introduction, pp xxi-xxii, for details of a 1982 'hybrid' French translation.

SINGING TRANSLATION IN ENGLISH BY ROGER MARSH

1) The poem has 'JULY nights' (plural) but Prof. Marsh, doubtless with regard for the natural stresses of the syllables to be sung, has, with poetic licence, opted for August.

CONVERSATION WITH PIERRE BOULEZ

1) Deutsche Grammophon ADD/DDD 02 89 471 6082 3 GH (re-issued 2002, Echo Series).

2) See Bibliography.

3) She appeared in this role in the Paris premiere of the completed version of Berg's **Lulu** conducted by Boulez in 1979 and subsequently recorded by Deutsche Grammophon (DG 27 11 024 – now available on CD).

4). See Bibliography.

5) See Bibliography.

6) Opera (unfinished) written 1930-1932. Of the two main roles, that of the bass Moses is written in PIERROT-style *Sprechstimme*, appropriately suggesting the character's halting inarticulacy, compared with the mellifluous tenor singing of his brother Aron.

7) Schoenberg's Op. 41 (1942) for male reciter, piano and strings.

8) See Note 20: PIERROT Interpretations Past and Present.

9) **Gurre-Lieder**, his Cantata for large-scale forces (soloists, chorus and orchestra) was eventually completed in 1911. In the last section of the final (3rd) Part, there is a solo *Sprechstimme* role , often taken by a male singer, although in a recent performance I heard, an actress with experience of PIERROT took the part.

See also: Schoenberg's Letter to Thor Johnson, July 4th 1950, in which he bemoans the poor quality of the soloists in the RCA Victor recording made by Stokowski, and stipulates his exact wishes as to the performance of the Speaker's role:- 'I found out that the best thing is to give it to a singer who no longer has the necessary beauty of voice to sing great parts. It should, if possible, be a higher voice, about Tenor range or high Baritone. It should, if possible, be a voice which should not be too fat, too thick, too bombastic. It should be a light voice.' He also mentions that, in fact, Albertine Zehme, the original performer of PIERROT LUNAIRE took the role in the first performance (conducted by him) in Leipzig in 1914 , and that 'she was very good' (**Arnold Schoenberg Letters**, Faber & Faber. 1964, reprinted in **Arnold Schoenberg Self-Portrait**, ed. Nuria Schoenberg-Nono (Belmont 1988).

10). I have to thank two colleagues, Dr. Caroline Potter and Gerard McBurney, for passing on to me some delightful information: that when he was a child, Pierre Boulez had his own little Pierrot costume (how one longs to see a photograph!). In his home it was also customary to hang small Pierrot ornaments on the Christmas tree. This is an indication of the significance of Pierrot as a natural part of French culture.

11). See also Note 6 (Cultural and Stylistic Influences) for reference to Paul Claudel and the influence of Japanese Noh plays.

CASE STUDIES

1) (Linda Hirst). See Discography.

2). **Enoch Arden** (1897) A melodrama for Narrator and Piano (Op.38) by Richard Strauss, setting Tennyson's poem of the same name. Recorded by Dietrich Fischer-Dieskau on the CD already mentioned. (see Modes of Delivery Note 2 – also Discography).

3) (Simon Butteriss). **Arlecchino** (1916) by Ferruccio Busoni (1866-1924) is a one-act opera with spoken dialogue and a libretto by the composer. The roles are derived from *commedia dell'arte* and the setting is, appropriately, Bergamo. According to the composer Henry Cowell (1897-1965) it is 'the only opera before **Wozzeck** to betray knowledge of Schoenberg's early style.' (**Musical Quarterly** no.38(1) 1952.)

PIERROT LUNAIRE QUESTIONNAIRE: ALISON SMART

1) To me, the two terms have always seemed interchangeable, but *Sprechgesang* would perhaps lean more towards describing the musical setting, whereas

Sprechstimme refers specifically to the voice. This is a good subject for further discussion!

2) This is a reference to the booklet for the Forum CD of a recording originally made in 1967 by myself and the Vesuvius Ensemble, but not issued commercially until 2001. (see Discography).

3) **Albert Herring.** (1947). Chamber opera in 3 Acts by Benjamin Britten (Op.39).

PIERROT LUNAIRE QUESTIONNAIRE: JANE MANNING

1) Roger Montgomery (b.1967). Horn player and conductor, founder member of *Jane's Minstrels*, the ensemble formed by the author in 1988.

2) Gresham College, situated at Barnards Inn Hall in the City of London, was founded in 1597 according to the will of Sir Thomas Gresham. It hosts an invaluable series of free public lectures and seminars each year, including regular musical events.

3) **Le Soleil des Eaux** for soprano, mixed choir and orchestra. Subject to many revisions (1948/50/58/65) , and **Le Marteau sans Maître.** (1953-55) for alto voice, alto flute, guitar, vibraphone, xylomarimba, percussion and viola.

4) Tod Machover (b.1953) **Soft Morning, City.** (1980) for soprano, double bass and computer generated tape. Published by Ricordi. Recorded on CRI SD506 (now available on CD).

5) Brian Elias (b.1948) **Peroration** (1973) for solo voice. Available on NMC DO25 *Jane Manning* (Artists Series).

6) Harrison Birtwistle (b.1934): **Nenia: The Death of Orpheus** (1970) for soprano, 3 bass clarinets, crotales and piano. Published by Universal Edition. Available on Lyrita SR CD 306.

7) See Note 1 (My Personal Journey).

8) Peter Maxwell Davies (b.1934) **The Medium.** (1980) Monodrama for solo mezzo-soprano. (50')

9) The Hon. Yvonne Rodd-Marling , assistant to Prof. Frederick Husler at the singing school in Cureglia, Switzerland, where I studied in 1964. After Husler's death, Yvonne taught in London.

OTHER SETTINGS OF THE PIERROT LUNAIRE TEXTS BY SCHOENBERG'S CONTEMPORARIES

1) Otto Vrieslander: **Pierrot Lunaire. 46 Dichtungen nach Albert Giraud.**

(Munich: Heinrich Levy , 1904). British Library Shelf Mark H.1846.T.T. no.10.

2) 'superior, with grace'.

3) 'gloomy and mystical'.

4) 'grotesque performance'

5) In the earlier edition of his book, Malcolm MacDonald floated the idea that Marx may have invented the term 'atonal' as a means of criticising Schoenberg.

MacDonald : **Schoenberg** (Dent – Master Musicians 1976) p. 72.

6) Max Kowalski: **Zwölf Gedichte aus Pierrot Lunaire für eine Singstimme mit Klavier.** (Simrock. London 1928).

7) 'lively and capricious'.

8) For the 75th Anniversary of PIERROT, several leading American composers , including those taking part in the Arnold Schoenberg Center's **Pierrot Project** at the University of Southern California, made settings for voice and ensemble of some of the Hartleben poems not selected by Schoenberg. They included Mel Powell, Stephen Mosko, Roger Reynolds and William Kraft, who expanded his into a seven- movement cycle with instrumental interludes, called **Pierrot Settings**. (recorded for Albany Records in both ensemble and orchestral versions).

Even more ambitious spin-offs have included Canadian composer Larry Austin's **Variations Beyond Pierrot** (1995) which sets text fragments in 4 languages and uses live electronics, and, in 2002, Roger Marsh's impressive **Albert Giraud's Pierrot Lunaire (50 Rondels Bergamasques)** which sets the entire Giraud cycle in both the original French and new English translations, as a large-scale theatrical work, to be performed by a variety of ensembles and soloists. (Available on NMC D127).

In 2005, a fruitful collaboration between Kingston University and the Society for the Promotion of New Music, resulted in new PIERROT settings by 5 young composers: Nicholas Caswell, David Gorton, Joanna Lee, Lydia Martin and Iain Matheson.

NOTES ON A MEETING WITH RICHARD HOFFMANN

1) John Cage (1912-1992). Schoenberg gave him free lessons for a time in Los Angeles, but they had little in common, since Cage was drawn towards various Eastern cultures. In Cage's lecture of 1958 **Indeterminacy** he relates a crucial conversation with Schoenberg in which the latter asserted that a composer must have a feeling for harmony, and Cage replies that he had none. Schoenberg thought that Cage was 'not a composer, but an inventor of genius'.

2) Max Reger (1873-1916). German composer.

3) Richard Tauber (1891-1948). Austrian tenor who spent his last years in England. Known principally for operetta, he was a quick learner, and, early in his career, had sung modern works such as Korngold's **Die Tote Stadt**. (1920).

4) Otto Klemperer (1885-1973). German conductor. (See Newlin: **Schoenberg Remembered**, p. 243.)