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PAUL VON KLENAU

SONATINE FOR KLAVER
E-DUR

SONATINA FOR PIANO
E MAJOR

UDGIVET AF
EDITED BY

LISBETH AHLGREN JENSEN

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PAUL VON KLENAU

Paul von Klenau (1883-1946) var født i København men tilbragte størstedelen af sit voksne liv i Tyskland og Østrig. Han studerede først musikteori og violinspil i København og rejste herpå i 1902 til Berlin for at studere komposition hos Max Bruch og violin hos Carl Halir. Fra 1904 fortsatte han kompositionsstudierne i München hos Ludwig Thuille, og fra 1908 tog han undervisning hos Max von Schillings i Stuttgart. I årene 1907-14 bestred han forskellige poster som kapelmester og repetitør ved teatre i Tyskland, hvor han endelig i 1913 ansattes som første kapelmester ved operaen i Freiburg. Fra 1919 arrangerede Klenau tillige koncerter i København, og han var i 1920 medstifter og indtil 1926 leder af Dansk Filharmonisk Selskab. Her opførtes moderne orkestermusik af alle retninger; i 1923 kunne han endog præsentere Arnold Schönberg, der dirigerede en koncert med egne værker. Sideløbende med engagementer som dirigent i Wien fra 1922 virkede Klenau indtil 1930 som kordirigent ved Konzerthausgesellschaft. Han udnævntes i 1929 til professor og havde som dirigent og komponist Frankfurt og Wien som sine faste holdpunkter, indtil han i vinteren 1939-40 vendte tilbage til Danmark, hvor han døde i 1946. Klenaus musikalske produktion omfatter musik i næsten alle genrer: operaer, symfonier, instrumentalkoncerter, kammermusik, klavermusik og sange. Hertil kommer, at han skrev en række musiklitterære artikler, ligesom han holdt foredrag.

Klenaus samling i Det Kongelige Bibliotek

Det Kongelige Bibliotek købte i 2005 en meget stor samling af Klenau-manuskripter.

Samlingen havde gennem mere end 30 år ligget ukendt og ubenyttet, dels i et sommerhus i Tyrol, dels i en herskabslejlighed i Wien og indeholder en række værker af Paul von Klenau, som ikke kendes fra andre kilder. Enkelte af værkerne blev opført ved en Klenau portrætkoncert i Dronningesalen i maj 2008. Langt størstedelen af det store materiale er endnu ikke gennemarbejdet.

Klenaus klavermusik

Klenaus klavermusik omfatter en række afsluttede værker, der fordeler sig over hele hans produktive periode. Tidligst komponerede han de to klaversonater i Es-dur og E-dur, der ligesom de to sene arbejder, Sonate i f-mol og Sonatine i E-dur, forblev utrykt. De øvrige klaverværker tæller samlingerne *Barndoms-Minder* og *Geschichten von der Vierjährigen*, der blandt andet rummer en fantasi over den danske børnesang "Tingelingelater, Tinsoldater", *Klein Ida-Walzer*, der er komponeret på grundlag af motiver fra Klenaus balletmusik til H.C. Andersens eventyr "Den lille Idas Blomster", samlingerne *Drei Stimmungen* og *Vier Klavierstücke* samt to hefter med hver seks *Præludier* og *Fugaer* i 12 forskellige tonearter.

Sonatine i E-dur

Det forhold, at sonatinen i E-dur og sonaten i f-mol er overleveret i lystryk med copyright-angivelsen 1944, kunne tyde på, at Klenau planlagde en udgivelse af dem, men af ukendte årsager blev de ikke publiceret. Begge sonater bygger på det i samtidens danske musikliv forkætrede tolvtoneprincip, som komponisten anså for at være en væsentlig udvidelse og berigelse af de musikalske udtryksmidler. Tolvtonemusikken betød efter hans mening ikke et brud med den harmonilære, der byggede på dur-mol-tonaliteten, og det var et vigtigt anliggende for ham at vise, at man kunne komponere lytteværdig tolvtonemusik, hvad han blandt andet realiserede i tre store operaer, opført på tyske scener i 1930'erne.

Sonatinen i E-dur, der ligesom sonaten i f-mol er et eksempel på hans såkaldte "toneartsbestemte" tolvtonemusik, er i tre satter, alle noteret i *alla breve*. Begge indgår i den samling af Klenaus trykte noder, manuskripter og personalia, Det Kongelige Bibliotek købte i 2005, og udgives i Dansk Center for Musikudgivelse.

Lisbeth Ahlgren Jensen

PAUL VON KLENAU

Paul von Klenau (1883-1946) was born in Copenhagen but spent most of his life in Germany and Austria. Klenau originally studied music theory and violin in Copenhagen, and in 1902 he travelled to Berlin to study composition with Max Bruch and violin with Carl Halír. From 1904 he took composition lessons in Stuttgart with Max von Schillings. During the period between 1907 and 1914 he was engaged as conductor and rehearsal at various German theatres, and in 1913 he was employed as chief conductor at the Freiburg Opera. In addition Klenau organised concerts in Copenhagen from 1919, and in 1920 he became co-founder – and until 1926 leader – of The Danish Philharmonic Society. Here modern orchestral music of all kinds was performed; in 1923 he even managed to introduce Arnold Schönberg, who conducted a concert with his own works. Parallel with engagements as a conductor in Vienna from 1922, Klenau also worked as choral conductor at the Konzerthausgesellschaft. In 1929 he was made a professor, and as a conductor and composer he held Frankfurt and Vienna as his fixed points, until in the winter of 1939-40 he returned home to Denmark, where he died in 1946. Klenau's musical production covers almost all genres: operas, symphonies, instrumental concerts, chamber music, piano music and songs. To this should be added that he wrote a great number of articles on musical subjects, some of which were also given as talks in various places and connections.

Klenau's collection at The Royal Library

In 2005 The Royal Library bought a large collection of manuscripts by Klenau. During the previous more than thirty years the manuscripts had been kept in a summer house in Tyrol and a flat in Vienna. The collection contains a number of works by the Danish composer Paul von Klenau that are not known from other sources. A few of these works were given their first Danish performance at a concert in the library in May 2008. The material has so far only received scant attention.

Paul von Klenau's Piano Music

Klenau's piano music consists of a number of completed works, covering his whole period as an active composer. Klenau wrote four piano sonatas and sonatines: two of them date from his early period (Sonatas in E flat major and E major), and two works from his more mature years (Sonata in F minor and Sonatina in E major). His other piano works are: *Barndoms-Minder* (Childhood Memories); *Geschichten von der Vierjährigen* (Stories of a Four-Year Old), which among other pieces contains a phantasy on the Danish children's song "Tingelingelater, Tinsoldater"; *Klein Ida-Walzer* (Little Ida's Waltz) based on themes from Klenau's music to the ballet on Hans Christian Andersen's fairy tale "The Flowers of Little Ida"; *Drei Stimmungen* (Three Sentiments), *Vier Klavierstücke* (Four piano pieces); two volumes containing preludes and fugues in twelve different keys.

Sonatina in E major

The fact that the Sonata in F minor and the Sonatina in E major are handed down as dyeline prints, copyrighted in 1944, indicates that Klenau originally planned to have them published, but for unknown reasons this never happened. Both sonatas are based on the dodecaphonic technique, which in those days was highly controversial in Danish musical circles, but which the composer considered an important increase in and enrichment of the musical means of expression. According to Klenau, 12-note serial composition did not indicate a break away from the theory of harmony based on major/minor tonality, and it was important for him to show that it was possible to compose 12-note serial music worth listening to. This he also showed in three grand operas, performed on German stages in the 1930s.

The Sonatina in E major, which like the Sonata in F minor is an example of his so-called "12-note serial composition in a fixed key", is in three movements, all of them *alla breve*. Both works are included in the collection of music, manuscripts and personal material, which were bought by The Royal Library in 2005. The two works are published by Danish Centre for Music Publication.

Lisbeth Ahlgren Jensen

CRITICAL COMMENTARY

DESCRIPTION OF SOURCES

A Score, dyeline print.

DK-Kk, Paul v. Klenau Samling Nr. 135.

Title on first music page: "SONATINE, E DUR" [printed in gold].

30x22.5 cm, dyeline print, 11 numbered pages; few additions in pencil. Includes a separate slip (3.3x15.7 cm) with "SONATINE, E DUR" printed in gold, and a handwritten slip (c. 5.7x17.3 cm) with the correction "Side 5. (Linie 1.) og Side 6 Linie 2 & 3" (Page 5 (line 1) and page 6 lines 2 and 3) corresponding to bb. 13-14, 38-39.

"Copyright 1944 by Professor Paul von Klenau A/S Dansk Lyskopi".

In the lower right corner of each page "a" is added in pencil, and in the margin of p. 5 next to the fourth system from the top a bass clef and the text "hvor?" (where?) is added.

FILIATION AND LIST OF EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

The only known source of Paul v. Klenau's Sonatina in E major is a corrected dyeline print (A), which also includes an inserted correction slip. The revision is based on A and mainly consists in the correction of copyist's errors (e.g. pitches) and the addition of cautionary accidentals; in some cases the articulation has been completed by analogy with parallel instances in the source. Furthermore, aspects of typography have been normalized (e.g. tempo markings).

As for accidentals the principle seems to be that an accidental is valid only in the very octave and the very part in which it is added; however, a cautionary accidental is often added in a different part or in a different octave from the one in which the altered note occurred. However, it seems to be a principle – not necessarily used in every case – that accidentals are not to be repeated for notes tied to a previous note following a bar line. The editor has tacitly omitted a number of cautionary accidentals in accordance with the principles mentioned above concerning the interpretation of Klenau's practice. However, accidentals implying a change of pitch are in all cases followed by a comment. By *tempo* Klenau apparently means "back to main tempo", and in those cases *tempo* has been emended to *a tempo* by analogy with first movement, b. 8¹.

Finally, no attempt has been made to adjust the composer's part writing. Bar numbers are added by the editor. The present edition is based on a scanned version of A, revised by means of image editing software.

I		Part	Comment
Bar			<i>Grazioso. Leicht fließend. a la breve</i> emended to <i>Grazioso. Leicht fließend a la breve</i>
51-52	pf.1		it is uncertain whether Klenau's unconventional slurs are ties (from b^{\flat} to b^{\flat}) or traditional slurs, and no attempt at a normalization has been made.
68	pf.1		note 4: stacc. added by analogy with b. 16 (pf.2) and b.72
90-91	pf.2		lower part: b.90 note 2 to b.91 note 1: slur emended from open slur by analogy with b.38 note 2 to b.39 note 1; A: b.91: beginning of slur open
91	pf.2		note 1 (upper part): open slur omitted; A: note 1 (upper part): beginning of slur open
II		Part	Comment
4	pf.1		— added by analogy with b. 29; A: bar incomplete
16	pf.1		fourth crotchet (bottom note): \downarrow added by analogy with pf.2 (open tie from second crotchet (lower note) clearly indicates that the missing <i>b</i> is a misprint)
37-38	pf.1		b.37 third crotchet note 2 to fourth crotchet: slur emended to slur b. 37 third crotchet note 2 to b.38 first chord
38-39	pf.2		b.38 chord 2 (bottom note) to b.39 chord 1 (next to top note): tie emended from open tie; A: b.39 chord 1 (next to top note): tie open
39	pf.1		chord 1: f^{\flat} emended to f^{\sharp} by analogy with pf.2
41	pf.1		fourth crotchet (bottom note): \downarrow added by analogy with (b.16)
III		Part	Comment
2			p added by analogy with bb.1, 90
8	pf.2		note 3: <i>F</i> emended to F^{\sharp} by analogy with note 1
42	pf.1,2		chord 2: \downarrow emended to \downarrow by analogy with bb.44, 102, 104; fourth crotchet: stacc. added by analogy with b.44
48	pf.1		chord 1: f' , a' , c^{\sharp} emended to f^{\sharp} , a' , c^{\sharp} by analogy with b.61
84	pf.2		F^{\sharp} , f^{\sharp} emended to G^{\sharp} , g^{\sharp} by analogy with b.131
91			p added by analogy with b.3
102	pf.2		fourth crotchet: stacc. added by analogy with pf.1 and b. 104
116	pf.2		note 6: c^{\sharp} emended to c^{\sharp} by analogy with pf.1 and b.26