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DRAMA WITH MUSIC *DIE GLÜCKLICHE HAND* BY ARNOLD SCHÖNBERG AS A MULTIMEDIA PROJECT**

Abstract: Drama with music *Die Glückliche Hand* [*The Lucky Hand*] by Arnold Schönberg is examined in this study from the perspective of the composer's concept of specifically combining elements of different arts. The investigation is aimed at the interpretation of Schönberg's actual artistic realization of this concept, and, consequently, the type of the breakthrough in the traditional opera genre which was thus effectuated. It concerns a complex lyric stage conception which hints at multimedia forms of modern artistic expression.

Key words: Arnold Schönberg, *Die Glückliche Hand* [*The Lucky Hand*], Gesamtkunstwerk, multimedia project, mixed-medium, polymedium, intermedium

The interpretation of the musical and dramatic work of Arnold Schönberg from the perspective of multimedia design, focused on his work *Die Glückliche Hand* [*The Lucky Hand*], aims at the explanation of Schönberg's concept of specifically combining elements of different arts, at the interpretation of Schönberg's actual

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artistic realization of this concept, and, consequently, the type of the breakthrough in the traditional opera genre which was thus effectuated.

The nature of Schönberg's above mentioned concept is synesthetic and, as such, mostly based on *Gesamtkunstwerk* as Wagner's *conceptual* construction. It is, certainly, broad enough to include many forms of the coexistence of different arts, as well as the form which Schönberg sets up in conceiving his expressionist music theatre. Also, the concept of *Gesamtkunstwerk* is flexible enough to be applied, basically, to all combinations and transformations within the possible ideas of the realization of all kinds of combinations and interpenetrations of various artistic fields. However, because of this broadness, the concept of the unique artistic work surpasses the actual artistic situations, rather than pointing to them as specific methodological concretizations which are necessary in creating, but also in interpreting a generically composite work of art.¹ These very concretizations make it necessary to 'transport' the concept of *Gesamtkunstwerk* in this work from the field of the late romantic conceptual and general procedural 'affiliation' to the field of modernistic, expressionistically centred and actualized aspirations toward the unitary dramatic functioning of elements from different arts.

In all key aspects of Schönberg's creative work – theoretic-aesthetic thought, theory of work and stylistics – the question of correlating between different arts which is, like with Wagner, related to the music scene as the generically most varified field of music, is not proposed or solved as a concept of the synthesis of different *arts* such as poetry, music and drama (performing arts), but in the sense of the cause-and-effect correlation of the *media* of these arts – word, tone, colour, light, movement... Schönberg's separation of media from art in the context of this problem is very important, because it reveals the author's awareness about what a new artistic genre which he was contemplating, and which strives for artistic coverage, and thus, necessarily, for a specific and separate identity, must have – like any other particular art – its own, specific expressive means. Considering that this genre is based on the idea of the unity of art, its means come from those arts which make up this unity, and are necessary for the realization of this concept. In other words: each branch of art has its specific media; the kind of art that aims to unite all these branches also unites their media in a specific composite, as its own medium.

1 It should be mentioned that even Wagner himself seemed to have had a problem with the use of the concept *Gesamtkunstwerk* which, as Carl Dahlhaus thinks, with Wagner represents a "pompous synonym" for theatre, in fact, for the attempt of re-forming the status of the theatrical *event* – which, primarily as a performance act, was treated in the artistic hierarchy as a secondary form of artistic creation – into a unique *work* of art. The conception of the music drama and Bayreuth theatre are Wagner's fullest form of its realization. (Cf. Carl Dahlhaus, *Die Musik des 19. Jahrhunderts*, Laaber, Laaber-Verlag, 1980)

References to this direction of thought are mostly sporadic in Schönberg's writing,² but are still succinctly united in Schönberg's text about the opera *Die Glückliche Hand*, known as the "Breslau Lecture".³ Here, on the example of this opera, Schönberg explained and argued his concept of a new form in the field of the musical-drama genre, which he believes is, in fact, "the only one in which a musician might express himself in the theatre."⁴ Schönberg brilliantly explains this form as "making music with the media of the stage",⁵ convinced that this process would be possible if the theatrical media were treated as tones. That is, "if, without denying their material meaning, but *independently* of this meaning, one managed to combine them, like tones, by measuring them as to time, height, breadth, intensity and many other dimensions; if one knew how to bring them into relationship with each other according to deeper laws than the laws of the material – according to the laws of a world rationally constructed by its creator."⁶

Schönberg, namely, thinks that in this new theatrical constellation music is 'made' with each of the stage media respectively, meaning that each of them has the task, by its own means, to display this procedural logic, materialize this symbolic and expression, typical of the music flow itself. Schönberg also says that "'making music with the media of the stage' (...) is done by each word, each gesture, each beam of light, each costume and each setting: none of these is meant to symbolize anything but that which is usually symbolized by tones. All of it is intended to mean no less than sounding tones mean."⁷ Or, as he points out in his article "New Music: My Music": "I make it my task to arrive at a vocal line that bears within it the text, the stage, the characters, the décor, the music, and everything else that is expressive, while still unfolding purely in accordance with musical laws and musical demands."⁸

2 Cf. Arnold Schönberg, "On the Projected Film" [1913], in: Jelena Hahl-Koch (ed.), *Arnold Schoenberg – Wassily Kandinsky, Letters, Pictures and Documents*, transl. by John C. Crawford, London-Boston, Faber and Faber, 1984, 99–101; idem, "The Future of the Opera" (1927), in: Leonard Stein (ed.), *Style and Idea. Selected Writings of Arnold Schoenberg*, transl. by Leo Black, London-Boston, Faber and Faber, 1984, 336–337; idem, "New Music: My Music" (c. 1930), in: *ibid.* 99–106; idem, "Opera: Aphorisms" (c. 1930), in: *ibid.* 337–339; idem, "Instructions for the Staging of *Die Glückliche Hand*" (1930), in: J. Hahl-Koch (ed.), *Arnold Schoenberg – Wassily Kandinsky...*, op. cit. 98–99; idem, "Art and the Moving Pictures" (1940), in: L. Stein (ed.), *Style and Idea...*, op. cit. 153–157.

3 Arnold Schoenberg, "Breslau Lecture on *Die Glückliche Hand*" (1928), in: J. Hahl-Koch (ed.), *Arnold Schoenberg – Wassily Kandinsky...*, op. cit. 102–107.

4 *Ibid.* 105.

5 *Ibid.*

6 *Ibid.*

7 *Ibid.* 107.

8 A. Schoenberg, "New Music: My Music" (c. 1930), in: L. Stein (ed.), *Style and Idea...*, op. cit. 106.

In these words of Schönberg it is easy to discern an essential similarity with the attitude of Wassily Kandinsky on the same topic.⁹ The similarity of their opinions and creative strategies testifies, above all, to the fact that both artists belonged to the same spiritual climate, characterized by expressionistically aiming at the unity of artistic expression. For example, this aspiration was also integrated into the core concept of the almanac *Der blaue Reiter*,¹⁰ publication of the artistic group under the same name, to which Kandinsky and Schönberg both belonged.¹¹ Kandinsky outlined this publication and, together with Franz Marc, edited it as a collection of contributions written by the artists themselves. The content of this collection, in fact, materialized Kandinsky's intention, which had been maturing in his mind for some time, to unite in one place different types of art and thus point to the necessity of broadening the limits of the artistic expression and pulling down all obstacles, not only between separate artistic branches, but also between professional and folk art, as well as between all of them together, and the art produced by children.¹²

Thus in his own contribution to Almanac, "On Stage Composition" – which is actually an introduction to his synesthetic work *Die Gelbe Klang* [*The Yellow*

9 According to the findings of Jelena Hahl-Koch, this is not because of the influence of Kandinsky's essay *On the Spiritual in Art* on Schönberg. Namely, the author questions this claim, found in professional literature, on the basis of the chronology of events, which can be reconstructed from Schönberg's correspondence, primarily with Kandinsky. Thus, she points out that in June 1911, Schönberg already had the printed text of his drama *Die Glückliche Hand*, "and before this [Schönberg] had not even seen portions of the manuscript of Kandinsky's *On the Spiritual in Art*". (Cf. Jelena Hahl-Koch, "The Stage Works", in: J. Hahl-Koch (ed.), *Arnold Schoenberg – Wassily Kandinsky...*, op. cit. 160) However, Kandinsky's text was printed in December 1911, and published in January 1912. (*Über das Geistige in der Kunst*, München, R. Piper & Co., 1912). The other, expanded edition of this book was printed in spring of the same year, and the third in autumn.

10 The first number of this almanac was published in May 1912 (*Der blaue Reiter*, Munich, Piper).

11 Besides them, the members of the group *Der blaue Reiter* were, for example, Franz Marc, August Macke, Alexej von Jawlensky, Gabriele Münter, Paul Klee and others. Their first exhibition (*Erste Ausstellung der Redaktion Der Blaue Reiter*) was opened on December 18th 1911, that is, several months before the publication of the Almanac. (Cf. Wolf-Dieter Dube, *The Expressionists*, London, Thames and Hudson, 1972; Christine Hopfengart, *Der Blaue Reiter*, Cologne, DuMont, 2000)

12 Thus, for example, besides the contributions by Kandinsky himself (essays "On the Question of Form", "On Stage Composition", and the composition *Der Gelbe Klang* [*The Yellow Sound*]) and Schönberg (the article "The Relationship to the Text" and the facsimile of the song „Herzgewächse" ["Foliage of the Heart"]), the Almanac contained articles by Marc, Macke, David Burliuk, Roger Allard, Thomas von Hartmann; also, the facsimile of the songs by Alban Berg and Anton von Webern, reproductions of the pictures by Kandinsky, Pablo Picasso, Robert Delaunay, Paul Cézanne, Vincent Van Gogh, Henri Matisse, painters from the group *Die Brücke* [*The Bridge*], and the examples of the folk art of peoples from Africa, the Far East and Egypt, medieval German wood engravings and sculptures, Bavarian glass paintings and children's drawings. (Cf. W.-D. Dube, *The Expressionists*, op. cit.; "der Blaue Reiter." *The Columbia Encyclopedia*, Sixth Edition. 2008. *Encyclopedia.com*. May 31st 2010 <<http://www.encyclopedia.com>>)

Sound] – Kandinsky deals primarily with the question of the intersecting of the functions of expressive means from different arts, within the unique dramaturgy of the play. He points out that the means used in the play are treated as equally important, independent in their own peculiarities, but in accordance with the inner aim of the play. So, they are treated “as external means, but for their *inner value*.”¹³ Among the means which are subjected to common logic usage are the tone, movement and colour, that is, as Kandinsky himself specified: “1) musical sound and its movement; 2) bodily spiritual sound and its movement, expressed by people and objects; 3) colour-tones and their movements (a special resource of the stage).”¹⁴

In this regard, Kandinsky is even more specific in his essay *On the Spiritual in Art*, where he exposes the theses that the work of art influences the soul of the consumer by exciting his immediate feelings, that is, “soul stirring” which, at the same time, means that the soul “speaks” through artistic material. The material, obviously, according to Kandinsky, comes across as a specific transmitter of the soul stirring of the artist, that is, the author of the work, to the soul stirring of the consumer. In other words, the artistic means as such has “the psychic power (...), through which it induces soul stirring”,¹⁵ where each art has its own means.

Therefore, inducing soul stirring is common to all the arts, which is the key presumption of their specific, synesthetic combination. According to Kandinsky, on the basis of this combination, in time, a “monumental art” would be made, i.e. art which would unite the specific means and effects of music, painting and movement, on the ground of the work which would form the genre of *stage composition*, “which would be the first work of *monumental art*.”¹⁶

In this linking and combining of musical, painting and artistic dancing movement,¹⁷ in the unity of their new context, the means of each art will be recognizable *as such*, i.e. it will have its independent media life. Because, according to Kandinsky, “just like two main elements of painting (the drawing and the painting form) exist independently, speak through their own distinctive means, just like the painting composition comes from combining those elements and their collective characteristics and possibilities, so the composition on the stage becomes possible through the collaboration (confrontation) of the three above mentioned movements.”¹⁸

13 Wassily Kandinsky, “On Stage Composition”, in: J. Hahl-Koch (ed.), *Arnold Schoenberg – Wassily Kandinsky...*, op. cit. 116.

14 Ibid.

15 Wassily Kandinsky, *On the Spiritual in Art*, as translated from German into Serbian by Bojan Jović, Beograd, Esoteria, 1996, 71.

16 Ibid. 126.

17 Cf. *ibid.* 128.

18 Ibid.

Kandinsky's interpretation is, therefore, in complete agreement with Schönberg's explanation of the concept of "making music with the media of the stage", the realization of which Schönberg, basically, artistically outlined and, to a certain degree, realized, in his opera *Die Glückliche Hand*.¹⁹

In this respect, it is typical that each media component of the opera and its stage production was authored by Schönberg: not only the music, but the text, movement, colour, costumes... And not just by Schönberg's choice of the type or the look of these particular elements, but also through his detailed plan, included in the score, about their respective use, depending on the entire musical-dramatic concept of the work.

There, the text and the music are based on operatic experience, mainly Wagnerian, even with occasional allusions to some actual symbolic situations from Wagner's musical dramas.²⁰ But with Schönberg, the Wagnerian operatic relationship between the text and the music – the relation which implicates the identification of the music and drama architecture precisely at the initiative of the text – is completed and developed by relying not only on the content of the text, but also on its specific generic, formal and stylistic elements, as well as on its media 'potentials'.

Thus, for example, the text of *Die Glückliche Hand* represents a typical expressionistic *Ich*-drama.²¹ In it, as in each drama of this genre,²² the author's autobiographic moments are easily discernible. They are projected in the complex, sensitive emotional register and the psychic problems of the main character, as the only protagonist with musical speech in the whole action of the drama. The mono-dramatically 'formatted' action of *Die Glückliche Hand* is concentrated on the

19 This work was written between 1910 and 1913, and premiered in Vienna, on October 14th 1924, in the Volksoper.

20 Like, for example, the symbolic 'transfer' from *Tristan and Isolde*, obvious in the scene of drinking the potion (*Die Glückliche Hand*, scene 2), or from *Siegfried*, in the scene when the Man enters the workshop and when the tiara is made (*Die Glückliche Hand*, scene 3), as well as, in this regard, the invoking of the symbolic meaning of Beckmesser's serenade from the *Meistersinger*. It should also be mentioned that – as seen from the expressionistic point of view, especially expressionistic musical practice – there is a very obvious closeness between the social and expressive symbolic and the positions of the main characters of Schönberg's *Die Glückliche Hand* – the triangle of The Man, The Woman and The Gentleman and the triangle of Petrushka, Ballerina and the Moor, characters from Stravinsky's ballet *Petrushka* (1910-1911; premiered on June 13th 1911 in Paris /Théâtre du Châtelet/).

21 John Crawford even claims that this text is the first example of *Ich*-drama, considering that the play *Der Bettler* [*The Beggar*] by Reinhard J. Sorge, which is otherwise considered to be the first drama of this kind, did not appear until 1911, when Schönberg had already finished the first draft of his libretto for *Die Glückliche Hand*. (Cf. John Crawford, "Die Glückliche Hand: Schoenberg's Gesamtkunstwerk", *The Musical Quarterly*, Vol. LX, No. 4, October 1974, 583)

22 More on German expressionistic literature in: Neil H. Donahue (ed.), *A Companion to the Literature of German Expressionism – Studies in German Literature, Linguistics, and Culture*, Rochester, NY, Camden House, 2005.

hero's inner drama, whose tension and range often cause the 'spoken language' to be transferred into body language, that is, a certain textual conciseness, which is almost reductive, becomes 'compensated' by exaggerated gesticulation and pantomime. In other words, even Schönberg's libretto implies certain synesthetic functionalizations.²³

These, however, in Schönberg's instructions for the realization of *Die Glückliche Hand*, apply also to the other means which have a visual effect and which, as it was previously pointed out, besides movements include also the costumes, staging and décor, and within that, particularly, the kind of materials, colours and light. It is actually an attempt to include the elements of the musical scene which were, according to the traditional understanding of the hierarchy of its means, considered secondary (eventually, even by Wagner), into the text and music, as synesthetically equal to them. Therefore Siegfried Mauser considers *Die Glückliche Hand* the paradigm of the attempt at the Wagnerian and expressionistic-synesthetic integration of different media, as a form of the unique work of art.²⁴

Schönberg's description of the actual materials, which belong to these different media respectively – the description of the stage design and costume design, i.e. the colours, their nuances, kinds and the intensity of light, the types of movements and the direction of movements of the protagonists – as well as the order of these materials within their separate media sphere and dramaturgy, are precisely noted in the score of *Die Glückliche Hand*. Therefore those notes, on one hand, can be understood as specific score 'parts' of these different media. But, on the other hand, since their dramatic articulation, which is suggested in those notes, expressively-symbolically corresponds to each respective phase of the action, those notes seem to be the inherent part of the dramatic text.

Besides that, Schönberg's original sketches 'mediate' between them and the expected, actual look of the stage, so that he did not just have the minutely planned and precisely noted visual component of the realization of *Die Glückliche Hand* in its score, but he also previously materialized this component in painting

23 It should be noted that the score of Schönberg's monodrama *Erwartung* [*Expectation*], written in 1909, includes detailed indications of the musical-dramatic aimed at the combination of different media. This is also a typical *Ich*-drama (the author is Marie Pappenheim), in which the spoken language, musically directed at *Sprechgesang*, gains intensity towards the expressionistic scream, and in which, above all, kinetic and colouristic means are musically, consistently functionalized. In this work by Schönberg, in all its important points, lays the foundation of his synesthetic conception, which he will develop and interpret in *Die Glückliche Hand* and because of it.

24 Cf. Siegfried Mauser, „Vom expressionistischen Einakter zur großen Oper: Das Musiktheater der Wiener Schule“, in: Siegfried Mauser (ed.), *Musiktheater im 20. Jahrhundert*, Laaber, Laaber-Verlag, 2006, 143-171.

he form of numerous sketches painted in oil on cardboard, as well as in watercolours, ink and pencil on paper.²⁵

The example of the visual elements and the details referring to them which are included in score 'parts' can be found in Schönberg's instruction about the staging of the end of the first scene, which includes a specific exposition of the main character.²⁶

Here Schönberg gives a description of The Man's physical state, the look of his face and body, thus visualising his emotional and, generally, physical wounded state. He also 'doubled' it by appropriate visual means – colour, costume and the kind of material. The colour of The Man's clothes is a 'dirty yellow-brown', extending into black. In the context of Schönberg's symbolic use of colour, the yellow-brown points to the serious inhibition caused by the plane of senses, while the black symbolizes the hopelessness of its resolution. The colour of this hopelessness which nears self-pity is suggested by the colour of blood, that is, the bloody stains on The Man's face and body, as a form of the symbolic externalization of the unbearable intensity of his emotional tension. His tattered clothes and shoes indicate his shattered soul, which is already full of deep scars, symbolized by the scars on his face. The hair, reminiscent of a soldier's, suggests the illusion of a possible fight, while the rough material of The Man's clothes reminds us that his problems will remain where they are, in their alienated, inhibited circle and the crude environment of an indifferent, cruel and banalized world.

The text which The Man speaks there, *quietly but warmly*,²⁷ is just a resigned 'yes', spoken in one tone (G flat), whose latent meaning comprises everything that is symbolized by the mentioned means. In the first crotchet, this 'yes' occurs in the pause of the orchestral instruments, as if pointing out that it emerges from The Man's solitude, but in the second crotchet, connected to the previous one in the same tone, he remains lying at the occurrence of the second-chord of the

25 Regarding this, it is typical that the period of Schönberg's work on *Die Glückliche Hand* was also a period of his intensive painting activity. For example, by the end of 1910 he had his own exhibition, and in 1911 he took part in the first group exhibition of *Der blaue Reiter*, with his paintings *Self-portrait from the back*, and two pictures from the group of works called *Visions*, or – as he also called them – *Gazes / starrere Blicke*.

26 Freed from the pressure of the fantastic catlike animal, with the look of the hyena with enormous wings similar to the bat's wings, the creature which sat on his back biting his neck with its teeth, the main character of the opera, The Man, rises from the ground. "The Man stands there upright. He wears a dirty yellow-brown jacket of very coarse, thick material. The left leg of his black trousers comes down only to the knee; from there on it is in tatters. His shirt is half open, showing his chest. On his stockingless feet are badly torn shoes; one is so torn that his naked foot shows through, disclosing a large, open wound where it has been cut by a nail. His face and chest are in part bloody, in part covered with scars. His hair is shorn close." (From the English translation of Arnold Schoenberg, *Die glückliche Hand* – Drama mit Musik, Partitur, Wien, Universal Edition, Nr. 13 613, U. E. 5670, W VIII/67, 8), in J. Hahl-Koch / ed., *Arnold Schoenberg – Wassily Kandinsky...*, op. cit. 92.

27 Ibid.

Example no. 1 (the second half of the bar, before no. 30, ending in the second bar in no. 30)

II Bild
Verwandlung
ein wenig bewegter $\text{♩} = 144 \text{ } \text{♩} = 48$

30 $(\text{♩} = 48)$

1 gr. Fl. pp

2.3 gr. Fl. pp

2. Klar. (B) pp

3. Klar. (A) pp

1.2.3. Fg. ppp

Ktr.-Fg. ppp

Bss.-Tuba. o. Dpf. ppp

Cel. pp

Hrf. pp

Der Mann. p (sehr leise, aber warm) p

Nachdem er sich erhoben hat, bleibt er einen Augenblick mit gesenktem Kopfe stehen, dann sagt er, in tiefer Ergriffenheit:

Ja, o ja!

1. Solo-Ggr. (m. Dpf.) pp

2. pp

1. Solo-Br. (m. Dpf.) pp

2. pp

Vell. p

Ktrbss. ppp

flattened-fifth seventh chord **A – C sharp – E flat – G**, exposed in the softest dynamics, in the muted bass tuba, double basses and clarinets in B flat and in A. So, the music, here, is extremely reduced, with analogous meaning and function, as well as the text. Thus, necessarily, like the verbal material, the music is also coordinated with the visual stage means which actually symbolically, in their own specific ways, that is, each with their own ‘yes’, contribute to the same aim, the same musical idea. Or, in other words, each of the stage media used – the word and the tone and the movement and the fabric and the colour and the light – is recognizable by their own characteristics, with which they perform as independent co-players of the vocal-instrumental part, in the realization of the common musical goal. Or, as Schönberg would say, here ‘the music is made’ with each of the stage media.

We must not, however, forget the fact that the entire textual and musical ‘phrase’ of The Man’s vocal part in this dramatic situation is – as seen in example no. 1! – not just ‘yes’, but, actually, ‘yes, oh yes’. The ‘oh’ (in the tone E), here, is also spoken in the silence of the orchestral part, as well as the previous ‘yes’, while the ‘other’ ‘yes’ (tone F) marks the end of the first scene and the beginning of the second. By this subtle musical-dramatic means, expressionistically economical and effective, Schönberg actually points to the key cause of The Man’s sufferings, as well as the emotional-social vortex in which The Man would find himself (who knows how many times). Because in this scene Schönberg brings to the stage The Woman and The Gentleman, who he had envisaged as mute, pantomime parts, and who, in the second scene, he generally positions by projecting The Woman problematically and dramatically ‘between’ the two men, ‘leading’ her to The Gentleman in the second part of the scene.

The stage media here also ‘make’ music with their own contents.²⁸ At the very beginning of the second scene, to which we refer here, the colour plays the main role in this ‘making’ of music through the non-musical media. Thus, in Schönberg’s symbolic ‘register’ we ‘hear’ the soft blue colour as bright, as the symbol of The Man’s surreal, momentary ‘heavenly’ happiness, but also of his real creativity, which clearly alludes to the direct connection between Schönberg and the hero of his *Ich*-drama.²⁹ Whereas, the glaring yellow, as the colour of sensuality and banality, announces the appearance of The Woman, revealing also the cause of The Man’s momentary happiness and of his suffering. It is, however, implicated by the green nuances of the yellow curtains, which limit the space of the stage action, thus symbolizing the inability of a real breakthrough in the frame

28 “At the same instant, the stage becomes light, and now shows the following picture: A somewhat larger stage area, deeper and wider than the first. In the background a soft blue, sky-like backdrop. Below, left, close to the bright brown earth, a circular cut-out five feet in diameter through which glaring, yellow sunlight spreads over the stage. No other lighting but this, and it must be very intense. The side curtains are of pleated, hanging material, soft yellow-green in colour.” (Ibid.)

29 It is very often mentioned that Schönberg himself went through the emotional hell of a personal triangle, with his wife Matilda and the young painter Richard Gerstl.

of The Man's suffering. Because, as Schönberg pointed out in the score, there is no other lightning than the glaring yellow, blindingly sensual and banal, before which one always closes one's eyes, with the same inevitable hopelessness.

The above described dramaturgy of colours is accompanied, that is, it 'sounds' by the leit-timbre of the instruments, and, in connection with it, the content leitmotif. Namely, in the mentioned moment the developed second motif of destiny emerges, which is – dramaturgically justified – at the same time, the core of the leitmotif of The Woman. It refers to the violin as the main component of The Woman's leit-timbre and in its fatal core appears at the beginning of the second scene (the second bar in the rehearsal number 30 – see example no. 1!) in the softest dynamics in the muted solo violin, with the variant echo in the muted solo viola, and, at the same time, with an analogous relation between the first and the second flute.³⁰ Both layers occur in the delicate quaver pulse of the harmony made of two major thirds at the distance of a diminished octave (**G – B – G flat – B flat**), in celesta. With one short, polymetrically stressed *forte* motif in the harp and the thrill in the major third of the bassoon (**F – A**), this instrumental situation represents the typical composite of The Woman's leit-timbre.

The entire course of *Die Glückliche Hand* is based on the same logic and the analogous coordination and mutual conditioning of the musical means and visual elements. It develops with no pause, no suspension, i.e. without musical breaks between the scenes and the sequences within them. As John Crawford says, such a conception "leads to an almost cinematic juxtaposition of scenes".³¹ It is therefore no wonder that Schönberg thought about filming his opera, its transmission into the medium in which the basic unreality of the events and the synesthetic correlation between the verbal, the vocal and the visual could be realized better than on the stSchönberg himself also attempted to interpret this multimedia interconnectedness which he applied through the actual examples of some of the episodes from *Die Glückliche Hand*. Thus, regarding the introductory scene in which, in the role of the moralizing collective, the choir of six women and six men reproaches The Man for always falling into the same situation, not believing in reality,³² Schönberg points to the mutual dependence of the staging of this episode and its musical content. This is the conditioning through which the different media, each with its own means, are directed towards attaining the same idea. The frozen looks with which the faces of the choir are presented, as specks of light on a black

30 The 'real' leitmotif of The Woman is exposed somewhat later, in the violin, starting from the second bar in no. 35, that is, exactly at the moment of her physical appearance on stage.

31 J. Crawford, *Die Glückliche Hand: Schoenberg's Gesamtkunstwerk, The Musical Quarterly*, op. cit. 598.

32 "(...) Once again the same ending. Must you once again rush in? Will you not finally believe? Believe in reality: it is thus, thus it is, and not otherwise. Once again you trust in the dream. Once again you fix your longing on the unattainable. Once again you give yourself up to the sirens of your thoughts, thoughts that roam the cosmos, that are unworldly, but thirst for worldly fulfilment! (...) You, who have the divine in you, and covet the worldly. And you cannot win out! You poor fool!" (According to the score of this work, op. cit. 1-6.)

background, "is part of the mime performance, thus, of a medium of the stage",³³ and they actually 'say' the same as their choir voices and the same as the 'choir' colour on their faces. As Schoenberg explains, "the musical way in which this idea is composed testifies to the unity of conception: in spite of the diverse shaping of some *Hauptstimmen* this whole introduction is, as it were, held fast in place by an *ostinato-like* chord. Just as the gazes are rigidly and unchangeably directed at the Man, so the musical *ostinato* makes clear that these gazes form an *ostinato* on their part."³⁴

The other example that Schönberg mentions is the famous episode of the crescendo from the third scene (rehearsal no. 125 – the third bar in 153), which represents a certain visualisation of the rising intensity of The Man's pain. It is a coordinated rise, a 'storm' of the value of the sound, movement, colour and light. As Schönberg points out, in this scene "the most decisive thing is that an emotional incident, definitely originating in the plot, is expressed not only by *gestures, movement* and *music*, but also by *colours* and *light*; and it must be evident that *gestures, colours* and *light* are treated here similarly to the way tones are usually treated – that music is made with them; that figures and shapes, so to speak, are formed from individual light values and shades of colour, which resemble the forms, figures and motives of music."³⁵

Through this coherent synesthetic 'model', Schoenberg in *Die Glückliche Hand* makes a far-fetched breakthrough from the traditional opera genre. Well aware that, because of his conception, *Die Glückliche Hand* must get some more appropriate generic definition, Schoenberg in the subtitle specifies it as the *drama with music*. However, we could say that the generic breakthrough that he made with this opera surpasses even the form of drama with music and is, actually, prophetically directed towards the field which would develop intensely in the 20th century as multimedia artistic design, in the genres of mixed-media, polymedia and intermedia.³⁶ Namely, with his conception of combining media, Schoenberg touches the essence of each of these genres.

For example, Schoenberg approaches the sense of intermediality by eventually suggesting, through his interpretation of the actual situations from his opera, that the synesthetic logics on which they are based, emerges from the creative concept which developed in the space common to all media through which these situations were realized: verbal, musical and visual medium. That is, it was formed in the space in which they can realize the same idea. This refers to an indirect indication

33 A. Schoenberg, "Breslau Lecture...", in: J. Hahl-Koch (ed.), *Arnold Schoenberg – Wassily Kandinsky...*, 105.

34 Ibid.

35 Ibid. 106–107.

36 The more extensive interpretation of these genres can be found in my study "Musicology vs. Musicology from the Perspective of Interdisciplinary Logic", in: Nico Schüller (ed.), *On Methods of Music Theory and (Ethno-)Musicology*, Frankfurt am Main, etc., Peter Lang, 2005, 9–38. Also, cf. Vladan Radovanović, *Vokovizuel*, Beograd, Nolit, 1987.

towards the media's common conceptual, spiritual and expressive starting point, to the common goal in the media's 'transportability' of the dramaturgic function. The base of this attitude is, undoubtedly, Wagner's concept of *Gesamtkunstwerk*, which essentially represents the artistic interspace in which various arts operate in the same conceptual and expressive field, in other words, it represents a vision of intermediality. At the same time, Schoenberg's instructions inserted in the score, by which he explains in detail the value and the dynamic flow of the different media parameters, implicates their somewhat polyphonic relationship. It is evident in the close cause-and-effect relationship between the verbal, vocal and visual elements which is, based on the instructions from the score, expected in every moment of the staging of this work. In this sense, Schoenberg's insistence that in the realization of *Die Glückliche Hand*, all his score notes and marks referring to the non-musical means and their use should be respected is very characteristic. Schoenberg, namely, points out that "the smallest change in the position or the connection of the combined parts fundamentally changes the face of the whole."³⁷ As would also, likewise, happen if there were similar changes in a polyphonic musical weaving. From this perspective, *Die Glückliche Hand* reveals the potentials of polymedia.

However, it is also true that all non-musical media used in this work cooperate *depending* on the music, *because* of music, in the field of primarily and dominantly *musical* work. They are directed towards expressing its musical component. Their aim is 'making' music with their own, autonomous means, which are individually recognizable in the play, whose dramaturgy can be separately traced in it, but which still do not influence the change of the basic media field of the work. In other words, the artistic edifice of *Die Glückliche Hand* is primarily musical. As such, it can just be heard from the sound recording medium, that is, it can easily be followed even without the simultaneous realization of the non-musical 'parts' of its score. Because it dominantly belongs to the *musical* work whose concept is, in the field of music, realized by non-musical media, *Die Glückliche Hand* represents a specific project in the mixed-media genre.

The complexity of Schoenberg's opera conception in *Die Glückliche Hand*, which hints at multimedia forms of modern artistic expression, prophetically leads this work into the non-operatic field, into the field of its specific transposition, achieved by such a correlation of different media which – to paraphrase the words of Jelena Hahl-Koch on Kandinsky's conception of *Gesamtkunstwerk* – stands in deliberate opposition to this, purely additive, effect-oriented agglomeration of artistic means, which appears in the 19th century opera.³⁸

Translated by Goran Kapetanović

37 A. Schoenberg, "Breslau Lecture...", in: J. Hahl-Koch (ed.), *Arnold Schoenberg – Wassily Kandinsky...*, op. cit. 104.

38 Cf. Jelena Hahl-Koch, "The Stage Works", in: *ibid.* 161.

Мирјана Веселиновић-Хофман

ДРАМА СА МУЗИКОМ СРЕЋНА РУКА АРНОЛДА ШЕНБЕРГА КАО ВИШЕМЕДИЈСКИ ПРОЈЕКТ

РЕЗИМЕ

Замисао Арнолда Шенберга о специфичном повезивању елемената различитих уметности, базично је ослоњена на *Gesamtkunstwerk* као Вагнерово *идејно* здање. Оно је, дакако, довољно пространо да може да обухвати многе видове коезистенције различитих уметности па стога и онај вид који поставља Шенберг при конципирању свог експресионистичког музичког театра. Такође, појам *Gesamtkunstwerk*-а је и довољно флексибилан да може да се примени на принципијелно све комбинације и трансформације у оквиру могућих замисли реализовања сваковрсних спојева и прожимања разних уметничких области. Међутим, баш због те ширине, појам јединственог уметничког дела пре надилази конкретне уметничке ситуације него што упућује на њих као на својеврсне методолошке конкретизације које су неопходне за стварање али и за проучавање, разумевање и тумачење једног жанровски композитног уметничког дела. Управо те конкретизације узроковале су потребу да се појам *Gesamtkunstwerk* у овом раду „пренесе“ са тла позноромантичарске идејне и уопштене процедуралне „припадности“ на тле модернистички, експресионистички центрираних и конкретизованих стремљења ка јединственом драматуршком функционализовању елемената различитих уметности.

Јер код Шенберга се, у свим кључним аспектима његовог стваралачког рада – теоријско-естетичког размишљања, теорије дела и стилистике – питање уодношавања разних уметности не поставља ни не решава у смислу концепта о синтези различитих *уметности* попут поезије, музике и драме (извођачке уметности), већ у смислу узрочно-последичног уодношавања *медија* тих уметности – речи, тона, боје, светла, покрета... То Шенбергово одвајање медија од уметности у контексту ове проблематике, веома је значајно јер открива композиторову свест о томе да један нови уметнички жанр о којем он размишља, а који претендује на уметничку обухватност, тиме нужно и на један специфичан и посебан идентитет, мора имати – попут сваке уметности појединачно – и посебна, сопствена изражајна средства. С обзиром на то да је посредни жанр који почива на замисли о јединству уметности, његова средства потичу из свих оних уметности које ступају у то јединство и значајна су за остварење те замисли. Другим речима: свака грана уметности има свој специфичан медиј; врста уметности која жели да уједини све те гране, уједињује и њихове медије у једну специфичну сложеницу као сопствени медиј.

Шенберг сматра да се у новој позоришној констелацији која почива на таквом медијском композиту музика „прави“ сваки од медија позорнице појединачно, што значи да се сваком од њих намењује задатак да својим средствима оспољи

ону процедуралну логику, оживотвори ону симболику и експресију које су карактеристичне за сам музички ток.

Шенбергове инструкције за реализацију *Срећне руке* по свим тим појединачним медијима, део су партитуре и односе се на костим, сценску поставку и декор, у оквиру чега, посебно, на врсту тканина, боју и осветљење. Посреди је ту намера да се елементи музичке сцене који су се према традиционалном разумевању хијерархије њених средстава сматрали секундарним, прикључе тексту и музици као њима драматуршки равноправни.

Том концепцијом, Шенберг је начинио значајан жанровски помак, који је заправо профетски усмерен ка области која ће се у другој половини 20. века интензивно развијати као област вишемедијског уметничког обликовања, у жанровима микстмедија, полимедија и интермедија. Начином свог комбиновања медија Шенберг додирује суштину сваког од тих жанрова. Смислу интермедијалности приближава се индиректним указивањем на медијски заједничко идејно, духовно и експресивно полазиште и заједнички циљ при медијској „преносивости“ драматуршке функције у оквиру дела. Својеврстан полифони однос медија имплицира већ самим типом и садржајем упутстава унесеним у партитуру *Срећне руке*, којима детаљизује вредности и динамику тока свих медијских параметара. Ипак, најексплицитније аргументује чињеницу да у овом делу сви ванмузички медији остварују међусобну сарадњу у зависности од музике, због музике, односно на терену примарно и доминантно музичког дела. Њихов циљ је „прављење“ музике њиховим сопственим средствима, која су у делу појединачно препознатљива, чија се драматургија у њему може посебно и пратити, али која ипак не утичу на промену основног медијског подручја дела. Том својом доминантном припадношћу музичком делу чију идеју на тлу музике реализују ванмузички медији, *Срећна рука* представља својеврстан пројекат у жанру микстмедија.

Кључне речи: Арнолд Шенберг, *Срећна рука*, Gesamtkunstwerk, вишемедијски пројект, микстмедиј, полимедиј, интермедиј