

## IONS, COURSES

g. Competition. 's-Hertogenbosch, 32; prizes totalling 3500 florins in 19. Details from the Competition Hertogenbosch, Netherlands.

stitution, Guildford, Aug 31-Sept 4; age groups, 18-30 and under 17; tries by July 1. Details from the no Competition, 59 Leopold Road,

Competition of West German Radio at 7-24; for singers (age limit 20-30) artists and piano trios (age limit 500 DM); entries by July 1. Details Musikwettbewerb, Bayerische Rund-

mini Violin Prize, Genoa, Oct 2-10; ag 6,050,000 lire; entries by June 30, riat, International Paganini Violin Jaribaldi 9, Genoa, Italy.

wards, London, Oct 27; open to ated to the RSCM. Details from Carlton House, Lower Regent Street,

in Course for Violinists, Namur, ected by Arthur Grumiaux for violin- by June 12. Details from Ministère Direction des Arts musical et lyrique, nbergh 158, 1040 Brussels.

nance and Repair Course, Hitchin, n by Richard Sheridan and Paul ne Rural Music Schools Association, hin, Herts SG4 9RD.

lemy, July 5-24; courses for organists, violinists and chamber players; Chapuis, René Saorgin, Huguette , Edward Melkus. Details from Dr P. France.

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## Berg's Carinthian folk tune

Herwig Knaus

*Musical Times* June 1976

In none of the commentaries on Berg's Violin Concerto is there an indication of the origin of the Carinthian tune that enters in bar 213 of Part I. It was only in 1957 that Redlich rightly identified it as a 'stylised yodler'<sup>1</sup> and tried, yet with little conviction, to derive that Ländler melody from the transposed basic strips in bars 104-5. The most logical solution of the problem—to assume that it is an authentic Carinthian tune—apparently occurred to no-one.

After a systematic sifting and sorting of ancient and modern song collections, I was able to discover that the tune Berg called 'Kärntner Volksweise' had been gathered as early as 1892 by Karl Liebleitner and published by him in the collection *Wulfenia-Blüten*.<sup>2</sup> Berg's tune is a literal reproduction, except for key and speed, of the song 'A Vögele af'n Zweschpm-bam' (ex.1). The text of the first strophe

Ex. 1 1892

A Ve-ga-le af'n Zweschpm-bam hat me auf-geweckt,  
tri-di-e, tri-di-e i-ri-tu-li-e! siest  
biatt-i ver-schla-fn in der Miaz-le ihm Bett,  
tri-di-e, ri-tu-li-e!

recalls a *Taglied*<sup>3</sup> from the *Minnesang* while the following two strophes are *Schnadahüpfel*, the second of which must be dated after 1781, the year in which Joseph II issued his *Toleranzpatent*, granting all Protestants in Austria free observance of their creed. The English translation of the Carinthian text runs as follows:

A bird on the plumbtree has wakened me,  
Tridie, tridie, iri, tulilei!  
Otherwise I would have overslept in Mizzi's bed,  
Tridie, etc

If everybody wants a rich and handsome girl,  
Tridie, etc  
Where ought the devil take the ugly one?  
Tridie, etc

The girl is Catholic and I am a Protestant,  
Tridie, etc  
She surely will put away the rosary in bed,  
Tridie, etc

<sup>1</sup>Alban Berg: *Versuch einer Würdigung* (Vienna and Zurich, 1957), 379

<sup>2</sup>*Wulfenia-Blüten: einige fünfzig Lieder und Jodler aus Kärnten, im Volke gesammelt von Karl Liebleitner* (Vienna, 1892)

<sup>3</sup>In the *Taglied* the watcher warns the sleeping lovers, as Brangäne does, or the lover wakes his sweetheart.

As already mentioned, the song is a stylized yodler—only the crossing of the parts at the end recalls the 'Wechsel' Yodler. The fact that Berg retains literally the *Übersingen* of ex.1 in the trumpet parts of ex.2 points to Liebleitner as the most likely

Ex. 2

Solo Violin b.  
Hrn. 1  
1 & 2 Tpt.

source. The limited compass and, above all, the turn in bar 2 establish the song as Carinthian. Its Ländler rhythm, its identical structure, the inserted and closing yodler portions as well as its near affinity all serve to put one in mind of a more dance-like Carinthian song, 'A Göschle muast hab'n zum Busslan vergrab'n'. This may well represent a possible link with songs characteristic of Lower Austria, where it appears as the third strophe of the song, 'Schean mollad und fain', but set to a different melody. These tunes are supposed to be confined to Lower Austria, as recorded in the early collection of F. Ziska and M. Schottky.<sup>4</sup>

Berg chose his song, despite its somewhat risqué text, from the musical treasures of his second motherland, Carinthia. The tritone and the alpine *Übersingen* only heighten the expressive value of its inward feeling, and the tune first enters at a crucial passage in his 'memory of an angel'. Ex.1 is still very much alive in ex.2, as a retrospect on the life of the dead girl, a practice which has been customary in the German requiem since Schütz.

<sup>4</sup>*Oesterreichische Volkslieder* (Pesth, 1819)—but this collection contains several other texts of typically Carinthian folksongs

This article was first published in 'Musikerziehung', xxiii (Vienna, 1969-70); the translation is by Mosco Carner.

A Shostakovich monument has been commissioned to be placed on the composer's grave at the Novodevichie Cemetery, Moscow, and a memorial plaque is to be put on the house where he lived; Shostakovich scholarships will be established at the Moscow and Leningrad conservatories, a postage stamp will be issued to mark the 70th anniversary of his birth, and his complete works are to be published.

Shostakovich's score composed in 1928 for the silent film *New Babylon* has been found in the Lenin State Library, Moscow, by Gennady Rozhdstvensky, who has conducted a recording of it.