

Orchestra Score

Maria Theresia von Paradis

Overture to *Der Schulkandidat*
(1792)

Edited by
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ClarNon Editions
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Overture to *Der Schulkandidat* (1792): An Introduction¹

Der Schulkandidat, the second opera by Maria Theresia von Paradis (1759-1824), is currently her only surviving stage work. The score and parts to her other two major operas, *Ariadne und Bacchus* (1791) and *Rinaldo und Alcina* (1797), are currently lost.² The score to *Der Schulkandidat* had also been forgotten, but it was rediscovered in 1962 at the Linz Oberösterreichisches Landesmuseum (Catalogue Number Hs-367). The title page gave the name of the composer as "Tavadis," and therefore the work was improperly catalogued.³ Unfortunately the score was found incomplete; currently only the overture, the music for the first act, and parts of the second act are known to exist. The end of Act II, all of Act III, and the entire libretto, except for the texts of the surviving vocal pieces, are missing and presumed lost.

Paradis composed *Der Schulkandidat* ("The School Candidate"), a pastoral singspiel in three acts, between 1791 and 1792, probably after the première of *Ariadne und Bacchus*.⁴ Like its predecessor, *Der Schulkandidat* was fully staged and performed in Vienna; its première took place December 5, 1792 in the Marinelli Theatre. Subsequent performances were on December 6, 7, 8, and 10, 1792 and January 4, 1793. Neither the playbill, now in the Archiv der Gesellschaft der Musikfreunde Wien, nor the surviving score reveal the librettist's identity.⁵ One can only speculate that Johann Riedinger may have been the librettist, since he provided Paradis the text for most of her large-scale choral and stage works, including *Ariadne und Bacchus* and the cantata *Deutsches Monument Ludwigs des Unglücklichen*. Other pertinent information is unknown, such as the name of the stage director, costume designer, set designer, performers, and how much Paradis herself was involved in the performance.

The *dramatis personae*, found in the playbill, shows that *Der Schulkandidat* contained the usual stock characters in the manner of the *commedia dell'arte*: the young lovers, the pompous father of the girl, who wants her to marry another suitor, and that other suitor -

¹For a biography of Paradis, please see my introductory pages to Paradis, *Zwölf Lieder auf ihrer Reise in Musik gesetzt* (Fayetteville: ClarNan Editions [CN 8], 1987), pp. 1-8.

²For more information on these operas, please see my article, "Maria Theresia von Paradis's Singspiel: A Bicentennial Look at *Der Schulkandidat*," *International League of Women Composers Journal* (June 1992): 1-5.

³The score was originally catalogued in the Othmar Wessely collection, 1941 XXIII:1 of the Linz Oberösterreichisches Landesmuseum.

⁴The première of *Ariadne und Bacchus* took place on July 6, 1791 in the Vienna National Theatre.

⁵Ullrich, "Drei wiederaufgefundene Werke von Maria Theresia von Paradis," *Österreichische Musikzeitschrift* 17 (1962): 459.

usually a rich but bumbling old man. The characters listed in the surviving playbill are the following:

Arnold, the School Candidate (tenor) - title character, and obviously the protagonist
Baron Storchenau, landowner (bass) - probably the comic relief, the basso buffo
Fräulein Luise, his daughter (soprano) - coloratura role
The district magistrate [Der Amtmann] (bass or bass-baritone)
Fritz, the official scribe [Der Amtsschreiber] (bass or bass-baritone) - seems to be the antagonist
Röschen, the magistrate's daughter (soprano) - possibly in love with Arnold
Squire [Junker] Hans von Trapp, cousin and ward of Storchenau (tenor)
Baron Wallau, adventurer (tenor)
Gretchen, the gardener's daughter
Nickel, a juror
Young men and young girls
Peasant men and women

The admission price was five florins and the curtain time was at 6:30 p.m.⁶

There are nine vocal numbers in Act I and eight surviving sections in Act II. The overture, presented in this edition and published now for the first time, is Paradis's only surviving purely orchestral work. For some reason, the manuscript (in the hand of an unknown copyist) has an unusual order of instruments. In descending order they are: first and second violins, viola, two flutes, two oboes and two clarinets (doubling parts), two horns in C basso, two bassoons, two trumpets in C, timpani, and the bassline (assumed to be cello and double bass). There is no figured bass indicated.

While Paradis's orchestration is generally conventional for her time, she tends to favor the woodwind instruments. The flutes, oboes, clarinets, and bassoons are often featured with the melodic line or double the strings, and thus often require virtuosity. The viola section also receives more exposure than in standard classical symphonic writing. In this overture the violas are the only instruments not given a rest of more than two measures at any given time. Paradis did not use trombones or percussion instruments (except for the timpani).

The overture is in C-Major, 6/8 time, and has a dancelike rhythm suggesting a country dance like a jig. It is Paradis's only surviving work written in sonata form. The overture leads immediately to the first number in the opera, with a twenty-five measure transitional passage with a modulation to the dominant (Mozart's overture to *Don Giovanni* uses a similar device; the concert version has a different ending). For concert purposes, therefore, I have excluded these twenty-five measures from this performance edition.

It is indeed a shame that the libretto and half of the score of *Der Schulkandidat* are missing. After 1797 Paradis composed very little and the two piano fantasies that survive from that period

⁶Ibid.

show that she had lost her compositional skill. *Der Schulkandidat* is perhaps the most conservative piece among her currently existing works - there are no strange modulations as in her *Fantasie* in G or attempts to describe serious drama as in her cantatas. Still, it is nice to know that Paradis had a sense of humor which she used liberally in this Singspiel.

On April 26, 1992, the Metropolitan State College of Denver Symphony Orchestra, under the direction of William Morse, performed the Overture to *Der Schulkandidat*. Not only was this the first performance in the United States, 1992 happened to be the bicentennial year of the première production of the Singspiel (December 5, 1792).⁷ Moreover, this was the first time that the overture had been performed as a purely concert work. Hopefully with this new performance edition, the Overture to *Der Schulkandidat* will be performed in concerts by orchestras all over the world.

I would like to thank Larry Worster for the computer printing of the score and parts. I also wish to thank the Linz Ober-österreichisches Landesmuseum (A: LIm) for sending me the microfilm of the original manuscript (Cat.# Hs-367).

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⁷Hermann Ullrich, "Maria Theresia Paradis: Werkverzeichnis." *Beiträge zur Musikwissenschaft* 5 (1963): 121.

Critical Notes

Since Maria Theresia von Paradis was blind, obviously no autographs of her works exist. The copyist would have transcribed her music from the pegboard on which she "notated" the score. Unfortunately, the anonymous copyist of the surviving score of *Der Schulkandidat* was extremely haphazard about details concerning dynamics, phrasing, staccato markings, instrument doubling, and even some accidentals. I have corrected obvious errors without comment in the score, but more subjective editorial emendations have been indicated in this edition with brackets (for dynamics, etc.) and slashes (for phrase markings). The editorial changes made are recorded below.

<u>meas.</u>	<u>instrument</u>	<u>comments</u>
1-198	orchestra	The instrumental order has been rearranged to conform with modern tradition.
	horns	Originally their parts were written in C-basso. I have transposed the parts for modern horns in F.
1-27	bassoons	It is assumed that the bassoons are <i>a due</i> .
1-15	bassoons & violas	This passage should be performed entirely <i>staccato</i> .
2	flute I	The <i>mezzo piano</i> is editorial, for reasons of balance.
17-20, 50	violins II	Though not indicated, this part should be played <i>divisi</i> rather than with double stops. For modern instruments this avoids the open E string.
17-27	bassoons	The part is marked "col basso" in the original. In this edition I have the bassoons playing <i>a due</i> and playing eighth notes as in the bass line; however, it is possible that Paradis wanted the bassoons to play two dotted quarters or one dotted half note per measure. The manuscript is unclear in this passage.
17-end	bassline	This should be played <i>arco</i> (not indicated in the original).
33-35	oboes, clarinets, violas	The <i>piano</i> indication is not in the original; violas should be <i>divisi</i> .
35-40	bassoon	This should be played by only one bassoon.
41-46	violas	The part is marked "col basso." The awkward leaps at measures 40-41 and 46-47, as well as a written out measure in the parallel passage at mm. 144 confirm that the part should be an octave above the bassline, as I have written it.
54-65	flute I, violins I	Haphazard <i>staccato</i> markings in the original; probably the entire passage should be <i>staccato</i> except for the quarter notes.
97-104	flute I, oboes, clarinets, violas	No dynamic markings indicated (I have marked <i>piano</i> in all these parts).
99-104	bassoon	This should be played by only one player.

105-16	bassoons	See mm. 17-27 above.
121-25	violas	See mm. 41-46 above.
132-33	bassoons	Although again marked "col basso," I have taken the thirty-second note figure out of m. 132; this would be too difficult for the bassoons. Also in measure 133, in which the basses have the same thirty-second note figure, the bassoon part is marked with a rest.
145-55	violas	See mm. 41-46 above. The written out m. 144 confirms that the "col basso" should be an octave above the bass for the violas.
156-67	oboe I, violins I	See mm. 54-55.
169-75	violas	See mm. 41-46.
195-98	orchestra	The <i>fortissimo</i> dynamic markings and the accents are editorial. If the twenty-five measure bridge is to be used and the subsequent opening chorus number performed, these markings should not be used.

Except where the manuscript indicates "oboe solo" (mm. 156-67), I assume that the clarinets and oboes double their parts throughout the overture.

Overture to Der Schulkandidat

Maria Theresia von Paradis (1792)

Allegro 1.

Flutes 1 & 2 [mp]

Oboes & Clar. in C

Bassoons 1 & 2 [a2] p

Horns 1 & 2 in F

Trumpets 1 & 2 in C

Timpani

Allegro n

Violin 1 p

Violin 2 p

Viola p

Vc & CB pizz p

7

Ob. 1 p

[illegible]

25

31

[p]

[f]

[1.]

[divisi] [p]

sol

37

Musical score for measures 37-42. The score is written for three systems of staves. The first system (measures 37-40) features a treble and bass staff with a piano part. The second system (measures 41-42) features a treble and bass staff with a piano part. The third system (measures 43-44) features a treble and bass staff with a piano part. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). There are also some handwritten annotations like *1.* and *2.* above the notes.

43

Musical score for measures 43-48. The score is written for three systems of staves. The first system (measures 43-44) features a treble and bass staff with a piano part. The second system (measures 45-46) features a treble and bass staff with a piano part. The third system (measures 47-48) features a treble and bass staff with a piano part. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). There are also some handwritten annotations like *1.* and *2.* above the notes.

49

p

p

55

61

Measures 61-65 of a musical score. The system consists of three staves. The top staff has a treble clef and contains a melodic line with slurs and accents. The middle staff has a treble clef and contains a melodic line with slurs. The bottom staff has a bass clef and contains a bass line with slurs. The word "[stacc.]" is written above the first measure of the top staff. The word "dolce" is written above the last measure of the top staff. The word "p" is written below the first measure of the bottom staff.

Measures 66-70 of a musical score. The system consists of three staves. The top staff has a treble clef and contains a melodic line with slurs and accents. The middle staff has a treble clef and contains a melodic line with slurs. The bottom staff has a bass clef and contains a bass line with slurs. The word "[stacc.]" is written above the first measure of the top staff. The word "dolce" is written above the last measure of the top staff. The word "dolce" is written above the last measure of the middle staff.

67

Measures 71-75 of a musical score. The system consists of two staves. The top staff has a treble clef and contains a melodic line with slurs and accents. The bottom staff has a bass clef and contains a bass line with slurs. The word "f" is written above the first measure of the top staff. The word "f" is written below the first measure of the bottom staff. The word "[a2] f" is written below the first measure of the bottom staff.

Measures 76-80 of a musical score. The system consists of two staves. The top staff has a treble clef and contains a melodic line with slurs and accents. The bottom staff has a bass clef and contains a bass line with slurs. The word "f" is written above the first measure of the top staff. The word "f" is written below the first measure of the bottom staff.

Measures 81-85 of a musical score. The system consists of three staves. The top staff has a treble clef and contains a melodic line with slurs and accents. The middle staff has a treble clef and contains a melodic line with slurs. The bottom staff has a bass clef and contains a bass line with slurs. The word "f" is written above the first measure of the top staff. The word "f" is written below the first measure of the bottom staff.

73

Musical score for measures 73-78. The score is written for three systems of staves. The first system consists of two treble staves and one bass staff. The second system consists of two treble staves. The third system consists of two treble staves, one bass staff, and one tenor staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accidentals (sharps and naturals) and dynamic markings (f) present.

79

Musical score for measures 79-84. The score is written for three systems of staves. The first system consists of two treble staves and one bass staff. The second system consists of two treble staves. The third system consists of two treble staves, one bass staff, and one tenor staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accidentals (sharps and naturals) and dynamic markings (f) present. A large 'V' mark is visible above the third system.

A musical score for the song "The Rose Tree". The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The vocal parts feature a melody with various intervals and rests, while the piano accompaniment provides a harmonic and rhythmic foundation. The score is presented in a clear, legible format with standard musical notation.

97

1. [p]

[p]

[1.] [p]

[divisi]

[p] soli

[illegible]

109

115

121

f

f

126

p

f

[a2] *f*

p

f

f

p

f

f

f

131

Musical score for measures 131-135. The score is written for a piano and features a complex texture with multiple staves. Measures 131-133 show a dense, fast-moving melody in the upper staves, while the lower staves provide a more rhythmic accompaniment. Measures 134-135 show a transition to a more melodic and sustained texture. The key signature is one sharp (F#), and the time signature is 4/4. The dynamic marking *p* (piano) is present in measures 134 and 135.

136

Musical score for measures 136-140. The score is written for a piano and features a complex texture with multiple staves. Measures 136-138 show a dense, fast-moving melody in the upper staves, while the lower staves provide a more rhythmic accompaniment. Measures 139-140 show a transition to a more melodic and sustained texture. The key signature is one sharp (F#), and the time signature is 4/4. The dynamic marking *p* (piano) is present in measures 139 and 140.

141

Measures 141-145 of a musical score. The score is written for three systems, each with two staves (treble and bass clef). The first system (measures 141-143) features a melody in the upper staff with a slur and a forte (*f*) dynamic marking in the lower staff. The second system (measures 144-145) continues the melody and includes a forte (*f*) dynamic marking. The third system (measures 146-148) shows a more complex texture with multiple melodic lines and a forte (*f*) dynamic marking.

146

Measures 146-150 of a musical score. The score is written for three systems, each with two staves (treble and bass clef). The first system (measures 146-148) features a melody in the upper staff with a slur and a forte (*f*) dynamic marking in the lower staff. The second system (measures 149-150) continues the melody and includes a forte (*f*) dynamic marking. The third system (measures 151-153) shows a more complex texture with multiple melodic lines and a forte (*f*) dynamic marking.

151

Musical score for measures 151-156. The score is written for a full orchestra and includes a woodwind section. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The woodwind section includes Oboe I, Oboe II, and Bassoon. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The score features various musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The woodwind section has a melodic line starting in measure 151, while the strings provide a rhythmic accompaniment. The score ends with a repeat sign in measure 156.

157

Musical score for measures 157-162. The score is written for a full orchestra and includes a woodwind section. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The woodwind section includes Oboe I, Oboe II, and Bassoon. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The score features various musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The woodwind section has a melodic line starting in measure 157, while the strings provide a rhythmic accompaniment. The score ends with a repeat sign in measure 162.

163

Measures 163-168 of a musical score. The score is written for a piano and features a complex texture with multiple staves. The first system (measures 163-166) includes a treble and bass staff with a piano (*p*) dynamic, and a grand staff with a piano (*p*) dynamic. The second system (measures 167-168) includes a treble and bass staff with a piano (*p*) dynamic, and a grand staff with a piano (*p*) dynamic. The score is marked with various dynamics including *p*, *f*, and *mf*, and includes articulation marks such as accents and slurs.

169

Measures 169-174 of a musical score. The score is written for a piano and features a complex texture with multiple staves. The first system (measures 169-172) includes a treble and bass staff with a piano (*p*) dynamic, and a grand staff with a piano (*p*) dynamic. The second system (measures 173-174) includes a treble and bass staff with a piano (*p*) dynamic, and a grand staff with a piano (*p*) dynamic. The score is marked with various dynamics including *p*, *f*, and *mf*, and includes articulation marks such as accents and slurs.

175

Musical score for measures 175-180. The score consists of three systems of staves. The first system has three staves (treble, alto, bass). The second system has two staves (treble, bass). The third system has four staves (treble, alto, tenor, bass). The music features various chords and melodic lines, with some measures containing accidentals like sharps and naturals.

181

Musical score for measures 181-186. The score consists of three systems of staves. The first system has three staves (treble, alto, bass). The second system has two staves (treble, bass). The third system has four staves (treble, alto, tenor, bass). The music includes dynamic markings such as [p], f, and [uniss.] f, and articulation marks like slurs and accents.

solis [p] *[uniss.] f* *[divisi] [p]*

187

193

[f] [ff] [p] [divisi]