Orchestra Score

Maria Theresia von Paradis

Overture to *Der Schulkandidat*

(1792)

Edited by

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ClarNan Editions
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Fayetteville AR
CN16

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Overture to *Der Schulkandidat* (1792): An Introduction[1]

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, constume 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 -

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[1]For 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.

[2]For 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.

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

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

[5]Ullrich, "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

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[6]Ibid.

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 Oberösterreichisches Landesmusum (**A: LIm**) for sending me the microfilm of the original manuscript (Cat.# Hs-367).

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Metropolitan State College of Denver

[7]Hermann 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 editoral changes made are recorded below.

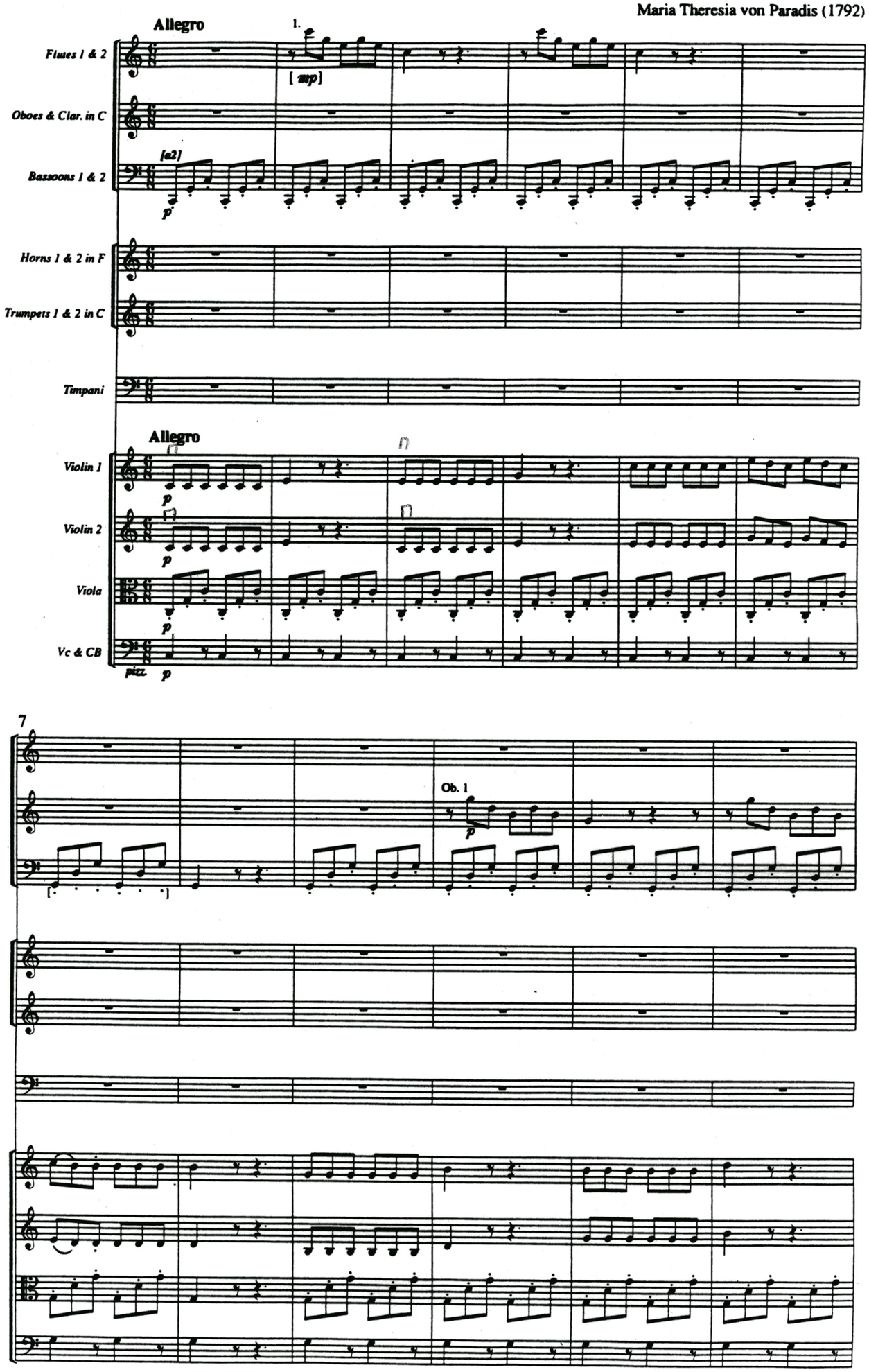
meas.	instrument	comments
1-198	orchestra	The instrumental order has been rearranged to conform with modern tradition.
	horns	Originally their parts were written in C-basso. I have transposed the parts for modern horns in F.
1-27	bassoons	It is assumed that the bassoons are *a due*.
1-15	bassoons & violas	This passage should be performed entirely *staccato*.
2	flute I	The *mezzo piano* is editorial, for reasons of balance.
17-20, 50	violins II	Though not indicated, this part should be played *divisi* 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 *a due* 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 *arco* (not indicated in the original).
33-35	oboes, clarinets, violas	The *piano* indication is not in the original; violas should be *divisi*.
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 *staccato* markings in the original; probably the entire passage should be *staccato* except for the quarter notes.
97-104	flute I, oboes, clarinets, violas	No dynamic markings indicated (I have marked *piano* in all these parts).
99-104	bassoon	This should be played by only one player.

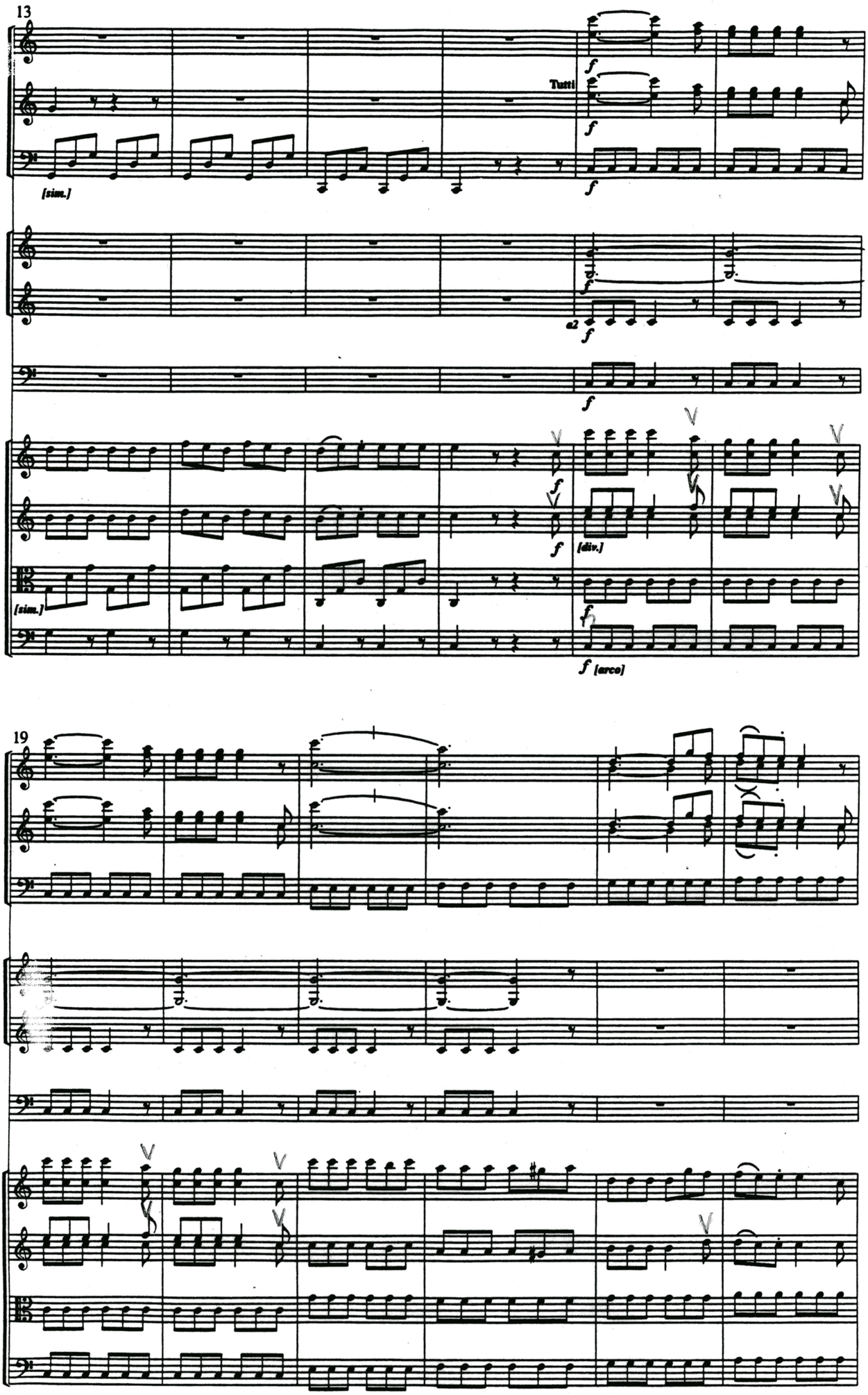
105-16	bassoons	See mm. 17-27 above.
121-25	violas	See mm. 41-46 above.
132-33	bassoons	Although again marked "col basso," I have taken the thirty-second note figure out of m. 132; this would be too difficult for the bassoons. Also in measure 133, in which the basses have the same thirty-second note 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 *fortissimo* 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.

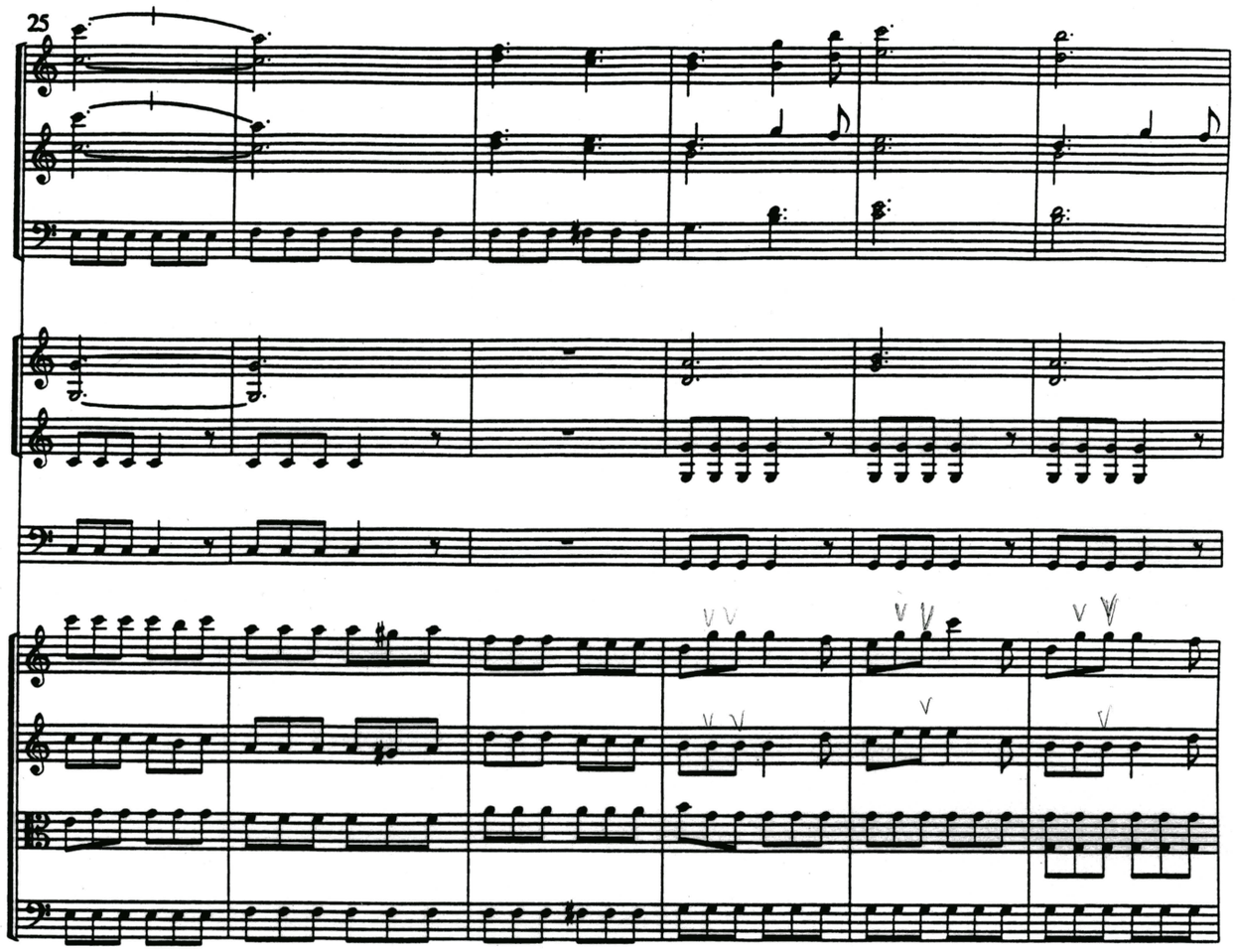
Except where the manuscript indicates "oboe solo" (mm. 156-67), I assume that the clarinets and oboes double their parts throughout the overture.

Overture to Der Schulkandidat

Maria Theresia von Paradis (1792)




13
Tutti
f
[sim.]
a2
[div.]
[sim.]
f [arco]
19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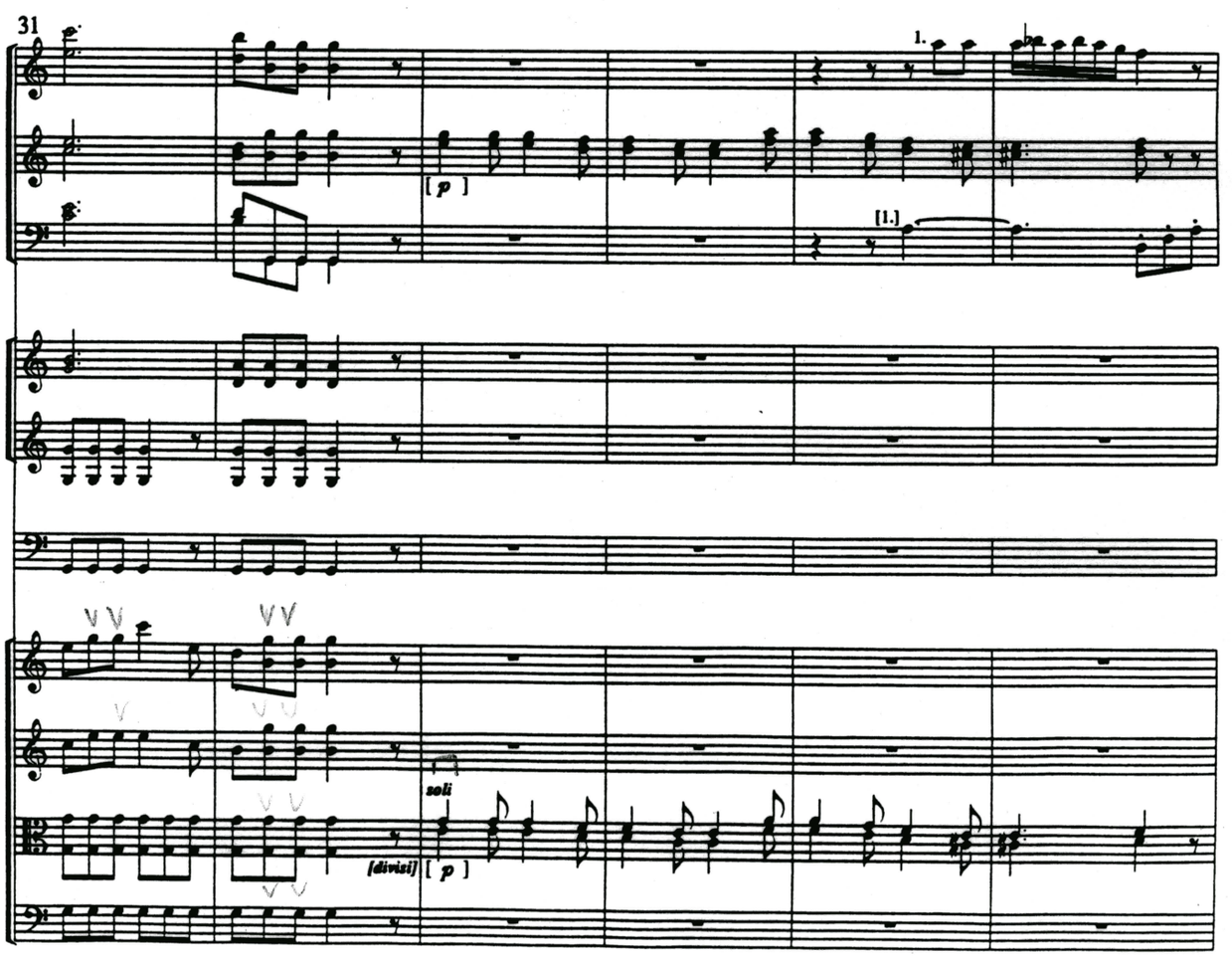
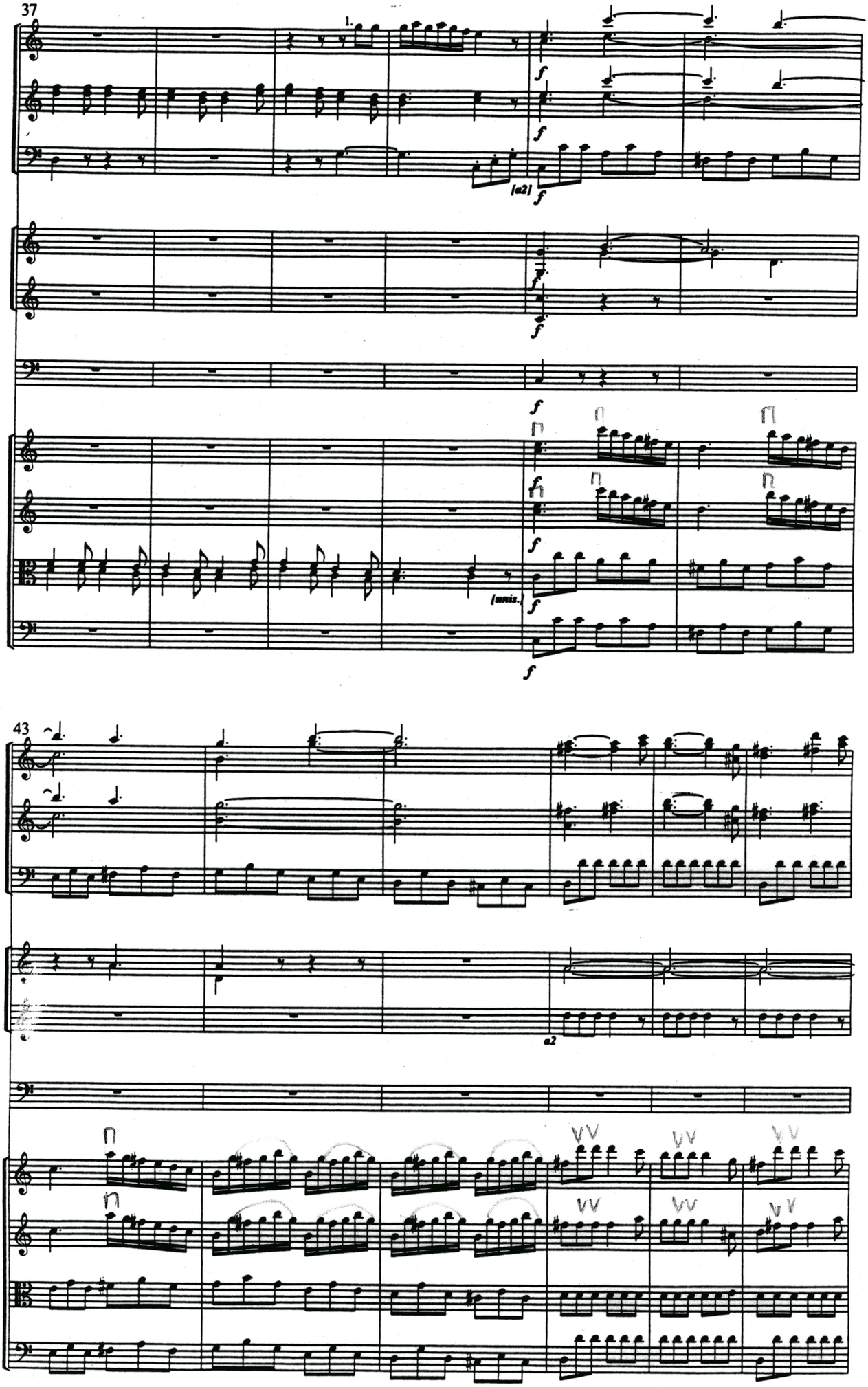
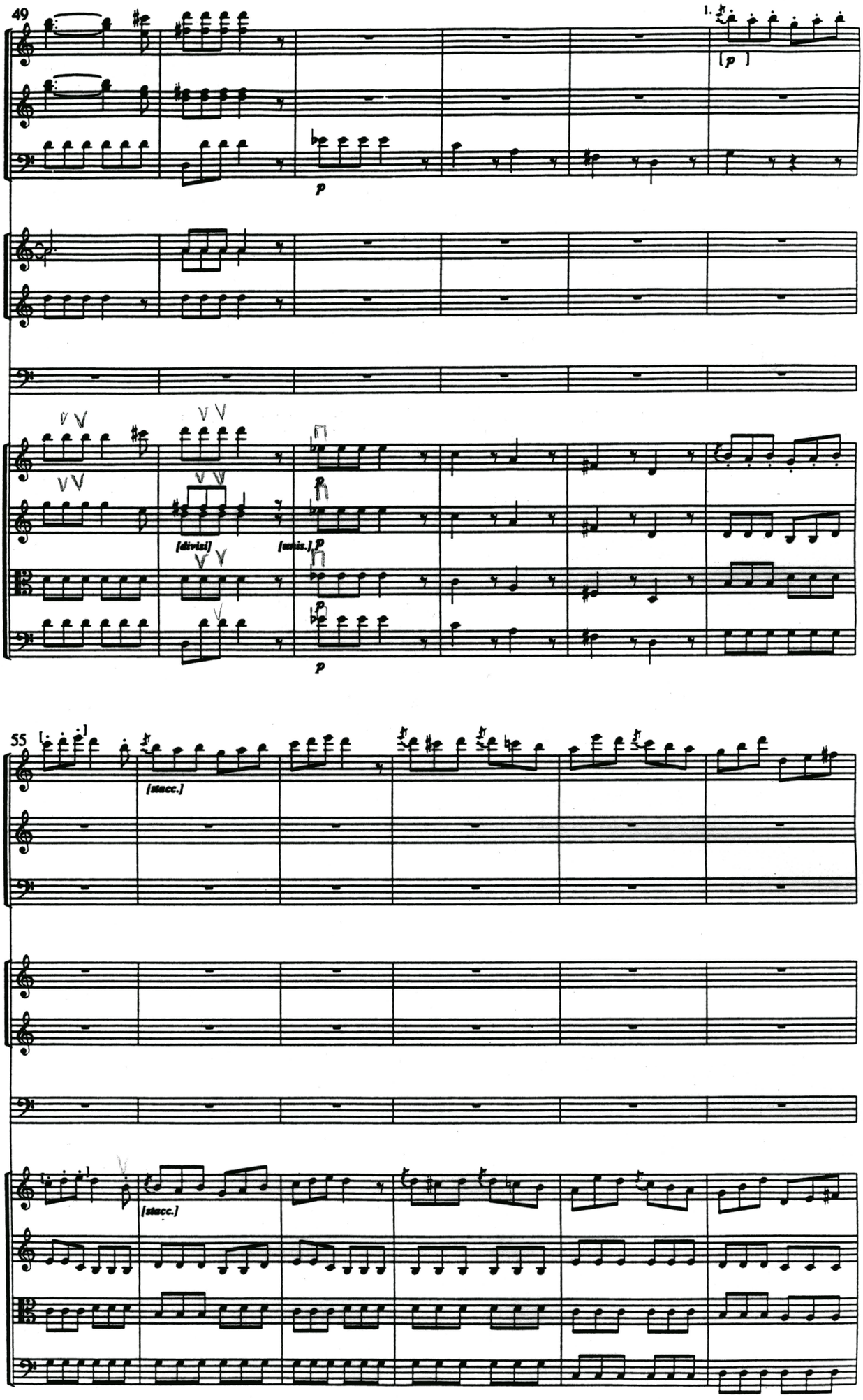
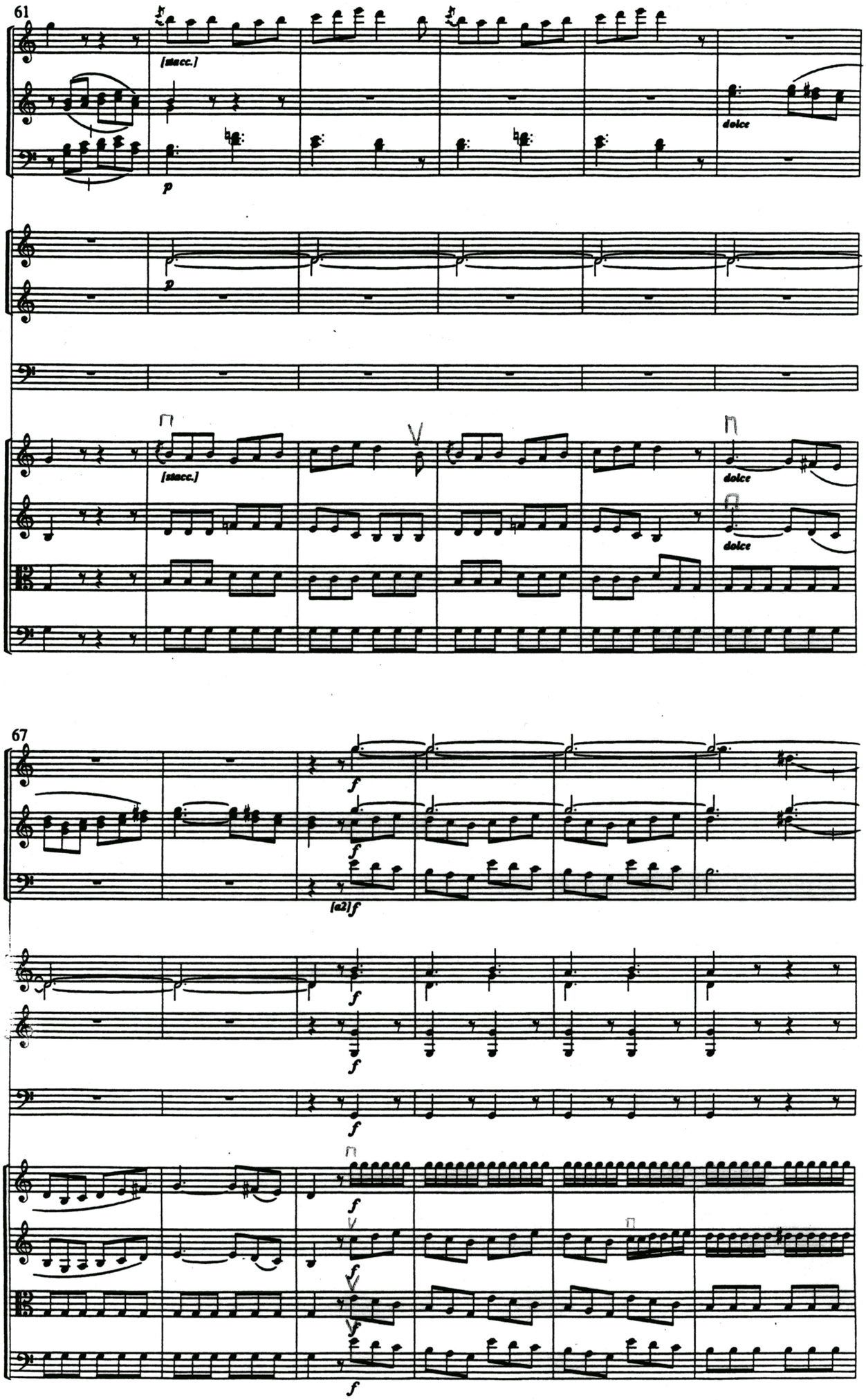
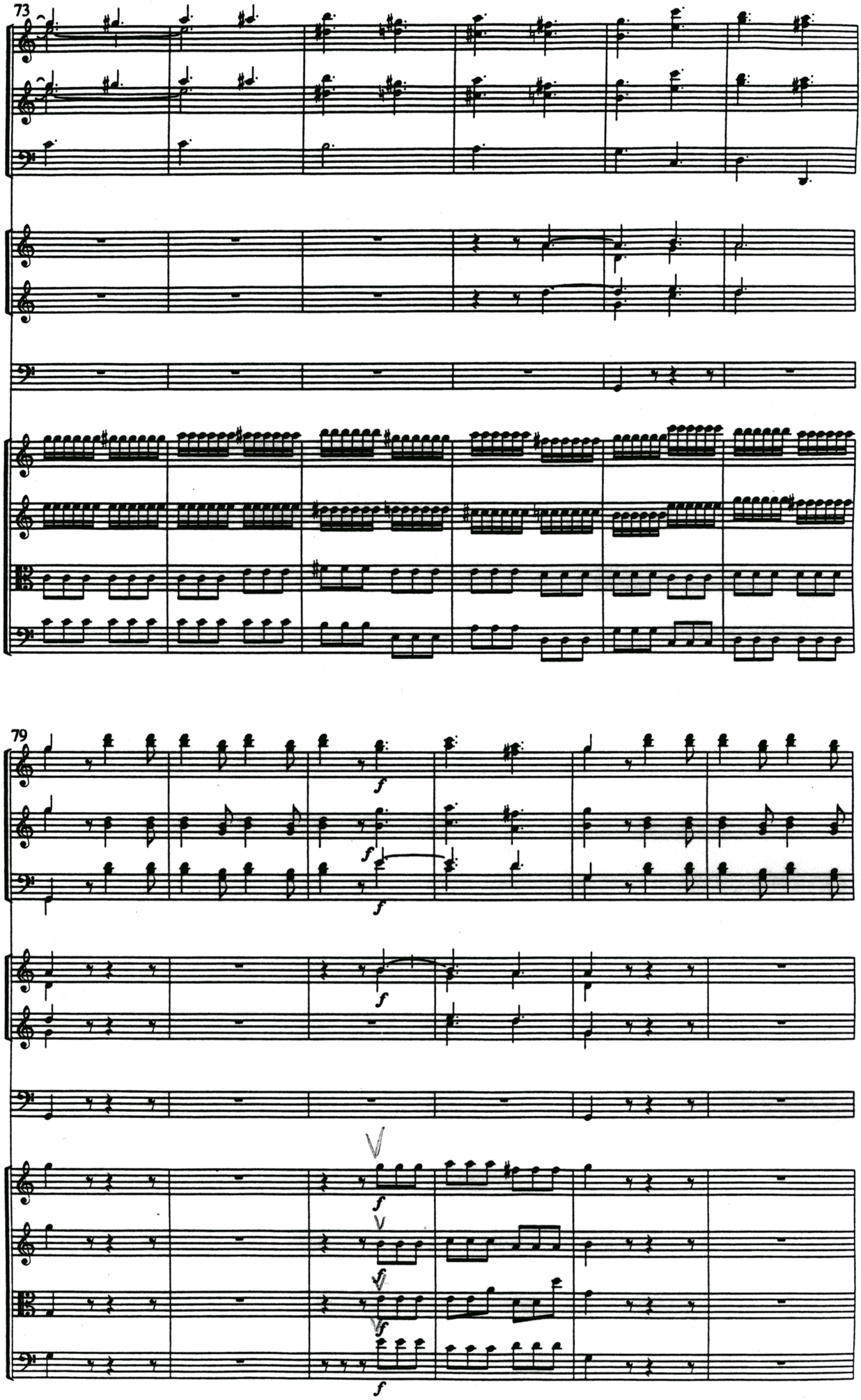
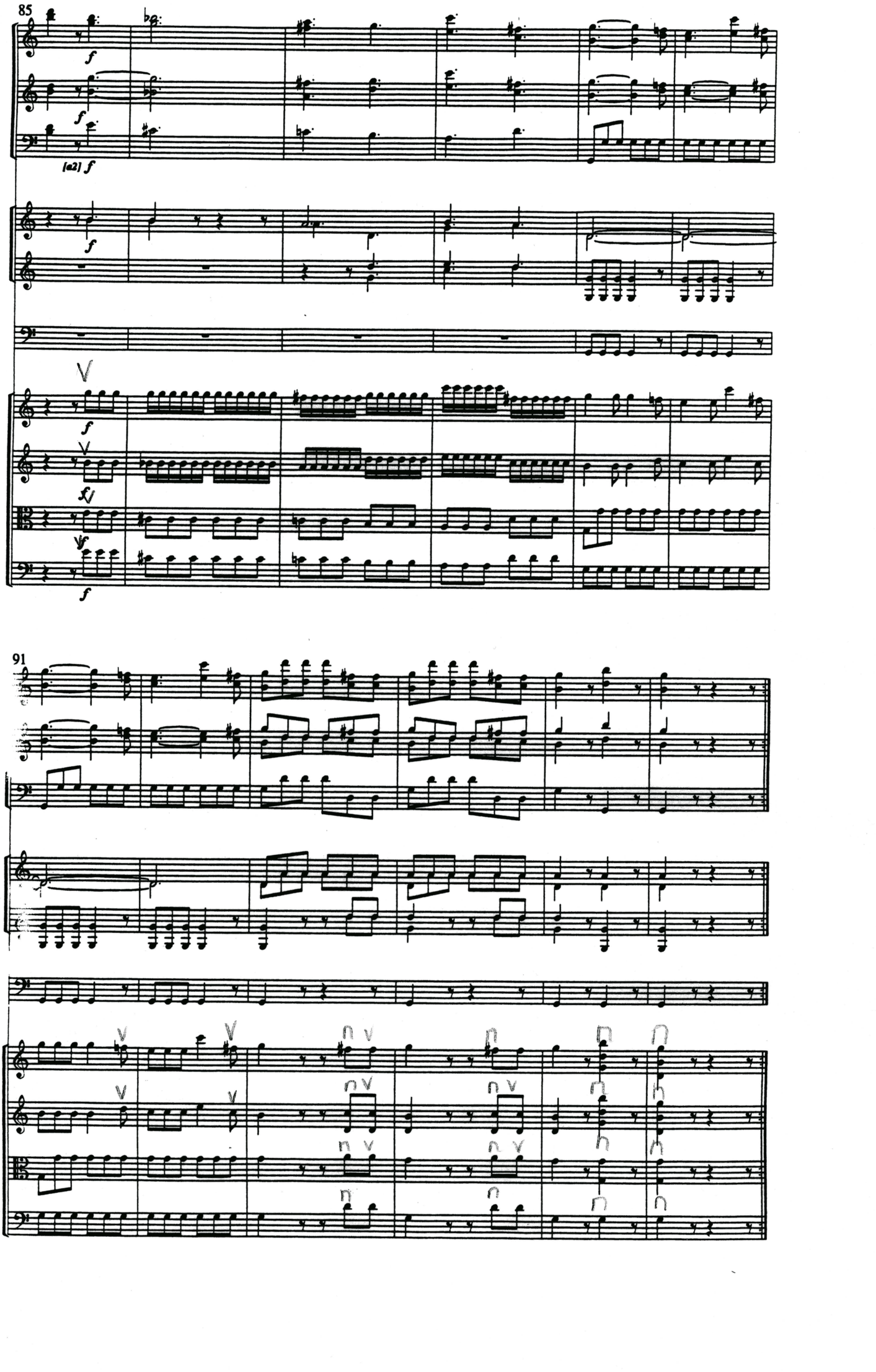

31
1.
[1.]
[p]
soli
[divisi]
[p]

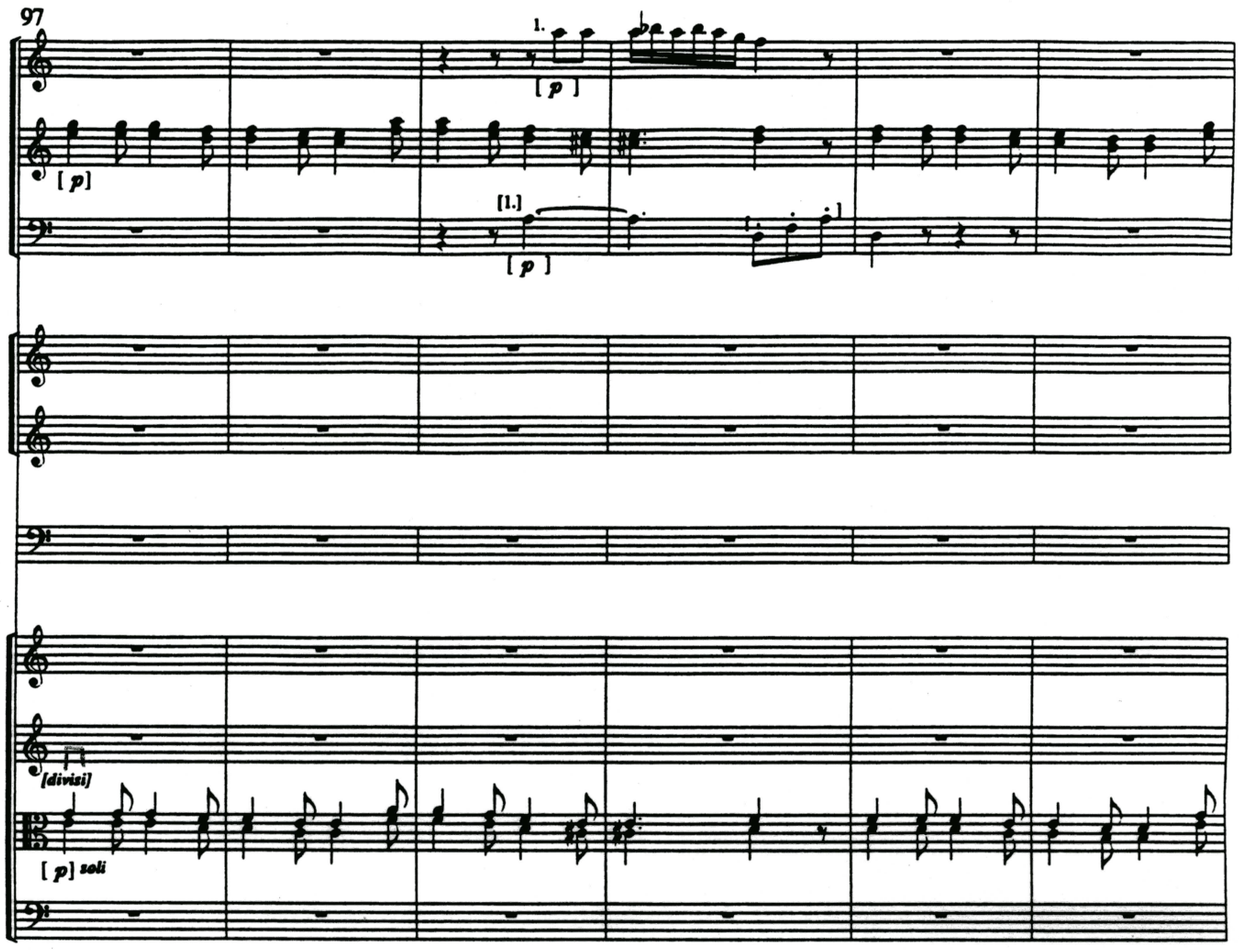

37
1.
f
[a2]
[unis.]
43
a2

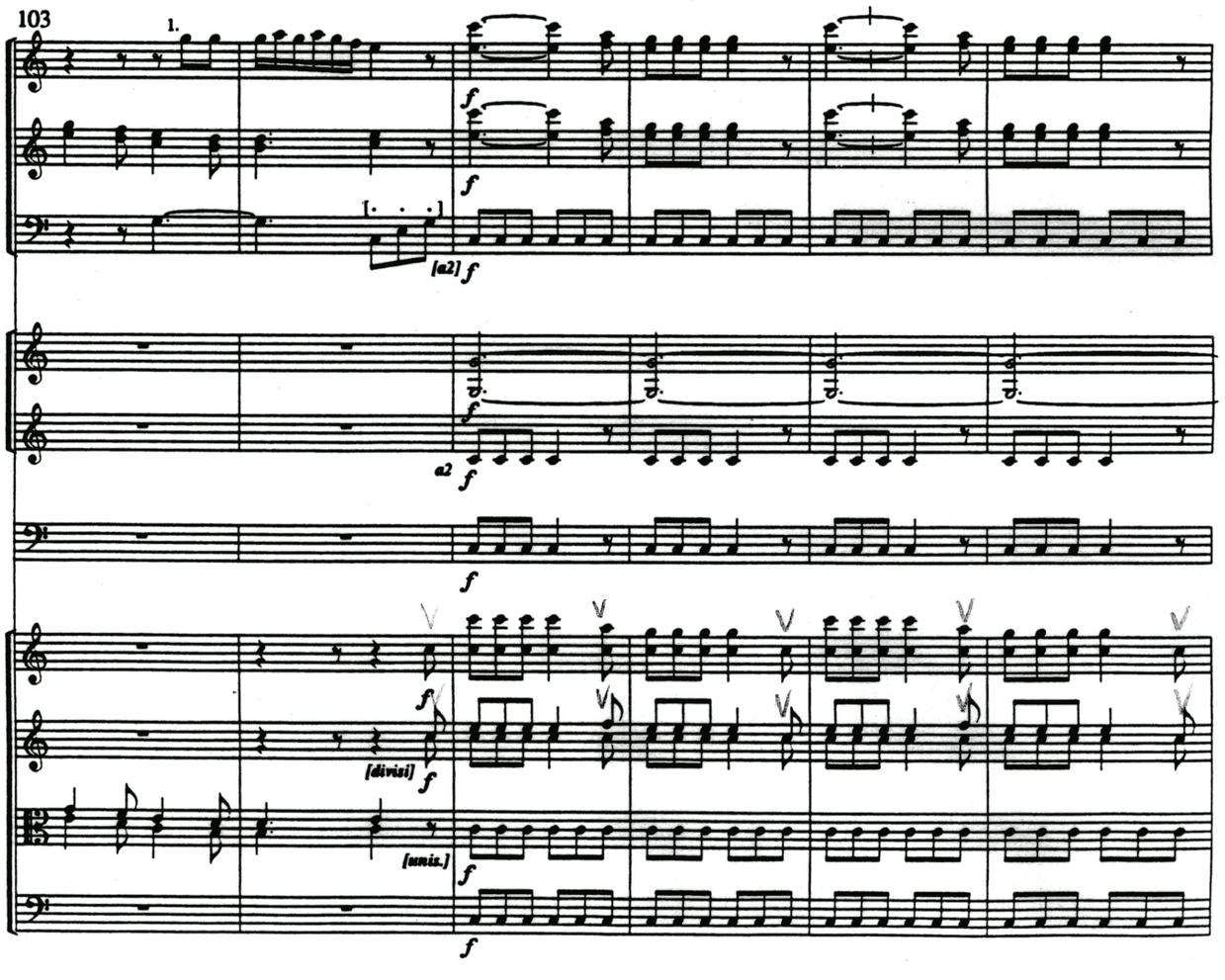

49
1.
[p]
p
[divisi]
[unis.]
p
p
p
55
[stacc.]
[stacc.]

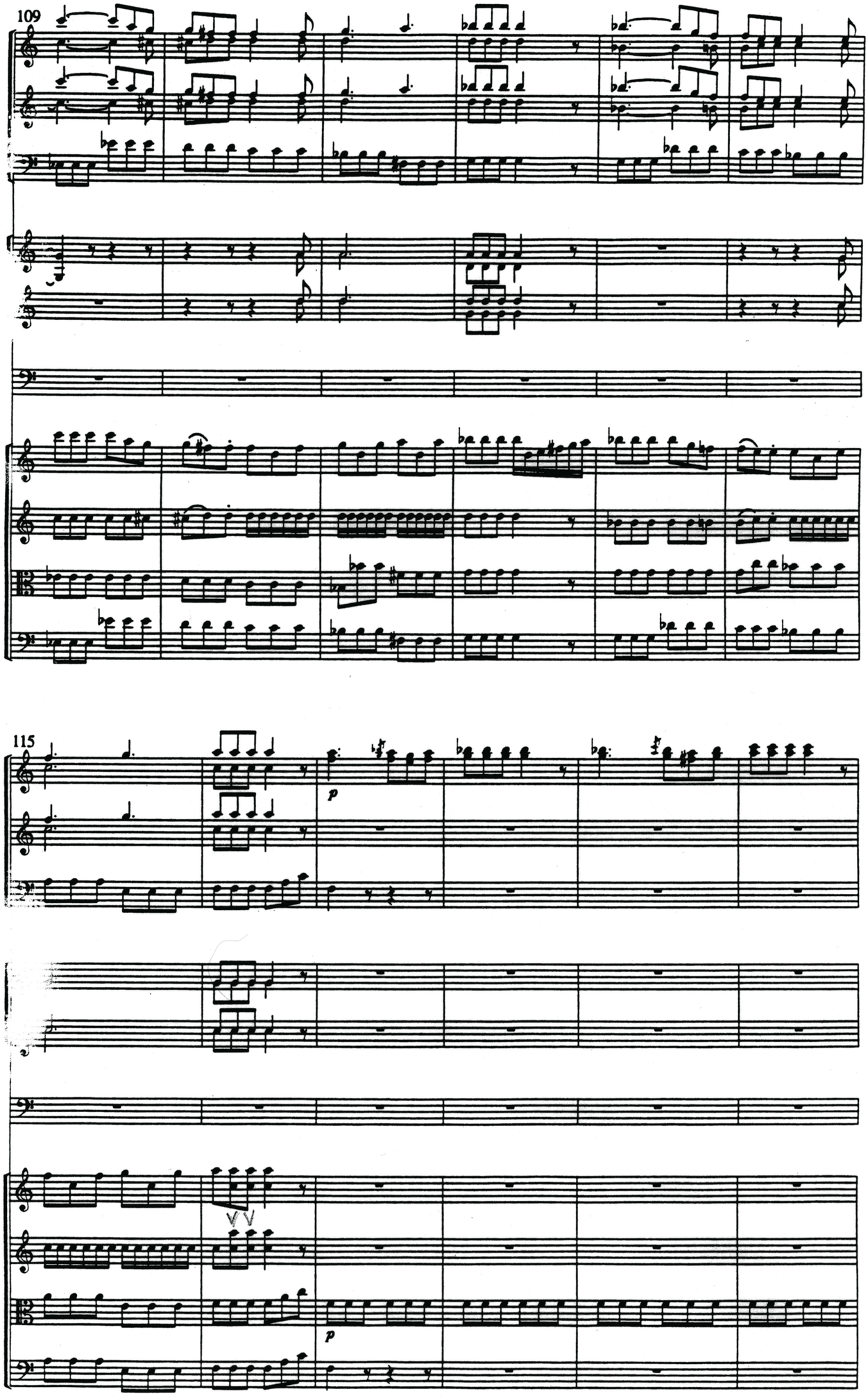

61
[stacc.]
p
dolce
[stacc.]
dolce
dolce
67
f
[a2] f

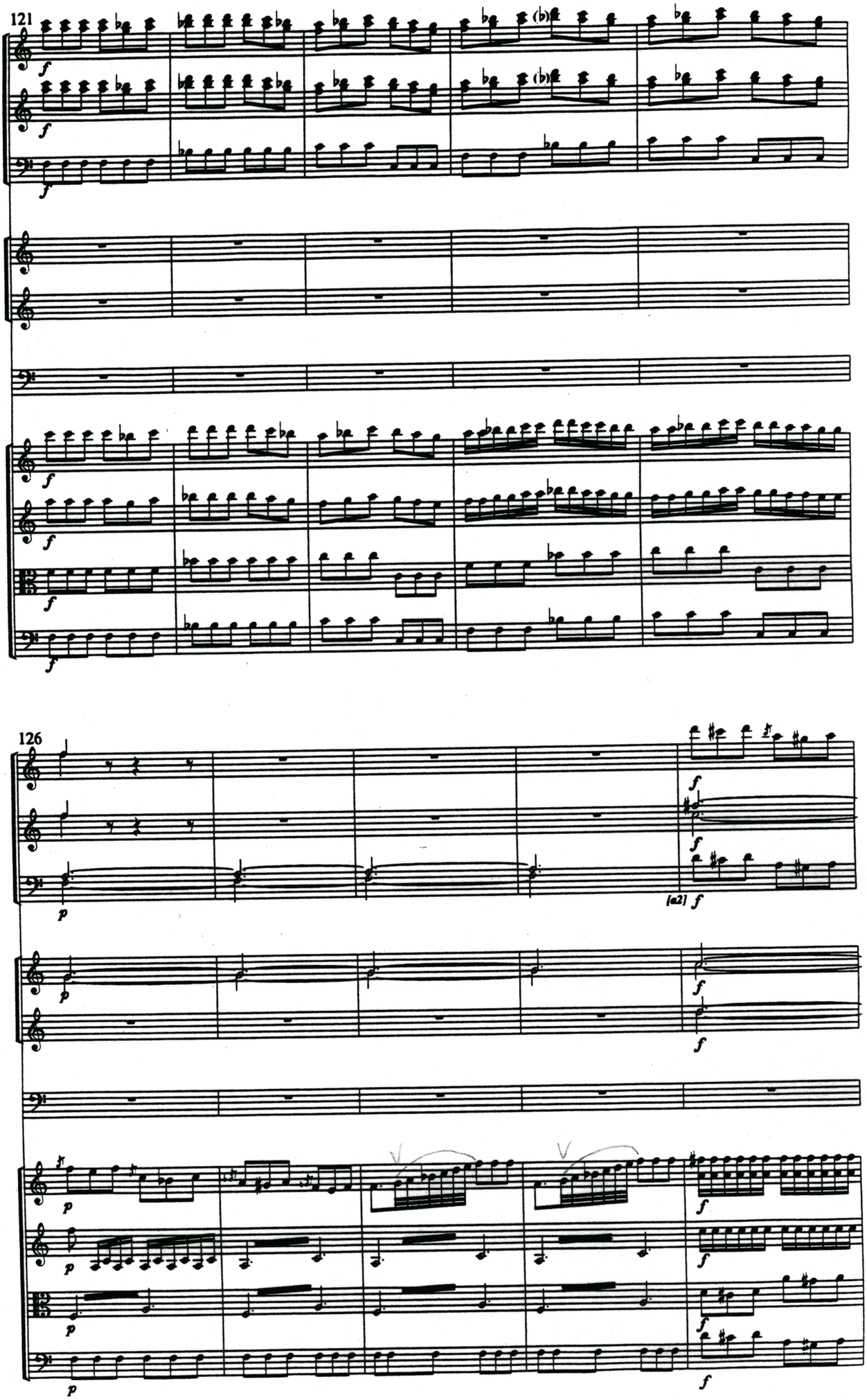

73
79
f
f
f
f
f
f
f
f

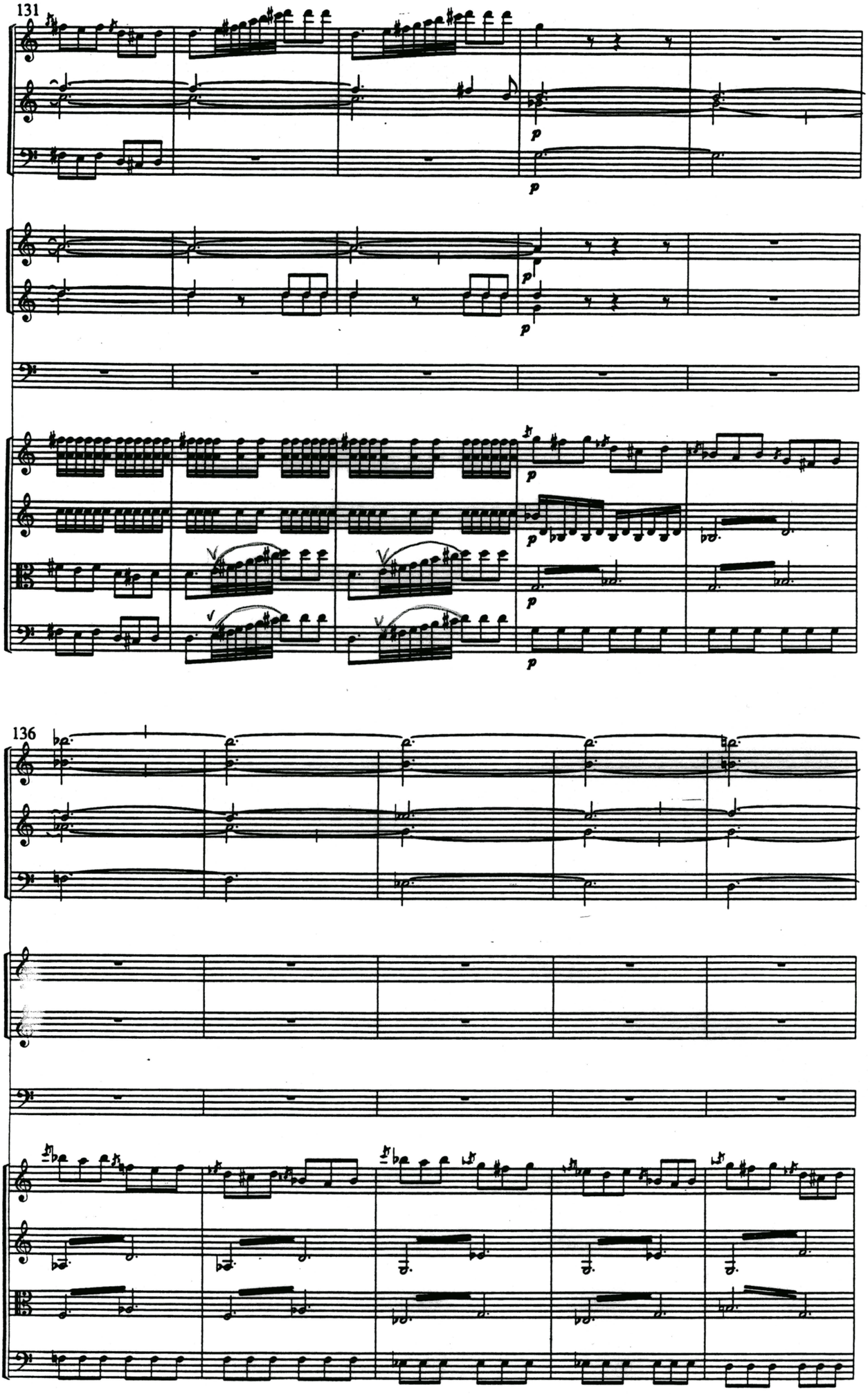

85
f
f
[a2] f
f
f
fv
ff
f
91


97
1.
[p]
[p]
[1.]
[p]
[divisi]
[p] soli


103
1.
f
f
[a2] f
f
a2 f
f
f
[divisi] f
[unis.]
f
f


109
115
p
p


121
126
[a2]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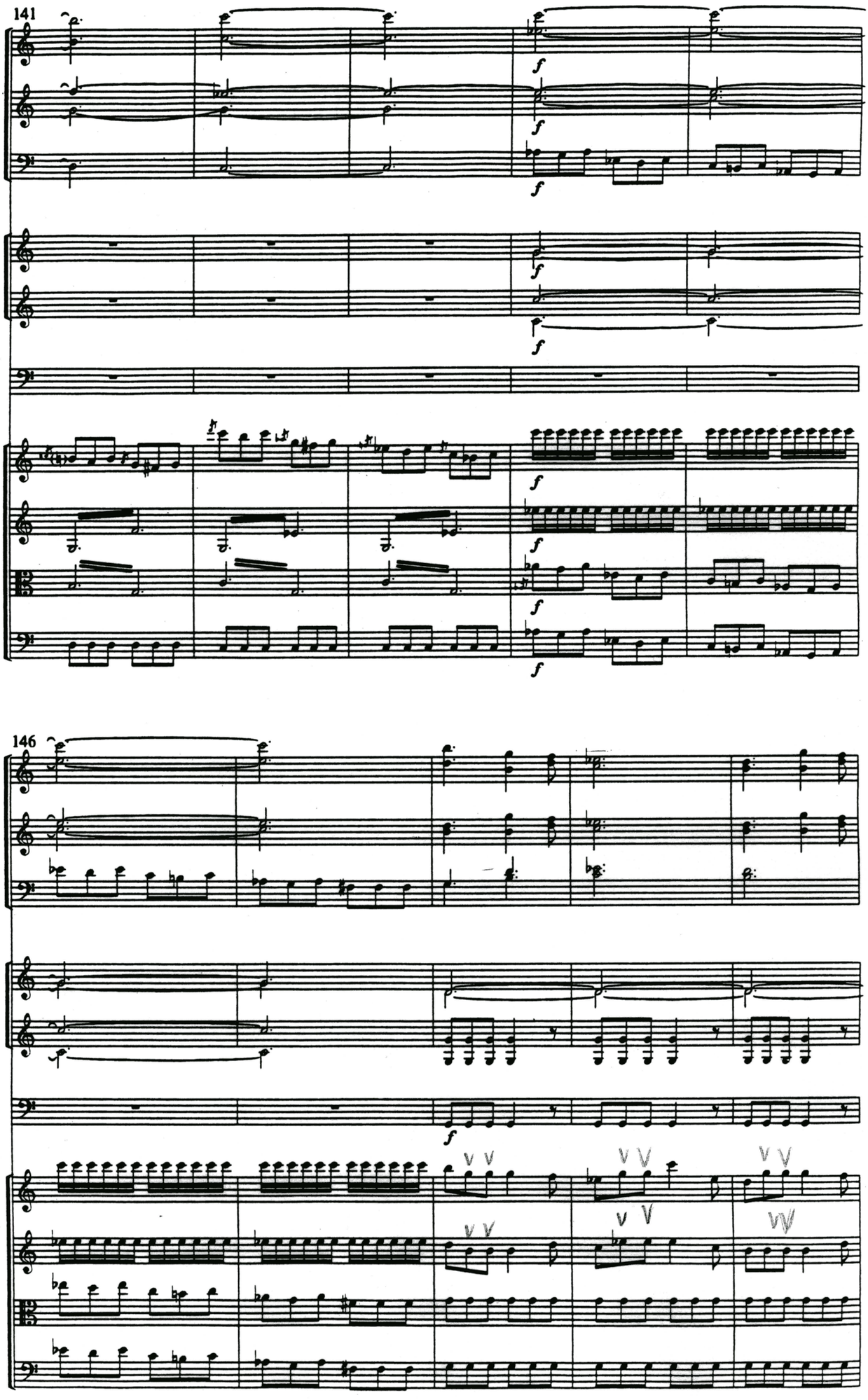
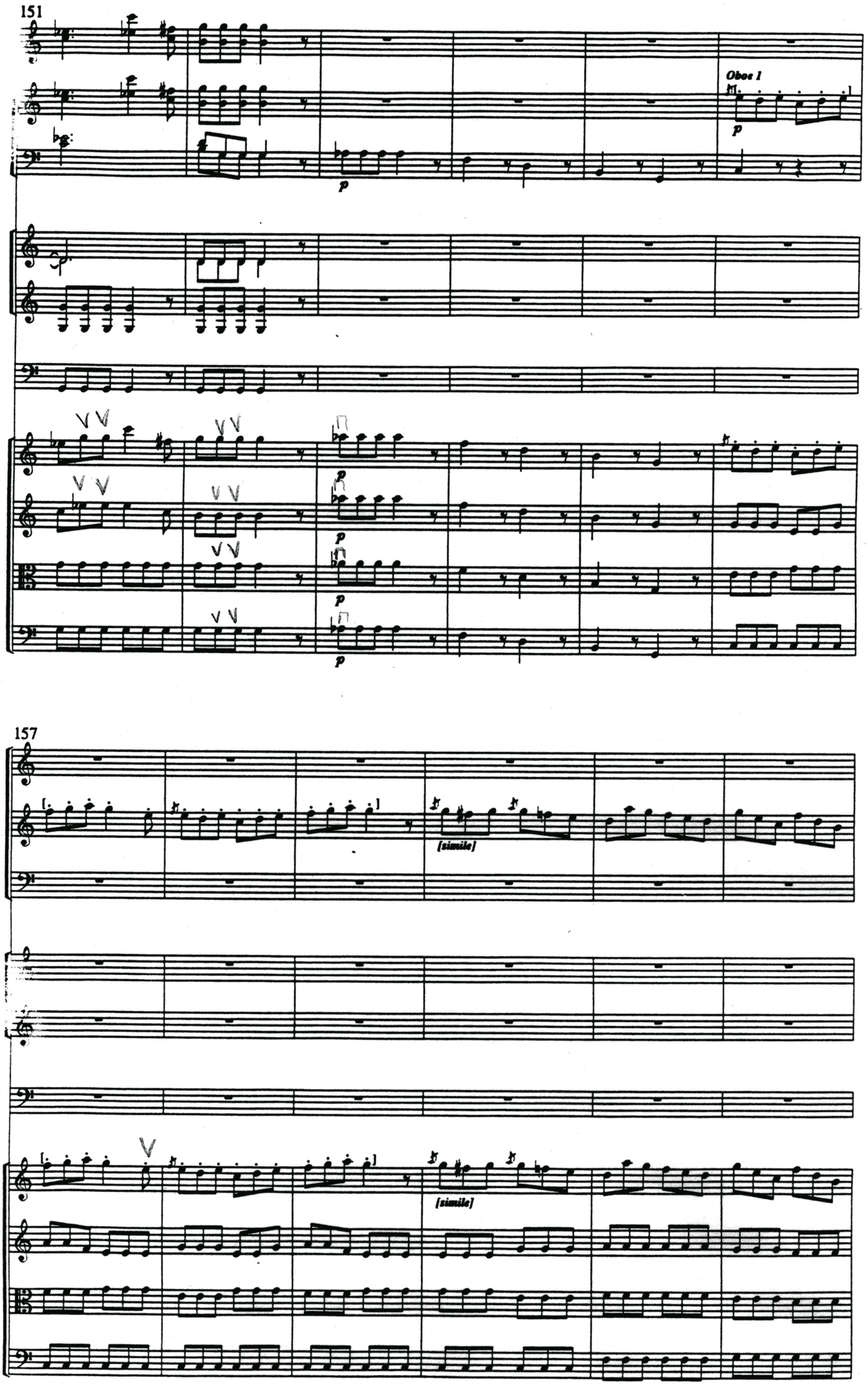
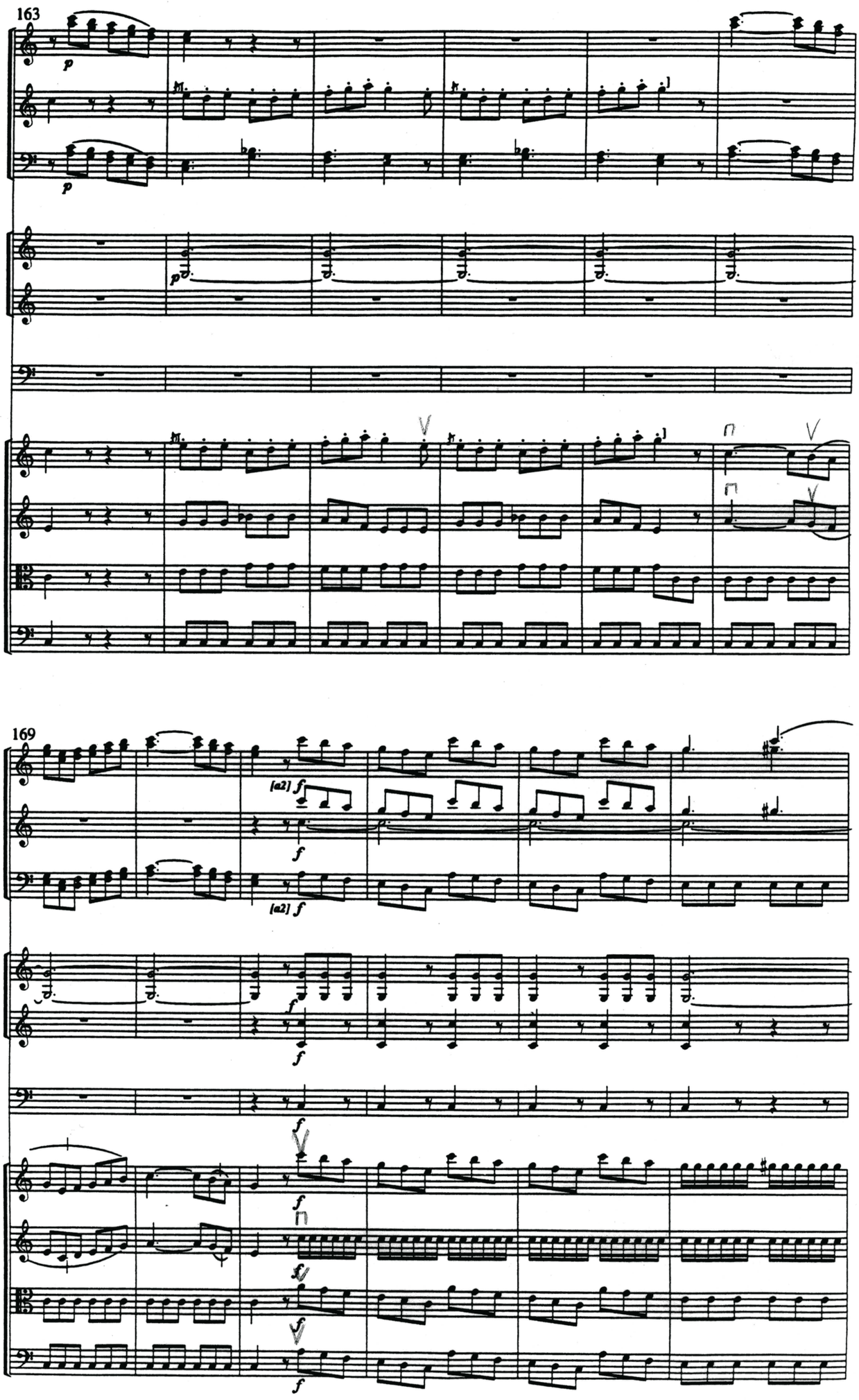
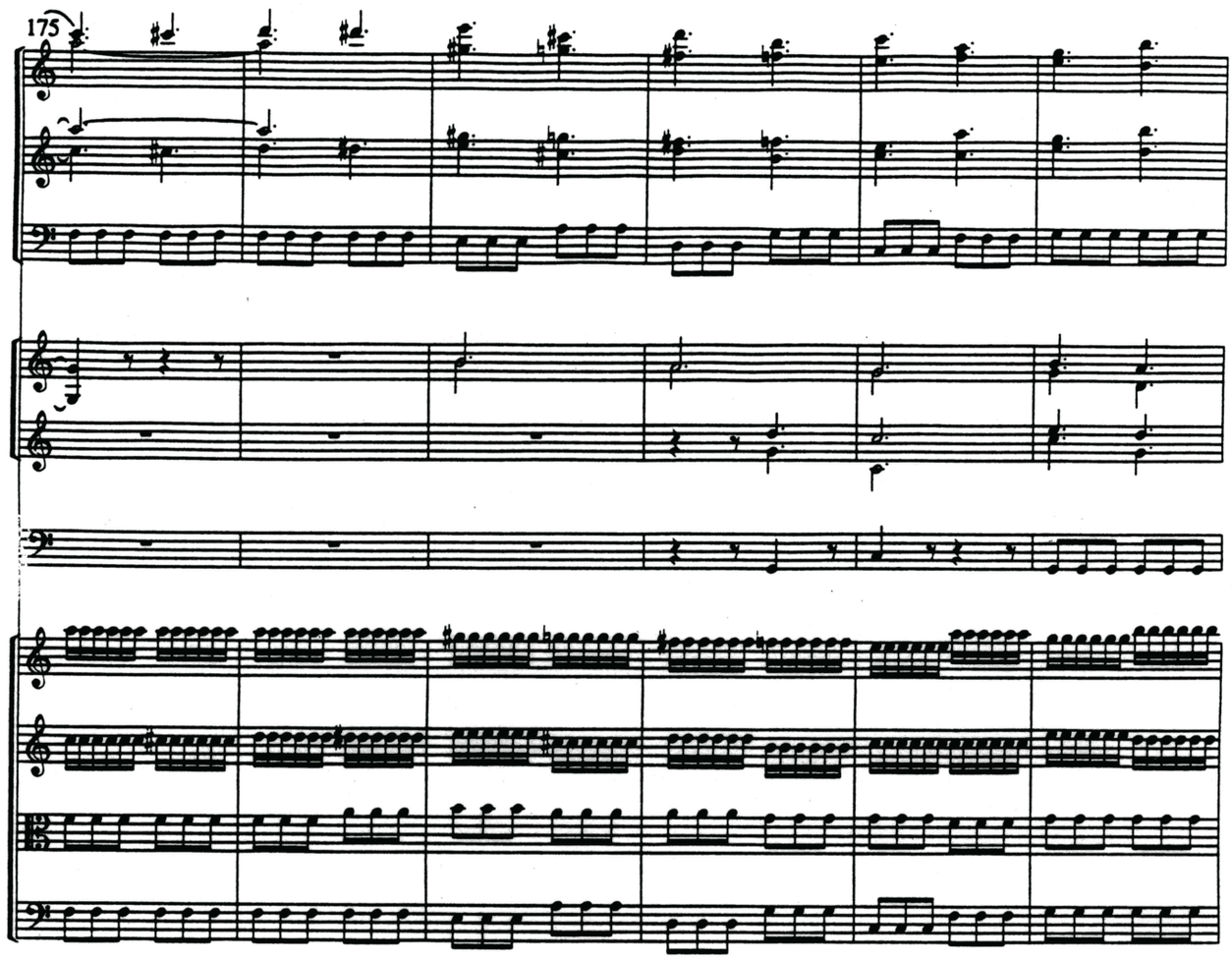

141
f
146


151
Oboe 1
p
157
[simile]
[simile]


163
p
p
p
169
[a2] f
f
[a2] f
f
f
f
f
f
f
f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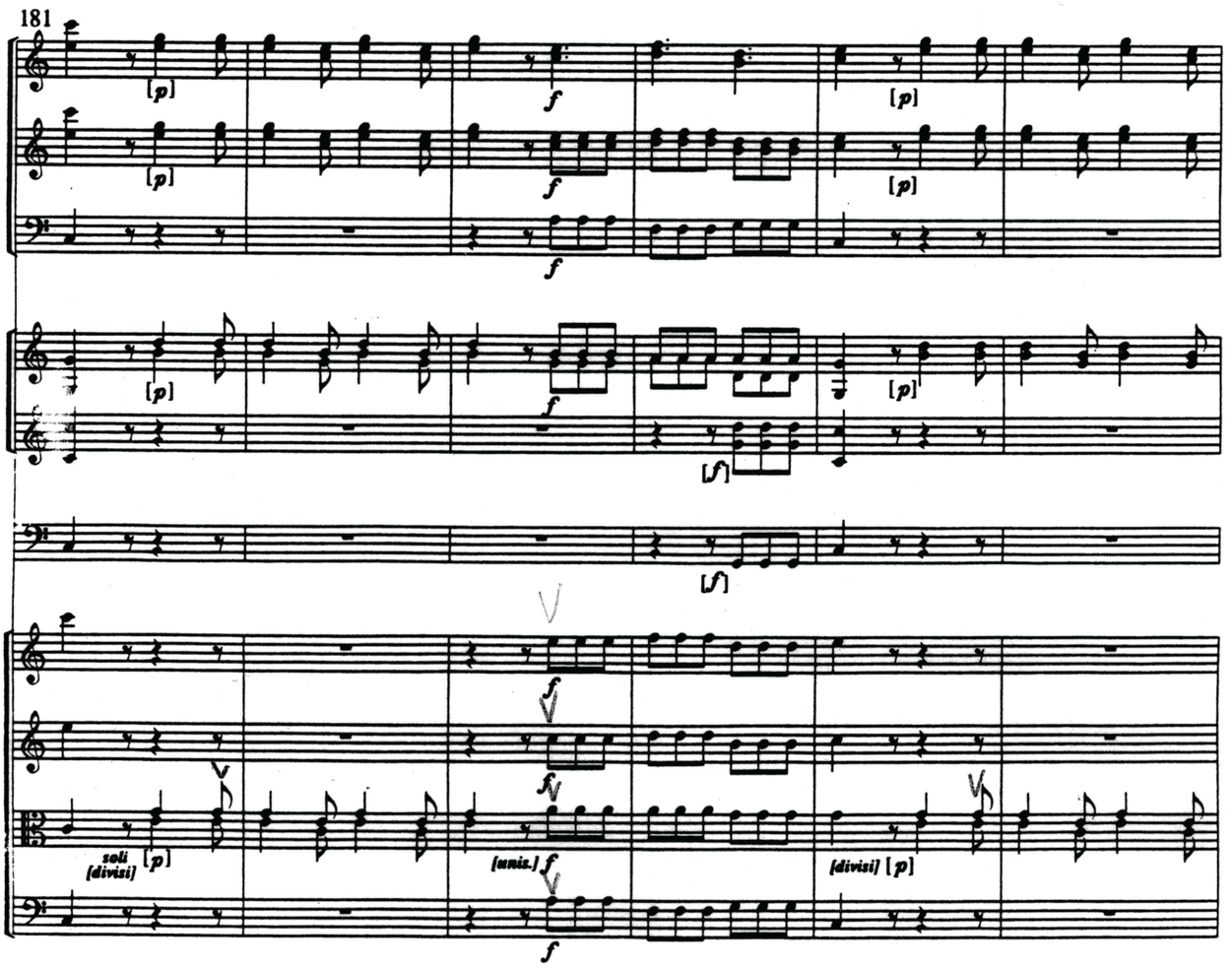
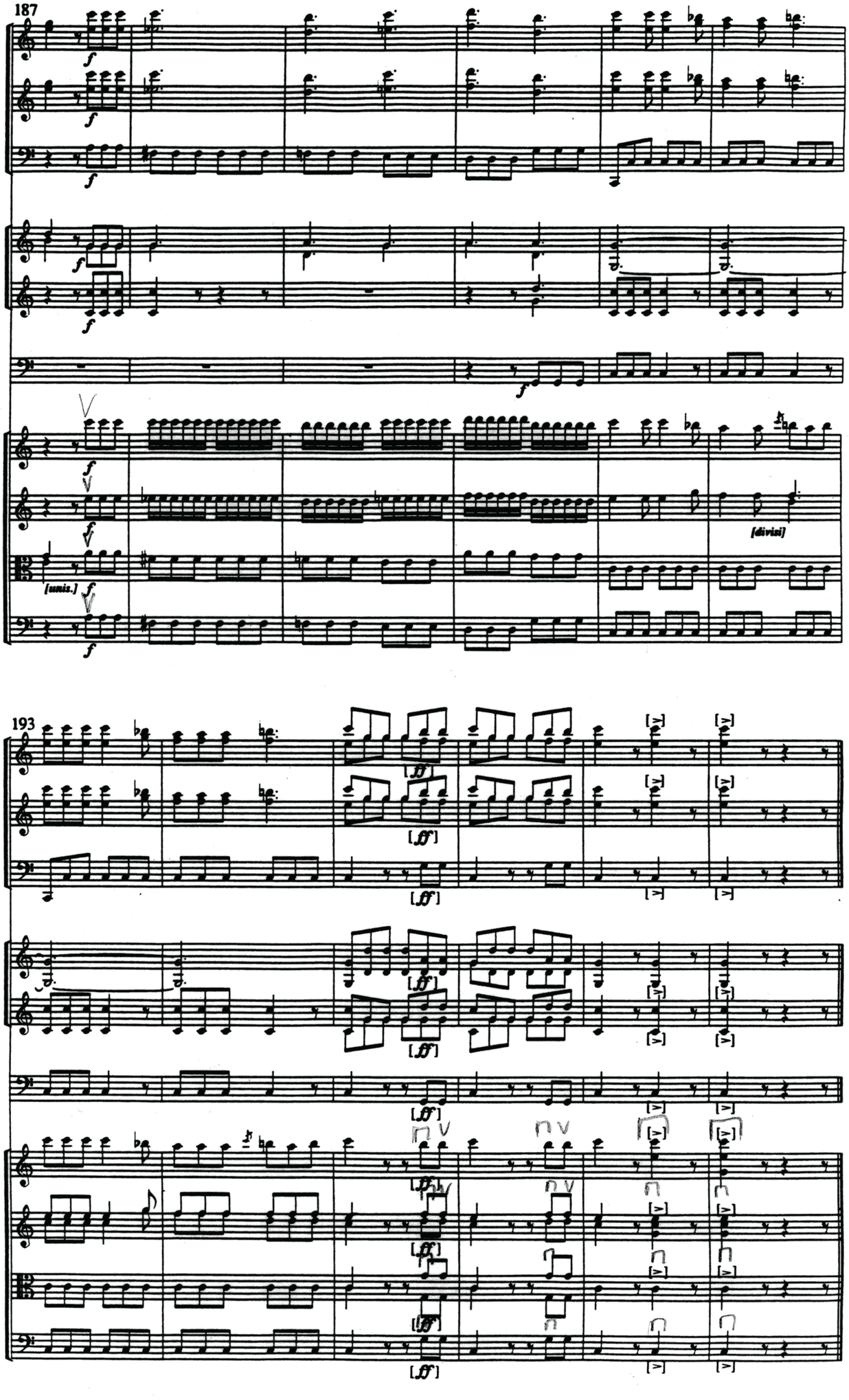

181
[p]
f
[sf]
soli
[divisi]
[unis.]
[divisi]


187
[unis.]
[divisi]
193