



TOCCATA
CLASSICS

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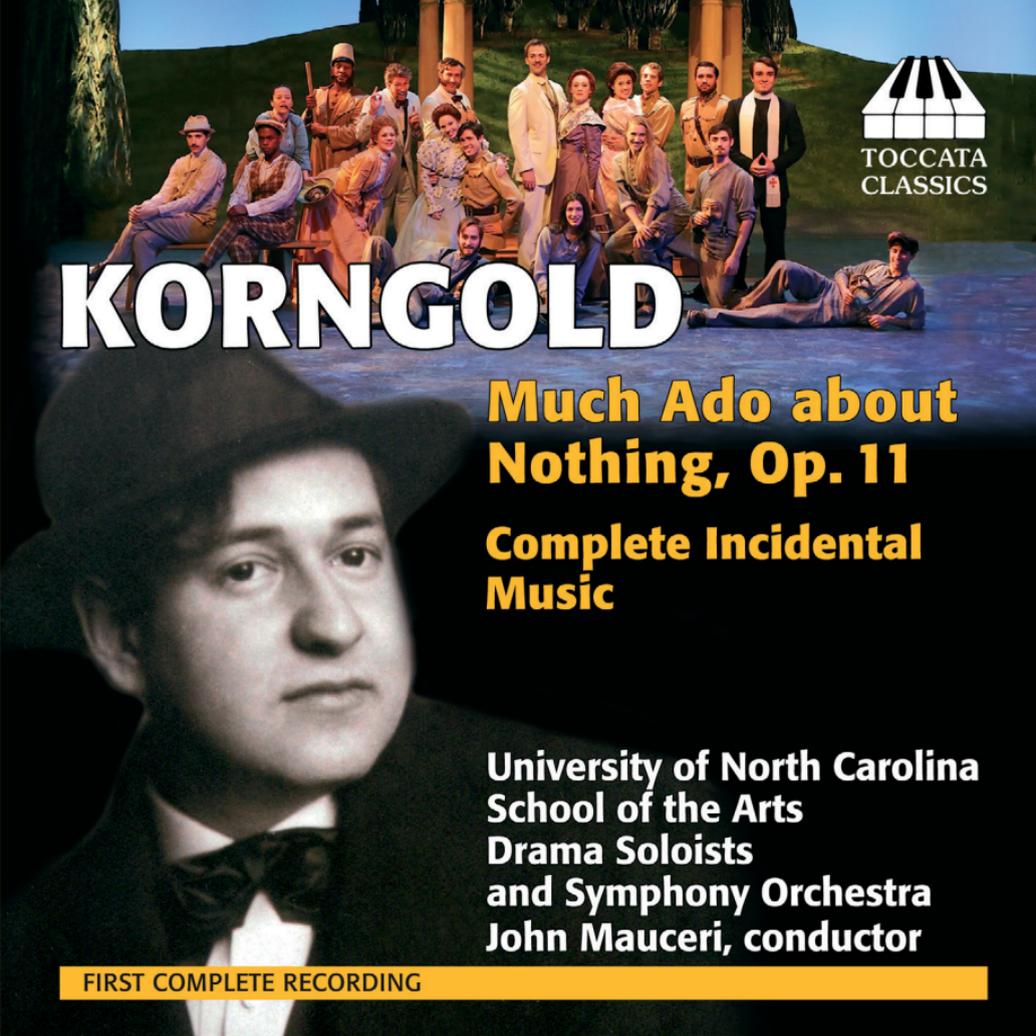
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TOCCATA
CLASSICS



KORNGOLD

Much Ado about Nothing, Op. 11

Complete Incidental Music

University of North Carolina
School of the Arts
Drama Soloists
and Symphony Orchestra
John Mauceri, conductor

FIRST COMPLETE RECORDING

KORNGOLD *Much Ado about Nothing*, Op. 11: Complete

1	Ouvertüre	5:02
2	Kriegsmusik (War Music)*	0:24
3	Don Juan (Don John) – Act I, scene 2	0:24
4	Mummenschanz (Hornpipe) – Prelude to Act II	2:22
5	Festmusik (Festive Music) – Act II, scene 1, with dialogue	5:16
6	[Change of Scene]*	0:24
7	Don Juan – Dialogue between Don John and Borachio	0:24
8	Gartenmusik (Garden Music) – Prelude to Act III, with Benedick's soliloquy	6:36
9	Lied des Balthasar (Balthasar's Song)	2:46
10	Intermezzo – with Beatrice's soliloquy	2:57
11	Holzapfel und Schlehwein (Marsch der Wache) (Dogberry and Verges (March of the Watch))	2:35
12	Mädchen im Brautgemach (Maiden in the Bridal Chamber) – Prelude to Act IV	3:43
13	Kirchenszene (Church Scene) – Act IV, scene 2, with Leonato's line	0:52
14	Gerichtszene (Judgement Scene)*	1:29
15	Trauermusik (Funeral Music) – Prelude to Act V, with Claudio's monologue	4:50
16	[Change of Scene] – with Don Pedro's line*	0:45
17	Intermezzo – final wedding scene, with dialogue	3:20
18	Schlusstanz (Final Dance) – with Benedick's final line	2:42

Movements without dialogue

19	Festmusik (Festive Music)	4:38
20	Gartenmusik (Garden Music)	6:36
21	Intermezzo	2:43
22	Trauermusik (Funeral Music)	4:50
23	Schlusstanz (Final Dance)	2:29

TT 69:05

Orchestra

Violin

Rachel Fellows, concertmaster

Jessica Snoko

Viola

Rachyl Duffy

Cello

Emily Grissing

Flute/Piccolo

Julian Rose

Oboe

Michael Dwinell

Clarinet

Rashad Hayward

Bassoon

Kirsten Filbrandt

Horn

Jessica Appolinario, principal

Candy Martinez

Trumpet

Benjamin McCarthy

Trombone

Zachary McDonald

Piano

Matthew Stephens

Harmonium

Alexander Gilson

Harp

Ian McVoy

Percussion

Scott O'Toole

Jason DeCristofaro

Mariana Poole

Timpani

William Champion



Benedick (Ari Itkin) muses on the power of love to transform the young soldier, Claudio.

The extraordinary career of **John Mauceri** has brought him to the world's most important opera companies and orchestras and to the musical stages of Broadway and Hollywood as well as the most prestigious halls of academia. His mentors include Leopold Stokowski, Leonard Bernstein and Carlo Maria Giulini. One of the world's most accomplished recording artists, he is the recipient of Grammy, Tony, Olivier, Drama Desk, Edison, two Emmy and four Deutsche Schallplatten awards, among other prestigious recognitions.



photo: Donald Dietz

A graduate of Yale University, where he taught for fifteen years, he served for seven years (2006–13) as chancellor of the University of North Carolina School of the Arts, a unique stand-alone public university of conservatories in music, dance, drama, filmmaking, and design and production which is unique in the Americas.

John Mauceri is the former music director of four opera companies: Washington Opera, Pittsburgh Opera, the Teatro Regio (in Turin) and Scottish Opera, and is the first American to have held the post of music director of opera companies in Italy and the UK. He was the first music director of the American Symphony Orchestra in Carnegie Hall, after its founding director, Leopold Stokowski.

Mauceri began an eighteen-year association with Leonard Bernstein in 1972 when he was invited to be Bernstein's assistant for a new production of *Carmen* at the Metropolitan Opera. He edited, supervised and conducted numerous Bernstein works throughout the world, many of them premieres, at the invitation of the composer.

For sixteen seasons at the Hollywood Bowl, Mr Mauceri broke all records by leading over 300 performances before a collective audience of four million people with the Hollywood Bowl Orchestra, which was created for him by the Los Angeles Philharmonic Association. During this time, and in conjunction with the award-winning recording series on London/Decca centered in Berlin ('Entartete Musik'), he became a proponent of the music banned by the Third Reich and especially its relationship with the music of Hollywood. He has restored, edited and performed hundreds of hours of music from this generally untapped source and has brought this music to the world through his performances and recordings.

Incidental Music

Actors of the UNCSA School of Drama:

Jackie Robinson (Beatrice) [5], [10], [17]

Ari Itkin (Benedict) [5], [8], [9], [17], [18]

Daniel Emond (Claudio) [5], [15], [17]

Jessica Richards (Hero) [5], [17]

Romolo Wilkinson (Leonato) [5], [13], [17]

Christian Daly (Don Pedro) [5], [9], [16]

Drew Bolander (Balthasar) [5], [9]

Chesley Polk (Antonio) [5], [17]

Nik Danger-James (Don John) [5], [7]

Charles Osborne (Friar Francis) [17]

Jamar Williams (Borachio) [7]

Emily Ussey (Margaret) [5]

Laura Hall (Ursula) [5]

UNCSA Symphony Orchestra

John Mauceri, conductor

*FIRST RECORDING



Don Pedro (Christian Daly) comforts the distraught Claudio (Daniel Emond).

photo: Donald Dietz

MUCH ADO ABOUT MUCH ADO

by John Mauceri

On 6 May 1920 the premiere of Erich Wolfgang Korngold's music for the Shakespeare comedy *Viel Lärmen um Nichts* (*Much Ado about Nothing*) made theatrical history, with a 21-year-old composer commissioned to write incidental music for the play in a production in the Schönbrunn Palace in Vienna, performed by a chamber orchestra made up of musicians from the Vienna Philharmonic. As if that were not enough, when the original run of performances ended, the production was transferred to the Burgtheater – the historic venue for the first performances of music by another *Wunderkind*, Wolfgang Amadeus Mozart: *Die Entführung aus dem Serail*, *Le Nozze di Figaro* and *Così fan tutte*. *Much Ado about Nothing* was an immense success for the composer and various chamber versions were created, along with an orchestral suite, the form in which the music is most often heard today in occasional orchestral performances.

Although there have been a number of recordings made of Korngold's score, this recording attempts to reconstruct the complete work, some of which has never been published, and re-associate it with the play for which it was written. The basis of this new recording was the US premiere of the Korngold score, presented with the Shakespeare play, on 29 March 2012 by the University of North Carolina School of the Arts in Winston-Salem. The challenge we faced in preparing these performances was reassembling all of Korngold's music and working out how it was used in the drama.

Since so many millions of people have experienced the music of Korngold because of his subsequent film scores for Warner Bros., restoring this pre-Hollywood theatrical music, which makes use of intermezzi and underscoring, both synchronised and free, seemed a worthy task. What made the job even more exciting was having colour photocopies of the original orchestral materials used in Vienna, along with the annotated conductor's score, graciously provided to us by the Austrian National Library.

interrupts the music to entreat Friar Francis to be brief and get on with the ceremony.

The wedding never takes place, for Claudio and Don Pedro believe they saw Hero on her balcony with Borachio on the night before her wedding. Don John seems to have conquered love with a lie, but Friar Francis, believing Hero to be innocent, suggests that she pretend to be dead until the mystery is solved.

The Watch and Dogberry return [14] to put Borachio and Conrad on trial for being 'false knaves'. In exposing the terrible lie that has led to Hero's supposed death, Claudio goes to Hero's tomb in profound and numbing distress [15]. This deeply tragic music touches the emotional core of the play, with its pre-echoes of John Williams' score to *Schindler's List*, especially when heard with solo strings. The central outburst reminds one of the legacy of Gustav Mahler that passed through the young Korngold.

Don Pedro attempts to console his young friend. Another wedding has been planned. Leonato has conspired to have Claudio marry his 'niece', who is actually Hero masked [16].

The cast assembles and awaits the arrival of Claudio and Don Pedro. Benedick asks the friar if he might perform a second wedding that morning. The final ruse proceeds, as Claudio accepts the hand of the masked woman [17], who turns out to be 'another Hero'. Benedick asks to see Beatrice from among the masked women. He proposes marriage in a comical crescendo of smart-talking badinage. Rescued from their cleverness by true emotion and underscored by Korngold's magnificent open-hearted music, Beatrice agrees to marry Benedick.

A messenger announces that Don John, who had escaped, has been arrested by Leonato's men. Benedick will not allow any discussion of Don John's punishment to disturb the happiness of the morning. That will take place after the play is done. He calls for a merry dance [18], which is a recapitulation of the hornpipe elided with the big waltz of the *Festmusik* of the first act, which concludes with a brilliant coda that accelerates with fanfares, triangle and tambourine as the curtain falls.

has overheard the plan for Claudio and Hero to marry, but Borachio has an idea that would destroy their happiness.

A lovely prelude ('Gartenmusik') [8] accompanies a transition into Shakespeare's Act Two, Scene Three that is elided with Act Three. This little tone poem is a masterpiece of invention and orchestration, with its description of the rustling leaves and bubbling fountains of Don Pedro's garden. The orchestral outburst in the middle of this otherwise pastoral work represents the passions at play among the young lovers. Benedick ponders on the power of love to transform his young ward, Claudio, from a warrior into a poet and wonders if that could ever happen to him.

With the arrival of Don Pedro, Claudio and Leonato, Benedick hides in the bushes. Balthasar is encouraged to sing a song about men's inconstancy [9]. Its structure is in mock-Elizabethan style, and makes use of the harp to mimic the lute. The men, knowing full well that Benedick is hiding nearby, speak loudly of Beatrice's supposed love for him. Benedick, who has apparently loved Beatrice all the while, believes 'this can be no trick'.

A parallel scene ensues, in which the ladies, aware that Beatrice is near, speak of Benedick's love for her, a love that surely will never be requited, given Beatrice's hostile personality. Like Benedick, Beatrice lets the ruse open her true heart. Alone, she swears to accept Benedick's love [10].

Don John, finding Claudio and Don Pedro alone, enacts Borachio's plan: He tells Claudio that Hero is no maiden and to prove it all he has to do is view her nocturnal infidelities that evening. Shocked and confused, Claudio nonetheless plans to watch the balcony that night.

A mock-serious march [11] brings on a group of comic characters – 'the Watch' – who are enlisted by the chief constable and inadvertent master of malapropisms, Dogberry, to be 'vigilant' in guarding the House of Leonato, because his daughter's wedding will take place the next day. When Borachio enters and tells Conrad how he had made love to Ursula on Hero's balcony so that Claudio and Don Pedro would think they were seeing Hero, the Watch arrests the two men and leads them off. This scene ends the two-act version of the play, as produced in Vienna. (The music for the curtain was the last 30 seconds of Number 11, repeated exactly, and thus not included on this recording.)

Act Three of the Vienna staging began with an angelic prelude called 'Mädchen im Brautgemach' ('Maiden in the Bridal Chamber') [12], and describes Hero being prepared for her wedding.

The little orchestra becomes a grand organ in the short wedding-music theme [13], first heard in the overture and subsequently in the last bars of the preceding orchestral prelude. Hero's father

The cues from Shakespeare's text found in this archival material, along with indications of repeats and cuts, made the editing job both fascinating and complex, since the parts were later used for other productions. (We know exactly where and when, because the book used by the solo violist contains the list of conductors and dates of performances, dutifully filled out from the world premiere.) A careful examination of these materials and information from Korngold's own edited published score of the 'complete' edition as well as the suite helped inform our decisions for a performing edition.

What also makes this recording unique is that the orchestra is the same size as the one Korngold used in the Schönbrunn pit. A string quartet, and not a string section, is a fundamental part of the orchestral colour. It also insures the proper balances with the solo wind and brass instruments. The direct influence of Richard Strauss' *Bürger als Edelmann* (composed in 1912 and revised in 1917) becomes clear in this restoration of size and texture, since Korngold's music is equally transparent, full of internal filigree, and rooted around the sound of an harmonium. Because we had the original parts, each student could replicate the bowings and articulations that were used in Vienna. The harmonium on this recording is a sampled 'Vienna harmonium' from the period. The piano is a new Steinway grand – which, admittedly, is probably bigger than the one employed in 1921.

In addition, Leslie Korngold, the composer's grandson, provided us with all the recordings made by the composer, so that tempo and *portamento* questions could be addressed with the composer at our side. Playing these recordings for the students just before we recorded this material was a particular joy.

The placement of the text with the music was usually absolutely clear. In the case of the long *Festmusik* [5], for example, Shakespeare's words are to be found in the conductor's score, as well as some of the individual parts. In a few instances, the UNCSA stage-director Bob Francesconi and I (along with the actors and my assistant, Michael Dwinell) had to figure it out as best we could, knowing that the play was performed with one interval and that much of the music was used to accompany scene changes. This fact also meant that the stage designs of design student John W. Bowhars had to accommodate the music, even though originally it was the other way around.

The goal of this exercise was to experience symphonic theatre. Great plays with orchestral accompaniment constitute a tradition that reaches back at least to Haydn (*Il Distratto*), Beethoven (*Egmont*), Schubert (*Rosamunde*) and Mendelssohn (*A Midsummer Night's Dream*). That tradition

led directly to the astounding Hollywood film-scores composed in Los Angeles by the refugees of Nazism, trained in the major European conservatories and fully familiar both with this tradition and Wagner's *leitmotif* technique. That is why we have included some of the dialogue on this recording. In addition, we have repeated the orchestral sections that have dialogue over them at the end of the disc without the text [19]–[23], so the listener may decide directly how to enjoy this marvellous music.

Nothing has been left out and the energy of these young musicians – some of whom are high-school students – was and is an inspiration to me, and I am personally grateful to everyone who took part in this amazing adventure.



Ursula (Laura Hall) and Hero (Jessica Richards) entrap the kneeling Beatrice (Jackie Robinson) into believing Benedick loves her.

The overture is a rollicking sonata movement [1] that does not contain themes from the rest of the score, except for the wedding music that will be heard in Act Two (and played, rather startlingly, as a harmonium solo). The mood is festive, with the occasional darker side making fleeting appearances. After the curtain rises, a brief fanfare ('Kriegsmusik') [2] accompanies the entrance of Don Pedro of Aragon, along with the two men whose love affairs form the basis of the play: Benedick and Claudio.

Don Pedro and his company have come to visit the nobleman Leonato, who lives in a villa in Messina with his older brother, Antonio, his young daughter, Hero, and his niece, Beatrice. On first sight, Claudio and Hero fall in love. Beatrice and Benedick, on the other hand, continue their long-standing 'merry war' of words. Don Pedro, who is the architect of love in the play, agrees to woo Hero on Claudio's behalf at the masked feast that evening.

Don Pedro's illegitimate brother, Don John, the architect of much mischief, enters [3] and, with the help of his co-conspirators, Borachio and Conrad, attempt to disrupt any joy that might ensue. A merry hornpipe [4] accompanies a scene change into Shakespeare's Act Two. The curtain rises as the characters await the commencement of the masked ball and discuss marriage – and whether Beatrice will ever find a husband. Beatrice gives advice to Hero about the wooing that will take place [5] as the revellers enter. This composition is one of Korngold's longest pieces in the score and is synchronised to Shakespeare's text for over five minutes.

First, the masked Don Pedro woos Hero, who appears unmoved by his advances. Then Balthasar attempts to seduce one of Hero's servants, Margaret, but his inept dancing brings that adventure to a prompt and comic ending. Old Antonio tries his best to win over Hero's other maid, Ursula, but she recognises him and rejects him outright. Finally, Beatrice dances with Benedick, whom she either does not recognise or perhaps does, for she speaks of Benedick as a fool. The music swirls and all the characters move to the side as Don John and his henchmen, knowing Claudio is the masked figure in the corner, approach him and tell him that Don Pedro is wooing Hero for himself and not Claudio.

The ruse works, and Claudio believes that Don Pedro has betrayed him. In the next scene Benedick is still wincing at the insults he heard from Beatrice, when she enters and calmly sits next to him [6]. Claudio learns that Don Pedro was true to his word, and he and Hero are betrothed.

Alone with Hero, Claudio and Leonato, Don Pedro suggests a way of passing the week before the wedding by creating a way for Beatrice and Benedick to fall in love and marry. Don John [7]