

PROGRAMMATIC PIECES TURNED INTO A BALLET SCORE THE MUSIC FOR THE BALLET *THE TAMING OF THE SHREW* CHOREOGRAPHED BY LÁSZLÓ SEREGI

JÚLIA FEDOSZOV

Liszt Ferenc Zeneművészeti Egyetem, Budapest

Izyleček: Madžarski koreograf László Seregi je leta 1994 ustvaril balet po Shakespearovem delu *Ukročena trmoglavka*. Z glasbenimi kolegi so uporabili enajst orkestrskih del Carla Goldmarka in jih sestavili tako, da se popolnoma prilegajo zgodbi, ki jo plesalci pripovedujejo skozi ples. Čeprav baletna partitura ne odraža skladateljevega prvotnega namena, njeni izvirnosti ni mogoče oporekati.

Ključne besede: priredba, avtentičnost, Carl Goldmark, William Shakespeare, *Ukročena trmoglavka*

Abstract: The Hungarian choreographer László Seregi created a ballet based on William Shakespeare's *The Taming of the Shrew* in 1994. He and his musician colleagues used excerpts from eleven orchestral pieces by Carl Goldmark, cut and pasted together to fit perfectly the play as told through dance. I argue that although the ballet score does not convey the composer's original intentions, its authenticity as a successful theatrical piece is unquestionable.

Keywords: adaptation, authenticity, Carl Goldmark, William Shakespeare, *The Taming of the Shrew*

In the autumn of 1908 Isadora Duncan, one of the first and most influential modern dancers, gave a performance at the New York Metropolitan Opera House. She was accompanied by the New York Philharmonic Orchestra conducted by Walter Damrosch, dancing to three movements of Beethoven's Seventh Symphony as well as to two preludes, a mazurka and a waltz by Chopin, all orchestrated. A review in the *New York Times* reads as follows:

[...] there will be much question of the necessity or the possibility of a physical 'interpretation' of the symphony upon the stage. Nor did Miss Duncan make it appear that the music has spoken insufficiently for itself during the hundred years or so of its existence. If the contention is that, wishing to dance, and, finding no music of the kind she desires, she has taken it provisionally as a medium adapted for her purposes, there would be more to be said. But even then it seems like laying violent hands upon a *great masterpiece* that had better be left alone. And the same is applicable to the pieces of Chopin.¹

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¹ "Miss Duncan's Dancing", *New York Times*, 7 November 1908, 7.

Although critics disapproved of Duncan's unusual choices of music, by dancing to classical instrumental pieces that had not been composed for dance or theatrical use, she actually opened up a whole new world for twentieth-century dancers and choreographers to come. As a Hungarian choreographer, Antal Fodor, wrote: "After Duncan it is impossible to create serious ballets to insignificant music".² But still, in the last decades of the twentieth century, some choreographers were accused of "laying violent hands upon" music.

László Seregi, later to be known as one of the greatest Hungarian choreographers, staged his first three-act ballet for the Hungarian State Opera House in 1968.

In setting *Spartacus*, Seregi slightly rearranged Aram Khachaturian's ballet music.³ Although the composer was angered by the fact that his piece had been altered, thanks to the Russian ambassador's diplomatic skills the premiere was a success free from scandal.⁴ In his first Shakespeare adaptation, the *Romeo and Juliet* of 1985, Seregi complemented the original Prokofiev score with other pieces by the composer, while in his 1989 creation of *A Midsummer Night's Dream* Seregi added to Mendelssohn's incidental music excerpts from the same master's symphonies as well as some electronic interludes. Interestingly enough, the last-mentioned element did not upset the critics so much as the fact that Seregi had used some excerpts from Mendelssohn's "Reformation" Symphony. As Seregi's technician colleague László Schnitzler recalled, British reviewers found it especially disrespectful. Nevertheless, most of Seregi's ballets were a huge success, running in the named Opera House for decades. Some of them were even staged on several continents and taught to ballet companies by Seregi and his assistant Ildikó Kaszás.

Seregi's third and last ballet based on a Shakespeare play, *The Taming of the Shrew*, was premiered on 11 June 1994. This time, Seregi did not have any type of ballet or incidental music at hand. Before Seregi, *The Taming of the Shrew* had been set to the music of Domenico Scarlatti by Maurice Béjart and John Cranko, as well as to the music of Oldřich Flosman by Věra Untermüllerová. Seregi was searching for the perfect music for a long time. First, he considered using music by Auber, Rossini or Donizetti, but one day, while driving in his car, he heard on the radio an overture entitled *Im Frühling (In Spring)* by the nineteenth-century Austro-Hungarian composer Carl Goldmark (also Karl). As he recalled in several interviews, this encounter resolved the question of the music immediately.⁵ With help from the radio editor Gábor Kecskeméti,⁶ Seregi and his assistant Ildikó

² Fodor, *A koreográfia művészetének elmélete és gyakorlata*, 8.

³ Seregi's method was not completely new. In 1939 Gyula Harangozó, an important predecessor of Seregi at the Budapest Opera House, made a choreography using Tchaikovsky's Overture to *Romeo and Juliet* as well as other pieces by Tchaikovsky. Harangozó was assisted by the conductor Jenő Kenessey. See also: Körtvélyes, *Művészet, tánc, táncművészet*, 91.

⁴ According to László Schnitzler, Seregi's technician colleague. Here I would like to thank Peter Dala and László Schnitzler for the notes and interviews, Julianna Egressy for the ballet score and Szonja Stella for the video recording of the ballet, as well as Márton Karczag for the photographs. The recording of the ballet I used for my analysis was made in 2016, in the Hungarian State Opera House, for documentary purposes.

⁵ K., "Beszélgetés Seregi Lászlóval"; Rajk, "Derűmet – ha fogcsikorgatva is – máig megőriztem", 17.

⁶ Imely, "Seregi László Shakespeare-trilógiája", 38.

Kaszás listened to fifteen Goldmark pieces in the archives of the Hungarian Radio.⁷ They selected eleven compositions, listed below in their chronological order of composition:

1. Scherzo in E Minor, Op. 19 (1863)
2. *Die Königin von Saba* (*The Queen of Sheba*, opera), Op. 27 (1871)
3. Symphony No. 1, “Ländliche Hochzeit” (Rural Wedding), Op. 26 (1876)
4. *Penthesilea* Overture, Op. 31 (1878)
5. Symphony No. 2, Op. 35 (1887)
6. *Prometheus* Overture, Op. 38 (1889)
7. *Im Frühling* (*In Spring*) Overture, Op. 36 (1889)
8. *Sappho* Overture, Op. 44 (1893)
9. Scherzo in A Major, Op. 45 (1894)
10. *In Italien* (*In Italy*) Overture, Op. 49 (1903)
11. *Aus Jugentagen* (*From the Days of Youth*) Overture, Op. 53 (1909)

On the basis of interviews I conducted with Peter Dala, conductor of the premiere, and the technician László Schnitzler, I will briefly describe how the ballet score was compiled.

While listening to Goldmark’s eleven selected works, Seregi decided which sections of the music were to be used for which scenes. According to a list made by Peter Dala of the sections of music, László Schnitzler copied the excerpts to tape, cutting and pasting many times. “They say he has used up three spools of splicing tape”⁸ was Seregi’s comment on this phase of work in the film directed by Seregi’s son László Seregi junior about the making of the ballet.

Frigyes Hidas, Seregi’s composer colleague, then wrote several groups of bars of music to link the excerpts in their different keys. In the film he says he hopes no one will be able to tell where the Goldmark music ends and his own begins.⁹

Dala played the snippets composed by Hidas on a synthesizer, Schnitzler recording and inserting them in their desired place. Seregi then used the assembled recording to choreograph the ballet in detail, as well as for rehearsals. (As Schnitzler pointed out in our interview, Seregi was one of the first choreographers to use orchestral recordings instead of rehearsals with a pianist, since he found that this helped the dancers to navigate within, and memorize, the music.)

Then the ballet score, too, had to be constructed. The excerpts that Seregi decided to use after listening to recordings had to be located among the Goldmark scores kept in the library of the Opera House. Peter Dala identified the corresponding pages and bars, and on the basis of his list the excerpted pages were then photocopied and placed in order, interleaved with the handwritten additions by Hidas. (A detailed list of the Goldmark excerpts as well as the bars Hidas composed especially for the ballet score can be found in the Appendix.)

⁷ Rajk, “Derümet – ha fogcsikorgatva is – máig megőriztem”, 17.

⁸ Seregi, *Seregi-Goldmark*, 5’55”.

⁹ *Ibid.*, 6’28”.

FALUSILAK. 80-OLD-TÖL 81-IG ÉS EGYFF AKKORD A VÉGÉRE! [108]
 SÁBA T FELV. 16-OLD-TÖL 18-IG [109]
 IFJUSÁGOM N. 1-OLD TÖL [2] ELOTT 1 TAKT. ÉS ISM. [110]
 6 1-OLD TÖL [2] ELOTT 1 TAKT. IG HÍRES KÖTÉS
 FALUSILAK. 7-OLD TÖL 10-OLD 1-TAKT. IG ÉS ISM. } PETRUCHIO
 5 7-OLD TÖL 10-OLD 1-1K TAKT. IG. ÉS ISM. } VARIÁCIÓ
 6 7-OLD TÖL 11-OLD IG. VÉGIG [111]
 FALUSILAK. 82-OLD-TÖL 88-OLD IG (2 ELOTT 1) HÍRES KÖTÉS
 8 103-OLD-TÖL [M]-TÖL VÉGIG (AUF TAKT-TAL) (KOPOG... PETR) [112]

Figure 1

Excerpt from Peter Dala's handwritten list.

As Peter Dala's remembers it, the huge task was even more complicated since

there were changes right to the very end. Somewhere, for example, [Seregi] needed an additional bar of music, because there was not enough time for the dancers to make their way from one place to another. Sometimes, he asked that we repeat a group of eight bars [...]. He obviously had the music figured out in his mind before he started choreographing, but the actual mechanics of this [evolved in the meantime].¹⁰

Seregi poses the question to Dala in the film: "It's the introductory music for the *pas de deux*. It's the bare minimum, so that the twenty extras can grab their stools [and sit down]. And this section should be repeated. It's not disgusting in music, is it? Can you check whether it would be OK?"¹¹ Seregi's question illustrates his concern about the fine line between tasteful, musically well-functioning arrangements and a structurally detrimental misuse of music. (As if he wanted to reassure us: "no music was harmed in the making of this ballet")

With the next few examples I will illustrate the unity of music, drama and movement in *The Taming of the Shrew*. I will also demonstrate how excerpts from programmatic pieces used by Seregi either matched the ballet or could be transformed through choreography and a new musical context to fulfil new functions.

For the prologue Seregi and his collaborators used the first thirty-one bars of the slow introduction to the overture based on and named after a play about the poetess Sappho. They had to transpose the music from G flat major to G major to make it tonally compatible with the accompaniment to the first scene, the C major *tarantella* section of the overture *In Italien (In Italy)*.

In the prologue we see Shakespeare and the characters of the drama, who appear in his imagination. Sappho's harp becomes here a symbol of Shakespeare's craft. The role

¹⁰ Peter Dala, interview by Júlia Fedoszov, July 2020.

¹¹ Seregi, *Seregi-Goldmark*, 5'16".

The image shows a page of handwritten musical notation for a ballet score. The top section is titled "Trio. Moderato." and includes a tempo marking of 132. It features multiple staves for strings and woodwinds. A vocal line is marked "cantabile". The piano part is marked "Moderato." and includes instructions like "senza Sordini" and "arco". There are handwritten markings such as "201" and "48" in the upper right, and "15" and "12" at the bottom of the Trio section. A large, dark scribble obscures the right side of the Trio section. Below this is a section titled "MIRADANCOS" with a tempo marking of 201. It includes staves for strings (ST2-F, V2, V1, VLE, VRC, CB) and piano. The piano part has a marking "es el PP2" and a circled note. There are also markings "310" and "215" above the ST2-F staff, and "16" at the bottom of the MIRADANCOS section.

Figure 2
A page from the ballet score.

of the *tarantella* is structurally prominent: it provides a framework for the ballet, which is in two acts, each divided into two scenes, since it provides the accompaniment for the opening of the first scene after the prologue, as well as for the finale of both acts. In keeping with the title of Goldmark's work – *In Italien* – Seregi uses the *topos* of the *tarantella* to place the action in Renaissance Padua by means of this fairly long, recurrent passage.

The symphony subtitled “Ländliche Hochzeit” similarly matches the play as regards its programme. The use of many of its excerpts, just as in the case of the overture *In Italien*, serves to create musical unity. Four of the five movements of the piece appear in the ballet's music. Fragments of the first movement, a wedding march consisting of thirteen variations, appear in all but one scene of the ballet: a total of eight times. The variously solemn, playful and lyrical character of the variations also supplies variety within an over-arching unity: the fifth variation, for example, accompanies the dance of the bannermen in Padua; the sixth, the chase of Bianca and Kate; the eleventh, the lament of the bride Kate.



Figure 3

The dance of the bannermen (photo: Béla Mezey, Budapest Opera Archives).

Sometimes, however, the original character of the music becomes deliberately parodistic by virtue of the action and movements associated with it. The march from *Die Königin von Saba*, Act I, originally accompanied the entrance of the high priest, Baal Hanan, Assad, his armed guard and the people. However, Seregi choreographs the entrance of Bianca's suitors, Hortensio and Gremio, to this music. One of them is thin and tall, the other short

and plump; both are visibly much older than the bride-to-be; both are fops, comic figures, who emphasize their nobility with ceremonial gestures arousing general amusement.

There are many other instances of the use of recurrent themes, leitmotives if you will, to portray a character in the drama. Seregi and his colleagues could hardly have found a more fitting theme for the figure of the younger sister, Bianca, than the Bridal Song in the second movement of the “Ländliche Hochzeit” Symphony, which features specifically when Bianca interacts with her suitors.

Kate’s entrance is accompanied by the bellicose, pathetic and tightly rhythmic opening bars of the overture *Aus Jugendtagen* (*From the Days of Youth*), and then by later sections of the piece with a similar character. Given the title of the overture, in its original context this music might have been a reference to Goldmark’s personal experience of war in 1848, but it is equally convincing as a characterization of the feisty Kate. It is worth mentioning that within minutes the same music will be playing at the moment of Petrucchio’s arrival on stage, even if his actual entrance is danced to the third variation of the first movement of “Ländliche Hochzeit”, with additional repetitions. The first-mentioned music, which can be identified with both characters, is the earliest, but not the only, sign that in Seregi’s portrayal Kate and Petrucchio are equal partners.



Figure 4
Katalin Hágai as Kate in the premiere (photo: Béla Mezey, Budapest Opera Archives).

Other extracts, however, appear only once in the ballet score, adding variety. The dramatic opening of Goldmark's overture to Aeschylus's *Prometheus bound*, which on the basis of its programme might seem a surprising choice in the company of the pieces mentioned so far, provides a good basis for the ironic portrayal of Kate's confrontation of Petrucchio for the first time. A similar instance is the use of an excerpt from the overture *Penthesilea*. Goldmark's piece originally recounted the tragic love and death of the Amazon queen from Greek mythology. In the ballet, however, its final bars accompany Kate's comic convulsion after being exhausted by her first, less than idyllic, *pas de deux* with Petrucchio.

The examples so far have mostly included music removed from its original context (programmatic as well as musical), so that we can no longer compare it with the neighbouring themes and sections in Goldmark's work. In this respect, however, the accompaniment of the pantomimic wedding at the end of the first act constitutes an exception. Seregi used an excerpt from the Scherzo movement of Goldmark's Symphony No. 2, the first thirty bars of the solemn Trio section with solo trumpet, to represent the church service. However, in the middle of the scene (when Petrucchio is looking for the lost ring) he needed some *scherzando* music, so he inserted a section of the main part as a middle section – thereby fashioning a somewhat abridged inversion (so to speak) of the original form.

Music example 1a

Excerpt from Symphony No. 2, Movement III, main part. The excerpt was originally notated in C flat major because of earlier modulations in the piece, but in the music example the notation is simplified. The excerpt originally included horns, but since the notes they play exist in the other parts, I have omitted them.

The musical score for Music example 1a is presented in two systems. The first system (measures 1-4) includes parts for Oboe (Ob), Clarinet (Cl), (+4 Cor), Violin I (VI I), Violin II (VI II), Viola (Vla), Violoncello (Vlc), and Contrabass (Fg). The woodwinds play a melodic line starting with a staccato marking. The strings play a rhythmic accompaniment with a pizzicato (pizz.) marking and a dynamic of *pp*. The second system (measures 5-8) continues the woodwind and string parts, with the strings switching to arco (arco) playing in the final measure.

Music example 1b

Excerpt from Symphony No. 2, Movement III, Trio

The musical score consists of three systems of staves. The first system includes Tr (Trumpet), VI I (Violin I), VI II (Violin II), Vla (Viola), Vlc (Violoncello), and Cb (Contrabasso). The tempo is marked *cantabile* and the dynamics are *p* (piano). The second system starts at measure 7. The score includes various musical notations such as slurs, accents, and dynamic markings.

Seregi used the first twelve bars of the original middle section of the Trio in a similar context for the scene at Petrucchio’s home in Act II, where it becomes the music for the mealtime prayer, rounded off by a contribution from Hidas.

During the “taming process” of Act II Petrucchio orders new clothes for Kate, then rips them all off and chases the tailor away. This time, the events told through dance seem to follow the formal and thematic structure of the longer, uncut musical material of the orchestral Scherzo in A major. In common with other examples, this scene may raise questions about when it is music that becomes adapted to dance and when the reverse.

In stark contrast to the latter example is a four-beat section of *Die Königin von Saba*, which Seregi has imported into the ballet music purely as an effect. In the dance music at the beginning of the third act of Goldmark’s opera these four bars perform a transitional function. According to the instructions in the original score, during its performance a dancer, fearful and cautious, pulls away the veil in which a bee has become entrapped.



Figure 5

Zoltán ifj. Nagy (Petrucchio), Katalin Hágai (Kate) and Gyula Sárközi (tailor) in the second act (photo: Béla Mezey, Budapest Opera Archives).

Music example 2

Excerpt from *Die Königin von Saba*, Act III.

The musical score consists of two systems of staves. The first system includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Violin I (VI I), Violin II (VI II), Viola (Vla), and Violoncello (Vlc). The second system includes parts for Oboe and Clarinet (Ob, Cl), Violin I and II (VI I-II), and Violoncello (Vlc). The music is in a key with three flats and common time. Dynamics include piano (*p*) and crescendo (*cresc.*).

Seregi uses this short four-bar excerpt to accompany several moments of anticipation, and tension – on three occasions with minor changes by Hidas. At its first occurrence, with Petrucchio sitting in a tub and Kate bathing him, they tug at both ends of a towel, Petrucchio successfully pulling his reluctant wife into the tub. The second time we hear the four bars is when, in the final scene of the drama, the husbands bet on whose spouse is the most obedient. Accompanied by the four bars, Petrucchio’s servant Grumio checks whether the ladies who are being addressed come forward obediently at their husbands’ bidding.

Frigyes Hidas composed a total of 128 bars of additions, the shortest being a single chord, the longest, sixteen bars. Sometimes, Seregi had a definite idea about the rhythm of a passage that Hidas was to write. The example that follows (Music example 3b) was composed according to Seregi’s instructions.¹²

A $\frac{4}{4}$ symmetrical arrangement of the $\frac{3}{4}$ asymmetrical main theme of *Aus Jugendtagen*, which after modification proceeds in straightforwardly quadratic (four-plus-four) units, was made at Seregi’s request for the solo of the handsome and well-groomed Lucentio.

Music example 3a

The main theme of *Aus Jugendtagen*.

Moderato (*Frisch, schwungvoll, stramm im Rhythmus*)

VI 1

¹² In Peter Dala’s notes: “A variation for Lucentio on the main theme of *From the Days of Youth*, rhythm as changed by Seregi ... Freddie!!!”

Music example 3b

The main theme of *Aus Jugendtagen* in Hidas's arrangement.

Marcia (Grave)

In the last scene we find the only example of music that has been included in its entirety without any editing or modification, and also the only one that Goldmark originally composed for dancing. The second ballet movement, borrowed from the beginning of the third act of *Die Königin von Saba*, is the music of the ethereal Egyptian girls dancing with bees, wreaths of flowers and veils, as suggested in the libretto. In Seregi's choreography it accompanies Kate's and Petrucchio's final *pas de deux*. Seregi both replaces the original, charmingly trivial subject of Goldmark's movement with a new one more in keeping with the richness of the music and uses this music to "transcend" the ending of Shakespeare's comedy. Instead of a comically servile Kate dutifully preaching obedience and the overbearing Petrucchio celebrating victory, we see an equal woman and man who have earned each other's love and respect.

After the premiere several reviews mentioned that the ballet music could be listened to as a new Goldmark piece.¹³ As Seregi said in an interview: "It is as if Goldmark had written his gleaming music yesterday for the libretto I wrote based on Shakespeare".¹⁴ He even declared that "the music performed on its own would be a special experience".¹⁵ When I asked Peter Dala for an opinion on that statement, he said that he believed it was possible to perform the ballet music also in a concert setting. But would this really work? More especially, would it need to?

It appears to me that Seregi and Dala here unconsciously sought to defend their work against a concept that has nothing to do with most theatrical music: one viewing the authentic musical work as a closed, individual, organic whole, the performance of which ought to reflect the intentions of the composer. In the case of Seregi's ballet, however, it is more rational and productive to look at the score in combination with drama and movement, as it was meant to be listened to. In that context and function it demonstrates a high

¹³ Pór, "A makrancos Kata"; László Bernáth, "Makrancos a csilláron", *Népszava*, 21 June 1994, 12; Edina Baráth, "Baletté álmódott Shakespeare", *Magyarország*, 31 July 1994, 12.

¹⁴ Rajk, "Derümet – ha fogcsikorgatva is – máig megőriztem", 17.

¹⁵ Tamás Garai, "Makrancos Katarzis", *Kurír*, 29 May 1994, 11.

level of artistic integrity, perhaps challenging the traditional definitions of authenticity that are based merely on the ideals just mentioned.

For Goldmark's own thoughts on fidelity to the composer's intentions, we might turn to his own memoirs. He deplored the arbitrary *ritardandi* and *accelerandi* of some conductors.¹⁶ But when he recalled how Liszt and Plotényi had performed his Suite, Op. 11, he wrote: "Indeed, I had never heard it like that. [Liszt] played many things differently, but he had a kind of divinatory vision of spiritual accents that are indescribable."¹⁷ Unfortunately, we can no longer ascertain whether Goldmark would have found that "divinatory vision" in Seregi's ballet as well.

Appendix

Table

Page numbering in the ballet score	Title of the Goldmark piece, original page numbering in the edition used by Seregi and his colleagues*	The edition used by Seregi and his colleagues
Prologue 1–2	<i>Sappho</i> (slow introduction, 4–5, transposed from G major to G flat major)	Berlin: Simrock, 1894
1–9	<i>In Italien</i> (reprise, 41–49)	Mainz: B. Schott's Söhne, 1904
10	2-bar transition by Hidas	
11–17	<i>In Italien</i> (beginning, except first bar, 1–7)	Mainz: B. Schott's Söhne, 1904
18	3-bar transition by Hidas	
19–30	Symphony No. 1, "Ländliche Hochzeit", Movement I, fifth variation (21–26)	Mainz: B. Schott's Söhne, [1877]
31	6-bar transition by Hidas	
32–48	<i>In Italien</i> (1–16, except first bar)	Mainz: B. Schott's Söhne, 1904
49	3-bar transition by Hidas	
50–54	<i>In Italien</i> (21–25, with two bars deleted)	Mainz: B. Schott's Söhne, 1904
55–59	<i>Die Königin von Saba</i> , Act I, March (40–42, repeated)	Hamburg: Hugo Pohle, s.a.
60	8-bar transition by Hidas	

¹⁶ "Nun, so hatte ich sie allerdings noch nicht gehört. [Liszt] spielte manches anders, aber er hatte eine Art divinatorisches Erspähen seelischer Akzente, die man nicht hinschreiben kann". Goldmark, *Erinnerungen aus meinem Leben*, 113.

¹⁷ *Ibid.*, 146–147.

Table
(continued)

Page numbering in the ballet score	Title of the Goldmark piece, original page numbering in the edition used by Seregi and his colleagues*	The edition used by Seregi and his colleagues
61–67	Symphony No. 1, “Ländliche Hochzeit”, Movement II, Brautlied (75–81, to the end of the movement)	Mainz: B. Schott’s Söhne, [1877]
68–70	<i>Die Königin von Saba</i> , Act I, March (40–42, without repetition)	Hamburg: Hugo Pohle, s.a.
71	6-bar transition by Hidas	
72–73	<i>Aus Jugentagen</i> (3–4)†	Leipzig/Wien: Ludwig Doblinger, 1913
74	2-bar transition by Hidas	
75–96	<i>Aus Jugentagen</i> (7–11 [to rehearsal number 12], 38–42 [to rehearsal number 33], 52–56 [from rehearsal number 38 to the end])	Leipzig/Wien: Ludwig Doblinger, 1913
97–98	Symphony No. 1, “Ländliche Hochzeit”, Movement II, Brautlied (80–81, to the end of the movement)	Mainz: B. Schott’s Söhne, [1877]
98 (last bar)	Hidas, one chord	
99–101	<i>Die Königin von Saba</i> , Overture (16–18)	Hamburg: Hugo Pohle, s.a.
102	2-bar transition by Hidas	
103–106	<i>Aus Jugentagen</i> (3–4, repeated)	Leipzig/Wien: Ludwig Doblinger, 1913
107–119	Symphony No. 1, “Ländliche Hochzeit”, Movement I, third variation (twice, 7–10, first bar; third time 7–11, to the end of the variation) First time according to the original score; second time with variations in the Flute and Piccolo parts; third time according to the original score.	Mainz: B. Schott’s Söhne, [1877]
120	5-bar transition by Hidas	
121–132	Symphony No. 1, “Ländliche Hochzeit”, Movement III, Serenade (cut: 82–88; 103 [second line]–107, end of the movement)	Mainz: B. Schott’s Söhne, [1877]
133	8-bar transition by Hidas	
134–139	Symphony No. 1, “Ländliche Hochzeit”, Movement I, sixth variation (27–32)	Mainz: B. Schott’s Söhne, [1877]

140–143 (first half)	<i>Prometheus</i> (3–6, with cuts)	Leipzig: Bartholf Senff, [1890]
143 (second half)	1-bar transition by Hidas	
144–149	Symphony No. 1, “Ländliche Hochzeit”, Movement V, Tanz (157–162)	Mainz: B. Schott’s Söhne, [1877]
150	8-bar transition by Hidas	
151–166	Symphony No. 1, “Ländliche Hochzeit”, Movement V, Tanz (138–144 [first bar]; 150–159 [first bar], with repetition)	Mainz: B. Schott’s Söhne, [1877]
167	<i>Penthesilea</i> (the end of the piece, 83 [last 10 bars])	Mainz: B. Schott’s Söhne, [1879]
168–181	<i>Sappho</i> (in original key, 4–10, 37–38, 40–44)	Berlin: Simrock, 1894
182–186	<i>In Italien</i> (36–40)	Mainz: B. Schott’s Söhne, 1904
187 (first half)	4-bar transition by Hidas (Goldmark’s music with small harmonic changes)	
187 (second half)	<i>Sappho</i> (5 [second half], 12 bars)	Berlin: Simrock, 1894
188–197	Symphony No. 1, “Ländliche Hochzeit”, Movement III, Serenade (82–91)	Mainz: B. Schott’s Söhne, [1877]
198–201	Symphony No. 1, “Ländliche Hochzeit”, Movement I, eleventh variation (53–56)	Mainz: B. Schott’s Söhne, [1877]
202	6-bar transition by Hidas	
202 (last bar)–208	Symphony No. 1, “Ländliche Hochzeit”, Movement III, Serenade (85 [last bar]–91)	Mainz: B. Schott’s Söhne, [1877]
209–214	Symphony No. 1, “Ländliche Hochzeit”, Movement I, ninth variation (42–47)	Mainz: B. Schott’s Söhne, [1877]
215–221	Symphony No. 1, “Ländliche Hochzeit”, Movement III, Serenade (101–107)	Mainz: B. Schott’s Söhne, [1877]
222–223	<i>Die Königin von Saba</i> , the beginning of the prelude to Act III (254–255)	Hamburg: Hugo Pohle, s.a.
224	3-bar transition by Hidas	
225–231	<i>Die Königin von Saba</i> , Act III, Bacchanale (292–298), without choir but with a sound recording of bells	Hamburg: Hugo Pohle, s.a.
231	1 closing bar by Hidas	
232–233	Symphony No. 1, “Ländliche Hochzeit”, Movement I, from Coda, “Etwas ruhiger” (68–69), with sound recording of bells	Mainz: B. Schott’s Söhne, [1877]

Table
(continued)

Page numbering in the ballet score	Title of the Goldmark piece, original page numbering in the edition used by Seregi and his colleagues*	The edition used by Seregi and his colleagues
234–239	<i>Die Königin von Saba</i> , Overture, first scene (16–18, with repetition of 17–18 [first three bars]; 19–21)	Hamburg: Hugo Pohle, s.a.
240–241	8-bar rounding-off by Hidas	
[242–243 deleted] 244–245	Symphony No. 2, Movement III, the first 30 bars of the Trio to double barline (43–44)	Mainz: B. Schott's Söhne, [1888]
246–247	Symphony No. 2, Movement III, main part (41–42)	Mainz: B. Schott's Söhne, [1888]
248–249	Symphony No. 2, Movement III, the first 30 bars of the Trio to double barline (43–44)	Mainz: B. Schott's Söhne, [1888]
249	3 bars by Hidas rounding off the Trio	
250–254	<i>Sappho</i> (60–64)	Berlin: Simrock, 1894
255	2-bar transition by Hidas	
256–262	<i>In Italien</i> (64–70, with repetition)	Mainz: B. Schott's Söhne, 1904
263–277 [269–274 deleted]	Symphony No. 1, "Ländliche Hochzeit", Movement I (Theme, first variation, second variation, first variation, 1–6), with sound recording of wind and thunder	Mainz: B. Schott's Söhne, [1877]
[278–280 deleted] 281–283	Symphony No. 2, Movement IV (first theme without introductory bars, 47–49)	Mainz: B. Schott's Söhne, [1888]
284–285	6 bars by Hidas (5 repeated bars plus a 1-bar transition in a rhythm requested by Seregi)	
286–290	Symphony No. 1, "Ländliche Hochzeit", Movement I, third variation (7–11, minus the last bar)	Mainz: B. Schott's Söhne, [1877]
291–293	Symphony No. 2, Movement IV (51–53)	Mainz: B. Schott's Söhne, [1888]
294–297	Symphony No. 2, Movement IV (48–49; 62–63)	Mainz: B. Schott's Söhne, [1888]
298	Symphony No. 2, Movement III (12 bars of the Trio, 43)	Mainz: B. Schott's Söhne, [1888]
298	4-bar rounding-off by Hidas	

299–302	Symphony No.1 “Ländliche Hochzeit”, Movement V (145 [last bar]–148 [third bar])	Mainz: B. Schott’s Söhne, [1877]
303	Symphony No. 2, Movement III (8 bars of the Trio rounded off, in Hidas’s handwriting)	Mainz: B. Schott’s Söhne, [1888]
304–316	Symphony No. 1, “Ländliche Hochzeit”, Movement V (145 [last bar]–148 [third bar]; 150–159, Andante section)	Mainz: B. Schott’s Söhne, [1877]
316	Hidas, closing chord	
317–346	Scherzo in E Minor, Op. 19 (43–50; 2–20; 9–11)	Leipzig: F. W. Garbrecht, s.a.
	tapping and clapping	
347–358	Scherzo in E Minor, Op. 19 (43–54)	Leipzig: F. W. Garbrecht, s.a.
359–371	Scherzo in A Major, Op. 45 (3–12 with cuts; 21–23)	Leipzig: Peters, 1894
371	1-bar transition by Hidas	
372–374	Scherzo in A Major, Op. 45 (7–8, 31)	Leipzig: Peters, 1894
375–377	Symphony No. 2, Movement II (28 [part of], 26–27)	Mainz: B. Schott’s Söhne, [1888]
378–386	Scherzo in E Minor, Op. 19 (30–32 with cuts, 28–30 with cuts, repeated)	Leipzig: F. W. Garbrecht, s.a.
387–389	Symphony No. 2, Movement II (26–27 without introduction)	Mainz: B. Schott’s Söhne, [1888]
389	<i>Die Königin von Saba</i> , Act III (286 [first 4 bars])	Hamburg: Hugo Pohle, s.a.
389	3-bar transition by Hidas	
390–391	Symphony No. 2, Movement II (26–27 without introduction)	Mainz: B. Schott’s Söhne, [1888]
392–404	<i>Aus Jugendtagen</i> (23 [last 5 bars], “Langsamer” section–37, with repetition)	Leipzig/Wien: Ludwig Doblinger, 1913
405–407	10-bar rounding-off by Hidas	
408–418	<i>Im Frühling</i> (1–6; 17 [last bar]–18; 20 [last 4 bars]–22 [bar 4])	Mainz: B. Schott’s Söhne, [1890]
418	4 bar transition by Hidas	
419–424	<i>Die Königin von Saba</i> , Act II (136–137, 145–147, 152 to the end of Festmusik)	Hamburg: Hugo Pohle, s.a.
425–430	<i>Im Frühling</i> (13–15 with cuts, repeated)	Mainz: B. Schott’s Söhne, [1890]
431–435	<i>Die Königin von Saba</i> , Overture (16–18, with repetition of 17–18)	Hamburg: Hugo Pohle, s.a.

Table
(continued)

Page numbering in the ballet score	Title of the Goldmark piece, original page numbering in the edition used by Seregi and his colleagues*	The edition used by Seregi and his colleagues
436	<i>Die Königin von Saba</i> , Act III (286 [first 4 bars])	Hamburg: Hugo Pohle, s.a.
437	<i>Aus Jugendtagen</i> (23 [5 bars from rehearsal number 23])	Leipzig/Wien: Ludwig Doblinger, 1913
438–441	16 bars with upbeat: variation to the main theme of <i>Aus Jugendtagen</i> by Hidas for Lucentio	Leipzig/Wien: Ludwig Doblinger, 1913
442	<i>Die Königin von Saba</i> , Act III (286 [first 4 bars])	Hamburg: Hugo Pohle, s.a.
442	<i>Die Königin von Saba</i> , Act I (81 [2 bars of the Entrance March repeated])	Hamburg: Hugo Pohle, s.a.
443–444	Symphony No. 2, Movement II (26–27, without introduction)	Mainz: B. Schott's Söhne, [1888]
445	<i>Aus Jugendtagen</i> (23 [5 bars from rehearsal number 23])	Leipzig/Wien: Ludwig Doblinger, 1913
446–450	Symphony No. 1, "Ländliche Hochzeit", Movement I (Coda, 65–67 repeated, first time only to 66, bar 2)	Mainz: B. Schott's Söhne, [1877]
451	5-bar transition by Hidas (a rounding-off for the Coda)	
452	<i>Die Königin von Saba</i> , Act III (286 [first 4 bars])	Hamburg: Hugo Pohle, s.a.
452 [453–462 deleted]	<i>Die Königin von Saba</i> , Act I (two bars of the Entrance March, repeated, 81)	Hamburg: Hugo Pohle, s.a.
463–465	<i>Die Königin von Saba</i> , Act III (283–285)	Hamburg: Hugo Pohle, s.a.
466–485	Finale: <i>In Italien</i> (41–42, 44–48, 58–70)	Mainz: B. Schott's Söhne, 1904

* As there are no bar numbers in the editions used, for the sake of easy identification I refer to the excerpts by page numbers.

† They used a handwritten score from the library of the Opera House. Page numbers in this table refer to the Doblinger edition.

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BALETNA PARTITURA IZ ORKESTRALNIH PROGRAMSKIH SKLADB:
GLASBA ZA BALET *UKROČENA TRMOGLAVKA* S KOREOGRAFIJO
LÁSZLA SEREGIJA

Povzetek

Tretji balet madžarskega koreografa Lászla Seregija, ki temelji na Shakespearovem delu *Ukročena trmoglavka*, je premierno izvedbo doživel v budimpeški operi leta 1994. Seregi je sprva nameraval oblikovati koreografijo na glasbo Rossinija, Donizettija ali Auberja, toda po naključju je po radiu slišal uverturo *Im Frühling* (Spomladi) Carla Goldmarka, avstro-ogrskega skladatelja iz 19. stoletja. Po zaslugi tega nepričakanega srečanja z Goldmarkovo glasbo se je odločil, da za svoj balet v treh dejanjih uporabi enajst njegovih skladb.

V nekaterih primerih je izbral daljše odlomke iz simfonij in uvertur, v drugih pa je vzel le tistih nekaj taktov, za katere je menil, da najbolj ustrezajo plesnemu gibu ali dogajanju v drami. Nato je moral te odlomke glasbeno zadovoljivo preplesti v partituro. Seregiju je pri tem pomagal skladatelj Frigyes Hidas, ki je napisal več sklopov dodatnih glasbenih taktov, s katerimi je povezal odlomke, napisane v različnih tonalitetah (podroben popis Goldmarkovih odlomkov in Hidasovega prispevka k baletni partituri je v prilogi razprave).

Prvotno je večina Goldmarkovih skladb, ki jih je izbral Seregi, imela program ali zgodbo. V novem okolju so nekatera glasbena dela uporabljena v skladu s programom izvirnih del, recimo Simfonija št. 1 »Ländliche Hochzeit« (Podeželska ohcet), op. 26, in uvertura *In Italien* (V Italiji), op. 49; prva spremlja poroko in druga orisuje italijansko okolje. Druge skladbe so uporabljene ironično, na primer koračnica iz Goldmarkove najbolj znane opere *Kraljica iz Sabe* ter koncertni uverturi *Prometej*, op. 38, in *Pentzileja*, op. 31, kjer se glasba, napisana za resne, celo tragične dele, pojavi v smešnih situacijah. Čeprav je večina Goldmarkovih odlomkov izgubila svoj prvotni glasbeni kontekst in obliko, pa je med njimi tudi zanimiva izjema. Glasbeni primer št. 1 v tej razpravi kaže, kako domiselno je Seregi preobrazil *scherzando* in Trio iz tretjega stavka Goldmarkove Simfonije št. 2, ter ustvaril novo glasbeno obliko s tekočo spremljavo za poročni prizor na koncu drugega dejanja. V tretjem glasbenem primeru vidimo, kako je na Seregijevo prošnjo Hidas spremenil glavno temo Goldmarkove *Aus Jugendtagen* (Iz mladih dni) in jo uporabil za solo ples. Balet je bil velika uspešnica, dokazal je, da se glasbeni kolaž – nad katerim v glasbenih krogih običajno vihajo nosove – v nekaterih primerih lahko obnese odlično. Baletna partitura premore obilo umetniške avtentičnosti, ki izpodbija tradicionalne opredelitve glasbenega dela kot zaprte, individualne, organske celote, katere izvedba mora nujno odražati skladateljeve namene.