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Die Schweizerhütte – a Moniuszko World Premiere Delayed for Almost Two Hundred Years: Questions, Hypotheses and New Prospects for Research*

ABSTRACT: In autumn 2011, during research conducted at the Library, Museum and Archives of the Warsaw Music Society, I identified an unknown early work by Stanisław Moniuszko entitled *Die Schweizerhütte* (c.1839–1840). It is a two-act German-language *komische Oper*, which, on the list of his early works, is most likely the missing link from the time of his studies with Carl Friedrich Rungenhagen in Berlin. Preserved only in the form of a vocal score, the opera was probably also completed in a full orchestral score.

In a new orchestration, the work received its premiere 180 years late, on 16 November 2018, at the Warsaw Chamber Opera, where it was performed several more times, and on 21 August 2019 the same production was also shown in Kudowa-Zdrój during the 57th International Moniuszko Festival.

Moniuszko based the German text of *Die Schweizerhütte* on the libretto of Carl Blum's comic opera *Mary, Max und Michel* (from 1836), but shortened or omitted some passages, added different stage directions and inserted textual interpolations of unknown authorship. In my discussion, I focus on surveying the score and presenting the musical setting in relation to the plot. I particularly emphasise the thematic connection between the overture and the finales of both acts, as well as the consistent use of reminiscence motifs. I identify musical quotations from Étienne Nicolas Méhul and Michael Haydn, as well as one self-quotation (from the String Quartet No. 1). I also mention the 'afterlife' of certain musical numbers in well-known operas by Moniuszko.

Paradoxically, it is precisely this German-language work by the barely twenty-year-old Moniuszko that demonstrates his surprisingly mature reflections on the internal integration of a work and awareness of the musical-dramaturgical rules governing the opera genre. Although on returning from Berlin he did not find favourable conditions for further development, these experiences had a significant influence on his style, which combined local tradition with the poetics of European opera, primarily Italian (Gioachino Rossini) and French (Daniel Auber, Adolphe Adam), but also – through the inclusion of solo number in the form of *Lied* – German (Carl Maria von Weber).

KEYWORDS: Stanisław Moniuszko, comic opera, *Die Schweizerhütte*, Carl Blum, *Mary, Max und Michel*, history of opera, opera of the first half of the nineteenth century, operatic forms, German-language opera in Central-Eastern Europe, Italian and French models, cultural transfer

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Introduction

The earliest period in Moniuszko's life and work still contains numerous puzzles. The seemingly impressive array of operatic works composed at that time (so-called operettas) listed in the 'big' PWM encyclopaedia is apt to whet the appetite of many a music lover not au fait with archive realia (Dziębowska & Duszyk, 2000). Yet any curious musicologist who starts to explore this exceptionally poorly researched area rapidly concludes that they are treading on tricky, uncertain ground.¹ It may seem paradoxical, but the whole subject literature (actually very modest) does not allow one to gather a full set of rudimentary facts, such as the dates of premieres, the full names of cast members in particular productions or the number (and location) of performances.² Investigating each of these works in turn, we are invariably astonished at how many half-truths and distortions have circulated on their subject for years in available publications and how far the state of preservation of their sources departs from what we might expect.

I began wrestling in earnest with this problem by chance. In anticipation of the academic conference *La Pologne en France – La France en Pologne. Musical inspirations in the nineteenth and twentieth centuries*, announced for the year 2012, in the preceding autumn I began gathering material linked to the subject of French themes in Moniuszko's oeuvre (this represented the continuation of my research into the music theatre of the 'father of Polish opera', commenced with my preparation of a facsimile reedition of the first edition of *Halka*; 2012). At first my plan was minimalistic: to trace the musical sources and the origins, stage life and further fortunes of two of Moniuszko's early operettas which used French librettos (the Polonised *Carmagnole*, or *Frenchmen like joking* [*Karmaniol, czyli Francuzi lubią żartować*] and *Bettly*, in which the composer used the original French text). It was then, while studying manuscripts associated with *Bettly* in archive catalogues, that I was shocked to discover the existence of a German-language 'komische Oper' mentioned virtually nowhere and overlooked in music lexicons and encyclopaedias: *Die Schweizerhütte*.³ Admittedly, it had long been known that there were a few 'unrealised Moniuszko opera projects' (dating from much later; Prosnak, 1948), but the case of *Die Schweizerhütte* is somewhat different: this was most certainly a 'realised' project, which for reasons not established was never staged. I delivered a report on my initial findings up to that point in the paper 'Moniuszko i Paryż' [Moniuszko and Paris] at the above-mentioned conference and in an article published the following year (Zieziula, 2013, pp. 83–84). Later, I sought to expand my source analysis; hence the paper 'Dylematy edytora: co nam zostało z „Bettly” Moniuszki?' [An editor's dilemma: what remains of Moniuszko's *Bettly*?] (at a conference dealing with the editing

¹ Research into this area has recently been conducted by Dr Sviatlena Niemahaj, author of several valuable publications. She summarised her knowledge in 'Operetki i wodewile' (Niemahaj, 2024).

² I discuss this problem in detail in the article 'Teatr muzyczny' (Zieziula, 2020).

³ The only one to mention it was Henryk Opieński, who actually gave erroneous information (Opieński, 1924, p. 175).

of early music held at the IS PAN in Warsaw in 2014) and a lengthy article on the subject of two closely related foreign-language operas by Moniuszko: *Bettly* and *Die Schweizerhütte* (Zieziula, 2015).

A stimulus for my further reflections was provided by the world premiere of *Die Schweizerhütte*. It goes without saying that a stage production of any operatic work stirs us into reflection and reinforces our previous inferences and provisional opinions originally based on an ‘inanimate’ archive manuscript filled with notes. It should be emphasised that the world premiere of this unknown Moniuszko opera, held on 16 November 2018 at the Warsaw Chamber Opera,⁴ as a fully-staged production resulting in the work’s addition to the repertoire⁵, stood out in a positive sense from the concert premieres of recent years in which forgotten operatic works by Polish composers have been revived for a one-off performance. Due to the limited scope of this article, I will pass over the details of that event. Moreover, the media wrote about it at the time. And let us be honest, that performance was merely a reconstruction. Musicologically-informed, it is true,⁶ so bearing some resemblance to the original, but also patching up the ‘gaps’ in the sources,⁷ and including minor (though essential from the director’s point of view) overinterpretations.⁸

Drawing inspiration from that event, I will attempt to introduce this hitherto unknown work by Moniuszko – possibly his first.⁹ Without such a ‘guidebook-style’ presentation, my final conclusions announced in the title might well prove unfounded. I am prompted to resort to the poetics of an opera guide partly by the circumstance – upsetting for the work’s ‘discoverer’ – that neither an audio nor a video full recording of that production was made public¹⁰, and there are no prospects of that situation being rectified. Incidentally – may the reader forgive me this last personal digression – perhaps no opera house in the world,

⁴ Music director Stanisław Rybczak, directed by Roberto Skolmowski, music arranged, orchestrated and reconstructed by Maciej Prochaska, cast: Joanna Moskowicz (Mary), Bartosz Nowak (Michel), Szymon Kobyliński (Max), Warsaw Chamber Opera Vocal Ensemble conducted by Krzysztof Kusiel-Moroz, Warsaw Chamber Opera Early Instruments Ensemble MACV. Stage design Katarzyna Garbat-Szymańska, costumes Maria Balcerek, choreography Elżbieta Lejman-Krzysztyniak, multi-media Wojciech Hejno.

⁵ Moreover the work was additionally staged the following year on 21 August during 57. International Moniuszko Festival in Kudowa-Zdrój.

⁶ I was named on the bills and in the programme as an academic consultant. My consultations involved locating and choosing the sources from which the work’s score was reconstructed, occasionally the way copies of sources were acquired, in a few instances clarifying the historical and literary context. I had no influence on the artistic shape of the production or on decisions concerning the modification of musical numbers, such as transposition aimed at adapting the pitch of vocal parts to the capacities of particular singers or structural changes to some sections motivated by the directorial concept.

⁷ I wrote about some gaps in the source in the article ‘From “Bettly” in French’, (Zieziula, 2015, pp. 89–90).

⁸ On this subject, see the last section of my article ‘Teatr muzyczny’ (Zieziula, 2020).

⁹ I set out the arguments in favour of such an early dating of this work in the article ‘From “Bettly” in French’ (Zieziula, 2015, pp. 86–89).

¹⁰ In fact only a few short excerpts were played on Radio “Chopin” during the Marcin Gmys’s and Anna Lubońska’s program broadcast in the spring of 2019.

having in their hands such a rarity as an unknown work by a key composer for a particular culture, unearthed after almost 180 years from the depths of an archive somewhere, would neglect to release a recording, and institutions responsible for state patronage would readily subsidise such an undertaking. Yet this is all occurring in Poland. And that despite the existence of a sizeable budget set aside for the jubilee Moniuszko celebrations. It is a great pity. Posterity will be the judge.

Before getting down to the details, I must issue an important reservation. The merging of the score of *Die Schweizerhütte* (preserved – let us remember – in the form of a vocal score¹¹ and containing only musical sections) with the full text of Carl Blum's comic opera *Mary, Max und Michel* (which also contains extensive 'spoken dialogues' parts absent from the Moniuszko source), which took place in 2018 when the performance materials were being prepared, was a reconstruction made necessary by the imminent – however much desired – prospect of a world stage premiere. That reconstruction was needs be based on extant and available materials under the optimistic assumption that the handwritten copy of Moniuszko's work¹² (which I dated to around 1839–1840) would be fully compatible with Blum's printed libretto, published in 1836.¹³ It should be remembered, however, that the libretto can only be deemed fully compatible with the orchestral score prepared by Carl Blum¹⁴ (who wrote both the words and the music to his work and never found out that Moniuszko had adapted his libretto).

Hence, from a scholarly point of view, the relationship between Moniuszko's score and the verbal text of the 'prototype' is rather complicated. Moniuszko later demonstrated repeatedly that he was prone to substantially redacting the texts of librettos. We have grounds to surmise that he did so when composing *Die Schweizerhütte*, too. The best – though not the only – evidence to that effect is Mary's romance from the beginning of Act II ('Soll ich nimmer fröhlich sein'), which is a textual interpolation of unknown authorship. So the ideal situation would be to discover the version of Blum's libretto which Moniuszko redacted. According to my findings, instead of the full libretto, which would have been

¹¹ A surviving trace of the full orchestral score of *Die Schweizerhütte* is a single page from the score of the overture (nine bars) written in Moniuszko's hand, bound together (by accident, I would think, as it is hard to believe that the composer would have deliberately used it as 'waste paper') in an extant autograph manuscript of the operetta *Ideal, czyli Nowa Precjoza* [The Ideal woman, or the New Preciosa] (PL-Wtm R 658/M, f. 49 r, containing bars 146–154). This short, but highly valuable relic was identified by Maciej Prochaska. It may certainly be treated as a sufficient argument justifying our assumption that a manuscript of the orchestral score did indeed exist (at least in sketches), but is lost.

¹² *Die Schweizerhütte. / Komische Oper in zwei Acten / Text nach dem Französischen 'le Chalet' von Scribe. / Musik von S. Moniuszko*, a handwritten vocal score, PL-Wtm-R 655/M.

¹³ See my remarks on printed sources of Blum's libretto and music in the article 'From "Bettly" in French' (Zieziula, 2015).

¹⁴ Edition of Blum's orchestral score: *Mary, Max und Michel, komische Oper in einem Aufzuge, Musik von Carl Blum, Partitur. und Textbuch., Op. 155, Eingetragen ins Vereins=Archiv, Berlin, Verlag und Eigenthum von Moritz Westphal, Breilestr. 20*.

difficult to get hold of (published ‘as a manuscript’),¹⁵ the composer made use of a popular shortened edition containing only the texts of the ‘songs’.¹⁶ Omitted from that print was text No. 7 of Blum’s comic opera, Mary’s arietta beginning with the words ‘Mary, stille deine Klagen’. The lack of this number justifies the textual addition made by Moniuszko, placing here the romance ‘Soll ich nimmer fröhlich sein’, which does not appear in the Blum. Yet we may be surprised by the appearance in the music manuscript of Moniuszko’s work of fragments of stage directions (absent from the edition of the ‘songs’); these fragmentary stage directions, although tallying with the original in terms of their content, are formulated differently than in the edition of the full libretto. That leads to the logical conclusion that Moniuszko not only had at his disposal the texts of the ‘songs’, but was also perfectly familiar with the plot of Blum’s work (so he no doubt saw one of its Berlin productions and possibly also bought a leaflet containing a synopsis of the plot, the like of which were normally distributed in theatres in those days, or at least found a synopsis in the press).¹⁷ To sum up, despite possible – and wholly justifiable – doubts over the uncritical merging of the music with the full text of the libretto, the placing undertaken here of the musical numbers composed by Moniuszko in the context of Blum’s plot will not be an abuse.

A survey of the score

The action of the opera, although rather trivial, was set at a precisely defined historical moment and in specific geographic realia: this ostensibly comic plot reflects menacing rumbles of recent history and many real threats faced by the populations of Europe at that time due to the endless passage of troops. The most salient element distinguishing Blum’s reworking from Adolphe Adam’s comic opera *Le chalet* on which it was based is the introduction of French soldiers. (*Le chalet* has Austrian troops. Moreover, Austrians appear in *Bettly*, a Moniuszko operetta from 1852, the libretto of which repeats more or less faithfully the text by Eugène Scribe and Mélesville.¹⁸)

The action takes place in 1795, in the Swiss canton of Appenzell. In the 44-bar *Andante* section that opens the Overture, two themes are highlighted. The first, with a characteristic dotted rhythm, contains a military element and brings to mind an echo of approaching French troops (Music Example 1 a). The second theme is of a pastoral character and directs one’s thoughts towards the idyllic landscape of a Swiss hamlet (Music Example 1 b). (Interestingly, both melodic

¹⁵ Edition of Blum’s libretto: *Mary, Max und Michel, komische Oper in einem Aufzuge, musik von Carl Blum* [libretto], *Als Manuscript gedruckt, Berlin, bei M. Westphal, 1836. Verlag und Eigenthum des Verlagers. Eingetragen ins Vereins=Archiv. (M.W. 169)*.

¹⁶ Edition of the texts of the ‘songs’ from Blum’s opera: *Mary, Max und Michel, komische Oper in einem Act, musik von Carl Blum, Text der Gesänge* [s.l., s.d.].

¹⁷ Let us remember that Blum’s libretto was a reworking of the libretto written two years earlier by Scribe and Mélesville to Adolphe Adam’s one-act opéra-comique *Le chalet*.

¹⁸ Some changes and transformations of the French text ‘archetype’ are visible in the surviving manuscript of the libretto. See: S. Moniuszko, *Bettly, opéra en 1 acte*, PL-Kpa 678/13/906.

themes are very closely related to the first movement of Moniuszko's String Quartet No. 1 in D minor. This provides another, extremely important argument for linking the composition of the opera discussed here with the period of Moniuszko's Berlin studies.) A short bridge is followed by an *Allegro* section, also based on two themes (Music Examples 1 c and 1 d), extending over more than 300 bars, which begins and ends with the rhythms of a military march. As we will see below, Moniuszko imparted to the head motifs of the *Andante* and *Allegro* sections (see Music Examples 1 a and 1 c) the function of integrating the work – they both return at crucial moments in the drama. This whole orchestral introduction betrays the composer's youthful fascination with Rossini's overtures: we have here not only a slow *Andante* and a military march *Allegro*, but also a characteristic *crescendo*.

Music example 1 a. *Ouverture*, mm. 1–4

Music example 1 b. *Ouverture*, mm. 11–20

Music example 1 c. *Ouverture*, mm. 47–57

Music example 1 d. *Ouverture*, mm. 142–149

Act I begins with a two-stanza romance, full of rustic lyricism, sung by Michel (tenor), preceded by a short recitative (No. 1. Romanze: ‘Sie ist nicht hier... In den Dörfern, in den Städtchen’¹⁹, Music Example 2). A moment later, his beloved Mary (soprano) enters. Moniuszko characterised the resolute character of this country lass with a short ditty²⁰ (No. 2. Lied: ‘Lachet der Sonnenstrahl...’). In

Music example 2. No 1. *Romanze*, mm. 24–32

MICHEL

Moderato

28

In den Dör - fern in den Städt - chen nei - det man mich si - cher-lich,

29

denn das schön - ste al - ler Mäd - chen, wählt zu ih - rem Eh' - mann mich.

the instrumental ritornello that begins this number, one notes the care taken by the composer to render *couleur locale* – the short, lively melody, based on a drone accompaniment, imitates the sound of bagpipes. This ostensibly simple vocal part is not devoid of virtuosic elements, particularly in the coda, in which vocalises on the syllable ‘la’ constitute an evident reference to Swiss yodelling (Music Examples 3 a and 3 b).

¹⁹ This number was later used again by Moniuszko in his operetta *Bettly* (No. 2. Air de Daniel *Elle est à moi! C'est ma compagne*).

²⁰ The producers of the Warsaw world premiere, contrary to Moniuszko’s score, followed Blum’s libretto in their interpretation, adding two more couplets in this section (the second stanza is sung by Michel, the third by Mary and Michel *a due*).

Music example 3 a. No 2. *Lied*, mm. 1–29

Andantino

MARY
(hinter der Scene)

11 La - chet der Son - nen strahl, klin - get von Berg und Tal

19 mun - te - rer Heer den Klang Flu - ren und Wald ent - lang:

Music example 3 b. No 2. *Lied*, mm. 48–59

There follows a scene in which a letter from Mary's brother – a soldier fighting under the command of General André Masséna (1758–1817) against the army of General Alexander Suvorov (1729–1800, a figure with an exceptionally notorious reputation in Poland²¹) – is read out and the flighty lass banters with the miserable Michel. In order to rebuff her wooer, Mary declares that her ideal is... the handsome general Louis Charles Desaix (1768–1800). She expresses her fascination in a pretty arietta with coloratura (No 3. Ariette: 'Rückt ein General ins Städtchen'). The instrumental ritornello that opens this arietta brings the rhythm of an energetic polka-galop, opening with a distinctive military trumpet-like motif (Music Example 4), and also includes a lyrical episode, set in a minor key. Blum's version has a 'rondo' at this point. Moniuszko took up that idea, lending his arietta the suggested rondo form:

Music example 4. No 3. *Ariette*, mm. 1–20

[Allegretto]

MARY

Rück ein Ge ne - ral ins Städt - chen, ju - belt, was nur ju - beln kann,

und es schmückt sich je - des Mäd - chen, blickt den Hel - den an.

²¹ Suvorov was responsible for the massacre of Warsaw residents on the right bank of the Vistula (the Praga Massacre), carried out by Cossacks on 4 November 1794. The Russians murdered more than ten thousand civilians.

Form of musical setting	Text incipit
ritornello	—
a (refrain)	‘Rückt ein General ins Städtchen’
b	‘Stattlich sitzet er zu Pferde’
a (refrain)	‘Rückt ein General ins Städtchen’
ritornello	—
c (minore)	‘Ein freundliches Wort’
a (refrain)	‘Rückt ein General ins Städtchen’
coda	‘Rückt ein General ins Städtchen’
ritornello	—

Moniuszko's piano score is lacking the fourth number (the empty pages left at this point allow one to suppose that this section existed in sketches, but for some reason the composer forgot to copy it out). In accordance with Blum's version, we ought to hear for the first time at this point from the French soldiers (the producers of the Warsaw world premiere filled in this gap – after an idea from Maciej Prochaska – with a French revolutionary song featuring the well-known chorus 'Dansons la Carmagnole, vive le son du canon', which the chorus dressed in republican uniforms intones as it enters the stage). The first act finale begins at the moment when the troops led by Max (bass) enter Mary's yard (No. 5. Finale des ersten Acts). Moniuszko planned this on a considerable scale. It is a large section with a chain structure, comprising four components:

Music example 5 a. No 5. *Finale des ersten Acts*, mm. 1–10

[*Andante*
(*Max allein*)

MAX
(sieht hinaus)

Es ist Ma-ry,

sie kommt den Fuß-steig her,

Music example 5 b. No 5. *Finale des ersten Acts*, mm. 92–100

[Agitato]
(die Soldaten durchsuchen das Haus)

96

ff

ff

Music example 5 c. No 5. *Finale des ersten Acts*, mm. 184–201

Andante

MARY [p]

CHOR DER SOLDATEN Wel - chs Qua - len, wel - che Schmer - zen, oh - ne Bei - stand hier zu

Das [Mäd-chenist char-mant] das Mäd-chenist char-mant drum denk' ich, Herr Ser-geant,

Das [Mäd-chenist char-mant] [das Mäd-chenist char-mant] [drum denk' ich, Herr Ser-geant,]

Das Mäd-chen ist char-mant [das Mäd-chen ist char-mant] [das Mäd-chenist char-mant] [drum denk' ich, Herr Ser-geant,

192

sein, die - se ro - he Man - ner her - - zen fin - den

wir stel - len's To - ben ein. Das Mäd - chen ist char-mant das Mäd - chen ist char-mant,

[wir stel - len's To - ben ein.] [Das Mäd - chen ist char-mant] [das Mäd - chen ist char-mant]

[wir stel - len's To - ben ein.] [Das Mäd - chen ist char-mant] [das Mäd - chen ist char-mant]

198

Freud an mei - - ner Pein. Wel - che

drum denk' ich, Herr Ser - geant, wir lin - - dern ih - - re Pein.

drum denk' ich, Herr Ser - geant, [wir lin - - dern ih - - re Pein.]

drum denk' ich, Herr Ser - geant, [wir lin - - dern ih - - re Pein.]

Characters	Tempo	Metre	Key	Incipit	Remarks
Max, Chorus TBB	[Andante]	C	C major	Max: 'Es ist Mary, sie kommt den Fußsteig her'	recitative and scene with chorus (motifs from the overture Andante then Allegro)

Characters	Tempo	Metre	Key	Incipit	Remarks
Max, Chorus TBB, Mary		C	F minor A flat major	'die Soldaten durchsuchen das Haus' Ein soldat: 'Seht doch hier bringen wir Geflügel...' Mary: Ei, darf ich fragen, meine Herr'n?'	cont. of the scene pantomime and duet with chorus
as above	Andante	3/4	F minor	Chor: Das Mäd- chen ist char- mant... Mary: 'Welche Qualen, welche Schmerzen...'	concertato (suspension of the action, tem- porary exclusion of the accompa- niment)
as above (Mary is silent)	Allegro vivace alla reve	C alla breve	C major	Max: 'Der Wein, der Rum, der Rack, erwärmen uns're Magen...'	song (couplets with chorus; motif from the overture Allegro)

First in the accompaniment we hear an echo of the first theme of the overture with the characteristic dotted rhythm. Sergeant Max begins his recitative, then dialogues with his subordinates (recitative and scene 'Es ist Mary, sie kommt den Fußsteig her...', Music Example 5 a). The next section starts with a mimed scene – the soldiers search Mary's home, loot the yard and storm the cellar and pantry, while all the time mocking the indignant and helpless lass (Music Example 5 b). The third section is a true masterpiece from the young Moniuszko – a concertato referring to the finest Rossinian models. This suspends, or freezes, the action for a moment. All the characters of the ensemble are on stage together, but they slip into a state of reflective torpor. They start talking to themselves, commenting on the surprising situation. The orchestral accompaniment is 'shut off' for a moment. When Mary despairs at her fate, she is accompanied only by short phrases from wine-fuelled soldiers increasingly 'delighted' at the girl's charm ('Das Mädchen ist charmant', Music Example 5 c). After a while, the orchestral accompaniment returns and slowly swells, until the singers are fully 'awoken' from that quasi-hypnotic trance. The first finale ends with Max's song with chorus in the form of couplets in a march rhythm, extolling alcoholic beverages, tobacco and the charms of the fair sex ('Der Wein, der Rum, der Rack'). Here returns the first theme of the *Allegro* section from the overture (Music Example 5 d).

Music example 5 d. No 5. *Finale des ersten Acts*, mm. 269–285

[Allegro vivace alla breve]

MAX

Der Wein, der Rum, der Rack er - wär-men uns-re Ma - gen, die Pfei-fe, der Ta - bak, sind Würze[n] bei Ge - la - gen. Das Würfel - spiel, der Sang, der

CHOR DER SOLDATEN

der Rack, der Tuwbak, der Sang,

A horizontal musical score with three staves. The first staff has a single note with a fermata. The second staff has a single note with a fermata. The third staff has a single note with a fermata. Below the first staff is the text 'der Rack.'. Below the second staff is the text 'der Tabak.'. Below the third staff is the text 'der Sange.'

289

hel - le[n] Pfei - fen Klang. das ist Musik für's Herz. Sol - da - ten - freund und Scherz.

der Klang, für's Herz, die In - fant'
 der Klänge, für's Herz, die In - fant'

A musical score for a bass instrument, likely a cello or double bass. The score consists of three measures of music on a single staff. The first measure has a bass clef, a 'C' key signature, and a common time signature. The lyrics 'der Klang,' are written below the staff. The second measure has a bass clef, a 'C' key signature, and a common time signature. The lyrics 'für's Herz,' are written below the staff. The third measure has a bass clef, a 'C' key signature, and a common time signature. The lyrics '[die In - fant']' are written below the staff. The music is indicated by vertical stems and horizontal dashes.

111 112

At the beginning of Act II, the despairing and miserable Mary sings a romance that is essentially a short two-section song repeated *dal segno*²² (No. 6. Romanze: 'Soll ich nimmer fröhlich sein...', Music Example 6). Michel, rashly rejected by Mary, has decided to enlist in the army and returns to bid her farewell. There ensues a long duet in three sections (No. 7. Duett), providing further evidence of Moniuszko's great talent:

²² The composer reused this musical idea in his operetta *The Ideal woman, or The New Preciosa* in the first part of No. 6: Gypsy girl's *Aria with Chorus* (and Dance).

Music example 6. No 6. *Romanze*, Mary's vocal part, mm. 6–14

Andantino MARY

Soll ich nim - mer fröh - lich sein, soll nur wei - nen, ach! und
 Kla - gen! Mei - nes Her - zens stil - le Pein, möcht' ihm ger - ne al - les sa - gen.

Characters	Tempo	Metre	Key	Incipit	Remarks
Mary, Michel	Moderato	C	E flat major	‘Mary: ‘Will man auch von der Freundin scheiden...’	introduction
	Andante	2/4	G major	‘Mary: ‘Ach, höre Marien...’	tremolando in accomp.
	Moderato	C	C major	‘Mary [Recit]: Dem lieben Himmel Dank’	Mary starts her recitative
	Agitato			‘(die Soldaten rufen und jubeln draußen wild durcheinander)’ Mary: ‘Michel! Michel! Michel!’	The cries of the drunken soldiers can be heard in the distance
					Michel (in his sleep) hums a motif from No. 1 Romance

First the girl, who has changed her mind due to the circumstances and the real threat of sexual violence, holds him back and asks him for help ('Will man auch von der Freundin scheiden...', Music Example 7 a). Next, against the wistful tremolo of the strings, she begs him to stay in her cottage for the night ('Ach, höre Marien', Music Example 7 b), before finally – to the cries of the drunken soldiers heard in the distance – she successfully puts him to sleep. Michel, in his sleep, hums the theme of his first romance, this time quoted in duple time and in augmentation (Music Example 7 c). It's worth noting that during the scene where Mary lulls the boy to sleep (beginning with the words "So ängstlich war ich nie wie heut"), the composer quotes a melody from Michael Haydn's *chorus "Clangite buccinis, promite canticis"* (*Applicatio* MH 323, part 2). Perhaps this is a recollection of one of the 'musical readings' assigned to Moniuszko by his teacher Carl Friedrich Rungenhagen.

Music example 7 a. No 7. *Duett*, mm. 1–6

Moderato

MARY

Will man auch von der Freun-din schei - den

Music example 7 b. No 7. *Duett*, mm. 110–118

MARY Andante

Ach hö - re Ma - ri - en, hö - re Ma - ri - en, ver -

115

-wei - le noch hier, ver - vei - le noch hier. Wa

Music example 7 c. No 7. *Duett*, Michel's vocal part, mm. 411–417

[Moderato]

MICHEL (*schlafend*)

Ma - ry das schön - ste al - ler Mäd - chen wählt zu ih - rem Eh' - man mich.

Meanwhile, the drunken sergeant begins his importunate wooing of Mary. Out of supposed jealousy over her charms, he challenges Michel to a duel. The two men sing an animated fighting song in ABA form (No. 8. *Duettino*: ‘Die Liebe und der Ruhm, erzeugen eure Mut...’, Music Example 8). After Max departs, Mary and Michel bid one another farewell with a two-stanza romance in a wistful polonaise (bolero?) rhythm²³ (No. 9. *Romanze*: ‘So lebe wohl! Wir müssen scheiden...’,

²³This piece lacks stereotypical polonaise formulas at the end of the phrases, despite some similarities with the rhythms typical of Polish dance. Moniuszko included the melody of this section in his operetta *Betty* (No. 9. *Romance*) and reused it again in his opera *Hrabina* [The Countess] (act III, No. 16. *Song of Bronia*).

Music Example 9). The girl – in order to save the life of her admirer, not used to handling weapons, and to temper the sergeant's unhealthy urges – declares that she is Michel's wife, so he – as the head of the family – cannot fight a duel, and she cannot be 'worshipped'. Thus begins the last finale, which, like the first, comprises four lengthy segments (No. 10. *Terzett und Finale*):

Music example 8. No 8. *Duettino*, Max's vocal part, mm. 4–14

Marciale

MAX

Die Lie-be und der Ruhm er - zeu-gen un-sern Mut, in Kampf und Waf-fen-tum er - grünnt der Sie-ger-kranz. Die

9

Lie - be und der Ruhm er - zeu - genun - sern Mut, in Kampf und Waf - fen - tum er - grünnt der Sie - ger - kranz. In

13

kampf und Waf - fen - tum er - grünnt der Sie - ger - kranz.

Music example 9. No 9. *Romanze*, Michel's vocal part, mm. 6–14

[Moderato]

MICHEL

So le - be wohl! Wir müs - sen schei - den, ich wan - dre fort nach frem - den

10

Land. Als Trost in mei - nem her - ben Lei - den gieb mir zum letz - ten mal die Hand. Und nur dein

Music example 10 a. No 10. *Terzett und Finale*, mm. 1–9

Moderato

MARY

Nur, um das Le - ben dir zu ret - ten, sind wir zum Schei - ne jetzt ver - eint, er glaubt die

Music example 10 b. No 10. *Terzett und Finale*, mm. 95–104

Allegro

MARY

Jetzt glaubt er doch, jetzt glaubt er an uns' - re E - he?

MAX

Noch nich so recht, dass ich's ge -

101

- ste - he, noch nicht so recht, dass ich's ge - ste - - he

102

Characters	Tempo	Metre	Key	Incipit	Remarks
Mary, Michel, Max	Moderato	C	E major	Mary: 'Nur um das Leben dir zu retten...'	motif from the overture (Andante)
as above	Allegro	C	A major	Mary: 'Jetzt glaubt er doch an uns're ehe...'	quaver triplets in the accompaniment
as above	Allegro vivace	6/8	E major	Mary: 'Es schalle nun die Freude...'	dance rhythm
as above, chorus TBB	[Allegro]	C	C major	Max: 'Kammeraden kommt herbei...' Soldaten: 'Dein liebes sanftes Herz...'	motif from the overture (Allegro)

Music example 10 c. No 10. *Terzett und Finale*, mm. 193–205

MARY Allegro vivace

Es schal - le nun die Freu - de durch's Dorf und gan - ze Land! Und wir ver - zei - ben bei - de die

fp

200

List, die uns ver - band, und wir ver - zei - hen bei - de die List, die uns ver - band.

MAX

Es

Music example 10 d. No 10. *Terzett und Finale*, mm. 294–319

[Allegro]

MAX

Ka - me - ra - den kommt her - bei, Ka - me - ra - den kommt her - bei!

CHÓR

303 [ISOLDATEN]

Dein lie - bes, sanf - - - tes, sanf - - - tes Herz ver - zei - - he[t] was wir ta - - ten,

Dein [lie - bes, sanf - - - tes, sanf - - - tes Herz] ver - zei - - [het was wir ta - - ten.]

Dein lie - bes, sanf - - - tes, sanf - - - tes Herz ver - zei - - [het was wir ta - - ten.]

Trombe

311 be - den - ke, dass den Scherz, dein Bru - der, dein Bru - deruns ge - ra - - ten! So

[be - den - ke, dass den Scherz, dass den Scherz, dein [Bru - der, dein Bru - deruns ge - ra - - ten!]] [So]

[be - den - ke, dass den Scherz, dass den Scherz, dein Bru - der, uns ge - ra - - ten!] [So]

In the first part of the trio, we hear another echo of the first motif from the overture ('Nur um das Leben dir zu retten...', Music Example 10 a). Since the sergeant demands proof in the form of a marriage certificate, Mary signs a marriage contract hurriedly prepared by Michel (fictitious, so she believes), in the hope of fooling Max and thus protecting Michel from death ('Jetzt glaubt Er doch an uns're Ehe?', Music Example 10 b). The document will remain invalid until it is signed by the orphaned Mary's legal guardian – her elder brother. At that moment, the sly French commander reveals his true identity. His name is Max Berner, and he is Mary's brother. He eagerly avails himself of the right to place the last signature on the document. The girl is so glad at her brother's return that she is prepared to forgive him for all the coarseness and insults. She expresses her joy starting a short terzetto ('Es schalle nun die Freude', Music Example 10 c), which – although in 6/8 time – resembles a merry waltz (she is accompanied in her singing by Max and Michel). The final number in the opera is a chorus of the Frenchmen (which Blum terms the 'Schlusschor'), in which the soldiers apologise to Mary and Michel for their scandalous behaviour, explaining that they were only following orders. (Moniuszko evokes here a well-known military song of Napoleon's army, the melody of which was composed by Étienne-Nicolas Méhul: *Le Chant du départ* [The Departure Song].) They hand the newly-weds some flowers and cheer in their honour ('Dein liebes sanftes Hertz...', Music Example 10 d). To close, the theme we heard at the *Allegro* section of the overture returns.

Conclusion

Die Schweizerhütte lay for so long on the archive shelves that one might pose the provocative question as to whether its 'overlooking' by several generations of researchers was not a deliberate ploy to avoid a work that was unwanted or even undesirable. Perhaps there were fears about revealing the uncomfortable truth that the 'national composer' began his career in operatic theatre by writing music to a German libretto? Today, in the wake of the premiere of a newly reconstructed (and comprehensively instrumented) version of this work, we can set about revising the unfair opinions about the supposedly poor standard of Moniuszko's youthful operas, particularly the false view, circulating for years behind the scenes at conferences, that the composer learned little during his time in Berlin and only became proficient in his craft through many years of professional practice. Władysław Żeleński (1892, pp. 4–6) was probably the first to label Moniuszko 'under-trained'. Żeleński's opinions are still shared today by Magdalena Dziadek²⁴ and Ryszard D. Golianek (2020, pp. 88–91). In fact, *Die Schweizerhütte* constitutes a powerful argument confirming the outstanding talent of the Berlin-trained 20-year-old composer, who on returning to Vilnius failed to find conditions conducive to his further development.

²⁴ M. Dziadek expressed such opinions many times in her publications and, perhaps most clearly, in Piotr Matwiejczuk's program from the series 'Moniuszko, historia prawdziwa' [Moniuszko, a true story] broadcast on Polish Radio 2 in the autumn of 2019.

Die Schweizerhütte, being a comic opera by design, naturally stands much higher in the hierarchy of genres than Moniuszko's other early works, which are dominated by the element of vaudeville. It certainly attests to the fledgling composer's excellent knowledge of European operatic conventions and repertory. As we have shown, Moniuszko thematically linked the two-part, distinctively Rossinian, overture to the 'chain' finales of both acts. In the first of them, he incorporated a true gem – a brilliant concertato; the second act, besides a splendid closing trio, impresses with a masterfully written three-part duet between Mary and Michel. The young Moniuszko sought to ensure the cohesion of the work's musical fabric also by deliberately employing 'reminiscence motifs': the reminder of the melody of the romance that opens Act I in that lovers' duet of Act II is not just a sign of compositional maturity, but also first-rate dramatic instinct. Hence this German-language work by the future 'father of Polish opera' demonstrates the barely 20-year-old operatic novice's surprisingly mature awareness of the rules of musical dramaturgy and his serious considerations of how to internally integrate the work – considerations which admittedly could not be continued and developed by the early operettas, written in haste with singing actors in mind, but which no doubt surfaced in his lost first 'serious opera' *Twardowski* and manifested themselves to the full in the Vilnius version of *Halka*.

Hence our present-day view of Moniuszko veers into completely new territory: almost one hundred and fifty years since the composer's death, we finally have the prospect of a truly academic, musicological approach, devoid of ideology and at the same time integral. It is becoming increasingly obvious that the composer's operatic style was closely linked, from the off, not just to the local tradition, to models developed by Stefani, Elsner and Kurpiński, but also to the poetics of European – above all Italian and French – opera. Yet that transfer was mediated by German musical, theatrical and literary culture.

Translated by John Comber

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