

ABSTRACT

Strindberg in der Oper: August Strindbergs Opernpoetik und die Rezeption seiner Texte in der Opernproduktion bis 1930
(Strindberg in opera: August Strindberg's operatic poetics and the reception of his texts in opera production until 1930)

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Operas that refer to August Strindberg's texts have been written since the early 20th century. Even before that, Strindberg himself developed first ideas on operatic transpositions of his texts. This study is an extensive discussion on the productive reception of Strindberg in opera until 1930. The comprehensive approach applied here also includes unperformed operas, unmarked references to Strindberg and Strindberg's own operatic poetics.

Strindberg's notions on opera production are discussed in terms of systematic categories such as choice of texts, textual transposition and musical setting. Fractures and incoherencies among these ideas are due to the different contexts in which they are developed.

References to Strindberg's texts in operas are analytically differentiated by means of intertextual and intermedial typologies. Operatic transpositions form an extensive category of related reference types: Axel Strindberg's *I Luthers barndoms hem*, Ture Rangström's *Kronbruden*, Julius Weismann's Strindberg-operas *Schwanenweiß*, *Ein Traumspiel* and *Die Gespenstersonate* as well as Julius Röntgen's *Samtäm*. Different practices of textual and musical transposition are demonstrated. These differences are connected to the individuality of the strategies of different composers, as well as to the individuality of the transposed texts.

In its first phase, which can be delimited to the time up to 1930, the operatic reception of Strindberg is primarily a German-language phenomenon. Accordingly it is mediated by translations and connected to the general German reception of Strindberg. With regard to unmarked references to Strindberg in operas of Paul Hindemith, Hugo von Hofmannsthal and Arnold Schönberg, individual reception is of special significance. The conclusion that such references form instances of productive reception is based on an analysis, the results of which cannot always be definite.

Hindemith's reception of Strindberg is manifested intertextually in his drama-text *Ein neues Traumspiel*. It also has a mediating significance for Hindemith's choice of expressionist dramas for operatic transposition. Hofmannsthal's libretto *Die Frau ohne Schatten* contains an interfigural reference to Strindberg's *Eit drömspel*. Schönberg's enthusiastic interest in Strindberg manifests itself in various aspects, which even include references in his theoretical texts. Thematic and dramaturgical references to Strindberg in each of Schönberg's four operas are discussed systematically. Schönberg's efforts not to be recognized as someone else's recipient are problematized. The roles of the librettists Marie Pappenheim and Gertrud Schönberg are also taken into consideration.

Keywords: literature and music; opera; reception history; Hindemith, Paul; Hofmannsthal, Hugo von; Rangström, Ture; Röntgen, Julius; Schönberg, Arnold; Strindberg, August; Strindberg, Axel; Weismann, Julius