Collection Summary
Title: Ludwig Zenk Music Manuscripts
Span Dates: 1930-1947
Call No.: ML31.Z48
Creator: Zenk, Ludwig
Extent: 31 items
Extent: 3 containers
Extent: 2.0 linear feet
Language: Material in German and English
Location: Music Division, Library of Congress, Washington, D.C.
LC Catalog record: https://lccn.loc.gov/2010561027
Summary: This collection principally consists of holograph music manuscripts, sketches, and printed scores by Austrian composer Ludwig Zenk.

Selected Search Terms
The following terms have been used to index the description of this collection in the LC Catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically.

People
Zenk, Ludwig--Manuscripts.
Zenk, Ludwig.

Subjects
Music--Manuscripts.

Provenance
Gift, Robert Owen Lehman, 1968.

Accruals
No further accruals are expected.

Processing History
The Ludwig Zenk Music Manuscripts were processed in 2010 by Ephraim Schäfli and encoded for EAD by Thomas Barrick.

Copyright Status
Materials from the Ludwig Zenk Music Manuscripts are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

Access and Restrictions
The Ludwig Zenk Music Manuscripts are open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.
Biographical Note

Austrian composer and conductor Ludwig Zenk was born Nov. 18, 1900, in Vienna. Beginning in 1920, he studied musicology at the University of Vienna, where he participated in a Kapellmeister course given by Anton Webern under the auspices of Arnold Schönberg’s seminar for composition. Between 1921 and 1925, Zenk studied theory and composition with Webern and became one of his first students after settling in Mödling after World War I. From 1925 to 1931, he served as Kapellmeister in Iglau, Znaim, and Meissen. Zenk renewed his studies with Webern in 1930 and later studied conducting with Hermann Scherchen from 1932-1933. He became secretary of the Austrian section of the International Society for Contemporary Music (of which Webern was president) in 1933, a position he held until 1938.

Zenk worked as a private teacher and taught in the Arbeiterkonservatorium until its dissolution, alongside the Social Democratic Party of Austria, in 1934. From 1938-1948, he was musical director of the Theater in Josefstadt, where he conducted and composed incidental music for plays. With the closing of Vienna’s theaters in 1944, Zenk registered for the Army (where previously he had been refused due to a heart condition) to work for a munitions plant. A nervous ailment that had paralyzed his left hand, however, led to his conscription with the specialized Volkssturm in 1945, a corps that consisted of men unsuitable for traditional military service.

Though considered by Anton Webern to be his most gifted pupil, Ludwig Zenk has received little recognition for his work as a composer. Zenk and Webern became life-long friends due in part to their mutual love for mountaineering and gardening. Zenk was also a fine amateur photographer and captured numerous shots of Webern on hikes and expeditions. The composers' friendship was further strengthened when the encroaching Nazi regime forced many of Webern's friends to flee the country or go into hiding. Zenk was one of the few who could remain relatively unscathed. Despite his former reputation as a radical leftist, Zenk became an ardent National Socialist and tried to convert Webern to the party's cause. Realizing his indebtedness to Jewish musicians, including Eduard Steuermann and David Josef Bach, Zenk adopted a more tempered outlook, declaring men such as Arnold Schoenberg, Karl Kraus, and Gustav Mahler "exempt by virtue of their art." He passed away just years after the collapse of the Nazi regime at the age of 49.

Throughout his career, Zenk's music achieved comparatively little popular success. In 1933, he won the Emil-Hertzka Prize for his Klavier sonate, op. 1, a work dedicated to his teacher Anton Webern and later published by Universal Edition, the organizer of the competition. The judges included Webern, Gustav Scheu, Alban Berg, Ernst Krenek, Franz Schmidt, Erwin Stein, and Egon Wellesz. So many of the 267 compositions entered that year were of such high quality that the jury divided the prize money equally among five winners. Among them were Schoenberg pupils Roberto Gerhard and Norbert von Hannenheim, Berg's disciple Julius Schloss, Pisk's student Leopold Spinner, and Zenk himself. In 1947, Zenk won second prize in the Lied-Komposition category of the Österreichischer Musikwettbewerb, organized by the Gesellschaft der Musikfreunde in Wien, for his Trakl Lieder, op. 9, of which nos. 1-5 were submitted for the competition.

Scope and Content Note

The Ludwig Zenk Music Manuscripts consist of holograph manuscripts, sketches, and printed scores of compositions that date from 1930 to 1947. Prominent works include Klavier sonate, op. 1, no. 1 and Trakl Lieder, op. 9, settings of texts from Georg Trakl's Gesang zur Nacht and other poems. In addition, the collection includes Streichquartett, op.2, no. 1, Klavier sonate, op. 4, no. 2, and scores in varying states of completion for a variety of instrumental and vocal works. Compositions are arranged first by opus number, then alphabetically by title where there is no opus number. All manuscripts are in the hand of the composer unless otherwise noted. The "Miscellaneous Materials" contain two photographs of an unidentified sculpted bust and Zenk's second prize certificate from the 1947 Gesellschaft der Musikfreunde competition.
Organization of the Ludwig Zenk Music Manuscripts

The manuscripts are organized in two series:

• Music Manuscripts, 1930-1947
• Miscellaneous Materials, 1947
### Description of Series

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<tr>
<th>Container</th>
<th>Series</th>
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<td>BOX 1-2</td>
<td><strong>Music Manuscripts</strong></td>
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<td>BOX 3</td>
<td><strong>Miscellaneous Materials</strong></td>
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# Container List

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<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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<tr>
<td>BOX 1-2</td>
<td>Music Manuscripts</td>
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</table>
| BOX-FOLDER 1/1 | Op. 1: Klaviersonate No. 1  
Score; 26 p. |
| BOX-FOLDER 1/2 | Op. 1: Klaviersonate No. 1  
Score; 36 p. |
| BOX-FOLDER 1/3 | Op. 1: Klaviersonate No. 1  
Sketches and tone rows |
| BOX-FOLDER 1/4 | Op. 1: Klaviersonate No. 1  
Printed score with annotations |
| BOX-FOLDER 1/5 | Op. 2: Streichquartette No. 1  
Score |
| BOX-FOLDER 1/6 | Op. 2: Streichquartette No. 1  
Parts  
Viola part for first movement is missing |
| BOX-FOLDER 1/7 | Op. 2: Streichquartette No. 1  
Sketches of first movement |
| BOX-FOLDER 1/7 | Op. 2: Streichquartette No. 1  
Sketches and tone rows  
see also Purple sketchbook and Tan sketchbook |
| BOX-FOLDER 1/8 | Op. 3: 3 Lieder nach Trakl  
Piano-vocal score |
| BOX-FOLDER 1/9 | Op. 3: 3 Lieder nach Trakl  
Sketches |
| BOX-FOLDER 2/1 | Op. 4: Klaviersonate No. 2  
Score |
| BOX-FOLDER 2/2 | Op. 4: Klaviersonate No. 2  
Sketches |
| BOX-FOLDER 2/2 | Op. 4: Klaviersonate No. 2  
Sketches and tone rows |
| BOX-FOLDER 2/3 | Op. 5: 4 Lieder nach Berthold Viertel  
Piano-vocal score |
| BOX-FOLDER 2/3 | Op. 5: 4 Lieder nach Berthold Viertel  
Sketches |
| BOX-FOLDER 2/4 | Op. 6: 2 Chöre nach Johannes Klay  
Vocal score |
| BOX-FOLDER 2/4 | Op. 6: 2 Chöre nach Johannes Klay  
Sketches |
| BOX-FOLDER 2/5 | Op. 9: Trakl Lieder  
Piano-vocal score |
| BOX-FOLDER 2/5 | Op. 9: Trakl Lieder  
Vocal parts for songs nos. 1-8 |
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<td>Sketches for Kyrie, Gloria, and Agnus Dei</td>
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<td>Verklärter Herbst</td>
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<td>Miscellaneous Materials</td>
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<td>Two photographs of unidentified sculpted bust and second prize certificate from the 1947 Gesellschaft der Musikfreunde competition</td>
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