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THE MUSIC OF ARNOLD SCHOENBERG

Volume II Chamber Symphony No.1 1906 Five Pieces for
Orchestra (the original version)*1909 Herzgewächse 1911 Four
Orchestral Songs*1916 Bach: "Komm Gott" and "Schmücke Dich"
1922 Bach: "St. Anne" Prelude and Fugue 1928 Kol Nidre 1938
Chamber Symphony No.2 1939 Dreimal Tausend Jahre* 1949
Robert Craft conducting The Cleveland Orchestra / The CBC
Symphony Orchestra / The Columbia Symphony / The Festival
Singers of Toronto / with Regina Sarfaty, Mezzo-soprano / Rita
Tritter, Soprano and Victor Braun, Speaker * First Recording

INCLUDES A DELUXE BOOKLET WITH ARTICLES, PICTURES AND TEXTS PLUS A RECORDING OF SCHOENBERG'S VOICE

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THE MUSIC OF ARNOLD SCHOENBERG, VOL. III

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ARTICLES, PICTURES, TEXTS AND A
RECORDING OF SCHOENBERG'S VOICE

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PRODUCED BY JOHN McCLURE



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FIVE PIECES FOR ORCHESTRA, OP. 16¹

The Editions. The conductor must compare no fewer than five publications. These are the original, 1912, score; the two-piano score by Webern, dated 1913; the arrangement for chamber ensemble by Schoenberg and his son-in-law Felix Greissle of the first, second, fourth and fifth pieces; the "new, revised" full orchestra score of 1922; and the "new edition for normal orchestra" of 1949, published in 1952. Of these, the 1922 score is the most accurate and reliable. Besides an extensive overhauling of the original edition in matters of articulation and dynamics (including muting), it implements two structural revisions: the expansion of the ending of the second piece by a measure; and the addition of tempo changes, numerous and significant enough in the case of the fourth piece—which was originally to have been played without modification of speed—to affect the whole character of the music. Titles appear for the first time in the 1922 score, too, though Schoenberg had chosen them a decade earlier, and, as a diary for January 1, 1912, shows, even before the publication of the original score:

Letter from Peters, making an appointment with me for Wednesday in Berlin, in order to get to know me personally. Wants titles for the orchestral pieces—for publisher's reasons. Maybe I'll give in, for I've found titles that are at least possible. On the whole, unsympathetic to the idea. For the wonderful thing about music is that one can say everything in it, so that he who knows understands everything; and yet one hasn't given away one's secrets—the things one doesn't admit even to oneself. But titles give you away! Besides—whatever was to be said has been said, by the music. Why, then, words as well? If words were necessary they would be there in the first place. But art says more than words. Now, the titles which I may provide give nothing away, because some of them are very obscure and others highly technical. To wit:

- I. *Premonitions (everybody has those)*
- II. *The Past (everybody has that, too)*
- III. *Chord-Colors (technical)*
- IV. *Peripetia (general enough, I think)*
- V. *The Obbligato (perhaps better the "fully-developed" or the "endless") Recitative.*

However, there should be a note that these titles were added for technical reasons of publication and not to give a "poetic" content.

Schoenberg's declared purpose in preparing a new edition of the score in September 1949 was to reduce the instrumentation to normal orchestral size, but in fact only six instruments (an oboe, a bassoon, a trombone, a clarinet and two horns) have been economized. The horn reduction affects only *Peripetia* but there drastically, as full harmonies in the unmixed sonority, a fundamental idea of the piece, are no longer possible. The curtailing of the clarinets also affects only one of the pieces (apart from doublings in *The Obbligato Recitative*) but there, in *Premonitions*, just as crucially, for the contrabass clarinet—as vital a color here as it is in the *Jacob's Ladder*—has been eliminated. The actual notes of the six excised instruments are supplied by other winds and strings, of course, but the reduced wind families are not always able to absorb the whole linear content of the absentees, and in the third piece, *Farben*, the original scheme of timbres has been compromised (cf. meas. 248 and 249, but I should also mention that errors have crept into the 1949 edition in this passage). Moreover, at the end of *Peripetia*, Schoenberg forgetfully re-includes the fourth trombone. The substitutions, apart from a few cases in which orchestral balances have been realigned as well, are achieved without introducing new effects.

The 1949 edition does not presume a substantially smaller number of strings, I think, but the string parts, at least in the first piece, have been more radically revised than the winds. Second violins, violas and cellos now play *spiccato* the figures (Exs. 8 and 9) formerly played *spiccato* and *pizzicato* by the halves of these groups *divisi*. This change, which affects the sound of the piece as a whole, can have been instituted only to facilitate the new, very fast tempo, and not to simplify the quality of the articulation, but the 1949 score relinquishes other *divisi* indications as well, in the interests of clarity and definition.

The string amendments in the other pieces are concerned solely with orchestral balances, but one of these, the erased doubling of violins by cellos in *Peripetia* (296-297), is puzzling, as this voice was strong enough only in the 1912 edition where it was assigned to violins, violas and cellos, and marked *fortissimo* and *crescendo* to boot. On most counts the 1922 score is to be preferred to the 1949, I think, and wherever possible it is the version conductors should choose to perform. The later score can then be kept in hand as a reference; a few of its corrections in dynamics should be incorporated in the 1922 score.² One might also borrow the "H" and "N"—leading and secondary voice—priority markings that Schoenberg added to all of the pieces in 1949, though they are helpful, in my opinion, only in *The Obbligato Recitative*, which is where he first introduced them, anyway, in the original edition. But the most valuable reference in the 1949 score is afforded by the metronome marks, even though, unfortunately, some of them are erroneous. (Oddly enough, there are none at all in the 1922 score, though a few appear, on the composer's authority one must assume, in Webern's reduction.) The ♩ = 130, at 193 is a misprint, and the ♩ = 56 at 173 is a mistake (though Webern gives the same marking), as a sudden

1. First recording of the 1922 version for large orchestra.

2. It fails to correct much more than it corrects, though—the mistaken time values in 296 (horns), for instance, and the unmeasured *crescendo* in 276 (should it equal the *crescendo* in 273?)—and it neglects to give parenthetical assurance in a few cases such as the E ♮ in the first statement of the string canon at 77, this ♮ having continually raised a question in orchestras, as the parenthesis in the Schoenberg-Greissle version indicates.

change of tempo at this point would be clumsy. Whereas the metronomes in *Peripetia* are logical and helpful, and the added *allargando* at 300 and *accelerando* at 323 are definite improvements, changes of tempo at 312, 313 and 317 which seem necessary to me, are all unmarked. And in *Vorgefühle*, which presents the most difficult problem of tempo in all five pieces, the 1949 score contributes only confusion. The initial *molto allegro* is measured at ♩ = 88, which, though it is almost impossibly fast, becomes faster still at measure 24 where the same tempo (!) is given as ♩ = 112. (The 1949 score omits the *langsamer* indication in two places in the opening pages, incidentally, though changes of tempo seem necessary, and at 14 it prints a wrong note in the third trombone.) A greater difficulty arises at measure 26. At this point the 1922 score gives the direction "very fast," following two pivotal measures, 24 and 25, which are marked merely "fast." The 1949 score, on the other hand, blurs the very starting line of the main development section by neglecting to indicate any difference between "fast" and "very fast." Now, to my ear, the eighths of the "very fast" should be nearly equal to (only slightly less rapid than) the sixteenths of the merely "fast." The autograph sketches and manuscripts do not endorse this conclusion, I should add, but then Schoenberg seems to have been undecided about the notation problem himself. A copy of the printed score in the legacy contains metronomic calculations in his hand showing proportions between the "fast" and "very fast," but nothing conclusive is discovered from them except that he himself conducted or thought of conducting the "very fast" in two. Support for my argument can be found, or so I think, in performances in which "fast" and "very fast" are not differentiated; the absence of the further shift of gear sounds convincingly wrong. At the end of the piece the same relationship obtains in reverse, of course, going from sixteenths to eighths, though the 1949 score is innocent of all indications whatever. Incidentally, an oral tradition among Schoenberg's European pupils holds that the eighths at measure 120 should be played in the old "*langsamer*" tempo, and that the new "faster" tempo applies only to the sixteenths. Schoenberg's manuscripts do not confirm this idea either—like the 1912 score they show no modification of tempo, in any case, for the whole latter part of the piece—but Webern's reduction does, though ambiguously, and I regret the failure of the present recording to follow it, as I am now convinced that it is correct.

A PRELIMINARY UNSCIENTIFIC DIGRESSION

The fact that Schoenberg was a painter as well as a composer invites consideration, if only because his most considerable production in the former capacity began shortly after the composition of the *Five Pieces for Orchestra*. One turns to the visual side of his artistic expression not in search of analogy, however, which in any case would be concerned with function³, but of homology, in the sense of the conceptual development of forms. In the recorded interview, Side 4 of this album, Schoenberg himself touches on the question of relationships between the two arts in his own experience. To define his affiliations as a painter might therefore be useful, if only as a contribution to the background of the *Five Pieces*.

First, a culture cliché: music rather than painting is the "German" art, or so Spengler would have it, and I repeat the blurb only because Schoenberg always insisted on the essential "German-ness" of his musical make-up. The "German" artist, Schoenberg surely would have agreed, tends to create his forms from "inner visions" or the "soul," rather than, like the "Latin" artist, to find them in the objects of nature (an untenable generality, of course—otherwise Rimbaud, for one, would have to be counted as a "German"—but it serves my present purpose in Schoenberg's case). Now, the phrase "inner visions" could be a collective subtitle for nearly the whole of Expressionist⁴ painting, of those paintings in which the artist attempts to sever or suspend identifying relationships to exterior objects and "the world of appearances." Form, color, the material qualities of paint itself, are enough for him, he avers, and so for his ends they may be, and no matter that we complain of arbitrary deprivations. But what of the other term of the comparison? Can a composer "subjectify" himself as the painter has done, and can he in fact, which is more than an attitude, divorce himself more deeply from "the object" which has never existed in music in the first place, or existed only as a matter of ephemeral and loosely-defined conventions? Schoenberg (the composer) transformed the whole musical identity system, though hardly, I think, only in the pursuit of a more profound "subjectivity"; and in so doing he greatly expanded his language, whereas the Expressionist painter seems to have narrowed his. The vocabulary of Expressionism in music extends without limit through the whole range of the art, and the vocabulary is also the emotion, which in the case of Express-

sionist painting appears to be one-sided in comparison. The kind of emotional intoxication that Expressionism seems to require is also more naturally sustained in the time-art of music, but though an almost suffocating fervor is the quality of all of Schoenberg's music, the Expressionist label is too small for him. It is unable to compass an art which embodies, as his does, the whole of tradition.

But this is Schoenberg the composer. Schoenberg the painter is not only *not* limited by the label but—pardon the hypallage—he is very aptly pinned to it. With the exception of a few landscapes, the hundred or so paintings and drawings by him are either "inner visions," whether so titled or not, or obsessive, inward-turning self-portraits; all issue alike from uncharted interiors rather than from the ordinary bailiwicks of observed nature and fact. The *Five Pieces* are "inner visions," as well, and their headings—*Vorgefühle*, *Farben*, *Peripetia*—could have been borrowed from almost any of the paintings. The music, too, of *Vorgefühle* and *Peripetia* particularly, will suggest to some people, as the paintings avowedly do, a world of dream experience, though, being music, it need not suggest or relate to anything, of course, but only be.

Program annotators are expected to relate, however, and to place a work "in the composer's whole development." This being too tall an order in Schoenberg's case—where, as I never tire of saying (yes I do, and so do you), each opus is a turning point in music itself—I will only caution anyone who actually does wish to come to the *Five Pieces* in chronological sequence rather than as an end product, not to dig as far back as the early quartets and the *Chamber Symphony*. One may uncover origins and examine the uses of the past in these early masterworks but only the smallest residue of that past will be recognizable to the new listener in the first and last of the *Five Pieces*, which, together with the contemporary *Three Pieces for Piano*, represent Schoenberg's largest leap into Schoenberg to that date, and the first works in which Wagner or some other composer is no longer visible pacing in the wings. The listener must leap, too; he will never catch up by walking.

VORGEFÜHLE

*Life surges from a center,
expands from within outwards.*
—Rodin

It was Schoenberg's lifelong practice, and not only in the twelve-tone compositions, to expose at the outset the basic and, to an unprecedented extent, all-inclusive materials of a work. Now this "all-inclusiveness" is the judgment of a backward look, of course—no composer starts with full knowledge of all consequences of his initial ideas. Yet at the same time Schoenberg must have had at least a far-reaching intuition of possibilities before his considered awareness of them, and the very speed with which the *Five Pieces* were written seems to bear out an in-depth force and completeness in the original act of conception.

To compose, then, meant to derive from a source, to relate subsequent interval and rhythm structures to their first, basic statements. The whole work thus grown from and everywhere identified with its smallest units would achieve, as Schoenberg thought, a new degree of consistency and unity; and the shape of the whole would become a larger, more comprehensive expression of the logic of the fundamental materials, which is also a way of saying that the composer would not seek to follow existing form-patterns except insofar as they had determined his general background chemistry.

The elements of *Vorgefühle* are set forth in a dialogue-recitative introduction. The most basic of them, in the first three measures, are a link to other pieces as well, the *Five Pieces* being closely interrelated. The first two ideas are presented together:

3. On the subject of "analogy mechanisms" see Von Neumann's essay, "The General and Logical Theory of Automata." Another relevant discussion of terminology can be found in Sir Kenneth Clark's *Motives*. Princeton: *Studies in Western Art*, Vol. IV, 1963. The words dealt with are "theme," "subject," "motive."

4. The limited, contemporary, *Blaue Reiter* sense of the word, not Grünewald.

Ex. 1 (meas. 1-3)

The three-note motive of the upper line, repeated in melodic sequence, describes an augmented triad on the longer and therefore emphasized notes F, A, C-sharp, but the augmented feeling is already present in the harmony, especially on the first strong beat of the first measure. This augmented triad is as much a quality of the *Five Pieces* (and the *Three Pieces for Piano*) as whole-tone melodic and harmonic structures were a quality of the *Chamber Symphony*, Op. 9. Note that the "key"⁵ of the extract is D minor. It is not a statement of that key likely to have set Monsieur Franck aglow with recognition, of course, but it is less ambiguous nevertheless than one would expect after all the threats of "atonality" that have been put about. Though the D minor is a reference rather than a "tonal-harmonic root" the ear remembers it as a tonic "key" in the usual sense; all *Five Pieces*, except the third, which is a contrast in other ways as well, make use of this reference.

From the "key" frame of Example 1 and, specifically, the last chord of measure 3, Schoenberg derives the pedal harmony,

Ex. 2

which underlies the whole of *Vorgefühle* from measure 23 to the end. This chord provides the "key" of the second piece as well, where it functions in a more traditionally tonal-harmonic manner, and it serves as a "key" reference at the beginnings of both the fourth and fifth pieces. Also to be remembered from Examples 1 and 2 is that the fifths are an important device of interrelating the *Pieces*. Featured throughout *Vorgefühle*, the fifth occurs again in *Vergangenes* in the formulation of the "key," in *Farben* in a prominent motive (cf. meas. 9), and as a connecting device at the beginning of *The Obligato Recitative*. In the latter two instances it is also rhythmically related to the first measure of Example 1.

Ex. 3

(meas. 4-10)

Example 3 contains most of the remaining material of the piece, though much of it has been derived, in turn and as follows, from Example 1: measures 7-8 from measures 1-2; measure 4, the top line, from measures 1-2; the last beat of measure 5, by diminution from measure 1. On the subject of augmentation, diminution and *stretto*, I would venture to say that no composer since the masters of fugue and the first of the B.'s has shown equal powers of prodigality in combining motives in diverse speeds. The last measure of Example 3 reappears in the body of the piece as a secondary motive, and so does the music of measure 9, which, though it began as a mere extension of measure 8, becomes in the next sentence, inverted and exploiting a hemiola effect, a motive in its own right,

Ex. 4

whose own extension or consequent becomes, in its turn, still another motive. Example 5 shows the hemiola motive in a new, independent form,

Ex. 5

and one that exposes more clearly its genealogy in 4 and 7-8. This motive, expanded in a new figure with note values four times as fast, serves to bridge the introduction and the main development. A glance at Example 6 will show that it also represents a consolidation of some of the main motivic and intervallic material to date.

Ex. 6

But I must backtrack to include another motive,

Ex. 7

5. The use of "key" is very similar in the *Three Pieces for Piano* (cf. the last chord of Op. II, No. I).

which, though the last three notes are derived from measure 9 and the beginning from an inversion of measure 1, forms a new unit. Example 7, in slower note values, appears as a principal motive near the end of the piece, together with its echo four times as fast. From measure 26 the hesitations and fragmentations, the pauses and sudden and frequent changes of tempo, give way to a continuing development in a steady rhythm,



which settles into an *ostinato* figure



now recognized as the circled notes in Example 6 and, incidentally, as the inverted motive of measures 7-8. Example 8 derives nakedly from measure 4 and the augmented triad of Example 1. Now, from this point to the end of the piece the listener should be able to discover the origins of every event in the excerpts quoted, for though new material may seem to appear, the newness is only apparent, as in the bass motive,



which is a rhythmic variant of the pedal harmony (Ex. 2); and the celesta, trumpet and flute motive,



which is an abstract of earlier material. But the concentration is no less highly focused in the development, in spite of *ostinati*, and further relationships will be discovered and at many levels even after a great number of hearings. I add some considerations of four general aspects of the body of the piece:

1) Canonic imitation. The imitative devices derived from Examples 8 and 9 are of a bewildering variety. At the climax of the piece (meas. 79), for instance, the music of Example 8 is played in octaves against itself in both doubled and quadrupled note values, as well as in canon at the distance of a quarter-note. Eight measures later the canon spreads to four parts, each voice following at the distance of an eighth-note—and I say “note,” incidentally, rather than “beat” because the conductor must beat the largest unit of the augmentation, which is a full measure, and even so, stress not the measure but the grouping of measures. The intervals of Example 9 are also presented in augmentation, as well as in transposition and in reverse order.

2) Rhythm and phrasing. Examples 8 and 9 appear to establish the basic rhythm of the development. Oddly enough, the rhythm having been triple meter thus far, its patterns are four

notes to the measure. After eleven measures the 3's of the beginning are introduced above the 4's, and 3's vs. 4's (and 6's vs. 2's) remain in conjunct opposition through most of the piece. This is a striking rhythmic innovation whose effect has not diminished in fifty-five years during which rhythmic exploration has tended to confine itself to a more and more mechanical subdivision of the beat. (Nor have its difficulties of coordination lessened, even when the conductor is aware that the units of 4's are the ground and the units of 3's the superimposition.) But the study of rhythm and phrasing in Schoenberg must begin at a more elementary level. Merely as an indication of how asymmetrical the phrase structure will prove to be, the reader should examine the architecture of large phrase units in this first piece. I count them, starting for a specimen at measure 26, as 3 measures, again 3, then 2, 1, 4, 5, 1, 3, 6.

3) Instrumentation. Schoenberg's “new effects”—the flutter-tongue from the tuba in its lowest register, the trombone glissandos, etc.—are audible and obvious and need not be catalogued, but one general point might be made. This is that the “progress” of Schoenberg's instrumentation follows the historical course of expanding and exploiting the extremes of range. Thus, the strings have moved upward, the basses to former cello territory, the cellos to atmospheres hitherto considered too rarefied except for violas and violins (in fact large portions of Schoenberg's Cello Concerto—after Monn—are nicely suited as range to the violin), the violas to violin register and the violins to *flauto piccolo*. The old instrumental traits have been extended and transformed with this shift, of course, and new intensities and color spectrums have been brought into commerce, and in wind instruments as well. Schoenberg also bestows the soloist's mantle on all instruments, even on individual string basses, and the combinations of solo instruments with each other and with the multifarious orchestral textures are also new.

4) And, finally, the dynamic range has been extended and quickened a thousandfold. One would hardly locate in the same decade the instant fluctuations from crisis to crisis and from extreme to extreme in this music, and the cushy-paced piling-up of climaxes in, say, *Ein Heldenleben*. And the new velocity is in every fiber and dimension of the score. In fact, all this ranting of mine has been excited by barely two minutes of music! Small wonder, then, that the time-scale of *Vergangenes* and *Farben* is progressively and greatly slower.

II VERGANGENES

The composer did not compose those smallest component parts; rather, he composed the whole piece. But when one takes it apart, the piece consists of component parts only.
—Schoenberg

New listeners usually find this the most attractive and accessible movement, “like Debussy” being a common comment of those who hear the pieces for the first time. In fact, the music is, as the title allows, a look into the past. Its “tonal-system” frame is anchored with clear statements of the D minor “key,” and it depends heavily, as well, on *ostinato* devices, more obviously so than *Vorgefühle*.

As in that piece, the intervallic fundamentals are exposed at the beginning, but rather than repeat the exemplar of that analysis here, I will consider Schoenberg's “tonal-harmonic” plan as it is deployed to outline an essentially sonata-type form. Instead of the usual alpha-beta-alpha, however, the diagram must be drawn to abCa(bc), the “a” representing an introduction, the “b” the exposition, the “C” the body of the piece, and the parenthesis the telescoped returns. One sees from the example:

Mäßige Viertel.

1 cl
1 fl
2 E.hn

Mäßige Viertel.

⑩ Viertel etwas langsamer.

bsn
E.hn +
cl hn

Viertel etwas langsamer.

♩ vom Anfang. 2

♩ vom Anfang. 2

♩ von früher. 3

♩ von früher. 3

ppp äußerst zart

♩ = 110-120

♩ von früher. 3

that the *Vorgefühle* "key" is held over, but that apparently the recitative-style melody with chordal punctuation is new. The "b" section, from measure 10 of the example, is moored throughout to an F-sharp, which is overlapped at the end (meas. 16-17) by G-sharp, the last note of the principal melody and a pivot for the return—in a surprisingly literal way for Schoenberg—to the beginning of the piece; the "b" section, incidentally, derives entirely from the introduction, intervallically speaking. In this second statement of the "a" section, the bass motive of measures 2 and 3, now in longer time units, leads to a cadence with an E major triad in the torso of the chord and a D-sixth in the corpus bassus; at least I, for one, hear the chord in this compartmented or "polytonal" way.

Section "C" is marked by a faster tempo, a change to 3/8 meter, and a high melody on the solo viola's A string (a passionate color that Schoenberg exploited again in *Pierrot Lunaire*), which introduces a four rhythm against the three. This melody has all the air of being new⁶ but in fact has been assembled and launched from components of "a" and "b," like a missile-within-a-missile. A flute imitates the viola melody but in a different form, revealing more clearly the derivation from measure 10 of the example, and the melody is developed polyphonically in both its flute and viola manifestations. 4's and 3's are exploited, too, in a parallel development to *Vorgefühle* but continuing a step beyond, for units of 4 and 3 are not merely superimposed but this time alternated as well. The effect in each case is the same as a change of beat or tempo, and the effect in general is the discovery of a whole new rhythmic dimension. The superimpositions and juxtapositions are both enlarged and subdivided (to 6's and 12's), resulting in, at the climax of the piece (meas. 194), a complex of rhythmic substructures in which the strength of the beat is dissipated in the fluidity of the polyphony; but, then, Schoenberg's polyphonic lines rarely coincide in single apexes of accent as, for example, Stravinsky's nearly always do.⁷

The salient events of section "C" are best identified instrumentally. They are, first, the *stretto* at 173 with the clarinet figure of "b" in the violins; and, second, the two-part canon at the octave which the celesta plays as an *ostinato* against another *ostinato* by two flutes, the rhythmic figures of the two instrumental components being another form of the 4's vs. 3's; and, third, the bassoon figure (derived from the second clarinet in 156 by reversing the direction of the intervals), which a few measures later penetrates the design of flute-celesta color and ornament. The first two bassoon notes are imitated in nine canonic parts, one purely rhythmic—in triangle and cymbal—and the other eight at the same pitch and in four speeds of augmentation.⁸ This same bassoon figure then becomes an *ostinato* accompaniment to a further development of the viola melody, continuing in that role until the return of section "a," again in the original D minor "key." In the final section of foreshortened returns the flute-celesta *ostinati* reappear, but with changes and accretions. The flutes, now a major second lower, are underscored by the pedal F-sharp of section "b," now in English horn, while a *flauto piccolo* repeats the F-sharp-G-sharp axial notes of section "b" in a triplet figure. The four principal motives of the piece make distant, figmental re-entries in the manner of a cyclical symphony, remaining outside the over-all rhythmic context in still another expression of 4 vs. 3. Remarkable also in the matter of these reappearing figures is the fact that all except one present themselves at their original pitch or "key." (So much for "atonality.") The ultimate, unison statement, in augmentation, of the principal melody of "C" is followed by the most dazzling ending Schoenberg ever wrote, and I will not pick it apart, but only call attention to two items, the celesta arpeggio in the D minor "key," with the opening melodic interval now in the piccolo; and the last three notes of the clarinets. These three notes are a fragment of the viola melody (Ex. 12, upper line, 4 measures from the end), but they are also, in reverse order, the first three notes of *Vorgefühle*, and that connection is made by every ear in the house, consciously or otherwise. Still, the most brilliant aspect of Schoenberg's treatment of the three notes is in the way he brings them into relief by using the first two of them as delays, or false resolutions of the harmony.

6. Its appearance in measure 240, Scene 2, Act I of *Wozzeck* is definitely not new.

7. In the *Cortège du sage*, for instance, where the "polyphony" is less a matter of "independent" lines than of syncopation and accent. The weakness in this kind of isochronous chordal-harmonic music, whose rhythmic interest depends on shifts of accent and meter, is that the accentual alternation of 2's and 3's easily becomes too regularly irregular.

8. The alto clef is missing at 184 in the 1949 version.

III FARBEN⁹

I cannot unreservedly agree with the distinction between color and pitch. I find that a note is perceived by its color, one of whose dimensions is pitch. Color, then, is the great realm, pitch one of its provinces. . . . If the ear could discriminate between differences of color, it might be feasible to invent melodies that are built of colors (klangfarbenmelodien). But who dares to develop such theories.
—Schoenberg, *Harmonielehre* (1911)

The speed of Schoenberg's music of fifty-five years ago—not the *tempo*, of course, but the pace of the musical thought—is difficult to follow even today. Trained listeners are even rarer than trained performers, and no considerable audience is able as yet to keep up with Schoenberg's mind. *Farben* is an exception—so is the second of the Piano Pieces, Op. 11—in all of his music, as well as in the *Five Pieces*, where it acts as a necessary braking.

The structure of the piece depends, nevertheless, on an arc-shaped plan of movement, quickening toward the middle with more and more rhythmic and motivic activity, dynamic pressure, harmonic change, and returning abruptly upon the climax to the almost motionless beginning. *Farben* is a *crescendo-diminuendo* of movement, in fact, and another dimension of the "return" idea, in contrast to the melodic-harmonic returns in *Vergangenes*. And this, to me, is its most remarkable aspect, rather than the scheme of orchestral timbres or the instrumental novelty as a whole.¹⁰ For one thing, the same coloristic ideas—so-called *klangfarben* principles—are to be found in the other pieces as well, especially in *The Obligato Recitative* (most strikingly at the end as the same chord is passed through three overlapping combinations), and in *Vergangenes*, very clearly in measures 4-7 of Example 12. In *Farben*, however, *klangfarben* deployment is the chief implement of the form and the means with which the "changing chord" is kept in motion, or sustained.

The harmony is stationary at the beginning, a quartal chord in treble instruments, the augmented-triad interval (or minor sixth) in the bass. As in all five pieces this first unit is a root and basis, though I will not essay to demonstrate the development of it but devote my space instead to other factors of the composition.

Ex. 13

Example 13 consists of two systems of musical notation, labeled I and II. Each system has a treble clef staff on top and a bass clef staff on the bottom. System I shows a treble staff with a quartal chord (F#4, G#4, A4, B4) and a bass staff with a corresponding quartal chord (F#2, G#2, A2, B2). System II shows a treble staff with a similar quartal chord (F#4, G#4, A4, B4) and a bass staff with a different quartal chord (F#2, G#2, A2, B2). The notation includes various rhythmic values and accidentals.

9. Renamed "Morning by a Lake" in the 1949 edition, though apparently Schoenberg had always called it that privately (E. Wellesz: *Schoenberg*, Dent, 1925), and had even identified a "jumping fish" motive:

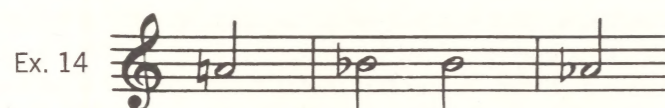


but "chord-colors," the original title in the *Diary* of 1912, is more accurately descriptive.

10. Part of the reason why after fifty-five years Schoenberg's orchestral palette has not faded is the general lack of familiarity with the score and therefore the lack of imitators who by now would have turned his colors to technicolor.

This repeated and, later, gradually-changing chord¹¹—one note at a time—is filtered through different orchestral timbres, or, rather, overlapped and therefore blended with itself in different instrumental combinations. This creates an effect of canonic movement, in the treble instruments at the distance of two beats, and in the bass—the C—at the distance of one beat. The C, incidentally, is the most strikingly original, Schoenbergian feature of the instrumentation, more so than all the *ponticello* and string-harmonic effects. The note is banded between a solo viola and a solo bass—or, in other words, between solo strings in contrast to the group of winds. The viola's open C string is a weirdly beautiful sound, and the solo bass on the weak beat is one of the most haunting effects in the *Five Pieces*.¹²

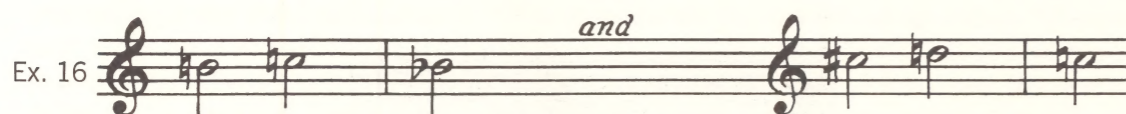
Though Schoenberg describes the music, in a footnote to conductors, as a composition of chords and colors, "without motives to be brought out," or thematic development, it is his profound melodic sense which saves the movement from the fate of a one-time-only experiment. The composition readily divides into four sections. The first, eleven slow-tempo measures long and ending in absolute stasis, may be reduced to the melodic essence:



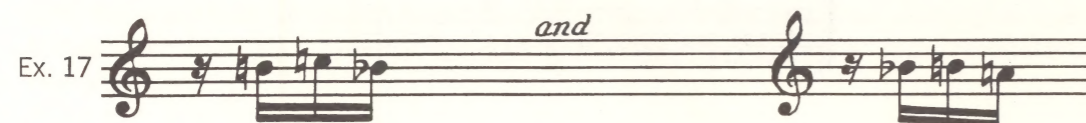
The A-natural and A-flat, the before and after, are repeated several times, but the B-flat appears only as in this extract. One other event occurs in this section, a two-note motive,



which will be doubled in fifths, above and below. The beginning of the second section, measures 12-19, in which the pitch range edges upward, is marked by harmonic relocation and a new application of the *klangfarben* idea: a different instrument or combination of instruments plays each different note of a chord, spreading the chord out melodically, so to speak, and sustaining it; this is a simple but effective device and not only here but again in a lurid moment in the fourth scene of *Erwartung*, and in Act III, Scene 2 of *Wozzeck*. The third section, measures 20-30, joins more events in more movement until, at the climax, where Schoenberg subdivides the beats to four and even six parts, the rhythmic stresses as shown in Example 13 are dissolved. But the zenith of movement is flux, and the overlapping and dovetailing of individual color particles dares the limits of aural perception. The "fish" leap appears in this section connected to high string chords in the augmented-triad harmony. Significantly for the "tonal" perspectives of the *Pieces*, all six leaps, in this and the final section, are described by the same pitches, except for octave displacement. The motive of Example 14 now becomes, in the mounting movement,



until, finally, what was originally encased in eleven measures has been compressed to:



11. "The color of a sustained chord keeps changing," writes Erwin Stein (*The Elements of Musical Form*), but in fact the pitches of the chord change, too, whereas the color does not "keep" changing at the outset but is limited to two regularly alternating and overlapping combinations.

12. Berg must have remembered it in the "snoring" music in *Wozzeck*.

The third section concludes in another return to stasis, and the final section begins with a two-note motive in triplet rhythm derived from Example 15. The ending, a return to the beginning—the arc shape—is even more quiet at first, being without movement on the second and fourth beats.

IV
PERIPETIA

Peripetia, a sudden change of fortune, a sudden change of direction. —Rudolf Kassner

The music begins with a reaffirmation of the D-minor "key" and the augmented triad,



and the principal motive is therefore a link with the first piece (though compare the first intervals with measure 165 *Vergangenes*). The two pieces also may be compared for the similarity of their developments from basic cells, though in *Peripetia* the thematic materials succeed each other according to a simple rotation. The augmented triad is even more prominent, too. The trumpet "smear" which follows the chord in the second measure and returns at the end of the piece is composed of seven parallel augmented triads, and the following horn passage, with the augmented triad in its frame, returns several times (not including melodic imitations) and is the torso of the chord with which the piece concludes.



As the structural analysis of *Peripetia* is more obvious than that of the other pieces, however, I will confine myself to certain features. The first of these is the clarinet solo which follows the horn music quoted in Example 19, and the point I wish to make is how the rhythm and to some extent the contour, but not the pitches or intervals, are an imitation of Example 18; and how, therefore, recognition and form are not dependent on "tonality." My next point is a confirmation, from the opposite aspect, of the same thing. Later in the piece the strings repeat this clarinet melody, but with the high note of the climax now a whole-tone higher. This is a powerful effect (and one not possible, incidentally, with the fixed-interval system of early twelve-tone

13. The 1949 score wrongly gives D for C in measure 2, double bass part.

music), which everyone perceives and which depends entirely on pitch and interval memory; but I should already have noted the fact that in *Peripetia* Schoenberg consistently returns to the same pitch to recall a motive or theme, an odd course, one would think, for anyone bent on the destruction of tonality. Another feature of *Peripetia* is the ingenious use of diminution with respect to Example 18; the motive is sounded in short note values (and sometimes in contrary motion) in treble (*i.e.*, fast) instruments but in long note values in bass (*i.e.*, slow) instruments. While on the subject of rhythm, too, one should note the contrast in the ever-changing tempo (as the title allows) and always *rubato* character of *Peripetia* with, as one neighbor, the quasi-motionless *Farben*, and, as the other, the even-keeled *Obbligato Recitative*. But for me the highlights of *Peripetia* are the ending and the simultaneous development at the heart of the piece (meas. 283-299) of, sometimes, as many as six voices, all in a highly excitable state of thematic intrigue. The ending is unique. Like a juggling act, three canonic pairs are twirled in motion over three other polyphonic parts. Then, while the whole orchestra swarms toward a tremendous crash, a cello bow is drawn along the edge of a cymbal (following the principle of rubbing the rim of a drinking glass with a moistened finger) producing a whistle like an electronic instrument. Finally, following the crash, a gurgle can be heard in clarinets, the *coup de grâce*.



Berlin, 1902.

V
DAS OBLIGATE REZITATIV

I have discovered six identical descriptions of this piece—such is the *vis inertiae* of music commentators—and learned from them only that we are confronted with an “example of the free chromatic idiom,” as if there were anything free about it, and as if ready-made idioms for this sort of thing were to be found lying about. But I can do little better myself. I lack tools to verbalize the argument, though I think I am able to follow it with my ears; and the creaking tonal-system explanatory apparatus dredged up for reference to the other pieces will not do here, apart from fragments which are ambiguous, local in effect, and rapidly negated; or passing “polytonalities” which are often no more than the harmonizing of inner voices in parallel thirds, a feature, as well, of *Erwartung* and the *Three Pieces for Piano* (cf. meas. 51-52 of No. 3). If the other pieces are labeled (meaninglessly) “extended tonality,” then *The Obbligato Recitative* will have to be described as over-extended. But Schoenberg himself has already discussed the problems of tonal analysis here, acknowledging the tonal tendency of leading tones and seconds, and the survival of tonal-system interval pull: the *Harmonielehre* ridicules the attempts of academic theory to explain such things by its own lights.

Unlike the other pieces, *The Obbligato Recitative* makes no use of *ostinati* or pedal points; reflects no classical plan of symmetry; does not compartmentalize into exposition, development, recapitulation; avoids exact repetitions and unvaried returns in a continuous melodic development which, more consistently than in the other pieces, moves through the orchestra always speaking in a different voice. Like the other pieces, however, its thematic ideas are contained in nucleus in the first measures:

Ex. 20



Note at the beginning (and compare with the strikingly similar beginning of Op. 11, No. 3): a) the return of the viola melody from section “C” of *Vergangenes* (the first three pitches, top line); b) the augmented triad (treble instruments) on the downbeat; c) the rhythmic figure $\underline{E} \underline{F} \underline{G}$ and, the other way around, $\underline{G} \underline{F} \underline{E}$ which will be developed throughout the piece; d) the intervallic and rhythmic imitation of the sixteenth-note relation A-G-sharp, in two other voices in eighth-notes, in the top line in quarter-notes, and then again in the sixteenths relation but with the two notes in reversed order; the development of the piece depends on these imitative devices; e) the contrast of close chromatic movement with the leaps of ninths, wide intervals being the characteristic vocables of Schoenberg’s melodic speech; f) the instrumentation, not indicated here but clearly audible, which mixes and combines instruments of all families in all ranges. Thus, in the third measure the violas are a lower voice than the cellos. And thus,

too, the basses do not always adhere to the lowest line. In the final *tutti* of the piece, the climax of the *Five*, at least from the point of view of a recording engineer, the bass line is carried by trombones and tuba, the basses and cellos being a middle voice (if the clef is corrected in the bass part, measure 440, of the 1949 score).

The four-, five- and six-voice polyphony at the beginning is soon spreading to seven and eight parts, with correspondingly dense chord structures. Linear relief occurs, notably in quiet contexts; but to relieve and support leading lines in the saturating chromaticism of the climaxes, octave doublings are introduced, which is curious in view of Schoenberg's later development; he would never again agree that octaves could be used for dynamic strength without also incurring harmonic priority.

I have stuck to two resolves in this discussion, first, to avoid the hindsight of the "twelve-tone system" (not because I consider the direction of the view invalid but because Schoenberg himself has already used it in his analysis of the songs, Op. 22); and, second, not to hide my conviction that the *Five Pieces* are one of the great voyages of discovery in the music of this century.

R. C.
March 1964



Schoenberg and pupils—Mödling, 1919.
Anton Webern is at the composer's left (bow tie).

AN ANALYSIS OF ARNOLD SCHOENBERG'S FOUR ORCHESTRAL SONGS, OP. 22¹

BY THE COMPOSER

AS READ BY THE LATE HANS ROSBAUD FOR RADIO FRANKFURT ON FEBRUARY 21, 1932

I composed the *Orchestral Songs*, Op. 22, in 1915.² Their style may best be characterized if I briefly describe the development leading up to and beyond them. About 1908 I had taken the first steps—also with songs—into that domain of composition which is falsely called atonal, and whose distinguishing characteristic is the abandonment both of a tonal center and of the methods of dissonance-treatment that had been customary up to that time. It was this latter feature, as I subsequently ascertained, that occurred if the perception of a dissonance could be ideally equated to that of a consonance.

Yet, indeed, only ideally!—since, in fact, the conscious and unconscious inhibitions in the perception of dissonance existed then and continue still, to a certain degree, to exist not only for the listener, but for the composer as well. Furthermore, while the use of consonances had fulfilled, as it were, the function of shaping form and context, their avoidance was bound to lead to stringent precautionary measures and to require a variety of safeguards.

One of the most important aids to comprehension is clarity of design. Brevity facilitates a grasp of the whole; it furthers clarity and it encourages comprehension. Unwittingly, I wrote unusually short pieces of music at that time.

Ladies and gentlemen, you have, no doubt, heard that I am a constructor; and I shall not contradict this, since it flatters me—at any rate, it flatters me more to be called a "brain musician" than if I were to be called a blockhead. For I have unwittingly done a number of other right things. There are, of course, various means of different value with which to produce formal cohesion within a piece of music. One of these means, tonal harmony with its emphasis on tonal centers, guaranteed not only cohesion, but also made for clarity of design by articulating the constituent parts. By not using this device in the new direction that my music had taken, I was compelled, in the first place, to renounce not only the construction of larger forms, but to avoid the employment of larger melodies—as also of all formal musical elements dependent upon the frequent repetition of motives. It seemed at first impossible to find pertinent substitutes for these through musical means. Unwittingly, and therefore rightly, I found help where music always finds it when it has reached a crucial point in its development. This, and this alone, is the origin of what is called Expressionism: a piece of music does not create its formal appearance out of the logic of its own material; but, guided by the feeling for internal and external processes, and in bringing these to expression, it supports itself on their logic and builds upon that. No new procedure in the history of music!—at each renewal or increase of musical materials, it is assisted by feelings, insights, occurrences, impressions and the like, mainly in the form of poetry—whether it be in the period of the first operas, of the *Lied*, or of program music. At the time that I wrote these *Songs*, I had overcome the initial difficulties of the new style to a certain extent, even though it was only through composition with twelve tones that the formal possibilities of an absolute music were unleashed and broken through, freed from all admixture of extra-musical elements.

Still, I continued to prefer composing music for texts, and I was still dependent purely upon my feeling for form. And I had to say to myself—and was perhaps entitled to do so—that my feeling for form, modeled on the great masters, and my musical logic, which had been proved in so and so many cases, must guarantee that what I write is formally and logically correct, even if I do not realize it.

This consideration, as well as one other, increases the difficulty in making a formal analysis of these *Songs*.

As invariably during the first decades of a new style of composing, music theory has in this case not progressed nearly far enough. The other consideration, however, is that compositions for texts are inclined to allow the poem to determine, at least outwardly, their form.

1. Translator's Note: It should be borne in mind that this essay was specifically written to be *heard* rather than *read*. The disposition of paragraphs has therefore been left intact, so as to permit the reader to "hear" the natural pacing of the speaker's voice. Single words that were underlined by Schoenberg for "vocal" emphasis remain so in this translation. Of all seventy-five musical illustrations called for in the text, nearly half were intended for actual performance by an orchestra and a singer. Since it would obviously be too cumbersome to provide these orchestral illustrations in full by having them printed, they will instead be referred to, in their appropriate locations, by mention of page and measure numbers in the commercially available score of Op. 22. The remaining illustrations, mainly for piano with or without the singer, are included in exactly the same manner as in Schoenberg's manuscript, and are placed in the center of the page.

2. See Marginalia on page 53

To be sure, this tendency can generally be noted less among songs than in dramatic or choral music. Yet here, in my Op. 22, it appears conspicuously, for the above-mentioned reasons.

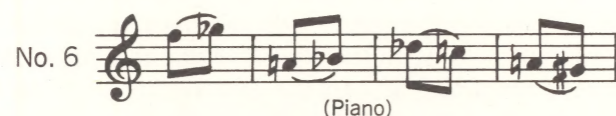
It is not feasible, therefore, in the first place, to present an analysis in the older sense by citing the main theme, subsidiary theme, development sections, repetitions, etc. . . . However, I can show you several other things which are very significant with regard to the essence of musical logic.

We present to you the first eighteen measures—the instrumental introduction—of the first song, *Seraphita*, by Ernest Dowson, translated by Stefan George. The opening ten measures contain a melody for clarinets. [No. 1: *Orchestra (Clarinets alone)*, p. 5, mm. 1-10.] This is followed by a phrase played by divided violins: [No. 2: *Orchestra (Violins alone)*, p. 5, mm. 10-16.] I should like also to show you a few measures of the cellos accompanying the clarinet melody, because several things that occur here will be heard again further on. [No. 3: *Orchestra (Vlc.)*, p. 5, mm. 1-4.] Taken as a whole, the introduction sounds as follows—and I want to draw your attention to the figured accompaniments in the violin measures: [No. 4: *Orchestra (Tutti)*, p. 5, mm. 1-18.]

I do not know if it is possible, even after repeated hearings, to perceive this passage as melody, in the absence of those repetitions that are usually requisite to such perception. However, let the following demonstrate the unconscious sway of musical logic: The clarinet melody



consists of a series of minor seconds,



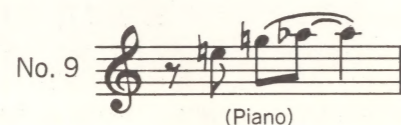
to which an ascending minor third is appended.



In the ensuing phrase the minor third and second are combined to yield the following shape (Gestalt):



and similarly in the third phrase.



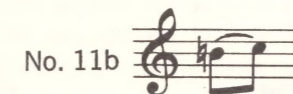
Here, both times, the minor third led to the minor second; by the fifth phrase this order has already been reversed.



The half-step A-G-sharp comes first; the minor third G-sharp-B follows.



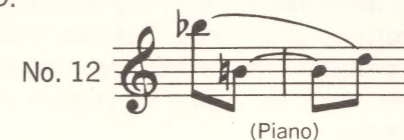
However, there has been an additional development: the minor second B-C



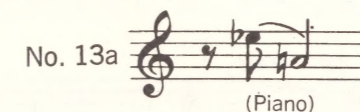
has turned into a major seventh B-C,



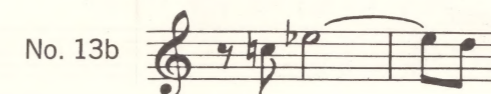
a new shape which turns up again immediately in the fifth phrase as B-flat-B-natural, with its appended minor third B-D.



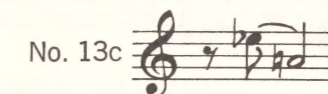
A different method for connecting is used in the sixth phrase,



which again takes up the rhythm



of the second phrase.



Further, the ninth phrase is of interest,





as it represents a distinct variation of the beginning.



In the passage for violins following the clarinet measures, it has perhaps struck you that the first and second phrases are merely variations of the preceding,

No. 15 

and that, furthermore, a small phrase makes its appearance twice in succession at the end, in the accompaniment for cellos:

No. 16a  (Vlc. m. 16) No. 16b  (Vlc. m. 17)

The first three notes are once again in the sequence of minor second and third that we have heard before. It is to play an important role in what follows. Thus, the vocal part, which consists of four sections separated from one another by interludes, begins the first of these with that little phrase. We will now present this section to you. Notice that the three notes constitute a fixed motivic unit which occurs most frequently at the beginning of text-lines, but which also plays a part in the remaining portions of phrases. Besides, this figure is varied and developed in manifold ways, as I will show further on. Perhaps you may also notice the accompaniment to the words "Lebens wilder See" and "sei meine Fahrt auch voll von finster Sturm und Weh."³ [No. 17: Orchestra, p. 6, mm. 18-28.]

You heard the above-mentioned motive first in eighth-notes and then in sixteenths.

No. 18



And so on . . . in connection with which the rhythm of this figure will develop into an independent shape that will appear, moreover, clad with other intervals. I hope I may not have in vain called your attention to a place in the text, for in this regard there are some not unimportant matters of principle to be adduced.


"Wilder See," "Fahrt," "Finster Sturm," "Weh"⁴: these are words whose representational impact hardly any composer from Bach to Strauss could have resisted—words which could not simply glide past without being reflected by some musical symbol. And yet this place affords a very telling example of a new way to deal with such images. I may say that I was the first to have proceeded in this new manner; the others, who imitated it under a misapprehension, have, for

3. "Life's passionate sea"; "Troublous and dark and stormy though my passage be" (Dowson).

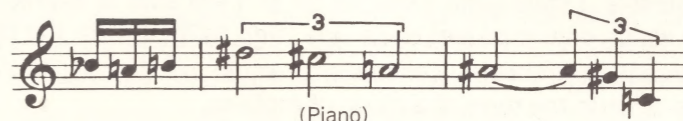
4. "passionate sea," "passage," "dark storm," "woe."

the most part, concealed this fact—yet, thanks to that very misunderstanding, I am pleased to acquiesce. . . . It had apparently been thought that I took no notice whatever of texts, since with me they no longer give rise to sounds like a storm or like swords clashing or like sardonic laughter. This impression was exaggerated to such a degree that music was composed to no text, or at best to another than the one which was actually being sung. My music, however, took representational words into account in the same way as abstract ones: it furthered the immediate, vivid rendering of the whole and of its parts as well, according to the measure of their meaning within the whole. Now, if a performer speaks of a passionate sea in a different tone of voice than he might use for a calm sea, my music does nothing else than to provide him with the opportunity to do so, and to support him. The music will not be as agitated as the sea, but it will be differently so, as, indeed, the performer will be. Even a painting does not reproduce its whole subject matter; it merely states a motionless condition. Likewise, a word describes an object and its state; a film reproduces it without color, and a color film would reproduce it without organic life. Only music, however, can bestow this last gift, and that is why music may impose a limit on its capacity to imitate—by placing the object and its being before the mind's eye, through performance.

In the second section the voice repeatedly employs the three-note motive in a variety of ways. For example, at the words "laute Angst,"

No. 19  (Piano)


or at "in deines Ruhortes,"

No. 20  (Piano)

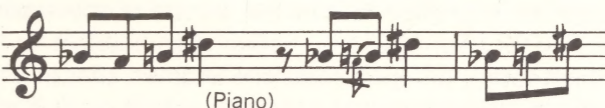
where, to be sure, changes have become evident, so that

No. 21  (Piano)

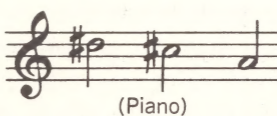
attests to the original shape

No. 22  (Piano)

—if one disregards the ornamental half-step—

No. 23  (Piano)

and where the minor third has become a major third. To this will be added a further transformation; the minor second likewise becomes major.

No. 24  (Piano)

This enlargement of intervals clearly prepares for the even larger intervals of the third section by introducing them, for the present, in conjunction with the same basic rhythm. We will now play

you this second section. [No. 25: *Orchestra and Voice*, p. 6, mm. 26-44.]

We have also played the measures that introduce the more agitated middle section, during which you heard the violin figures: [No. 26: *Orchestra (Violins)*, p. 7, mm. 41-43.] whose large intervals are in the rhythm of the first figure. But there is an additional connection: by stressing the top notes in the first phrase,



you will obtain the first figure.



The first measures of this section are taken up with this agitated figure, both in the orchestra and in the vocal part. The motive structure returns to an approximation of the primary shape in the last measures—for instance, in the clarinets. [No. 29: *Orchestra (Clarinets a 6)*, p. 8, mm. 48-49.] Here the accompaniment also brings to mind the beginning. [No. 30: *Orchestra (Vlc.)*, p. 8, mm. 48-50.] We will now demonstrate this whole section for you. [No. 31: *Voice and Orchestra*, p. 7, mm. 39-54.] I would not have you believe, ladies and gentlemen, that with this analysis all aspects of this section have been elucidated. And it can only be a consolation for me that I may be spared from using those elegant but hypocritical turns of phrase with which it is customary, in analyzing, to gloss over the inexplicable. I state what I see, so far as I am able to express it. Yet in the end this is still a path on which one must feel one's way, step by step, with the tips of one's toes.

From the final section and its orchestral conclusion, I would like first to show you that the initial-motive returns in the voice in the form of a chain of motives.



The motive is included six times:



One might be led to believe that this is a coincidence, especially since this motive is not in itself a striking one, and could therefore appear elsewhere without any particular significance—let alone the circumstance that changes do occur in the size and the direction of its intervals. In fact, it plays a not altogether negligible role in the second of these songs, and this merely proves the well-known point that with only one motive it is possible to fashion an unlimited number of pieces, all of them totally different from one another; that in this context the motive need be nothing more than a building-stone, and that the only thing that matters in this respect is the manner of its structuring. Even so, it is not quite immaterial that such a changeable shape should exhibit a certain trait which will circumscribe its use. By the same token, one would not want to build a fortress with playing cards, or make a hayloft of ashlar-stone, or use bricks for a house of cards—to say nothing of a castle in the air.

Let me now show you a clarinet melody from the accompaniment to the aforementioned vocal part: [No. 33: *Orchestra (All clarinets)*, p. 8, mm. 54-59.] and from the orchestral conclusion, the *Hauptstimme* in the violins: [No. 34: *Orchestra (All violins)*, p. 9, mm. 74-84.]

And now the entire final section. [No. 35: *Voice and Orchestra*, p. 8, m. 53 to the end.]

The second song, *Alle, welche dich suchen* from "Das Stundenbuch" by Rainer Maria Rilke, contains the same motive from the first song, as I have already mentioned—but maybe that is no more than a coincidence?—in several places. Nevertheless, I could perhaps point out that here the real connection is another one. That, however, would lead us too far afield, and it would not be worth-while because the result could hardly be in keeping with a piece such as this song. It is an extraordinarily short song: only 25 measures long. Now, according to my observations, the conditions pertaining to the construction of short pieces are the following: one must be wary of setting up materials that may call for development, since it is unfeasible to grant them any extensive development in only a few measures; besides, one must provide each tiniest element—as in an aphorism, or in lyric poetry—with such a wealth of relationships to all other component elements, that the smallest reciprocal change of position will bring forth as many new shapes as might elsewhere be found in the richest development section. The various shapes will then be as in a hall of mirrors—continually visible from all sides, and displaying their mutual connections in every possible way. Naturally, I can only show you a fraction of the relationships that I am able to see for myself.

The third and fourth songs afford their analysis far greater difficulties. I would not, however, want to act as if I were withholding this analysis from you merely because I cannot take for granted so thorough an acquaintance with technical notions as might be desirable. Yet, in fact, this is the case, as I will prove to you through an example.

Nevertheless, the reason is not that—on the contrary, I believe I could almost be tempted to try to present this difficult matter to you in such a way as to allow it to be readily grasped. But in actual fact I cannot do so. All I know is that these songs do not dispense with logic; but I cannot prove it. That is why I will adopt a different course, and touch on something that I have not yet mentioned. But first I must redeem my promise to indicate which complex processes I would have to explain were I to undertake a thoroughly technical analysis. We will begin by playing you the first of the three sections into which the third song, *Mach mich zum Wächter deiner Weiten*, from "Das Stundenbuch" by Rainer Maria Rilke, is divided. [No. 52: *Orchestra and Voice*, p. 12, mm. 1-14.] In analyzing, one cannot simply go by the look of the notes on the page. I, at any rate, hardly ever discover relationships by means of the eye; however, I hear them. Only in this way is it possible to perceive that the first bar of the orchestral introduction and the first bar of the voice part are alike almost to point of identity—after which one may also see this correspondence in the notes.

It can be pronounced a law of music that it is possible to recognize (*i.e.*, to perceive) not only the regular rearrangements of musical shapes, but, given favorable conditions, irregular ones as well, provided only that enough will remain constant, once the intervals have been exchanged. The effect will therefore be of repeating or of making a variant, and its purpose could be for transition, introduction, resolution or, simply, for the sake of variety. Here, however, there is another matter, and it is this that I should like to explain to you, so far as the present scope will permit.

Since Richard Wagner, the treatment of texts in German music has diverged from that of the folk song, as well as from the music of southern people—for example, of the Italians. Even Schubert does not set off words singly in any marked fashion according to the weight of their meaning. Rather, by means of a comprehensive melody, he may pass over a salient textual feature, even when it is most important in regard to content and poetic substance. It should not be surprising, then, that a genuine melody will arise relatively seldom from a procedure which strongly emphasizes the text. After all, a melody of that sort would require a good deal of regularity, besides repetitions, concision, etc. . . . so that all these demands could hardly ever be met completely in following the course that an idea may impose upon words, their rhythm and their sound. In these songs I am in the preliminary stages of a procedure which is essentially different both from the Italians and from Wagner. I am myself not yet quite able to say how far this may apply to my most recent works. At any rate, I am aware that it is mainly a concern with

the art of variation, which allows for a motive to be a constant basis while, at the same time, doing justice to the subtlest nuance in the text. Here, however, at this preliminary stage, I have not yet carried it so far. As yet, there is no distinctive motive to be varied; nor did I yet understand how to work out so binding a shape—as a motive must be—in such a novel way. (One cannot work out shapes that are not binding.) But there is another factor that underlies all this: something imperfect, unfinished, a scaffolding, a skeleton which is clothed only when notes are hung on it, and only then assumes a shape; a succession of tones in a changeable rhythm. That succession of tones will now give rise to the new shapes which will adapt themselves—in their capacity as principal notes—to the words by surrounding themselves with subsidiary, ornamental notes. With this method of variation, which presumably also plays a part in my later works, I found myself on a path that was altogether right, as the following reflection will prove. Richard Wagner tells of Spontini, the celebrated Italian opera composer, that he had declared himself, as inventor of the “appoggiatura to the sixth”—which I cannot quite understand—to be the last musician who had anything of consequence to say, since it would be impossible ever to surpass this invention. However wrongly Spontini may by this curious assertion have judged the magnitude of his alleged invention, his feeling for the importance of the appoggiatura to a composer who writes music to words was nevertheless right. I find, in fact, that one may draw the following conclusion from this:

During fairly expressive speaking, the voice moves between changing pitches. But at no time does one remain on any one particular pitch, as in singing. Now, in the endeavor to gain a sung melody from the natural intonation of the words in spoken melody, it is obvious that one will have to evade the principal notes in singing, as much as one will avoid the fixed pitches in speaking. If in the former one slips away from them, so in the latter case one will surround principal notes with embellishments. Indeed, perhaps it is this which imbued the recitatives in older operas with their liveliness—this embellishment named appoggiatura. If this interpretation is acceptable, light will be shed on many aspects of my works from this period, which might otherwise be difficult to understand.

I have taken care to discuss a particular aspect of each of these songs, since a purely scholarly analysis would take up much too much time. Now I should like to bring up a few references to the orchestration, because so far I have not mentioned it at all. My orchestration is preponderantly soloistic and, despite the frequently high number of parts, it is mostly transparent.

This kind of scoring does not, of course, arise from any affectation, but from the desire to lend color to each part so that it may assert itself among the other participating parts. I think that in this way I achieve a very clear, if slightly sharp, sound which complies with my principle that everything that is written must also be audible.

And now we will show you the end of this song, with which my lecture and analysis will be concluded. [No. 75: *Voice and Orchestra*, p. 16, m. 15, with upbeat for the voice, to the end.]

—Translated by Claudio Spies

TEXTS FOUR ORCHESTRAL SONGS, Op. 22

I SERAPHITA

*Erscheine jetzt nicht,
traumverlorne Angesicht,
mir windverschlagen
auf des Lebens wilder See
sei meine Fahrt auch voll
von finster Sturm und Weh:
hier jetzt vereinen oder küssen
wir uns nicht!*

*Sonst löscht die laute Angst
der Wasser vor der Zeit
das helle Leuchten,
deines Angedenkens Stern,
der durch die Nächte herrscht
bleib von mir fern
in deines Ruhortes
Heiterkeit!*

*Doch wenn der Sturm am höchsten
geht und kracht
zerrissen See und Himmel.
Mond in meiner Nacht!
Dann neige einmal dem
Verzweifelten dich dar.
Lass deine Hand (wenn
auch zu spät nun) hilfbereit
noch gleiten auf mein fahles Aug
und sinkend Haar
eh grosse Woge siegt
im letzten leeren Streit!*

—translated by Stefan George.

*Come not before me now,
O visionary face!
Me tempest-tost and borne
along life's passionate sea;
Troublous and dark and stormy
tho my passage be;
Not here and now may we
comingle and embrace,*

*Lest the loud anguish of
the waters should efface
The bright illumination of
thy memory,
Which dominates the night;
rest, far away from me,
In the serenity of thine
abiding-place!*

*But when the storm is highest,
and the thunders blare,
And sea and sky are riven,
O moon of all my night!
Stoop down but once in pity
of my great despair,
And let thine hand, though
over late to help, alight
But once upon my pale eyes
and my drowning hair,
Before the great waves conquer
in the last vain fight.*

—from The Poems of Ernest Dowson.

II ALLE, WELCHE DICH SUCHEN

*Alle, welche dich suchen, versuchen dich.
Und die, so dich finden, binden dich
an Bild und Gebärde.*

*Ich aber will dich begreifen,
wie dich die Erde begreift;
mit meinem Reifen
reift
dein Reich.*

*Ich will von dir keine Eitelkeit,
die dich beweist.*

*Ich weiss, dass die Zeit
anders heisst,
als du.*

*Tu mir kein Wunder zulieb.
Gib deinen Gesetzen recht,
die von Geschlecht zu Geschlecht
sichtbarer sind.*

—Rilke: *The Book of the Hours*, Book II.
The Book of Pilgrimage, No. 15.

*All who attempt to find you, tempt you.
And those who find you bind you
to image and gesture.*

*I, though, want to be knowing you
in the way Earth knows;
ripe with my growing
grows
your realm.*

*I'll beg from you no idle show
to prove your claim.*

*Time, I know,
is not the same
as you.*

*Vouchsafe me no miracle.
Be just to your own decrees
which grow through the centuries
more visible.*

III
MACH MICH ZUM WÄCHTER DEINER WEITEN

*Mach mich zum Wächter deiner Weiten,
mach mich zum Horchenden am Stein,
gib mir die Augen auszubreiten
auf deiner Meere Einsamsein;
lass mich der Flüsse Gang begleiten
aus dem Geschrei zu beiden Seiten
weit in den Klang der Nacht hinein.*

*Schick mich in deine leeren Länder,
durch die die weiten Winde gehn,
wo grosse Klöster wie Gewänder
um ungelebte Leben stehn.
Dort will ich mich zu Pilgern halten,
von ihren Stimmen und Gestalten
durch keinen Trug mehr abgetrennt,
und hinter einem blinden Alten
des Weges gehn, den keiner kennt.*

—Rilke: The Book of the Hours, Book III.
Of Poverty and Death, No. 3.

*Make me a watchman of your spaces,
make me a hearkener at stone,
give me a prospect that embraces
the vastness of your oceans lone;
let me accompany your rivers
beyond the cries of bankside-livers
far into night's concording tone.*

*Send me into your sparsely-peopled
countries, where spacious winds expand,
and where great convents, lofty-steepled,
round un-lived lives like garments stand.
There I'll join pilgrims, never leaving,
through any subsequent deceiving,
their forms and voices any more,
and tread, to some blind ancient cleaving,
the way that none has gone before.*

IV
VORGEFÜHLE

*Ich bin wie eine Fahne von Fernen umgeben.
Ich ahne die Winde, die kommen, und muss sie leben,
während die Dinge unten sich noch nicht rühren:
Die Türen schliessen noch sanft, und in den Kaminen ist Stille;
die Fenster zittern noch nicht und der Staub ist noch schwer.*

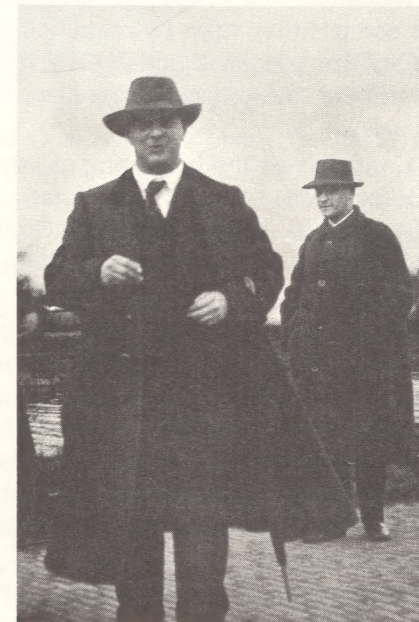
*Da weiss ich die Stürme schon und bin erregt wie das Meer.
Und breite mich aus und falle in mich hinein
und werfe mich ab und bin ganz allein
in dem grossen Sturm.*

—Rilke: The Book of Images.

*I'm like a flag surrounded by distance.
Divining the coming winds, I must share their existence,
whereof things below reveal as yet no traces:
doors are still closing softly and quiet are the fireplaces;
windows are not yet shaking, and dust lies heavily.*

*But I can already sense the storm, and surge like the sea.
And spread myself out and into myself downfall
and hurtle away and am all alone
in the great storm.*

Alle, welche dich suchen; Mach mich zum Wächter
deiner Weiten; Vorgefühle—translated by Stephen Spender
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Schoenberg and Webern—Amsterdam, 1920.

CHAMBER SYMPHONY NO. 1, OP. 9

BY ARNOLD SCHOENBERG

The *Kammersymphonie*, composed in 1906, is the last work of my first period, and consists of only one uninterrupted movement. It still has a certain similarity to my *First String Quartet*, Op. 7, which also combines the four types of movements of the sonata form, and in some respect with the symphonic poems *Verklärte Nacht*, Op. 4, and *Pelléas and Mélisande*, Op. 5, which, disregarding the conventional order of the movements, bring about types resembling the contrasting effect of independent movements. Opus 9 differs from the preceding works, however, in its duration. While Opus 4 lasts about twenty-seven minutes, and Opus 5 and Opus 7 last forty to forty-five minutes, Opus 9 lasts only around twenty minutes.

The length of the earlier compositions was one of the features that linked me with the style of my predecessors, Bruckner and Mahler, whose symphonies often exceed an hour, and Strauss, whose symphonic poems last a half hour. I had become tired—not as a listener but as a composer—of writing music of such length. The cause of this is probably to be ascribed to the fact that much of this extension in my own works was the result of a desire, common to all my predecessors and contemporaries, to express every character and mood in a broad manner. That meant that every idea had to be developed and elaborated by derivatives and repetitions which were mostly bare of variation—in order not to hide the connection.

Students of my works will recognize how in my career the tendency to condense has gradually changed my entire style of composition; how, by renouncing repetitions, sequences and elaboration, I finally arrived at a style of concision and brevity in which every technical or structural necessity was carried out without unnecessary extension, in which every single unit is functional.

In the *Kammersymphonie* I was only at the beginning of this slowly growing process. However, while there is still much elaboration, there is already less unvaried repetition, and a smaller amount of sequences. Besides, while in the *First String Quartet* there are two large sections of *Durchführung*, that is, of elaboration (or development), there is only one in the *Symphony*, and it is much shorter.

If this work is a turning point of my career in this respect, it is even more significant in that it presents a first attempt to create a chamber orchestra. The advent of radio was perhaps already to be foreseen, when a chamber orchestra would be capable of filling a livingroom with a sufficient amount of sound. There was perhaps the possibility in prospect, also, that one could rehearse a small group more thoroughly and at less cost, avoiding the forbidding expenses of our mammoth orchestras. History has disappointed me in this respect; the size of orchestras continued to grow, and in spite of a great number of compositions for small orchestra, I had also to write again for the large orchestra.

The *Kammersymphonie* employs 15 instruments, all solo: Flute, Oboe, English horn, Clarinet in E-flat, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, 2 Horns, 1st and 2nd Violin, Viola, Violoncello and Double Bass.

It consists of five divisions:

I Sonata-Allegro	beginning to number 38 *
II Scherzo	" 38-60
III <i>Durchführung</i> (elaboration)	" 60-77
IV Adagio	" 77-90
V Recapitulation and Finale	" 90-100

The main group of the *first division* contains the two themes (Nos. 1-16), which are preceded by four elements. In this group the harmonic idea of the piece is exhibited at once: the fourth-tone row in melodic and harmonic relation to the whole-tone scale. A transition follows (Nos. 16-22) which, consisting of three elements, leads to the group of subordinate themes (Nos. 21-30), which also elaborates several units and is succeeded by a closing section (Nos. 30-32).

A brief recapitulation (No. 33) of the main theme follows, which is immediately converted (No. 34) into a transition to the Scherzo division (Nos. 38-60), which includes a Trio section (No. 46), a brief *Durchführung* (No. 50), and a recapitulation (No. 54).

A transition leads to the main *Durchführung* (Nos. 60-77), which exhibits a great number of contrapuntal combinations of most of the preceding themes, one of which is a triple canon accompanied by features of the main theme. Besides, there are ways of resolving fourth chords with whole-tone chords and vice versa (No. 75). An episode (No. 77), serving as a transition to the Adagio, shows many aspects of the fourth chords and adds resolutions into triads.

The Adagio's first section (Nos. 79-86) consists of two phrases and a little motive. A subordinate theme follows (Nos. 86-90).

The Recapitulation starts with the theme of the transition, followed by the subordinate theme, and only thereafter reappears the main theme in a varied and reduced form (Nos. 96-100). Here, then, begins the Finale proper, with varied quotations of preceding themes.

The final *stretto* section employs, in the main, forms of the main theme.

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CHAMBER SYMPHONY NO. 2, OP. 38

BY GLENN GOULD

Schoenberg completed the Second Chamber Symphony in 1939, six years after coming to America and thirty-three years after first taking up work on this piece. It was originally intended as a companion to the exuberant symphony for fifteen solo instruments (1906), and was begun in the same year as its sister work. Schoenberg usually worked quickly once a concept had gestated, but despite the fact that he attempted on several occasions, notably in 1911 and 1916, to pick up the elusive traces of his original plan, no reconsideration of the material and emotional prospects of this work seems to have encouraged its completion. For three decades it remained like *Die Jakobsleiter*, a disturbing skeleton in Schoenberg's musical closet. When he did return to it in 1939, the present E-flat minor epilogue to the second movement was added (to replace a third movement of independent, *maestoso* character which Schoenberg had envisioned at one time), and the main body of the second movement—the G major scherzo—was completed from the earlier sketches and was to some extent harmonically and orchestrally refurbished. The result is one of the most hauntingly beautiful of his "late" scores.

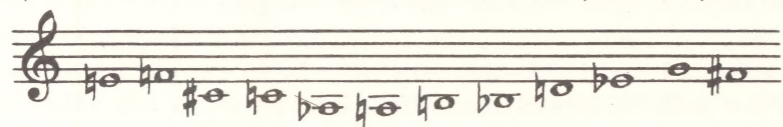
I use the word "late" advisedly because the *Second Chamber Symphony*—and not just those parts of it that were added in 1939—has very much to do with the late Schoenberg manner, more so indeed than with the tempestuous, chromatic style of his early years. Even though one can make a distinction between the harmonic style of the first movement and of the E-flat minor epilogue, which in effect serves as a reprise of it, one finds that the first movement, indisputably a product of the early years, poses certain problematic harmonic situations which await an answer and a solution in the epilogue. I suggest that these were problems of harmonic style for which Schoenberg, in 1906, did not yet have an answer, and that this, rather than any lack of inspiration, was the real obstacle that prevented him from completing this work during those many years.

It has become depressingly easy to encounter analyses in America that divide Schoenberg's work into two opposing columns: one in which we find a list of those pieces that represent the continuation of his European dodecaphonic style, and which includes the violin and piano concertos, the string trio, the violin fantasy and so on, and the other comprised of those of the later works which superficially suggest a return to tonality—the *Variations on a Recitative for Organ*, *Kol Nidre*, the *Variations for Band*, etc. It is sometimes argued that this curious duality relates to some psychological schism in Schoenberg's character—that the later twelve-tone

works represent the evolution of the mainstream of his musical thought and, of course, point directly to the future, while the "opposing" series of neo-tonal compositions are therefore depicted as a nostalgic recollection of youth, an anachronistic concern with the world that had been. These arguments, necessarily, are based upon the notion that these late works are *conventionally* tonal, and upon the idea that any conspicuous return to tonality on the part of the leading radical of modern music, unless excused by an appeal to that charity with which we grant old men the telling of their fondest stories twice, would be a betrayal of the ideals which the younger generation has long since accepted from Schoenberg's example.

I believe that this departmentalizing of Schoenberg's activity is dangerous because it is based upon a misconception of the nature both of tonality and of serialism, or at any rate of that rather puritan conception of serialism which Schoenberg held. I believe that the late "tonal" works are every bit as essential to Schoenberg's development as are the late dodeca- phonic compositions. Moreover, I think that both series of works examine, essentially, the same problems, and that this examination would be just as incomplete if Schoenberg had omitted writing the late "tonal" works as it would have been had he not given us the twelve-tone works of his last period. And I believe, further, that both series of works would have been impossible without the new perceptions and technical assurance that Schoenberg had gained through the composition of that glorious catalogue of early twelve-tone masterpieces which includes the wind quintet, the third string quartet and the *Variations* for orchestra.

To be sure, the line dividing tonality from the appearance of tonally reminiscent sequences is not always easy to define in Schoenberg's later works, because the arbitrary selection of motivic material upon which he settled as sponsor of his twelve-tone structures tends, with the later works, to become more dependent upon interval connections, which, if not in themselves tonally reminiscent, are at least triadically reminiscent. Schoenberg's fondness for the sort of row that would provide him with a series of triad forms was prompted less by an interest in triads *per se* than by a concern for finding twelve-tone situations in which the two halves of the row would not only be complementary in terms of their division of the chromatic scale, but would also emphasize similar interval combinations within both antecedent and consequent portions. The reasons for this concern with interval duplication can be summarized as a desire to achieve total chromatic equilibrium while concentrating upon stringently controlled motivic resources; in effect, the principle of diversity within unity that governs practically all of Schoenberg's works is here expressed in terms peculiar to twelve-tone organization. Schoenberg found certain solutions to this problem which greatly appealed to his peculiarly pedagogical instincts, and he manufactured one row which he was pleased to call the "miracle set," and which, with minor alterations, served him as the basic set for the *Ode to Napoleon*, Op. 41.



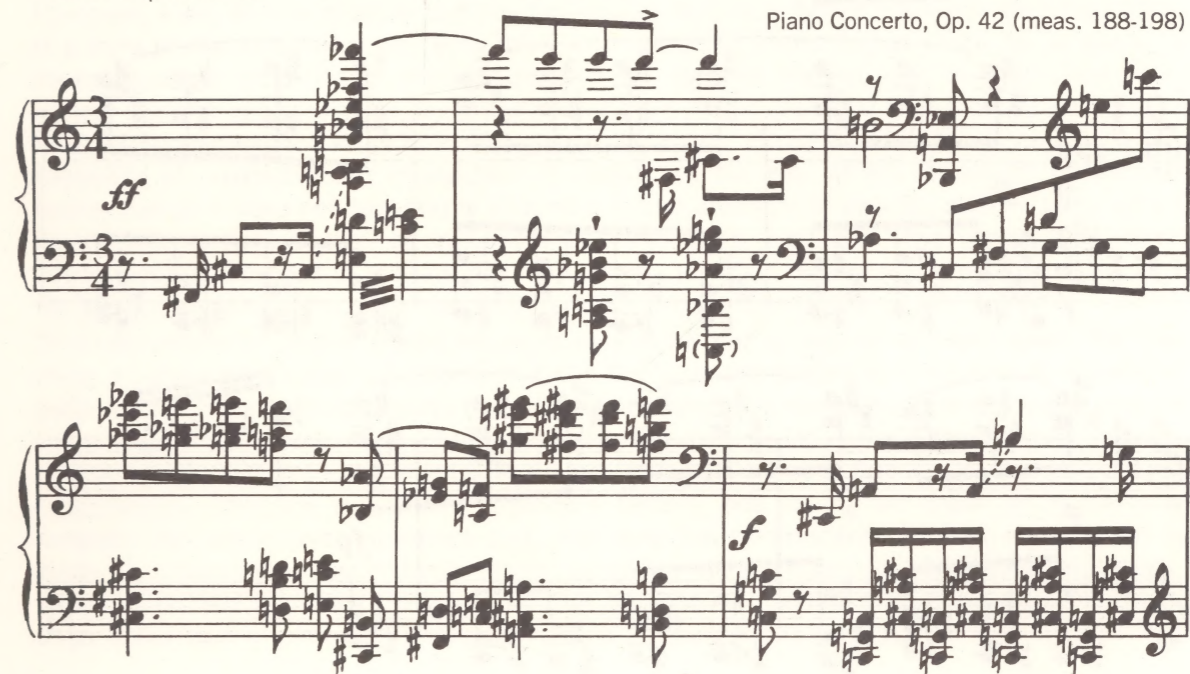
With material such as this, Schoenberg unavoidably created a series of triadic relationships, which, depending upon the qualifications that the accompanying texture imposes, do foster varying impressions of quasi-tonal substance.

Occasionally, these impressions are deliberate and calculated, and the row material is manipulated accordingly, as in the C minor "Victory" motive in the *Ode to Napoleon*,



or the closing E-flat major cadence of the same work. But, generally speaking, these works are much less concerned with providing for us an approachable point of reference with which to comprehend the harmonic aspects of serialism than they are with attempting an idea of harmony *within* serialism that might be more accurately described as a vocabulary of triadic relationship beyond the scope of key-centered tonality. Insofar as the vertical superimpositions of such linear material as Schoenberg's "miracle set" can be forced to exhibit exclusively triadic forms, they are, of course, inescapably replete with tonal association. But the substance of tonality has less to do with triads than with the connecting matter that holds them together and provides a pattern of tension control for the textures of tonality, whereas what is here available to Schoenberg is an interminably balancing, endlessly triadic flow attained through the systematic serialization of triad forms, just as perpetual dissonance-suspension was available through the same means. Even though he seldom uses these units in situations in which their triadic aspect is present without some form of contrast or relief, the harmonic texture in the later twelve-tone works relies heavily upon the dualistic, hexachordally-contrived balances inherent within this type of invertible and triad-prone sequence. And the degree to which this sort of twelve-tone manipulation is reflected in the neo-tonal works of the late years is really quite astonishing. They, too, are full of textures that, though perhaps less diligently contrived, are unmistakably related to Schoenberg's twelve-tone experience of that period. Triads abound, of course, but as often as not in formations that suspend the conformation of one tonal center for at least brief periods of time and achieve this, furthermore, not simply by interpolating dissonant forms between the triad properties but also by the very swiftness with which the triads follow each other—triads which neither confirm nor deny the tonal suspicions which they inevitably arouse.

In addition to this vocabulary of revolving triadic forms, which are present in substantially the same degree in both the twelve-tone works and in the "neo-tonal" works, we also find that there is a remarkable similarity in the use of textural support as between both types of Schoenberg's later compositions. The late neo-tonal works are just as full of those half-contrapuntal figures evolving from the earlier tone-row practices wherein Schoenberg invariably searched the various transpositions of his basic set for interval groups that reflected or amplified their opposite number in some closely related row transposition. The twelve-tone works of the later years tend to be full of this kind of inner-voice writing, in which much of the supporting texture has to do with comparative values between corresponding interval groups from a variety of row transpositions.



And by the same token, the neo-tonal works also depend upon contrapuntal elaborations which behave exactly as though they, too, were conforming to some predetermined motivic sequence and within which the nature of subsidiary motivic discipline involves comparative identifications of short, secondary motives which seem to be reacting against each other within a tightly disciplined interval control.

Chamber Symphony No. 2 (meas. 341-349)

There is nothing so futile as the attempt to make a work of art serve a system of analysis for the conformation of which it was not created. And it would be perfectly idiotic for me to suggest that in the *Second Chamber Symphony* there are not harmonic sequences that would fall conveniently within the glossary of any late-Romantic composer. Of course there are! But I do suggest that we can use this piece as a key to the harmonic evolution of Schoenberg's style, and that it provides us with most remarkable evidence of the subtle transformation of his technique.

Essentially, Schoenberg's evolution of Wagnerian tonal extension falls into three phases—the last of which, I believe, because of the misguided views that are widely propagated about his later works, has by no means received its proper value. The first phase, of course, has to do with that method of elusiveness, that deliberate encouragement of a condition of ambiguity that is the special distinction of all the post-Wagnerians. In this phase, the composer takes advantage of the many and varied resolutions that can apply with equal validity to such enharmonic chameleons as the diminished factors of ninth chords, and by such means achieves an harmonic strategy of interminably postponed, or frustrated, resolution. And the earliest works of Schoenberg, the *Gurre-Lieder*, for instance, respond to precisely that sort of principle. They are still concerned with resolution, but the drama of achieving resolution is heightened by the fact that the structure is made to countenance other equally responsible possibilities which can postpone the primary cadential formations almost indefinitely.

The second phase of chromatic extension with which Schoenberg was involved is that which sponsors most of the so-called "atonal" works (1908-1923), as well as the harmonic condition of the earlier twelve-tone compositions. Its origins, however, are to be found in the later works of the first tonal period, particularly in such conspicuous examples as the *Chamber Symphony*, Op. 9. This is the phase in which the nature and quality of the suspending device becomes more important to the composer than the resolution being withheld. It is in the exploitation of the conjunctive factors, such as the fourth-chord progressions in Op. 9—which seem to have just stepped out of the last chapters of Schoenberg's famous textbook, the *Harmonielehre*—that we realize how the variety and quality of material by which the triadic resolution is postponed has, for Schoenberg's method, taken precedence over the reconciliation of dissonant suspension with triadic release. One need only remember in this regard that the emphatic credo of the more diligent twelve-tone devotees in Schoenberg's earlier days was the avoidance at all cost of any duplicative or triadically suggestive factor.

I propose, then, that in addition to these two phases of Schoenberg's harmonic evolution there is a third phase, one which concerns itself with harmonic forms that produce, so to speak, a lower dissonant yield—often with triadic units or variants thereof, and in that sense with certain material prospects not so very different from phase one. But unlike phase one, phase three of Schoenberg's harmonic thinking sees the triadic connection as being, or having the capability of, instantaneous connection. It minimizes the role of the dissonant suspension factor, though it does not necessarily eliminate it, and attempts to express motivic unity within diversity in vertical as well as in horizontal terms. It is, I suggest, this phase with which Schoenberg is occupied in the late neo-tonal works, and it is during this phase therefore that we find him reworking the sketches of his *Second Chamber Symphony*.

This conjunction of distant triadic forces is in a sense not as new as it might seem. For one thing, all of the later symphonic works of Anton Bruckner are related at some level to sequential patterns which concentrate around such harmonic centers as normally, in tonal music, require a good deal of preparation and intercession. It is the mark of Bruckner's "modernism" that he makes a very conscious experiment with the psychological effect of first setting up such distant relationships, complete with their conjunctive factors, and having set them up in this way removes the conjunctive harmonies and, with only the reminiscence of that intercession to guide us, exposes the most distantly related polarities to each other. So what Schoenberg does, then, is precisely the same thing, except that he does it in terms of adjacent chord relationships rather than of phrase by phrase or sentence by sentence comparison.

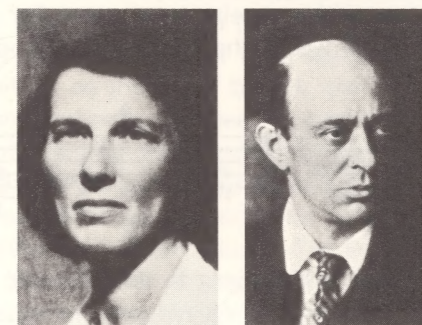
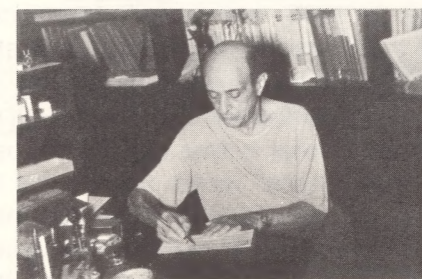
In addition to the fact that at the most obvious structural levels—the basic key identifications between movements—the E-flat minor-G major alternation represents the hexachordal property of the “miracle set,” the whole work is filled with relationships between tightly impacted triadic forms to which we must attach new significance, not because of their correspondence with the patterns of the early tonal works, but rather because of their correspondence with the harmonic manipulations of the twelve-tone works. In the first movement the texture sometimes suggests a certain tonal ennui—the music is full of a surprising number (for Schoenberg) of harmonic parallelisms, sequences of step-wise nonadjusting chromatic movement. But although the harmonic textures of this first movement seem rather sluggish in comparison with the glinting contrapuntal virtuosity of the earlier tonal works, this is not because Schoenberg had reduced his concentration upon contextual background or was more concerned with ends than with means. Not at all—I suggest that he was already, though unconsciously perhaps, examining that revolving triadic prism that was to become his dominating harmonic concern many years later. And we see this quite clearly when we compare with the first movement the E-flat minor epilogue which he added in 1939, for here, in addition to the virtues of a better-focused motivic emphasis and a sharper rhythmic edge, we find the basic motives of the first movement accompanied by those “triadic” forms that connect without the help of interceding units the most distant poles of the tonal orbit.

(meas. 452-458)



Schoenberg once said that in his view there remained a great deal of good music yet to be written in the key of C. Disciples of revolutionary figures being what they are, it was widely

reported that this comment was merely meant to express the catholicity of his taste and to placate his less venturesome colleagues. But I wonder if that is *all* it was about? I would suggest that Schoenberg was perhaps speaking of a situation much closer to home than was generally realized. I would venture that some specific musical involvement prompted that remark, and I would suggest further that—in its allusion to the possibility of a new consideration and organization of low-yield dissonant forms and, consequently, a new approach to preferential tonal status—with those conciliatory words Schoenberg was providing a genuinely radical postscript to the articulation of his musical thought.



Mr. and Mrs. Arnold Schoenberg in California.

KOL NIDRE, OP. 39

BY CLAUDIO SPIES

The *Kol Nidre*, Op. 39, for speaker, mixed chorus and orchestra was composed in August and September, 1938, and its first performance, conducted by Schoenberg, took place on October 4 of that year. It is clear that the composition was intended for this particular date, which coincided with Yom Kippur eve. That is the appointed annual time for the recitation of the "Kol Nidre," with which the solemnities of fasting and prayer on the Day of Atonement begin. The peculiar circumstances attendant upon this première may be responsible for the assumption that the *Kol Nidre* was only an occasional piece. Schoenberg's explicit desire, however, was for its more widespread performance, in synagogues and concert halls. In Ruder's catalogue of Schoenberg's works there is a letter, dated November 22, 1941, from the composer to Paul Dessau, to which the reader is referred.

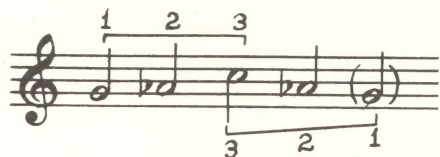
The most obviously striking musical fact of the *Kol Nidre* is, of course, its tonality—G-sharp minor. (A curious corollary to the use of "traditional tonality" is provided by Schoenberg's conventional notation of the transposing instruments in this score—a practice he had relinquished in favor of notating everything at sounding pitch for all his original orchestral scores since *Die glückliche Hand* of 1913.)

A distance of twenty-five years allows us to regard the works of Schoenberg's first years in America in the light of his own immediate necessities. What, after all, were the chances for performance of—or interest in—"twelve-tone" music during the years 1933-39, either in America or in Europe? Practically nil! Schoenberg's only "twelve-tone" compositions of this time are the Violin Concerto and the Fourth String Quartet and of these the Quartet was performed in 1937, while the Concerto had to wait four years until it was first played in 1940. It is therefore evident that Schoenberg had good reason at this juncture to compose a number of "tonal" works (the *Suite for String Orchestra* and the *Kol Nidre*) as well as to finish his *Second Chamber Symphony*, begun in 1906, and to undertake orchestral arrangements of his *First Chamber Symphony* and of the Brahms G Minor Piano Quartet.

It can be said, without unduly stressing implications, that the *Kol Nidre* is a *cantus firmus* composition. The melodic material is, after all—and uniquely in the entire *corpus* of Schoenberg—"borrowed." Furthermore, what is true of the composer's treatment of motives derived from row-segments in his "twelve-tone" works obtains also in this "tonal" piece: there is not a measure whose music is not structurally related to the pervasive melodic clauses and melismas mentioned in Schoenberg's letter to Paul Dessau. In this way it is possible for Schoenberg to derive related forms from a given melodic fragment by means of those basic operations normally performed upon or within twelve-tone sets. For example, the opening measures contain the melodic motive with which the traditional melody begins, and this motive will be predominant throughout:



It is easy to see what attracted Schoenberg to this melodic motive: its *rectus* and retrograde forms are identical. By the same token, its inversion is equal to its retrograde inversion:



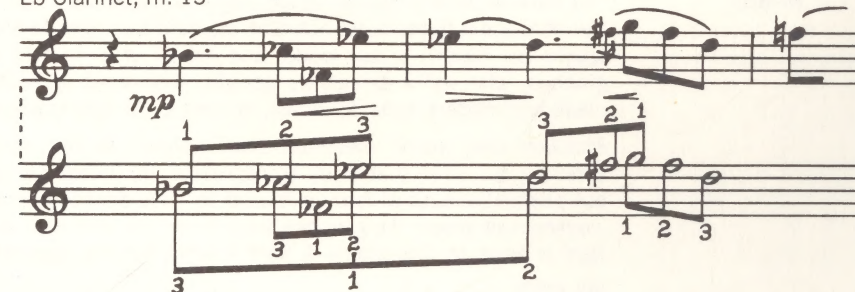
By combining both of its available forms, Schoenberg invents the following line:

Bass - clarinet, m. 9



Now, there are a great many melodic variants based on this motive, but two are of special interest, since they are the result of permutations in the succession of its three constituent pitches. Schoenberg writes the following—very characteristic—melody, whose notes have been numbered underneath so as to show its construction:

E♭ Clarinet, m. 15



Very near the end of the piece, there is a slightly different form of this melody:

VI.II, m. 181



The over-all design of the *Kol Nidre* rests upon the requirements of the text (see below), and Schoenberg's setting reflects its main division into two parts: first, the Rabbi's "Recitative" and then the "Kol Nidre" itself. The first three sentences of this avowal are stated twice, in modified strophic fashion. Further repetitions within the remainder of the text do not fall into any such formal category; however, the mere fact of text-repetition, as well as text-recapitulation (*i.e.*, toward the end of the piece, as indicated by the text in parentheses) touches on a crucial aspect of Schoenberg's compositional practice. Repetition or recapitulation are never literal. At the same time, restatements and recurrences can always be clearly recognized as such. Whenever a portion of the text in the *Kol Nidre* returns, it is set with the same musical material as on its prior appearance(s), but the *presentation* of this material will be new each time. Take, for instance, the beautiful wind-chord sounded at the Rabbi's quotation "A light is sown for the pious" (a moment, incidentally, during which, with the aid of the violins, all twelve pitches are brought into play); the same wind-chord, scored differently, returns near the end, only this time the chorus sings "A light is sown for the sinner," now doubling the violins. Although many aspects of this music should be mentioned in detail, it may not be germane to allude to them in view of the lack of a properly printed score. (In spite of its existence for over twenty-five years, the publishers of Schoenberg's *Kol Nidre* have not yet issued an engraved score of the piece, so that the only available "edition" for performance continues to be a photostat of unusually poor quality—in fact, barely legible—of the manuscript.) Nevertheless, attentive listeners will be aware of these salient features: the delicacy and rhythmic subtlety of the music up to the Rabbi's opening words; the marvelous orchestral explosion

following "Let there be light"—sounds that might well make an electronic composer's blood run cold; chord progressions accomplished through simultaneous half-step motion in all parts; frequent old-fashioned octave doubling, in rather startling contrast to the aforementioned detonation and other orchestral inventions; the travelogue sunset ending, somewhat redeemed by the appearance of the main motive in the oboe; the wealth of dynamic suddenness, despite some conventional climax-making—the beautiful choral *pianissimo* for the last sentence of the "Kol Nidre"; and, in sum, the immediately accessible and deeply moving quality of the work.

THE TEXT

RABBI: The Kabalah tells a legend: At the beginning God said: "Let there be light." Out of space a flame burst out. God crushed that light to atoms. Myriads of sparks are hidden in our world. But not all of us behold them. The self-glorious, who walks arrogantly upright, will never perceive one. But the meek and modest, eyes downcast, he sees it: "A light is sown for the pious."

*Bshivoh shel maloh uvshivoh shel match.** In the name of God: We solemnly proclaim that every transgressor, be it that he was unfaithful to our people because of fear, or misled by false doctrines of any kind, out of weakness or greed: We give him leave to be one with us in prayer tonight. A light is sown for the pious—a light is sown for the repenting sinner.

KOL NIDRE

RABBI All vows, oaths, promises and plights of any kind wherewith we pledged ourselves counter to our inherited faith in God, Who is One, Everlasting, Unseen, Unfathomable—we declare these null and void.

Repeat: CHORUS

We repent that these obligations have estranged us from the sacred task we were chosen for. We shall strive from this Day of Atonement till the next to avoid such and similar obligations so that the Yom Kippur to follow may come to us for good.

RABBI AND CHORUS Whatever binds us to falsehood may be absolved, released, annulled, made void and of no power.

CHORUS Hence all such vows shall be no vows, and all such bonds shall be no bonds. All such oaths shall be no oaths.

CHORUS (We repent. Null and void be our vows. We repent them. A light is sown for the sinner.)

RABBI (We give him leave to be one with us tonight.)

CHORUS (We repent.)

HERZGEWÄCHSE, OP. 20

Herzgewächse, for soprano, celesta, harmonium and harp was composed in 1911. It appeared the same year in autograph facsimile in the Kandinsky/Marc *Der blaue Reiter*, but has received due attention only recently, following the exhumation of *Die Jakobsleiter*; the same quality and compass of voice are required in that work in the role of "Die Seele."

R. C.

FEUILLAGE DU COEUR
[The original "Herzgewächse"]

*Sous la cloche de cristal bleu
De mes lasses mélancolies,
Mes vagues douleurs abolies
S'immobilisent peu à peu:*

*Végétations de symboles,
Nénufars mornes des plaisirs,
Palmes lentes de mes désirs,
Mousses froides, lianes molles.*

*Seul, un lys érige d'entre eux,
Pâle et rigidement débile,
Son ascension immobile
Sur les feuillages douloureux,*

*Et dans les lueurs qu'il épanche
Comme une lune, peu à peu,
Élève vers le cristal bleu
Sa mystique prière blanche.*

—Maurice Maeterlinck
Serres chaudes (1889)

*'Neath the azure crystal bell
Of my listless melancholy
All my formless sorrows slowly
Sink to rest, and all is well;*

*Symbols all, the plants entwine:
Waterlilies, flowers of pleasure,
Palms desirous, slow with leisure,
Frigid mosses, pliant vine.*

*'Mid them all a lily only,
Pale and fragile and unbending,
Imperceptibly ascending
In that place of leafage lonely*

*Like a moon the prisoned air
Fills with glimmering light wherethro'
Rises to the crystal blue,
White and mystical, its prayer.*

(Done into English verse
by Bernard Miall, 1915)

*Meiner müden Sehnsucht blaues Glas
deckt den alten unbestimmten Kummer,
dessen ich genas,
und der nun erstarrt in seinem Schlummer.*

*Sinnbildhaft ist seiner Blumen Zier:
Mancher Freuden düstre Wasser-Rose,
Palmen der Begier,
weiche Schlinggewächse, kühle Moose,*

*eine Lilie nur in all dem Flor,
bleich und starr in ihrer Kränklichkeit,
richtet sich empor
über all dem Blattgeword'nen Leid,*

*licht sind ihre Blätter anzuschauen,
weissen Mondesglanz sie um sich sät,
zum Krystall dem blauen
sendet sie ihr mystisches Gebet.*

*Translation: *By the authority of the heavenly court and by the authority of the earthly court.*
High Holyday Prayer Book, translated by Philip Birnbaum.
Copyright 1951 by Hebrew Publishing Co., New York, N. Y.

DREIMAL TAUSEND JAHRE, OP. 50 A

BY CLAUDIO SPIES

Schoenberg's Op. 50, comprising his three last compositions, is not a collection of similar or even specifically related pieces. What these works share is but one feature—their religious nature—and even that is substantially different in each, owing to the three widely divergent texts which Schoenberg employed. (In the first, it is a short German lyric poem of geographic-religious nostalgia; the second uses the original Hebrew of Psalm 130; the last is Schoenberg's own German text, No. 1 in a projected series of *Moderne Psalmen*.) *Dreimal tausend Jahre* was originally published as Op. 49 B, and its connection, musically, to the contrapuntal, *a cappella* settings of the *Three Folksongs*, Op. 49, is at least as valid as the links between the subsequently listed works in Op. 50. Actually, it was Schoenberg's intention, as stated in the Rufer catalogue, not to place "tonal" compositions and a "twelve-tone" piece within the same Opus. That precaution, although understandable from Schoenberg's point of view, should nevertheless add no further weight to a distinction that has already caused too much misunderstanding by virtue of its apparent arbitrariness.

Everything in *Dreimal tausend Jahre* hinges on *returning*; the main words, at the end of the poem, are *Gottes Wiederkehr* (God's return); vocal lines in this short work abound in forward-backward construction. We can observe this in some detail within the first musical sentence of the piece, in measures 1-4. The soprano part consists of two clauses which are related to each other, as antecedent and consequent, by an almost literal symmetry.

From the sequence of pitches in this melody—and by omitting, for the moment, the retrogrades in measures 2 and 4—we can deduce the twelve-tone set with which this piece is built.

Obviously enough, this set is in itself a basic symmetry: pitches 1-6 are symmetrically related to pitches 7-12; however, the criterion for this symmetry is not a "forward-backward" relation, but inversion coupled with transposition. (The second *hexachord*—pitches 7-12—inverted at the fifth above, so that pitch 7 is G, not C, becomes the first hexachord, and likewise the first hexachord, inverted at the fourth above, is the second hexachord. Since no transpositions of

the set are included in this short piece, it follows that there are only *two* basic forms of the set: *forward* and *backward*—*Prime* and *Retrograde*.)

The remaining three vocal parts in measures 1-4 are constructed along similar lines. Nevertheless, a completely symmetrical construction is avoided for the four-part texture, as can be seen in the bass (meas. 1-2) and alto (meas. 3-4): both eschew the forward-backward structure of the remaining parts, and both are furthermore related by inversion as well as by an *almost* identical rhythm. (By the same token, none of the numerous occurrences of melodic forward-backward design entail a correspondingly exact rhythmic reflection. Schoenberg's scrupulous limitations upon absolute identity are axiomatic even in the context of such a short piece, whose rhythmic materials derive from conjunctions among no more than five different note-values.) The same relation by inversion exists between tenor (meas. 1-2) and bass (meas. 3-4); alto (meas. 1-2) and tenor (meas. 3-4), besides which the rhythm in both tenor clauses is very nearly the same.

Questions arising from the sequence of pitches in all three lower parts can be answered in terms that will reinforce the self-sufficiency of the soprano in these opening measures. Clearly, the soprano is the only part to state the Prime-Retrograde; in regard to rhythm, the soprano is not as obviously related to the other parts as they are to each other. Now, only the bass (meas.

1-2) and alto (meas. 3-4) state six successive different pitches; the remaining parts (i.e., tenor meas. 1-2 and bass meas. 3-4; alto meas. 1-2 and tenor meas. 3-4) each state successions of only five. If we examine the pitches in the bass (meas. 1-2) and alto (meas. 3-4),

we can see that they are nothing else than re-orderings of the pitches contained in the hexachords of the Prime. (The bass's A-flat (12) and alto's B (6) are "anticipated" here in a way that has probably shocked twelve-tone scholiasts since 1949.) After measure 4, the appearances, either forward or backward, of these *subsidiary* hexachord-orderings become permanently fixed in terms of the succession 2-5-1-3-4-6 in either hexachord of the Prime. As for the successions of only five different pitches, these are merely the same *subsidiary* hexachord-orderings without the final factor (6). (The truncated subsidiary forms appear only up to measure 4.)

The three stanzas of the poem (see p. 48) are transmuted into musical phrases of varying lengths: 4+8+13, with the last unit at a slightly slower tempo. Surely this beautiful proportion of phrase-lengths is a telling instance of those intuitive ("unwitting") processes to which Schoenberg alludes in his essay on the *Orchestral Songs*, Op. 22! At the beginning of the last unit both hexachords of the Prime are stated canonically in the tenor and bass, while each part again signifies the *return*.

(Notice how closely, yet intricately, the rhythm in these canonic parts is related to the soprano of measures 1-2.)

Toward the end of the piece (meas. 18-23) the line "künnen Gottes Wiederkehr" is frequently repeated, and its meaning is borne out by three independently timed vocal lines, each with its own *returning* and its own rhythm.

1. Schoenberg evades measure 13 by calling it 12A—one of many instances of his superstitious fear of that number.

One's first acquaintance with the vertical aspects of this music reveals a new field of harmony, both rich and varied and very beautiful—"neues Uferland" (a new shore). The straightforward phrase-structure and the excellent "natural" deployment of each vocal line lend an immediate associative significance to this harmony. As a result, *Dreimal tausend Jahre* is readily accessible to any choral group whose members are reasonably familiar with intervals. And any such group can learn to sing this work correctly if it is made aware of its most apparent (i.e., not in the least mysterious) structural features.

Finally, some historical data:² A conjunction of at least three circumstances—two of them specific and the third general—probably led to the birth of *Dreimal tausend Jahre*. Early in 1949 the editor of a Swedish magazine, *Prisma*, wrote a letter requesting a contribution from Schoenberg, for publication in a limited facsimile edition. The fact that his music of those years had no publisher at the time makes it easier to understand how Schoenberg could accede to this suggestion, which involved no financial arrangements beyond a few complimentary copies. The other specific circumstance was the receipt of a slim volume of poems entitled *Jordan Lieder* by Dagobert D. Runes. The first of these was the one chosen by Schoenberg, and it is interesting to observe that in setting this text the composer amended its final stanza, so as to give it a clearer sense and better poetic substance. Schoenberg also discarded the original title, *Gottes Wiederkehr*.

Events in the then newly constituted country of Israel established an obvious connection with the subject of Runes' little poem. But this was not the only rapport between Israel and Schoenberg's music of the year 1949. The chronology of the first half of that year, compiled from Rufer's catalogue, reads as follows:

Phantasy for Violin with piano accompaniment, Op. 47

Composed during March. Finished in the first week of April.

Dreimal tausend Jahre, Op. 50 A

Finished April 20.

Israel Exists Again, for mixed chorus and orchestra

First sketch: 15 March. Score begun May 18. Typed first draft of the complete English text: June 8.

Although *Israel Exists Again* remained a fragment, it is clear that it occupied the composer's thinking while he was at work on the composition of *Dreimal tausend Jahre*.

After the facsimile edition in *Prisma*, the piece was posthumously published in 1955 by Schott. This edition includes an English translation of which it is probable that Schoenberg had no knowledge; it is presumably by Runes. *Dreimal tausend Jahre* received its first performance in Sweden on October 29, 1949. Schoenberg, however, was never to hear any of the music of his Op. 50.

2. Much of this information has been generously provided by a gentleman whose gallant request that he not be given credit, but that credit be given where it belongs—to Schoenberg—is herewith heeded.

DREIMAL TAUSEND JAHRE

Dreimal tausend Jahre seit ich dich gesehn,
Tempel in Jerusalem, Tempel meiner Wehr!

Und ihr Jordanwellen, silbern Wüstenband,
Gärten und Gelände grünen, neues Uferland.

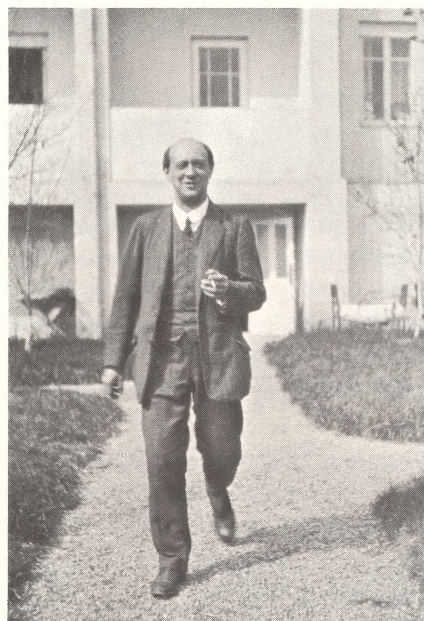
Und man hört es klingen leise von den Bergen her,³
Deine allverschollnen Lieder künden Gottes Wiederkehr.

Thrice a thousand years passed since I saw you go,
Temple of Jerusalem, Temple of my woe!

And you waves of Jordan, the desert's silver band,
Gardens and broad meadows, richly spread across the land.

And I hear and feel them, soft from where the far hills burn,
All the long-forgotten anthems proudly praising God's return.

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Berlin, 1928.

BACH: PRELUDE AND FUGUE IN E-FLAT MAJOR ("ST. ANNE")
ORCHESTRATED BY SCHOENBERG

The Third Part of the *Clavierübung* begins and ends with, respectively, this Prelude and Fugue, and because the two pieces share the same key they are frequently played together. As a unit, however, they are perhaps too much of a bonanza. For one thing, the Prelude, one of the grandest of Bach's toccatas, also includes fugal elaborations; it is not in the sense of the "48," an overture or complement to a fugue but a complete exposition in itself. And the Fugue, which is in three large sections, is probably a taller monument when viewed alone. The Fugue, it may be remembered, was performed by Mendelssohn (without the Prelude) in his famous organ concert to raise funds for a Bach memorial, and it was discovered by Schumann on that date.

Even Schoenberg is somewhat taxed in the invention of instrumental novelty to detract from the block-squareness of the Prelude. And though his glossary of orchestral usages counts many new entries—rapid "fingering" passages in the lower brass; violin *pizzicati* doubled by piccolos; a glockenspiel that makes many of us think of the Edinburgh Band—and though he employs a dozen devices of articulation and tempo nuances ("*pesante*," "broader," "*ritenuto*"), the dotted rhythm is too lilting and the phrasing too foursome. The very orchestral wealth helps to expose simple facts that a hack taxidermy job for strings and oboes, by an imitator of eighteenth-century orchestral masquerades, might conceal. We are happier in the fugal middle section.

The Fugue is a different matter; in fact, an orchestral masterpiece, however one regards it as a Bach "transcription." Composed between May and October of 1928, it is contemporary with Schoenberg's great *Variations* for orchestra. The first performance was conducted by Anton Webern, in Vienna, November 10, 1929.

R. C.

3. The original third stanza reads: *Und mir ists als rauschten leise von den Bergen her
Deine alt verschollnen Lieder flüsternd Gottes Wiederkehr.*

BACH: TWO CHORAL PRELUDES (SCHMÜCKE DICH, O LIEBE SEELE; KOMM, GOTT, SCHÖPFER, HEILIGER GEIST)
 ORCHESTRATED BY SCHOENBERG
 BY COLIN MASON

Arrangements of other composers' works, ranging from orchestral or instrumental transcriptions to "free adaptations," constitute a small but interesting part of Schoenberg's output, and many of them were the subject of hardly less interesting letters or comments from Schoenberg, throwing light on his motives in making them. Among the earliest examples were his realizations of the figured bass of three works by Georg Matthias Monn and one by Johann Christoph Mann, published in 1912 in the *Denkmaler der Tonkunst in Oesterreich*. In Schoenberg's own copy of this volume a scrap of paper was found containing some notes in his hand apparently intended for a reply to a criticism of his realization. One of these notes reads (translated): "Cont (inuo) not a question of scholarship but of 'conception,' artistic fantasy."

Schoenberg's orchestrations of the two Bach chorale preludes date from 1922, and were first performed on December 7 of that year in New York by the New York Philharmonic conducted by Josef Stransky. His intention in these arrangements for orchestra was a dual one of "popularization" and "interpretation," as is made clear in a fascinating and revealing letter to the conductor Fritz Stiedry, which is worth quoting in full:¹

- I. Bach himself prepared orchestrations and arrangements of others' works: *Vivaldi!*
- II. With the exception of the keyboard works (which Riemann believes—I disagree!—were meant to have their two-part counterpoint filled out with harmony), you cannot perform Bach without interpretation; you have to realize the continuo! We do not know how far artists of Bach's time, with imagination and contrapuntal skill, may have gone with this; our only yardstick is what such artists of today can do!
- III. What the Bach organ was like, we barely know!
- IV. How it was played we do not know at all!
- V. If we assume that the organ of today has, at least in some particulars, developed from the spirit of the Bach organ, the tremendous multiplication of registers cannot be entirely contradictory to this spirit. In that case, the organist who exploits his instrument not only *in pleno*, but also in a differentiated manner, *must* use all registers and change them frequently.
- VI. Then you have a choice: do you prefer an interpretation by Straube or Ramin or any other organist to an arrangement by me?
- VII. Our "sound-requirements" do not aim at "tasteful" colors. Rather, the purpose of the colors is to make the individual lines clearer, and that is very important in the contrapuntal web! Whether the Bach organ could achieve this, we do not know. Today's organist *cannot*; this I know (and it is one of my points of departure!).
- VIII. Our modern conception of music demanded clarification of the *motivic* procedures in both horizontal and vertical dimensions. That is, we do not find it sufficient to rely on the immanent effect of a contrapuntal structure that is taken for granted, but we want to be aware of this counterpoint in the form of motivic relationships. Homophony has taught us to follow these in the top voice; the intermediate phase of the "polyphonic homophony" of Mendelssohn, Wagner and Brahms has taught us to follow several voices in this manner. Our powers of comprehension will not be satisfied today if we do not apply the same yardstick to Bach. A "pleasant" effect originating in an ensemble of skillfully constructed parts is no longer sufficient for us. We need transparency, that we may see clearly.

All that is impossible without phrasing. However, phrasing is not to be used "emotionally" as in the age of pathos. Rather, it must

1. distribute the stresses correctly in the line
2. sometimes reveal, sometimes conceal the motivic work

3. take care that all voices are well-balanced dynamically, to achieve transparency in the total sound
 And much, much more!

I think that, in these circumstances, transcription is not a right, but a duty.

The two arrangements differ as much in their manner of treatment of the original "black and white" musical text as the two preludes themselves differ in character. *Schmücke dich*, however, gives prominence to a solo cello, to which the choral melody itself is assigned, and much of the rest of the string writing in it is marked for one player or one desk only.

The complexity of Schoenberg's "phrasing" and "distribution of the stresses" can immediately be illustrated by examining the first page of his full score of *Komm, Gott*.

Ex. 1 **Komm, Gott, Schöpfer, Heiliger Geist**
 Choralvorspiel von Joh. Seb. Bach

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 Droits d'exécution réservés

Instrumentiert von Arnold Schönberg

♩ = 69

1 2 pes... rit... tempo

♩ = 69

1. 2. pes... rit... tempo

1. This letter, like the other quotation here, is taken from the English version of Rufer's *The Works of Arnold Schoenberg*, translated by Dika Newlin, and is quoted by kind permission of the publishers, Faber and Faber, London.

The cello, horn, trumpet and cor anglais parts exemplify his detailed phrasing of Bach's own lines, while the remaining string and woodwind parts show both the ample filling out of the implied harmony, which he sustains throughout the piece, and the immensely detailed and carefully differentiated dynamic markings by means of which he aims at achieving the "transparency in the total sound" that he speaks of in his letter. Particularly to be noted is the *sf* on the *second* note of each triplet in the flute, piccolo and B-flat clarinet parts, while all other parts have a heavy accent (*f* or *ff*) on the *third* note of each triplet.

These characteristics are the main "interpretative" features of this arrangement, which goes well beyond the terms of a simple transcription but confines its elaboration mainly to harmonic filling out, with very few contrapuntal or linear additions to the texture. A tiny "descant" of descending thirds in flutes and clarinets in the second half of measure 8, and one or two fragmentary doublings of Bach's own lines at the third (e.g. the sixteenths in the tenor part on the first beat of measure 23, doubled by two horns a third higher) are the only examples.

In *Schmücke dich* on the other hand there are very many examples of this doubling in thirds, and of small added counterpoints, but very little harmonic filling out, except for the liberal use of octave doublings from top to bottom of the texture. The triadic additions to the first and last bars are uncharacteristic of the rest of the arrangement. Whereas my preliminary comparison of the *Komm, Gott* arrangement with Bach's text produced a list of only about a dozen significant alterations (other than the completion of implied harmonies), here the list extended to more than sixty, ranging from the very frequent doublings in thirds, and the prolongation of harmonically important notes, to added contrary counterpoints and "descants" such as the phrases for piccolo and E-flat clarinet added to measures 57-61 in imitation of Bach's bass part, or the added counterpoint on the third horn in measure 72, imitating Bach's alto part (assigned to the first horn) in the previous measure. In this more reflectively and intimately expressive piece there is scope, too, for more delicate and finely differentiated orchestral colors, such as the flute and celesta parts at measure 42, or the decorative "breaking" of Bach's ascending scales in thirds at measures 53-54, first on bass clarinet and bassoons, then on celesta and *pizzicato* violins.

Schoenberg also asserts himself much more strongly in this piece in revealing and bringing forward the "motivic work" sometimes beyond what Bach was probably responsible for either consciously or unconsciously. He particularly stresses at every possible point any suggestion of the motive of a falling fifth, beginning with the slurring of the bass step from dominant to tonic from the third beat of measure 3 to the first beat of measure 4. When these two notes occur again in measure 6 on successive beats but in different parts (B-flat in the tenor, E-flat in the bass), he seizes the opportunity to echo the motive of the falling fifth, on trumpet and trombone, adding no new notes to Bach's text but creating a new "part." This hunt for the falling fifth is kept up throughout the piece, and on several occasions Schoenberg adds the motive when it does not occur in Bach's text at all, as at measure 50, where it is again assigned to trumpets and trombones. In stressing Bach's "motive work," Schoenberg has also availed himself of the opportunity provided by a multiplicity of instruments to offer several different "phrasings" simultaneously. At measures 21 and 22, for instance, the four horns play the tenor part, but 1 and 2 have different phrasing from 3 and 4, and when the continuation of the tenor part in measure 23 passes to the two bass clarinets, two bassoons and two solo violas, all three pairs have different dynamic and phrase marks. Even more striking is the treatment of the top voice in measures 19 and 20, which is given to flutes and piccolos, oboes, cors anglais and E-flat clarinets, with three differentiated phrasings.

MARGINALIA

1. *Kol Nidre* A recording exists of Schoenberg rehearsing for the first performance of this work, but except for surface and room noise it is too dim to be reproduced. The speaker describes the "myriad of sparks" attending God's creation of light, at which point a flexaton should whirr, but this one evokes nary a scintilla. In fact, the most clarion if not most winsome moment in the recording occurs when Schoenberg admonishes the speaker for starting prematurely, shouting, "Not yet, not yet." The composer can be heard reviewing details of the score, nevertheless, and in some cases requiring an instrumentalist to play a passage alone. And he continues to interject verbal comment as he conducts (in faster *tempi* than the metronomes), especially when provoked by failures to observe dynamics and articulations; he calls again and again for a shorter *staccato* and a smoother *legato*. In giving instructions, incidentally, he is prone to confuse German and English counting—"Chentlemen, please, sixty-eight . . . I mean eighty-six, yes?"

2. The *Vier Lieder*, Op. 22, had to wait two decades for performance, and even now, after three decades more, they have been heard hardly half a dozen times the world over. But the neglect, in this rare instance, can be charged only in part to the fact of musicians and audiences indurated to the repertory of subscription concerts. The technical difficulties are also responsible and considerable, above all the fact that few orchestras possess or can borrow three bass clarinets in addition to a contrabass clarinet. The poor state of the printed materials is another obstacle. The only edition published so far is a full score compressed to a few crowded staves. This format may facilitate the harmonic study of the music, but it is nearly useless as a guide to individual instrumental lines. (Discrepancies exist, incidentally, between this score and Schoenberg's original full-score manuscript—*cf.* the xylophone in measure 27, *Seraphita*.)

A) *Instrumentation*. The orchestra is exceptionally large in woodwinds (five flutes, five oboes, six clarinets, four bassoons), but it is normal in strings, modest in brass (four horns, three trombones, one trumpet, one tuba), and small in percussion (harp, xylophone, tam-tam, timpani, cymbals). Each song is limited to a special instrumental combination, which also means that the full orchestra is never used together. Thus, the trombones play only in the first song, the horns only in the last song, the harp only in the second, percussion only in the first, violas only in the fourth, and so on; and the two middle songs are not properly orchestral at all as they employ but sixteen and twenty-four solo instruments respectively. *Seraphita*, uniquely in the cycle, contains passages of purely instrumental development, for which reason it is more a dialogue between voice and orchestra than a song with accompaniment. But *Seraphita*, because of its greater scope, differs from the other songs on other counts as well, especially in exploiting contrasts (of *tempi*; of clarinets in unison and clarinets fanning out into six parts; of close intervals in the clarinet melody and wide intervals in the violins).

B) *Vocal Instrumentation*. The treatment of the voice is wholly different from the masterpieces of Schoenberg's selenotropic period (*Erwartung* and *Pierrot*). The composer returns to a long-line *Lied* style and in so doing requires a voice with a rich range



and a tessitura, in the terminal songs, hardly less wide. The demands on the singer's breath control are equally great, as in the following passage



which I quote only incidentally for that reason and principally for its breathtaking beauty. In the final song, Schoenberg crowns a note with the small circle usually used to designate string or flute harmonics. A "head tone" is required.

C) *Dates*. The published order is the order of composition. *Seraphita* was completed October 6, 1913, *Alle welche dich suchen* on December 3 of the following year, and *Mach mich zum Wächter deiner weiten*, begun that same day, on January 1, 1915. *Vorgefühle* was composed a year-and-a-half later, between July 19 and 28, 1916, during Schoenberg's first period of military service (December 1915 to September 1916). The composer was conscripted a second time, incidentally, from July to October 1917 (at the age of forty-three!), and these two terms effectively destroyed what promised to be the largest work of his imagination, the oratorio or symphony that filled his mind and sketchbooks at the beginning of the War. *Jacob's Ladder*, as we know it now, the only published work of seven War- and post-War years, is only a stepladder with missing rungs, compared to the conception

D) *Seraphita*. Like W. B. Yeats, Schoenberg was attracted by the myth of the androgynous Seraphita. (Neither poet nor musician seems to have had any sexual kinks.) On July 29, 1912, Alban Berg wrote Webern, telling him of Schoenberg's plans for a stage work of Niebelungen proportions—to occupy three evenings!—on the subject of Balzac's (unreadable) novel of that name. "*Das ist kolossal*," Berg says, and thereupon sets about plotting a Mahler-type symphony-with-voice himself, based on the no less murky *Seraphita* by Swedenborg. But what were the origins of Schoenberg's interest in the subject? My guess is that he had been drawn to it by the ill-fated Weininger, who is now remembered more because he had the esteem of Ludwig Wittgenstein and the contempt of Freud, than for anything else. The preface to the *Harmonielehre* (1911) shows that Schoenberg was acquainted with Weininger, in any case, and Weininger had written extensively on bisexuality. Freud, writing to Karl Kraus, January 12, 1909, claims that Weininger's ideas on the subject were plagiarized from himself, incidentally, though such matters were much in the air as, for example, in Proust's *Albertine*.

R. C., March 1964

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

SIDE I

SCHOENBERG: FIVE PIECES FOR ORCHESTRA, Op. 16—C. F. Peters Corp. (BMI)
(Original Version)

I—Vorgefühle	2:00
II—Vergangenes	5:00
III—Farben	2:45
IV—Peripetia	1:55
V—Das Obligate Rezitativ (The Obligate Recitative)	3:20

SCHOENBERG: FOUR ORCHESTRAL SONGS, Op. 22—
Mrs. Arnold Schoenberg

I—Seraphita (Dowson)	4:35
II—Alle, welche dich suchen (Rilke)	1:25
III—Mach mich zum Wächter deiner Weiten (Rilke)	3:45
IV—Vorgefühle (Rilke)	2:10
	27:20

SIDE II

SCHOENBERG: CHAMBER SYMPHONY NO. 2, Op. 38—
G. Schirmer, Inc. (ASCAP)

I—Adagio	6:55
II—Con fuoco; Lento	10:15
SCHOENBERG: KOL NIDRE, Op. 39—Associated Music Pub., Inc. (BMI)	11:05
	28:25

SIDE III

SCHOENBERG: HERZGEWÄCHSE, Op. 20—Mrs. Arnold Schoenberg

SCHOENBERG: DREIMAL TAUSEND JAHRE (God's return), Op. 50A— Mrs. Arnold Schoenberg (B. Schott)	2:45
SCHOENBERG: CHAMBER SYMPHONY NO. 1, Op. 9— Mrs. Arnold Schoenberg	20:10
	26:35

SIDE IV

BACH-SCHOENBERG: PRELUDE AND FUGUE IN E-FLAT MAJOR
("St. Anne")—Associated Music Pub., Inc. (BMI)

BACH-SCHOENBERG: SCHMÜCKE DICH, O LIEBE SEELE— Mrs. Arnold Schoenberg	5:10
BACH-SCHOENBERG: KOMM, GOTT, SCHÖPFER, HEILIGER GEIST— Mrs. Arnold Schoenberg	2:05
SCHOENBERG INTERVIEW WITH HALSEY STEVENS	6:25
	28:00

PHOTOS

Cover (Schoenberg—Berlin, 1902), p. 18, p. 20 and p. 48 courtesy of Mrs. Arnold Schoenberg. P. 31 courtesy of Hans Moldenhauer. P. 39 courtesy of Goddard Lieberman.



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1. I - Vorgefühle (Premonitions)
2. II - Vergangenes (Yesteryears)
3. III - Farben (Colors) 4. IV - Peripetie (Peripetia)
5. V - Das obligate Rezitativ (The Obligatory Recitative)



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SCHOENBERG: FOUR ORCHESTRAL SONGS,
Op. 22 - REGINA SARFATY, Soprano; THE
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6. I - Seraphita (Dowson-George)
7. II - Alle, welche dich suchen (Rilke)
8. III - Mach mich zum Wächter deiner
Weiten (Rilke)
9. IV - Vorgefühl (Rilke)

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2. II - Con fuoco; Lento



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VICTOR BRAUN, *Speaker*
THE CBC SYMPHONY ORCHESTRA and THE
FESTIVAL SINGERS OF TORONTO
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Director

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GEORGE SILFIES, Celeste



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ISELER, Director

3. SCHOENBERG: CHAMBER
SYMPHONY NO. 1, Op. 9
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MAJOR ("St. Anne") -Orchestrated by ARNOLD
SCHOENBERG -THE CBC SYMPHONY ORCHESTRA



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2. BACH: SCHMÜCKE DICH, O LIEBE SEELE
Orchestrated by ARNOLD SCHOENBERG; THE
COLUMBIA SYMPHONY ORCHESTRA
3. BACH: KOMM, GOTT, SCHÖPFER,
HEILIGER GEIST -Orchestrated by
ARNOLD SCHOENBERG; THE
COLUMBIA SYMPHONY ORCHESTRA
4. SCHOENBERG INTERVIEW
WITH HALSEY STEVENS

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