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Schoenberg's "Verklärte Nacht": History, editions and analyses

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University of Washington, 1989

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Schoenberg's Verklärte Nacht:
History, Editions and Analyses

by

Kirk Gustafson

A dissertation submitted in partial fulfillment
of the requirements for the degree of

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(Chairperson of Supervisory Committee)

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Abstract

Schoenberg's Verklarte["]Nacht:
History, Editions and Analyses

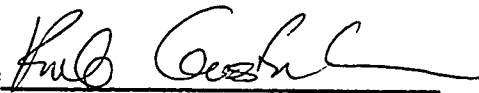
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This dissertation completed in 1989 is a study containing information surrounding Arnold Schoenberg's original composition of Verklarte["]Nacht in 1899, his arrangement for string orchestra published in 1917, and his Revision published in 1943. This document is the culmination of the following research: biographical information; a comparative study of the editions listed above; manuscripts; and recordings. A survey of twenty-one different analyses is included along with a chapter regarding the ballet "Pillars of Fire," which was choreographed to the music of Verklarte["]Nacht.

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INTRODUCTION

Performers wishing to recreate a composition with the goal of achieving a performance true to the composer's intent avail themselves of different types of research. This process includes examination of existing urtexts and manuscripts, theoretical analyses, and the review of historical and biographical texts. The last element helps to provide insight into the composer's state of mind at the time of composition. The understanding gained by this background study of a composition can only improve the communication between composer and performer, thereby positively effecting the accuracy of the performance. Rudolf Kolisch, violinist in the famous Kolisch Quartet which dedicated itself to the performance of Schoenberg's chamber music, wrote about the preparation of a score:

It has to penetrate so deeply, that we are finally able to retrace every thought process of the composer. Only such a thorough examination will enable us to read the signs of their full extent and meaning and to define the objective performance elements, especially those referring to phrasing, punctuation, and inflection, the speechlike elements.¹

The following is a research document concerning Arnold Schoenberg's Verklärte Nacht. It is intended as background information for the performer aiding him or her in rendering a performance of this composition true to Schoenberg's intent. It includes historical perspective,

theoretical analyses, and a review of scores and manuscripts. Performance, by its very nature, dictates that the performer make some subjective decisions regarding interpretation. This document will provide the performer with background, aiding this process.

Schoenberg's work on this composition nearly spans his lifetime. He composed the original sextet in 1899, arranged it in 1917 for string orchestra, and revised this arrangement in 1943. A survey of these revisions should provide insight into the metamorphosis of his ideas concerning this composition generally, and more specifically, its performance.

In the same way that the significance of a Mahler melody owes much to its harmonic content, the composition of Verklärte Nacht is a product of the cultural climate of fin-de-siècle Vienna. Any understanding of Schoenberg's development in this period presupposes some understanding of the influences of this emotionally-charged cultural setting. Although this topic has received much attention elsewhere,² a brief review is in order here.

In many ways, Viennese society at the turn-of-the-century was one of great paradox. The general air of security and stability of the Hapsburg monarchy was challenged by artistic and political upheaval eventually culminating during the "Great War." As Dika Newlin stated:

The elements of convention and revolt which had always co-existed in Austria were now coming into ever sharper conflict; here, at least, political history and musical history might be said to run parallel.³

This artistic revolt was led in the visual arts by Klimpt's Secession Movement and by Oscar Kokoschka, and in architecture by Adolf Loos, whose rejection of the nineteenth-century ornamental style in favor of simplicity and practicality was held in high esteem by Schoenberg. Major innovators in the Viennese musical scene were: Mahler, Bruckner, Richard Strauss and, of course, Arnold Schoenberg. This "artistic revolt," as well as commentary against social decadence like that contained in Karl Kraus's Die Fackel (The Torch), was often the subject of lively discussion in the coffee houses. In the press, as well as in artistic circles, the Brahms-Wagner controversy was a prominent issue. Reviews by the influential music critic Eduard Hanslick show the more conservative attitude rejecting the contemporary programmatic trend favored by the followers of Richard Strauss.⁴

Schoenberg's own development was also something of a paradox. Although his musical training was that of a "Brahmsianer," Zemlinsky influenced him to become a very devoted follower of Wagner. Like many artists of this period, Schoenberg desired to break with tradition while being the very product of that same tradition.

In short, the atmosphere in Vienna (not unlike Berlin or Paris) was one of active change. As Smith stated:

...there existed a general urgency to achieve something new. The idealistic drive for change, common to the young of any time, must have received a special impetus from a decrepit monarchy, itself the embodiment of a tradition no longer meaningful and from the rapid changes brought about by the rise of science and technology.⁵

It was in this climate that Schoenberg composed "Verklärte Nacht", the subject of this dissertation. The effect of the Viennese cultural scene on Schoenberg was pronounced. Although his relations with this city were not always harmonious, as late as 1949 in a response after receiving honorary citizenship from the mayor of Vienna, he wrote:

It is perhaps superfluous to state that this honour makes me extremely happy and that I am proud that it is this city for whose love and recognition I would make my greatest sacrifice.

That I have reached this goal now is abundant and generous reward as well as an unexpected one. While I vow herewith artistic allegiance to the place from which my music originated, and all my knowledge, I have to confess that, in order to do this, I had to forget that I had planned it differently.⁶

This composition of "Verklärte Nacht" was the product of Schoenberg's youth and remains his most popular composition. As we shall see, even though Schoenberg worked on this composition several times later in his life, and performed or heard over a hundred performances, he

remained reluctant to make any substantial compositional alterations. The history and development of the changes that he did make are discussed in the following chapters.

Although this dissertation is intended primarily to aid those involved in performance or research of Verklärte["]Nacht, it is not limited to this. It will interest anyone who admires Schoenberg or this remarkable composition.

Notes to Introduction

1. Joan Allen Smith, Schoenberg and His Circle A Viennese Portrait (New York: Schirmer Books, 1986), p. 105-6, quoting from the documents in the Kolisch Collection at Harvard University.
2. For a more thorough treatment of Vienna and its relation to Schoenberg, see Joan Allen Smith (op. cit.); Ilsa Barea Vienna Legend and Reality (London: Secker and Warburg, 1966); Allan Janik and Stephen Toulmin Wittgenstein's Vienna (New York: Simon and Schuster, 1973); and Carl Schorske Fin-De-Siècle Vienna (New York: Vintage Books, 1979.)
3. Dika Newlin, Bruckner Mahler Schoenberg (New York: W.W. Norton & Company, Inc., 1978), p. 209.
4. For more information regarding the influence of Hanslick, see Walter B. Bailey Programmatic Elements in the Works of Schoenberg (Studies in Musicology, no. 74, Ann Arbor, Michigan: UMI Research Press, 1984).
5. Smith, Schoenberg, p. 8.
6. Arnold Schoenberg, Style and Idea: Selected Writings of Arnold Schoenberg ed. Leonard Stein (Berkeley and Los Angeles: University of California Press, 1978), p. 30.

CHAPTER I: HISTORICAL PERSPECTIVE

Original Composition

Arnold Schoenberg (1874-1951) was engulfed in writing "Verklärte Nacht" when he turned twenty-five in the year 1899. Especially since this is a very early composition, there might be value in highlighting Schoenberg's early development.

Three major adult influences in Schoenberg's youth were his mother Pauline Nachod Schoenberg, his father Samuel, and his uncle Friedrich Nachod. His parents were considerably different in personality, which is perhaps responsible for Schoenberg's dualistic nature. His mother was pious and conservative, while his father was described as an "anarchistic wit and freethinker."¹ Friedrich, or Fritz as he was known in the family, was widely traveled and helped young Arnold to learn French, and instilled in him a love of poetry.

The early 1890s were an emotional time for Schoenberg. His father died on New Year's Eve 1890 from an influenza epidemic, forcing Arnold to leave his schooling to work as an apprentice in the Private Bank of Werner and Company. It was at this time that Schoenberg experienced his first love affair, which was the unrequited love of his cousin Malvina Goldschmied. His character, as Stuckenschmidt writes, was "the most curious mixture of bright intellect,

lively irony and disappointed young love that one could ever think of."²

Schoenberg's musical development was largely self-directed. He had little encouragement in musical pursuits at home except perhaps from Uncle Fritz. His childhood friend Oskar Adler, with whom he played quartets, helped Schoenberg to get started on the cello, which he initially played with violin fingerings. As Schoenberg wrote about Adler:

Through him I learned of the existence of a theory of music, and he directed my first steps therein. He also stimulated my interest in poetry and philosophy and all my acquaintance with classical music derived from playing quartets with him, for even then he was an excellent first violinist.³

Another influential friend was David Bach:

A linguist, a philosopher, a connoisseur of literature, and a mathematician, he was also a good musician. He greatly influenced the development of my character by furnishing it with the ethical and moral power needed to withstand vulgarity and commonplace popularity.⁴

Schoenberg's only real music teacher was his very good friend Alexander von Zemlinsky (1872-1942). He met Zemlinsky when they formed an orchestra called Polyhymnia, in which Schoenberg played cello and Zemlinsky conducted. Zemlinsky was also a composer, and taught Schoenberg musical forms and introduced him to Wagner and Strauss.

I had been a 'Brahmsian' when I met Zemlinsky. His love embraced both Brahms and Wagner and soon

thereafter I became an equally confirmed addict. No wonder that the music I composed at that time mirrored the influence of both these masters, to which a flavour of Liszt, Bruckner, and perhaps also Hugh Wolf was added. This is why in my Verklärte Nacht the thematic construction is based on Wagner 'model and sequence' above a roving harmony on the one hand, and Brahms' technique of developing variation---as I call it---on the other.⁵

Under Zemlinsky's influence, Schoenberg heard all the Wagner operas twenty or thirty times between 1893 and 1899. He was to remain an important figure in Schoenberg's life:

...he was my teacher, I became his friend, later his brother-in-law, and in the years since then he has remained the man whose attitude I try to imagine when I need advice.⁶

Schoenberg also developed philosophically during the latter 1890s. As Mahler converted to Catholicism in 1897, Schoenberg became a Protestant in 1898. This "may have been caused both by spiritual consideration and by the wish to find acceptance in society increasingly hostile to Jews."⁷ He took part in the lively café discussions as his cousin Hans Nachod recalled:

Zemlinsky, Bodanzky, Edmund Eisler, Pieau, Carl Weigl, the Jonas brothers and many others. They were rebels, attractive rebels, especially attractive to the younger generation, to which I belonged in those days, because they were unconventional in the conventional surrounding of old traditional Vienna. They used to meet in the old café Griensteidl or in the Winterbierhaus. Every night they discussed their problems until dawn and then went home drunk. One of the gayest and liveliest of the band was my cousin Arnold ...He was a wild and energetic young man and even in his early days was already known for his

witty and pert replies...If his musical gifts came from the Nachod family, I am certain that his genius was inherited from his father; his father was a dreamer and a thinker and a kind of anarchistic idealist.⁸

Schoenberg gained sympathy for the political aims of the worker's movement while conducting worker's choruses in Stockerau, Modling and Meidling. As he recounted in 1950:

...they [workers] called me 'Genosse' --comrade, and at this time, when the Social Democrats fought for an extension of the right of suffrage, I was strongly in sympathy with some of their aims.

But before I was twenty-five, I had already discovered the difference between me and a labourer; I then found out that I was a bourgeois and turned away from all of their aims.⁹

During these years of philosophical and intellectual growth, Schoenberg was also waging an internal battle similar to the Brahms-Wagner controversy occurring in Vienna. Having grown up under the strong influence of Brahms, from whom he learned techniques of contrapuntal texture, motivic unity, transformation, and thematic development, he found it difficult to accept the increase in expressive harmony, chromaticism, rapid changes in musical texture, and the musical language of Wagner.

The concept of 'musical prose,' a more spontaneous and expressive musical utterance as opposed to symmetry of phrase structure, also came from Wagner, as did the idea that emotion should dominate reason or plot.¹⁰

From Strauss, Schoenberg absorbed elements of bitonality, unresolved dissonance and created passages that border on atonality. In light of these influences, it is not difficult to understand Schoenberg's development into his later style.

Although the manuscript bears the completion date of December 1, 1899, Egon Wellesz,¹¹ reported that Schoenberg wrote Verklärte Nacht in September of 1899, while on a vacation with Zemlinsky in Payerbach, near Semmering. It was during this period that Schoenberg's relationship with Zemlinsky's sister Mathilde began. As Stuckenschmidt wrote:

All the erotic glow expressed in the Dehmel songs of this year [1899] can be traced back to this great passion, and to Schoenberg's connection with this clever woman who was highly educated musically and an excellent pianist, the sister of the man from whom Schoenberg had received the only methodical instruction in composition in his life. As with Robert Schumann, so with Schoenberg this great love experience increased his creativity. In the songs of 1899, especially in 'Erwartung' which was written on 9 August, there are harmonic discoveries which lead into the as yet unknown territory of polytonality and atonality.¹²

Verklärte Nacht was innovative not only in its musical vocabulary. Other than Smetana's String Quartet No. 1, "Aus Meinem Leben," composed in 1876, Verklärte Nacht was the first piece of chamber music based on an extramusical source. As is the case with many of Schoenberg's early songs, the text of the program is by Richard Dehmel (1863-1920).

Zwei Menschen gehn durch kahlen, kalten Hain,
 der Mond läuft mit, sie schau'n hinein.
 Der Mond läuft über hohe Eichen
 kein Wölkchen trübt das Himmelslicht,
 in das die schwarzen Zachen reichen.
 Die Stimme eines Weibes spricht:

Ich trag ein Kind, und nie von Dir
 Ich geh in Sünde neben Dir.
 Ich hab mich schwer an mir vergangen.

Ich glaubte nicht mehr an ein Glück
 und hatte doch ein schwer Verlangen
 nach Lebensinhalt, nach Mutterglück
 und Pflicht; da hab ich mich erfrecht,
 da liess ich schauernd mein Geschlecht
 von einem fremden Mann umfassen,
 und hab mich noch dafür gesegnet.
 Nun hat das Leben sich gerächt;
 nun bin ich Dir, o Dir begegnet.

Sie geht mit ungelenktem Schritt.
 Sie schaut empor; der Mond läuft mit.
 Ihr dunkler Blick ertrinkt in Licht
 Die Stimme eines Mannes spricht:

Das Kind, das Du empfangen hast,
 sei Deiner Seele keine Last,
 o sich, wie klar das Weltall schimmert!
 Es ist ein Glanz um Alles her,
 Du treibst mit mir auf kaltem Meer,
 doch eine eigne Wärme flimmert
 von Dir in mich, von mir in Dich.
 Die wird das fremde Kind verklären
 Du wirst es mir, von mir gebären;
 Du hast den Glanz in mich gebracht,
 Du hast mich selbst zum Kind gemacht.

Er fasst sie um die starken Hüften.
 Ihr Atem küsst sich in den Lüften.
 Zwei Menschen gehn durch hohe, helle Nacht.¹³

Two people walk through the bare cold woods;
 the moon runs along, they gaze at it.
 The moon runs over the tall oaks
 no cloudlet dulls the heavenly light
 into which the black peaks reach.
 A woman's voice speaks:

I bear a child, and not from you
 I walk in sin alongside you.
 I sinned against myself mightily
 I believed no longer in good fortune
 and still had mighty longing
 for a full life, mother's joy
 and duty; then I grew shameless
 then horror-stricken, I let my sex
 be taken by a stranger
 and even blessed myself for it.

Now life has taken its revenge
 Now I met you, you.

She walks with clumsy gait.
 She gazes upward; the moon runs along.
 Her somber glance drowns in the light.
 A man's voice speaks:

The child that you have conceived
 be to your soul no burden,
 oh look, how clear the universe glitters!
 There is glory around All,
 you drift with me on a cold sea,
 but a peculiar warmth sparkles
 from you in me, from me in you.
 It will transfigure the strange child
 you will bear it me, from me;
 you brought the glory into me,
 you made my self into a child.

He holds her around her strong hips,
 Their breath kisses in the air.
 Two people walk through high, light night.¹⁴

This emotionally charged poem is typical of the North German poet. Along with Dehmel, Detlev von Liliencron and Hugo von Hofmannsthal represented the Zeitgeist of the late nineteenth century. Dehmel's poetry, laden with the philosophy of Friedrich Nietzsche and with socialistic causes, was highly influential and even shocking to the prudish nineteenth-century public. Like Gerhart Hauptman, Dehmel advocated naturalistic functions, free love, and

erotic companionship. Jelena Hahl-Koch characterizes Dehmel's poetry as having "an ecstatic tone, irregular meters and concise diction."¹⁵

Schoenberg must have been familiar with this poem from Dehmel's collection Weib und Welt, published in 1896, but it was also contained in his verse novel Zwei Menschen which was published in 1903. The only copy of the poem "Verklärte Nacht" in the Schoenberg legacy is in volume five of Dehmel's Gesammelte Werke (Berlin: S. Fischer, 1908).

In addition to Dehmel, other poets to whom Schoenberg was attracted and whose texts he set to music were Lenau, Ludwig Pfau and Alfred Gold.

Schoenberg began to compose the Gurrelieder, a work that he did not finish until 1911, in March of 1900. On October 7, 1901, one month before he moved to Berlin to work at the "Überbrettl", Arnold and Mathilde were married. They returned to Vienna during the summer of 1903.

Rufer,¹⁶ Reich,¹⁷ and Newlin¹⁸ all list the first performance of "Verklärte Nacht" as having taken place at the Wiener Tonkünstler Verein in 1903, by the Rose Quartet and members of the Vienna Philharmonic. The actual premiere was on March 18, 1902.¹⁹ There was another performance by the Rose Quartet in 1903, at a rehearsal for which Mahler became acquainted with Schoenberg. Newlin recounted:

It was at one of these concerts that the Rose players responded to the furious hissing of the audience after "Verklärte Nacht" with bows and

smiles quite as if they had received the most enthusiastic ovation, and when the audience persisted in its protests they calmly sat down to play the complete work a second time!²⁰

Namenwirth²¹ did a study of the changes in the criticism of performances of Schoenberg's compositions between 1912 and 1932. He found the following common elements in these criticisms: excessively long; lacking in contrast; problems of formal design; imitative of Wagner; dull or uninteresting; lack of program notes or the readability thereof; and general praise of the affective qualities like beauty and warmth. Schoenberg was surprisingly rarely mentioned.

In Bailey's remarkable work Programmatic Elements in the Works of Schoenberg,²² Bailey quoted three reviews of the first (1902) performance of Verklärte Nacht. These reviews vary, as did the response of the audience. "The audience was agitated by this novelty: it applauded, hissed and shouted."²³ Another more understanding review:

It was a performance of the rarest type. The reception of the novelty was divided. Many sat quietly. A few hissed. Others applauded. In the standing room of the ground floor a few young people (whose ability to understand fully and recognize the beauty of so problematic a work after a single hearing we envy) roared like lions. In our opinion Herr Rose should repeat the sextet next year, unconcerned with the silence of the one group and the exuberance of the other. The artist shall get a chance to speak!²⁴

Perhaps this was the seed from which the second performance of the sextet grew one year later. It should be mentioned that Zemlinsky submitted Verklärte Nacht for a performance sponsored by the Wiener Tonkünstlerverein, the group who arranged the first performance of Schoenberg's D Major String Quartet. The reaction this time was less favorable. The composition was rejected because it contained a chord which could not be found in the theory books.²⁵ McDonald cites one judge as saying "It sounds as if someone had smeared the score of Tristan while it was still wet."²⁶

Dreililienverlag completed a contract with Schoenberg on June 27, 1903 to publish some of his compositions. These included: Songs, opus 1,2,3, and 6; Verklärte Nacht, opus 4; Pelleas und Melisande, opus 5; and the First String Quartet, opus 7.

1917 Arrangement for String Orchestra

Schoenberg's artistic endeavors from the turn of the century until World War I were prolific. This was the period in which he composed many of his well known pre-twelve tone works such as: Pelleas und Melisande, First String Quartet in D minor, First Chamber Symphony, Five Orchestral Pieces, Erwartung, Pierrot lunaire, and Die Glückliche Hand. He founded the "Society of Creative Musicians" in 1904, with Mahler as the honorary president. He started to teach, which was the beginning of his long

association with Anton von Webern and Alban Berg. There are also numerous writings and letters from this time including his contributions to Der Blaue Reiter (the Blue Rider was a group dedicated to modern art, led by Wassily Kandinsky and Franz Marc. Der Blaue Reiter was published by Piper Verlag in 1914) and his theory book the Harmonielehre.

But this time also encompassed personal tragedy and turmoil for Schoenberg. His wife Mathilde eloped with their mutual friend Richard Gerstl and upon her return Gerstl committed suicide. His domestic life continued to be taxing with Mathilde described as silent and inactive by visitors to the Schoenberg home. She eventually died in 1923 after a long illness in a sanatorium outside Vienna. It was during this period (ca. 1907-8) that Schoenberg became more introverted and began to express himself through his paintings. Mahler's death in 1911 also had a profound effect on Schoenberg.

The outbreak of World War I dramatically changed Schoenberg's cultural world. He lost his students as they were called up to serve in the armed forces. His financial situation worsened. Even communication within his circle of friends was nearly completely curtailed.

All of these events placed a great deal of stress on Schoenberg. Berg and Webern were in military service and his good friend Kokoschka was one of the first to

volunteer. His foreign friends left Germany. Kandinsky went to Russia, Busoni to neutral Switzerland, and Scherchen was in a Russian prison camp. Schoenberg's health was not good as he suffered from asthma aggravated by his smoking cigarettes and cigars and drinking alcohol. In May of 1915, he had a dispute with Alma Mahler which resulted in a temporary break in their relationship (he had been receiving a large stipend from the Mahler Foundation). His paranoia surfaced as he feared that his loyal students Berg, Webern and Erwin Stein lacked interest in his existence and were only motivated for posterity. Fortunately, he reconciled with Alma Mahler in September of 1915 and moved from Berlin to Hietzing-Vienna where his family lived in Alma Mahler's house.

Schoenberg was very concerned with the events of the war. He was intensely patriotic and was worried about effects of the war on his friends and country. Although Berg and Webern conspired to keep him out of military service, Schoenberg was willing, and in fact eventually did volunteer for the Austrian Army.

On May 20, 1915, at the age of 40, Schoenberg reported for military service but was sent home. The following November he was found fit for service and on December 15 he volunteered for the Hoch-und-Deutschmeister Regiment in Vienna. Schoenberg wished to volunteer not only to perform

his duty to the state, but also so that he could choose the regiment in which he would serve.

In 1950 Schoenberg wrote in "My Attitude toward Politics":

When the First World War began, I was proud to be called to arms and as a soldier I did my whole duty enthusiastically as a true believer in the house of Hapsburg, in its wisdom of 800 years in the art of government and in the consistency of a monarch's lifetime, as compared with the short lifetime of every republic. In other words, I became a monarchist.²⁷

On December 16, 1915, a request was sent from the Vienna Society of Musicians to the Royal Hungarian Honved Ministry seeking to release Schoenberg from his military service. This was possible because Schoenberg's father came from the province of Bratislava, therefore he and his family were considered Hungarian subjects. Schoenberg was unaware of this request and would no doubt have disapproved. Early in 1916 he entered into training in the Officer's School in Bruck an der Leitha, at which point the Society of Hungarian Musicians entered on Schoenberg's behalf. Dr. Joseph Polnauer, secretary of the Society, wrote Bela Bartok informing him that Schoenberg could be expected to go to the front at the end of his training in May. What Bartok did is unknown, but Schoenberg was released from service in June of 1916, after a short assignment in Vienna.

Schoenberg was unaware of all these events and was proud to do his duty. He took his service very seriously. It was his belief that his not being sent to the front was due to his poor health:

1915, als ich in der "österreichischen Armee diente, wurde ich wegen Asthmas vom Frontdienst befreit, dessen Symptome schwerer Husten und Atemlosigkeit waren. Ich war auch ein sehr starker Trinker und Raucher. Nach dem 1. Weltkrieg zog ich mir wieder eine Grippe zu, die damals weltweit epidemisch verbreitet war and 'Spanische Grippe' genannt wurde. Eine Folge dieser Erkrankung war wahrscheinlich, dass ich nun oft nachts durch Atemnot und Husten erwachte.²⁸

As the Austrian military position worsened, Schoenberg was recalled on September 19, 1917, but was released permanently due to health on December 7th.

Excerpts from two of Schoenberg's letters provide some insights. The first is from a letter to Karl Kraus on November 14, 1916:

I hope I will soon find an opportunity of meeting you in the coffee house. I am thirsting...for a conversation with you. In the sight of unbearable depressions, since the beginning of the war, your words have often been a consolation to me.²⁹

On January 29, he wrote to Jemnitz in Budapest:

You can imagine that I am not a particularly good soldier. However, the rank which I have reached - lance-corporal - did not fulfil my military ambitions. I like a fool thought that if I was going to be a soldier I should at least be a general. However, I have to stand in awe of every full corporal.³⁰

The effect that the war and Schoenberg's impoverished condition had on his psychological state cannot be overemphasized. As Stuckenschmidt wrote:

Austria-Hungary, in the form of the Hapsburg Monarchy which had become a model of Utopian European dreams, had been broken up long before the end of the First World War. The material poverty which dominated Central Europe, the hunger, the death in the war of millions of men who left behind them families without means, the increasing feeling of national guilt-consciousness: all of this was a nightmare to Schoenberg, as to many other cultural people. The apocalyptic visions of his prewar works had been outdone by reality; all the unresolved dissonances in his music, the 'vitriolizing' power of his aesthetics, the incompatibility of lines and movements in his counterpoint, came to reality in this time, which Karl Kraus described as the last days of humanity.³¹

Between the years of 1915 and 1923, Schoenberg published no new composition. He did some incidental composing during the war, such as Die eiserne Brigade, some songs including Songs with Orchestra, op. 22, ("Vorgefuhl") and tinkered with the Chamber Symphony No. 2. But the most significant effort was concerned with his oratorio Die Jacobsleiter, a composition which occupied Schoenberg at various times for the rest of his life, but which he failed to complete. The early sketches for this composition, dating from 1912-1914, contain Schoenberg's first twelve-tone row, complete with inversion, retrograde, and retrograde inversion.

It was sometime during 1917 that Schoenberg arranged "Verklärte Nacht" for string orchestra. The reasons for his return to this early composition are not clear. The earliest performance of this version presently known was on March 14, 1918, at the Gewandhaus in Leipzig.

Leonard Stein, Director of the Arnold Schoenberg Institute, formerly a student and assistant to Schoenberg, speculates that Schoenberg may have provided this arrangement for practical reasons. He recalls Schoenberg remarking about the difficulty of persuading quartets to add two players in order to perform the original sextet. Obtaining performances of "Verklärte Nacht" by chamber orchestras may have been thought to be easier than getting sextet performances. As early as 1921, Wellesz³² advocated enlarging the ensemble for performances of this work to intensify the performance.

Barcelona

Primarily for health reasons, Schoenberg lived in Barcelona from the middle of October, 1931 until May, 1932. The winters in Berlin were particularly hard on his asthma and emphysema. The milder climate in Barcelona helped his condition, although his health was still poor. Stuckenschmidt cites two documents from doctors concerning the state of his health:

On 30 March 1932 Dr. Ramon Sarro, a member of the Doctors' Chamber of Barcelona, confirmed that he was suffering from bronchial asthma, 'characterized by typical paroxistic attacks, which take place under the influence of lowering of temperature and influenza-like colds. For this reason Schoenberg is advised not to remain in northern countries during the cold months.' He said that a transfer to the north would cause a considerable worsening of his emphysema and his general illness.

The report which Dr. W. Minnich gave on 3 April 1932 in Montreux is similar. He had treated Schoenberg in the autumn of 1931. 'He was suffering then from a very definite emphysema of both lungs, combined with very obstinate feverish bronchitis and ... asthmatic conditions which gave him sleepless nights. With regard to the obstinate long-lasting subfebrile rising of the temperatures I regarded the possibility of a tuberculous conditions of his illness as likely. I feel very definitely that Herr Schoenberg should stay for the whole winter far from Berlin; where and if possible this will fit in with his work, he should arrange his life so that he should live as much as possible in a mild climate.'³³

It was during one of these "sleepless nights" that Schoenberg provided a motivic analysis of Verklärte Nacht. Schoenberg titles this analysis "Konstruktives in der Verklärte Nacht." Quoted from Bailey:

Note at bottom of first page reads: 'In einer schlaflosen Nacht (Atemnot) herausgefunden! Barcelona 1932!!!'³⁴ (Discovered during a sleepless night---difficulty in breathing---in Barcelona, 1932.) Note at bottom of second page reads: 'Von diesen motivischen und konstruktiven Zusammenhängen war mir nur der unter II, a-b-c-c', bewusst. Alles andere sind Fliessaufgaben meines Hirns, die es 'hinter meinem Rücken' gemacht hat, ohne meine Zustimmung einzuholen' (Of all these motives and constructive connections, I was conscious only of those under III, a-b-c-c'. All the others are the diligent efforts of my brain, created 'behind my back,' without my approval.)³⁵

In addition to these health complications, Schoenberg was also very concerned about the political climate in Germany. He was on leave from the Prussian State Academy of the Arts in Berlin. However, he was being forced to return because there was a restriction on the amount of currency allowed out of Germany, and he was nearly out of cash. He wrote to Joseph Asch on May 24, 1932 from Barcelona:

For some time I have been living in the South for reasons of health, and on these grounds, but also because of political conditions, am very reluctant to go back to Germany at this juncture.³⁶

Later in this letter, after asking Asch to raise some money from the Jewish community, he wrote:

Will you see if you can get some rich Jews to provide for me so that I don't have to go back to Berlin among the swastika-swaggerers and pogromists?³⁷

Similarly, in a letter to Rudolf Kolisch from Berlin on July 27, 1932, Schoenberg wrote:

When do you all expect to be in Berlin? The elections are over and done with, anyway. I'm curious to see what's going to come of it all. I simply can't imagine.³⁸

Indeed the political situation did become worse (Hitler came to power on January 30, 1933). Although the infamous Nuremberg Laws did not take effect until 1935, as early as April, 1933 political pressure was placed on the Academy to eliminate any Jews from prominent positions. Schoenberg was officially dismissed on October 31, 1933.

The stress of life during this time is evident in a letter he wrote to Berg on September 23, 1932:

...there's also a sort of depression, which is undoubtedly connected with having to be in Berlin, that takes away all my pleasure in work. For here I'm constantly obliged to consider the question whether and, if so, to what extent I am doing the right thing in regarding myself as belonging here or there, and whether it is forced upon me. Even without the nationalistic hints one has been getting in recent years, naturally I know where I belong. Only such a change of milieu isn't as easy as one might think...Of course I know perfectly well where I belong. I've had it hammered into me so loudly and so long that only by being deaf to begin with could I have failed to understand it. And it's a long time now since it wrung any regrets from me. Today I'm proud to call myself a Jew; but I know the difficulties of really being one.³⁹

Schoenberg had converted to Protestantism in 1898, and formally rejoined the Jewish religion on July 24, 1933.

In addition to the economic, physical, and spiritual difficulties Schoenberg experienced during his stay in Barcelona, he also experienced the joy (and perhaps the stress) of enlarging his family. On May 7, 1932, Gertrud Schoenberg (Schoenberg married Rudolf Kolisch's sister, Gertrud, on August 18, 1924) gave birth to a daughter, Nuria.

Schoenberg returned to Berlin in June of 1932, only to leave again for Paris on May 17, 1933.

1943 Revision

After a brief stay in Paris, the Schoenberg family arrived in New York on October 31, 1933. Their eventual destination was Boston, where Schoenberg had received an appointment at the Malkin Conservatory. However, the brutal Boston winter was very hard on his asthma, so the family moved on to Los Angeles in the fall of 1934. In 1935, he taught at the University of Southern California. After one year at U.S.C., he received an appointment to U.C.L.A., where he remained until his forced retirement, in 1944, at age seventy.

Schoenberg found teaching in the U.S. different from Europe. His students were less prepared and generally at a lower level. Rather than teaching composition to a few talented students, he was addressing students without much compositional training, emphasizing material like "ear-training through composition."

The Schoenbergs enlarged their family with the birth of Ronald in 1936 and Lawrence in 1941. Also in 1941, Arnold and Gertrud obtained U.S. citizenship.

The outbreak of World War II presented tremendous difficulties for Schoenberg. He had numerous friends, family, and students still in German occupied territories, and he was eventually unable to maintain contact due to the interruption of all postal service. What information he was able to obtain was often bad news. Fortunately,

Alexander von Zemlinsky, his lifelong friend, emigrated to the U.S. and moved to New York in 1938. Many friends ended up in concentration camps including his cousin Arthur, who eventually died there. His niece was shot in a concentration camp. His brother Heinrich was killed by a poison injection in a Nazi hospital. In 1945, he received another serious blow when his student and friend Anton von Webern was shot by mistake by an American sentry (Alban Berg had already died in 1935).

Of some consolation was the large number of German, Austrian and French refugees in Los Angeles. Franz and Alma Werfel (formerly Alma Mahler), the composer Bertolt Brecht, the author Thomas Mann, Schoenberg's former student Hanns Eisler, and current students Leonard Stein, Gerald Strang and Dika Newlin, all provided some support.

In 1940 Schoenberg began a trend of more teaching and practical work which interfered with his composing. This was perhaps due to his poor financial condition. He wrote several important articles and sketches. His relationship with several publishers degenerated, and he had a bitter dispute with his good friend Carl Engel, who was working for Schirmer Music Company.

As was the case during most of Schoenberg's later years, his health was not good and his eyes often bothered him. Even his family appeared prone to health difficulties. Stuckenschmidt wrote:

Owing to illness there were many domestic worries in Brentwood Park. A letter to Trudi Greissle of 7 April 1944 complains about these. Gertrud had fallen on the stairs in February. At the same time Ronny and Nuria became ill. Finally Schoenberg himself got a cold in the middle of February and had to spend two days in bed, but finished his lessons and examinations. He had a fever in March, with coughing and pains all over his body. His stomach was affected; his weight went down about eight pounds in a few days. X-ray photographs on 18 and 23 March confirmed that there was no cancer or affection of the lungs. On 1 April Schoenberg was examined for diabetes. He was given insulin and a diet...he was still suffering from giddiness. Through her over-exertions in looking after him and the children Gertrud had a collapse just when Lou Eisler was visiting her.⁴⁰

Besides his health, Schoenberg's major concern during the 1940s was his financial condition. His royalties were cut off from Europe, where most of his music was still located, and copyright restrictions continued to plague him with American publishers. Upon reaching his seventieth birthday, in February of 1944, Schoenberg was forced into retirement from U.C.L.A. His income at that point was \$5400 per year. His eventual pension by March 3, 1945 was \$40.38 per month. His grant application to the Guggenheim Foundation for funds to finish Moses and Aaron, Die Jacobsleiter, and to write various textbooks was denied. His poor financial condition forced him to continue to teach students in his home. He wrote in the Guggenheim application:

At present I still have private pupils and there is a chance that their number might increase.

But considering the fact, that I [have taught] now for almost fifty years; that, while in Austria and Germany I taught exclusively the most talented young composers, with the best background (think only of Alban Berg, Anton von Webern, Hanns Eisler...), here I teach generally beginners; and though many are very talented and promising, the chances are not very bright that I could teach them for the five or six years I deem necessary for a real knowledge of an artist. Can you understand that under these circumstances I am tired of teaching---at least temporarily?⁴¹

In 1944 his health again took a turn for the worse. His eyes quickly tired and he could not read small writing. Even normal sized music was difficult for him to read, so he composed on larger scaled music paper. On August 2, 1946, Schoenberg suffered a serious heart attack. His heart actually stopped beating and only after a direct injection of adrenalin into the heart did it begin again. The diagnosis was chronic heart disease, complicated by asthma. In spite of this, he lived until 1951, when his fear of the number 13 proved accurate. (He died on July 13, 1951 at the age of 76. The sum of 7 and 6 equals 13).

His compositions from the time he moved to the U.S. until 1945 were as follows:

- 1934 Suite in G
- 1935 String Quartet No. 4
- 1936 Violin Concerto
- 1937 Orchestration of Brahms' G minor Piano Quartet

- 1938 Kol Nidre
- 1939 Chamber Symphony No. 2
- 1940
- 1941 Variations on a Recitative
- 1942 Ode to Napoleon
Piano Concerto
- 1943 Theme and Variations for wind band (or orchestra)
"Revision of Verklärte Nacht"
- 1944 Works on Die Jacobsleiter
- 1945 Prelude

His writings included:

- 1933 "Modern Music on the Radio"
- 1934 "Problems of Harmony"
"Why No Great American Music?"
"Two Speeches on the Jewish Situation"
"Circular to My Friends on My Sixtieth Birthday"
- 1935
- 1936 "Fugue"
"Schoenberg's Tone-Rows"
- 1937 Fundamentals of Music Composition
"How One Becomes Lonely"
- 1938 "George Gershwin"
"Teaching and Modern Trends in Music"
- 1939 "Eartraining Through Composing"

- 1940 "Vibrato"
 "Against the Specialist"
 "Art and Moving Pictures"
 1941 "Composition With Twelve Tones"
 1942 Models for Beginners in Composition

Regarding the 1943 Revision of Verklärte Nacht, the correspondence between Schoenberg and two music publishers, Edwin F. Kalmus and Associated Music Publishers (AMP) is most revealing. The Kalmus letters contained in the Schoenberg legacy⁴² began on November 6, 1939⁴³ and extended until March 14, 1940. The AMP correspondence began on February 28, 1939 and continued on into June, 1943. (There are various letters with both these publishers up through 1950, but these do not relate to Verklärte Nacht.)

Kalmus was the first American publisher to approach Schoenberg concerning publishing a new edition of Verklärte Nacht. This originated in a letter that Edwin F. Kalmus wrote to Schoenberg on November 6, 1939. Apparently Schoenberg had written Kalmus (on November 2nd) requesting a discount on some scores for his students. This letter of the 6th granted this discount and informed Schoenberg that the music had been sent. Later in the letter, Kalmus wrote:

You probably are aware of that after a little time no further imports will come from

Germany. That will make impossible the regular distribution of your compositions as published by Universal Edition. Most of those are protected by copyright, and therefore nothing can be done unless the Nazis consent to [it]. The "Verklaerte Nacht" however, originally published by the Drei Lilien Verlag, is not copyrighted.⁴⁴ I believe that a Masterpiece like the Verklaerte Nacht should not be withheld from American Students and Public, and I therefore should like to republish the score here. I do not need anybody's permission to do so, as it is not copyrighted, but I would not want to proceed against your wishes. I should be glad to pay you a royalty of 10% on the sales voluntarily, and merely would like to know whether you want me to go ahead or rather not go ahead.

Please let me know your decision on this matter. May I not point out that I do this merely out of respect before you, as the publication of the score hardly will be a commercial success. There are not enough sextets in the U.S.A., nor are there enough people who are ripe enough to understand your music---even when it is as relatively simple and highly enjoyable as the Verklaerte Nacht. I consider your compositions, however, Masterpieces, and would feel honored to have your name in my miniature score catalogue. Therefore, I am writing today.⁴⁵

Schoenberg responded to Kalmus's letter six days later. He thanked Kalmus for the discounted music for his students, and asked that he consider not only Verklarte Nacht but his First String Quartet for publication. This letter, dated November 12, 1939 (quoted in Chapter III below), lists the changes he wanted to make in the revised edition (dynamics, bowings, fingerings, numeration of measures and "perhaps some correction at some spots").⁴⁶ He also inquired if they might not ask Universal Edition

(UE was the current publisher of the original Dreililien editions of Verklärte Nacht and controlled Schoenberg's royalties) for their agreement on publishing an American edition. He also asked which version Kalmus wished to publish, the original sextet, the string orchestra arrangement, or the individual parts to these versions.

Kalmus's response on November 15 began with a lengthy discussion answering Schoenberg's question as to why music is so expensive in the United States. Regarding which version Kalmus wished to publish, he wrote:

I would prefer to publish the 'Verklärte Nacht' in the large orchestra score, and the string parts; to work this out, however, I have to have a published score and set of parts to work from. I hope you have one large score of 'Verklärte Nacht' left, and one set of parts. It is quite impossible for me to re-engrave this work in the United States. One score page costs in the neighborhood of \$6. or \$8. I can, however, use the score which the Dreililiens brought out. Into this score you could write in black ink, all the changes you want to make. If there are a couple of bars which you want to change, we simply would engrave these bars, but as mentioned above, I couldn't engrave the whole work.⁴⁷

Kalmus also gave consent for Schoenberg to ask UE for permission to reprint Verklärte Nacht, however advised him not to tell them that it was Kalmus who was seeking to publish these compositions.

Schoenberg's response dated November 28, 1939, indicated enthusiasm for Kalmus publishing both Verklärte Nacht and the First String Quartet. He explained that he had all the parts and scores but wanted to "modernize" them

somewhat. It is at this point that the issue of copyright becomes a major concern, and eventually, the reason Kalmus failed to publish these compositions. Schoenberg wrote:

Could I ask for a copyright for a new 'Bearbeitung' (arrangement) of these works. This arrangement would include: fingerings, changes of bowings, of dynamics and a numeration of the measures; perhaps also some advice in footnotes.

If one can get a copyright for an arrangement of Beethoven Symphonies, why not for ones own work. At least the correcting and footnotes would be protected.

Most of the changes are based on experience from many hundreds of performances, of which I conducted a great number myself and it would be unpardonable not to use them, when a new edition is printed...For 'Verkl. Nacht' I suggest the following: One edition for chamber music and orchestra. In the parts for solo-sextet, the few changes which are necessary can be noted in smaller notes (so as the 'ossias') only the Contra Bass [parts] have to be made especially. ...the principal idea is, to give the man who buys a score the possibility to use it when he listens to a chamber music performance or to an orchestra performance of this work.⁴⁸

Certainly, Schoenberg was concerned not only in improving the edition of Verklarte Nacht, but having some control in terms of copyright. It would serve all interests if Schoenberg's music were more accessible to the American public, not the least of which would be Schoenberg's own financial condition.

Kalmus's return letter came on December 6. Regarding the copyright issue, he wrote:

Copyright: You cannot get a copyright for such changes as: fingerings, bowing, numeration of measures, etc. You could get a copyright on the

footnotes, and better still, if a few bars are changed, as you contemplate, then you could get the copyright [based] on these changes.⁴⁹

Schoenberg appeared to have some reservations in actually changing the music as his letter back to Kalmus on January 9, 1940 indicated:

...Today I sent you the following items of my Verklärte Nacht:

1. The orchestra version. This score will probably be subject to several changes which I will make as soon as I have time.
2. The seven parts of the orchestra version.
3. The six parts of the original solo-sextet.

In all these parts the changes will have to be entered:

- a) thorough numbering of scores and parts
- b) bow and fingerings to be given by the Kolisches⁵⁰
- c) These changes which make parts and score useful for both, chamber music and orchestra performance
- d) Perhaps some slight changes, which I consider already for a long time, but still hesitate to make them.⁵¹

Kalmus replied on January 15:

The parts and score sent, have arrived. I find however, to my dismay a copyright notice 1917 in the score of the orchestra version of the sextet. Presumably this applies only to the Bass part. On superficial examination I find all other parts more or less the same as in the sextet. I wrote today to the Library of Congress, to find out whether an entry was actually made...⁵²

Again in a letter of February 7:

With further reference to our correspondence regarding "Verklärte Nacht," I have now a letter from the copyright office which states that the large or small score was never entered for copyright, also the string orchestra arrangement is free, and I am able to go ahead with it.

Am I correct in my assumption that I should apply to Mr. Greissle and that he will write in the changes which you desire?⁵³ Also it will not be enough to just change bowings and mark in numbers, a few bars here and there have to be changed if we are able to get a copyright... Please advise him [Greissle] also, whether he could not make some changes in a few bars here and there.⁵⁴

Schoenberg confirmed in a letter dated February 14 that he could "make such changes, which must be considered as a "Neuebearbeitung."⁵⁵ It is curious that Schoenberg wrote three letters all dated February 14, 1940. In a second letter on this date he wrote:

This gives me an opportunity to carry out a plan, which I have in mind for many years: to make an improved edition of this work and accommodate it in a more practical way to the necessities of the orchestras.⁵⁶

The third letter of this date expressed concern that the Nazi authorities may not approve of a new edition and of the ramifications on his relatives:

I have relatives in Germany and can not dare to make the German authorities angry. Therefore, I must make our agreement in such a manner, that they cannot put the blame on me.⁵⁷

This problem never was resolved and prevented Kalmus from publishing a new edition of Verklärte Nacht. In a letter

dated February 15, 1940,⁵⁸ Kalmus informed Schoenberg that he was withdrawing his offer to publish Schoenberg's works.

There are additional letters dated February 24 and March 4 in which Kalmus further explained the potential liabilities of making an agreement with UE. Schoenberg's letter of March 5 had a more passionate tone:

Dear Mr. Kalmus: We must find a way to republish (at least) some of my works.

Not only because I am furious because of the persecution under which my music had to suffer through the Nazis, but also because of the possibility to earn again some money with my work, after I lost seven years since 1933!⁵⁹

Kalmus did suggest an alternative plan. This was to list Greissle as the arranger and leave Schoenberg out of any legal implications, but this plan was also dropped. Their last correspondence on this issue was on March 14, 1940.

After Kalmus's rejection, Schoenberg turned to Associated Music Publishers (AMP), with whom his correspondence began on a different issue. In his initial letter dated February 28, 1939 to Ernest R. Voigt of AMP, Schoenberg clarified some misconceptions that Voigt had regarding royalties paid to Schoenberg by Universal Edition (UE), of Vienna. AMP was UE's American representative, and Schoenberg felt he was not receiving the correct royalties from UE. With the onset of World War II, these royalties ceased completely and the whole issue was not rectified until after Schoenberg's death.

The primary thrust of this letter was to ask Voigt for AMP to buy his music and plates from UE, as the Nazis would forbid performances of the compositions of a "non-Aryan":

It does not seem probable to me that UE will be allowed really to keep my contract--as a non-Aryan--so as I can ask it. On the other hand I am now in America and will remain here. In a short time I will be a citizen, now I am for "lifetime" professor at UCLA. Considering all these circumstances I ask, whether it has much meaning, that my works are published in Germany and Austria, where they can not be played at all. In contrast to that there must come soon a time when all the American orchestras will have to perform my works as regularly as they perform today already Debussy, Sibelius, and Ravel. I am the next to whom the younger generation will turn, as soon as they get the places now occupied by older uncles and aunts. [It] All depends on the right propaganda and you will admit there was not yet such a thing as propaganda for my works. Had it been, at least the works of my first epoch would be as popular as "Verklärte Nacht" is already today.⁶⁰

The next correspondence with AMP is from Hugo Winter, with whom Schoenberg was acquainted. Winter also had recently emigrated to New York and was working for AMP. This letter, dated May 23, 1940 (fifteen months after the above correspondence), projects a warm friendly tone. Winter had discovered that Schoenberg wished to publish a new version of Verklärte Nacht:

Rothe schreibt mir, dass Sie "Verklaerte Nacht" in einer neue Fassung (Orchsterfassung) bei einem hiesigen Verlag erscheinen lassen wollen und weiss nicht ob das Werk copyrighted is oder nicht. Ich habe bis jetzt keine Eintragung feststellen koennen. Allerdings ist die UE Fassung im Jahre 1917, also im Krieg erschienen und ich kann, ohne in Washington anzufragen keine

authentische Antwort geben. Die Assoc. Music Publ. Inc., bei der ich gegenwaertig arbeite, ersucht mich aber bei Ihnen anzufragen, ob Sie ihr nicht die Orchesterfassung zur Inverlagnahme geben wuerden. Auch wenn das Werk copyrighted koennte sie von der UE die Bewilligung erhalten. Ich bitte Sie, lieber Mr Schoenberg, mir mitzuteilen ob und unter welchen Bedingungen Sie hiezu bereit waeren.⁶¹

(Rothe writes me that you wish to have "Verklärte Nacht" published in a new version (orchestrated version) by a publisher here, and do not know whether the work is copyrighted or not. As of now, I have not been able to ascertain any registration of it. To be sure, the UE version was published in 1917, during the war, and I cannot give a definitive answer without inquiring in Washington. The Associated Music Publishers, Inc., where I presently am working, requests me, however, to inquire of you as to whether you would not submit the orchestrated version to them for publication. Even if the work is copyrighted, they could obtain the consent from UE. Dear Mr. Schoenberg, I ask you to inform me whether and under what conditions you would be willing to do this.)⁶²

The next two letters from Winter to Schoenberg, and a telegram from Schoenberg to Winter, developed the possibility of Ballet Theatre using Verklärte Nacht as a ballet. The second of these letters, dated December 9, 1941, indicated that Schoenberg did not acknowledge the letter of May 23rd regarding publishing Verklärte Nacht. It again requested his terms. This was after his negotiations with Kalmus, but Schoenberg may still have harbored concern about the implications for his relatives in German occupied territories.

On November 12, 1942, Winter again wrote Schoenberg informing him that AMP was planning to reprint the score of the string orchestra version of Verklärte Nacht. He requested information about the new version, and any changes Schoenberg might wish to make. Schoenberg responded to this inquiry in a letter dated December 22, 1942:

As regards to reprinting the score of "Verklärte Nacht" it is true that I have started a new and better version several years ago.

If A.M.P. considers reprinting this work [it] should only be done in the new version and I am ready to interrupt my present doings and finish this new version.

But I must tell you that in this case also the orchestra parts have to be reprinted again...

The new version will remove many shortcomings of the original.

1) It will improve the balance between first and second violins on the one hand, and viola and cello on the other hand, and reestablish the balance which existed in the original sextet [where] there were six equally potent instruments. But in the orchestra, 36 violins are superior to 5 first and 5 second violas as to 5 first and 5 second violoncellos. This will now be better.

2) Some sections are never well played---for which I have a satisfactory solution.

3) The measures will be numbered

4) There will be substantial changes in dynamics, according to my experience

5) Main and subordinate voices will be marked.

etc---etc

I had much of that already done, but still it would take more than a week to finish it.

Anyway, if A.M.P. offers me a contract I am ready to do it.⁶³

Winter's letter dated January 13, 1943 refers to a letter of December 29, but this letter is missing from the legacy. The January 13 letter was more specific:

"
New Version of Verklarte Nacht

We propose to print a full size score (retail price \$3 or \$4) and a miniature score (retail price \$2). Your royalties would be 10% of the retail price both for the full size score and the miniature score, for each copy sold.

The orchestra material would be on rental only. We think a reasonable charge would be \$25.00, of which \$15.00 would represent the rental, and \$10.00 the performance fees; in other words, 60% of the total fees would always be for rental, and 40% for performance fees. Your share would be 15% on the rental and 50% on performance fees.

...On the above mentioned terms we will be glad to make you an advance payment of \$250.00 upon receipt of the new score. We hope these conditions are satisfactory to you.⁶⁴

The next few exchanges are telegrams. The first is dated January 29, 1943, from Schoenberg to AMP:

Wire whether you consider writing or engraving a new Transfigured Night score because great changes exclude photographing. stop Have started but need about a week. stop Expect advances also on miniature score.⁶⁵

Winter cabled back that AMP will be using a new process as good as engraving and that they would agree to a three-hundred-dollar advance (the advance was eventually increased to \$350).

There are two letters, both dated February 9, 1943, which are pertinent. One is rather short in which Schoenberg informed Winter that he would like to add a foreward to the score in which he would "give advice against misinterpretation and for right interpretation."⁶⁶ The second letter of this date is four pages in length. In it, Schoenberg wrote very specifically the changes to be made:

'List of Erratas'

Principal parts are marked at the beginning P__ at the end ____.

Parts of lesser importance are marked S ____.

Parts which are not marked at all are accompaniment and should be played as soft as necessary.

Instead of 'alle' must be used tutti.

" " 1 Pult " " " 1st stand alone.

" " 2 Pult " " " 2nd " "

" " 3 Pult " " " 3rd " "

Every tempo indication (i.e. Adagio, Allegro, Moderato) etc, but also indications to change the tempo, as for instance: Rit... Rallentando, Accelerando must be printed in large types...

Omit every German words, e.g. steigernd, beschleunigend, lebhafter, Belebter.⁶⁷ There are some changes to the orchestration. Several times parts have been assigned to solo violins or solo violas or celli which formerly were played by 'tutti.' Especially in meas. 161-169,...222-224 ...236-7...75-78.

In all these cases there must be more than seven 'systems' used. If possible there should only seldom more than one part in one system.

Especially 'soli' would better be placed in a separate system.

I have eliminated a great number of dynamics and advice for expression (weich, zart, gross, etc) which seem unnecessary at present. Accordingly the parts must also be corrected and those marks one might be able to base the new edition to the greatest part upon the old parts.

It is necessary to arrange the new parts so, that at places where the players must turn pages there is always a rest of at least one measure.

In the old score every fifth number was put in a square. As now all the measures are numbered, this is not necessary any more.

BUT VERY IMPORTANT

the first number in every system should be placed a little outside of the music so one sees it at once: in the score and in the parts.⁶⁸

As shall be demonstrated in Chapter III below, these are the principal changes made in the "Revised Edition."

Winter's response dated February 18 endorsed the foreward in the score. He also advised Schoenberg to add an English version of Dehmel's poem. The translation he provided came from program notes in New York and Boston, made by Henry Krehbiel. (The score of the 1943 Revision does contain this translation, but there is no foreward from Schoenberg.)

AMP's editor, Arthur Mendel, sent a copy of the proofs of the revised edition of the Verklärte Nacht score for Schoenberg to correct on June 8, 1943. He questioned the need for redundant accidentals which he had crossed out in red. Schoenberg's response to this letter is absent from

the legacy, but Mendel wrote again on June 24 about the cancelled accidentals:

It is good of you to explain in so much detail your reasons for wishing to have them as they are, but since it is your work that is concerned, we should have respected your wishes without the explanation and shall of course do so now.⁶⁹

The Schoenberg legacy contains a contract that Schoenberg received from AMP delineating the financial arrangements regarding the revised version of Verklarte "Nacht". There is no date on the contract and it was not signed. Schoenberg probably received it in early January, 1943, but it was not finalized until August, 1946. There are numerous letters and cables urging Schoenberg to sign and return the contract. One can only speculate the reason for Schoenberg's delay, but the date would suggest that he might have been waiting for World War II to conclude. After its conclusion, the reprinting of the work would not have a harmful effect on his relatives in Germany and Austria.

The actual signed copy of the Verklarte "Nacht" contract is not in the legacy; however, the unsigned copy from early 1943 lists the prices for the full and miniature scores of Verklarte "Nacht": \$3.00 - \$4.00 for the full and \$2.00 for the miniature score, of which 10% was to go to Schoenberg. The rental of the parts was \$25.00, of which \$15.00 is for the rental and \$10.00 is for the performance fee. Schoenberg was to receive 15% of the rental fee, 50% of the

performance fee, and 50% of any recording fee. Statements were to be furnished twice a year, with remittance mailed within three months.

The lack of a signed contract did delay the publication of Verklarte Nacht for some time. AMP even held a check for royalties due to Schoenberg in hopes of forcing him to return the contract. Neither of these tactics proved effective. A somewhat humorous telegram from AMP on December 21, 1945, reads: "Our heartiest greetings for a Merry Christmas. We wish to you a Happy New Year, and to ourselves for the new year, the receipt of your signed contract."⁷⁰ The revised edition was delivered to AMP from the publisher on September 13, 1943. The first ledger from the sales of this edition shows the following: 1004 scores were printed; 72 copies of the score were given out gratis; 134 copies sold at \$5.00 each; 7 sets of parts given out gratis; 763 parts sold at .75 each. A total royalty to Schoenberg was paid for this period (September 9, 1943 through May 31, 1945) amounting to \$123.23.⁷¹ It is interesting to note that AMP did not follow its own contract, as Schoenberg was to receive accounting reports twice a year and this period was over nineteen months. Of course, the contract had not yet been signed.

Schoenberg hired an attorney, Andrew D. Weinberger, to review the contract. A letter dated August 22, 1946 from Weinberger to Schoenberg states:

There is also enclosed a completed copy of your contract with AMP concerning Verklärte Nacht, and my bill for services rendered.⁷²

In another letter to Hugo Winter on July 1, 1946, Schoenberg wrote:

In a few days Mr. Weinberger will send me the revised contracts for the new version of "Verklärte Nacht." If they are all right I will sign them.⁷³

Schoenberg's relationship with Hugo Winter and AMP continued to degenerate throughout the 1940s. The reasons appear to be two-fold. The first reason concerned the office of Alien Property of the U.S. Government, which held the royalties that UE was to pay Schoenberg, through their agent AMP, for the performances of Schoenberg's compositions in Europe. Obtaining the release of these funds was nearly impossible until the complete political and financial resolution of World War II. AMP was partially successful in obtaining some funds for Schoenberg twice during the late 1940s.⁷⁴ It appears from the correspondence that Schoenberg did not trust AMP to operate in good faith, nor did he completely understand the reason for the delay, for which the Alien Property Custodian was responsible. The funds due Schoenberg from UE were \$350 for 1941 and 1942, \$400 for 1943, and \$500 for 1944 and

1945. This totals \$2100 for the years 1941-1945. It does not address the years prior to 1941. Certainly, when Schoenberg retired from U.C.L.A. in 1946, this money would have helped his financial condition. This whole financial issue with AMP and UE was not resolved until after Schoenberg's death.

The second, and perhaps more substantial, problem Schoenberg had with both UE and AMP was that he did not believe that accurate records were being kept regarding the performances of his compositions, especially Verklärte Nacht. Schoenberg heard of performances of his compositions for which he did not receive the proper royalty. There were similar problems regarding recordings. Portions of various letters demonstrate Schoenberg's concern:

Mr. Tompkins, President
AMP, Inc.

February 3, 1948

... I miss also:

I Accountings from sales of my Transfigured Night, score and parts.

II (and most) accounts from the more than sixty performances by the Ballet Theatre in the last more than two and a half years of the so called 'Pillars of Fire.'⁷⁵

Mr. Alfred A. Kalmus April 17, 1950
 Music Publisher
 24, Great Pulteney Street, Regent Street
 London, w.1.

Dear Mr. Kalmus:

With reference to Mr. Hugo Winter, I have to tell you that he is really not the man who you think he is. I have so many proofs against his honesty towards me that I absolutely refuse to deal with him any further. And it would be one of my conditions under which I would continue dealing with the Universal-Edition that AMP and Mr. Winter--this upper "Gauner" of AMP---have nothing to do with my works at all, and every right has to be taken away from them.⁷⁶

Various royalty statements list performances of "Verklarte Nacht". The performances of "Pillars of Fire" (see Chapter V below) by the Ballet Theatre far outnumber all of the orchestral performances. Two performances of note were the July 12, 1943 performance by the St. Louis Symphony, and the December 3, 1942 performance by the New York Philharmonic. Since these performances were prior to the publication of the revised edition, one may assume that they were the 1917 version. The earliest performance after the September 13, 1943 date of publication of the revised edition appears to be by the New York Philharmonic Symphony Society on February 3 and 4, 1944. This was followed closely by the Janssen Symphony of Los Angeles on February 25 and the Pittsburgh Symphony on March 24 and 25.⁷⁷

Notes to Chapter I

1. Wassily Kandinsky and Arnold Schoenberg, Letters, Pictures and Documents, ed. Jelena Hahl-Koch, trans. John C. Crawford (London and Boston: Faber and Faber, 1984), p. 173.
2. H.H. Stuckenschmidt, Arnold Schoenberg, His Life, World and Work, trans. Humphrey Searle (New York: Schirmer Books, 1977), p. 27.
3. Arnold Schoenberg, "My Evolution," in Style and Idea: Selected Writings of Arnold Schoenberg, ed. Leonard Stein (Berkeley and Los Angeles: University of California Press, 1975), p. 80.
4. Ibid., 80.
5. Ibid., 80.
6. Schoenberg, "Zemlinsky," in Style and Idea, p. 486.
7. Kandinsky and Schoenberg, Letters, Pictures and Documents, 177. For further information see various articles contained in Journal of the Arnold Schoenberg Institute 3/1 (March 1979).
8. Stuckenschmidt, Arnold Schoenberg, p. 31.
9. Schoenberg, "My Attitude toward Politics," in Style and Idea, p. 505.
10. Kandinsky and Schoenberg, Letters, Pictures and Documents, p. 179.
11. Egon Wellesz, Arnold Schoenberg, trans., W.H. Kerridge (New York: E. P. Dutton and Co., 1971).
12. Stuckenschmidt, Arnold Schoenberg, p. 40.
13. Arnold Schoenberg, Verklärte Nacht (Berlin: Dreililien, [1905]), p. 2.
14. Arnold Schoenberg, Verklärte Nacht (New York: International 1956), p. 2. No translator listed, but it was undoubtedly by Henry Krehbiel.
15. Kandinsky and Schoenberg, Letters, Pictures and Documents, p. 174.

16. Joseph Rufer, The Works of Arnold Schoenberg, a Catalogue of his Compositions, Writings and Paintings, trans., Dika Newlin (London: Faber and Faber, 1962), p. 200.
17. Willi Reich, Arnold Schoenberg Oder Der Conservative Revolutionar (Wien-Frankfurt-Zurich: Verlag Fritz Molden, 1968), p. 18.
18. Dika Newlin Bruckner Mahler Schoenberg (New York: W. W. Norton and Company, Inc., 1978), p. 213.
19. Joan Allen Smith's Schoenberg and His Circle A Viennese Portrait (New York: Schirmer Books, 1986) contains a reprint of this program.
20. Newlin, Bruckner Mahler Schoenberg, p. 224.
21. Simon Michael Namenwirth, Twenty Years of Schoenberg Criticism: Changes in the Evaluation of once Unfamiliar Music (Ann Arbor, Mich.: University Microfilms, Inc., 1972).
22. Walter B. Bailey, Programmatic Elements in the Works of Schoenberg (Ann Arbor, Mich.: UMI Research Press, 1984).
23. Ibid., 9.
24. Ibid., 11.
25. This is the now famous "Ninth Chord in Fourth Inversion." See discussion of Lewin's article "On the 'Ninth Chord in Fourth Inversion' from Verklärte Nacht in Chapter IV.
26. Malcolm MacDonald, Schoenberg (London: J.M. Dent & Sons, Ltd., 1976), p. 23.
27. Schoenberg, "My Attitude toward Politics" in Style and Idea, p. 505.
28. Dieter Kerner, "Schönberg als Patient," Melos Zeitschrift Fur Neue Musik, 11/26 (November 11, 1959): 327.
29. Stuckenschmidt, Arnold Schoenberg, p. 244.
30. Ibid., 244.
31. Ibid., 249.

32. Wellesz, Arnold Schönberg, pp. 66-7.
33. Stuckenschmidt, Arnold Schoenberg, p. 347.
34. Bailey misquotes this date as 1912, but it is clearly 1932 in the manuscript facsimile on the same page.
35. Bailey, Programmatic Elements, p. 36.
36. Schoenberg, Letters, p. 163.
37. Ibid., 164.
38. Ibid., 167.
39. Schoenberg, Letters, p. 167.
40. Stuckenschmidt, Arnold Schoenberg, p. 466.
41. Newlin, Bruckner Mahler Schoenberg, p. 280.
42. The Schoenberg legacy is contained in the Arnold Schoenberg Institute located on the campus of the University of Southern California, in Los Angeles.
43. This November 6, 1939 letter from Edwin F. Kalmus to Schoenberg refers to an earlier letter of November 2, from Schoenberg to Kalmus.
44. All music from German publishers prior to 1920 was not subject to International Copyright Law.
45. Personal letter dated November 6, 1939 from Schoenberg to Kalmus, a copy of which is located at the Arnold Schoenberg Institute.
46. Personal letter dated November 12, 1939 from Schoenberg to Kalmus, a copy of which is located at the Arnold Schoenberg Institute.
47. Personal letter dated November 15, 1939 from Kalmus to Schoenberg, a copy of which is located at the Arnold Schoenberg Institute.
48. Personal letter dated November 28, 1939 from Schoenberg to Kalmus, a copy of which is located at the Arnold Schoenberg Institute.
49. Personal letter dated December 6, 1939 from Kalmus to Schoenberg, a copy of which is located at the Arnold Schoenberg Institute.

50. The Kolisch Quartet, originally the Wiener Streichquartett became the Kolisch Quartet in 1927. The members emigrated to the U.S. in 1939. This quartet had close ties with the Schoenberg circle, having given first performances of Schoenberg's third and fourth string quartets. They performed Verklärte Nacht several times. Their performance parts to this composition are located in the Houghton Library at Harvard University, but currently await cataloguing. Schoenberg married Rudolf Kolisch's sister, Gertrud, in 1924.

51. Personal letter dated January 9, 1940 from Schoenberg to Kalmus, a copy of which is located at the Arnold Schoenberg Institute.

52. Personal letter dated January 15, 1940 from Kalmus to Schoenberg, a copy of which is located at the Arnold Schoenberg Institute.

53. Felix Greissle was a pupil of Schoenberg's from about 1920. In 1921 he married Schoenberg's daughter Gertrud. After emigrating to the U.S. in 1938, he was employed by E.B. Marks, a music publisher in New York. In an earlier letter, Schoenberg had indicated that Greissle could supervise the engraving of the new edition.

54. Personal letter dated February 7, 1940 from Kalmus to Schoenberg, a copy of which is located at the Arnold Schoenberg Institute.

55. Personal letter dated February 14, 1940 from Schoenberg to Kalmus, a copy of which is located at the Arnold Schoenberg Institute.

56. A second personal letter dated February 14, 1940 from Schoenberg to Kalmus, a copy of which is located at the Arnold Schoenberg Institute.

57. A third personal letter dated February 14, 1940 from Schoenberg to Kalmus, a copy of which is located at the Arnold Schoenberg Institute.

58. Kalmus lived in New York and Schoenberg was in Los Angeles. It is curious that the mail service and attention to this matter was so prompt.

59. Personal letter dated March 5, 1940 from Schoenberg to Kalmus, a copy of which is located at the Arnold Schoenberg Institute. After the Nazis came to power, Schoenberg was denied all royalties from Universal

Edition. Even after the war, the Office of Alien Property held these funds until after Schoenberg's death.

60. Personal letter dated February 28, 1939 from Schoenberg to Ernest R. Voigt, of AMP, a copy of which is located at the Arnold Schoenberg Institute.

61. Personal letter dated May 23, 1940 from Hugo Winter to Schoenberg, a copy of which is located at the Arnold Schoenberg Institute.

62. Translation by Robert Lipp.

63. Personal letter dated December 22, 1942 from Schoenberg to Winter, a copy of which is located at the Arnold Schoenberg Institute.

64. Personal letter dated January 13, 1943 from Winter to Schoenberg, a copy of which is located at the Arnold Schoenberg Institute.

65. Telegram dated January 29, 1943 from Schoenberg to Winter, a copy of which is located at the Arnold Schoenberg Institute.

66. Personal letter dated February 9, 1943 from Schoenberg to Winter, a copy of which is located at the Arnold Schoenberg Institute.

67. In a previous letter from Winter to Schoenberg dated November 13, 1942, Winter wrote: "We suggest that in the new edition the expression marks should be in Italian, so that it may be used everywhere. Please let us know if that suits you." (A copy of this letter is located at the Arnold Schoenberg Institute.)

68. Personal letter dated February 9, 1943 from Schoenberg to Winter, a copy of which is located at the Arnold Schoenberg Institute.

69. Personal letter dated June 24, 1943 from Arthur Mendel to Schoenberg, a copy of which is located at the Arnold Schoenberg Institute.

70. Telegram from AMP to Schoenberg dated December 21, 1945, a copy of which is located at the Arnold Schoenberg Institute.

71. "Royalty Statement" dated June 7, 1945, a copy of which is located at the Arnold Schoenberg Institute.

72. Personal letter dated August 22, 1946 from Andrew D. Weinberger to Schoenberg, a copy of which is located at the Arnold Schoenberg Institute.

73. Personal letter dated July 1, 1946 from Schoenberg to Winter, a copy of which is located at the Arnold Schoenberg Institute.

74. A letter dated May 29, 1951 from AMP to Schoenberg states that AMP did get some money from the Office of Alien Property for Schoenberg 2-1/2 years prior and that they are willing to approach the OAP on Schoenberg's behalf again. (A copy of this letter is located at the Arnold Schoenberg Institute.)

75. Personal letter dated February 3, 1948 from Schoenberg to Tompkins, a copy of which is located at the Arnold Schoenberg Institute.

76. Personal letter dated April 17, 1950 from Schoenberg to Alfred Kalmus, a copy of which is located at the Arnold Schoenberg Institute.

77. "Statement of Rental and Performance Fees," dated May 31, 1945, a copy of which is located at the Arnold Schoenberg Institute.

CHAPTER II: SOURCES

This chapter is designed to assist performers and researchers in the knowledge of manuscripts and editions of Verklärte Nacht. A summary of commercial recordings is also included.

Manuscripts

The only manuscript containing a complete version of Verklärte Nacht is the 1899 manuscript, which is housed in the Library of Congress (Microfilm 83/20,0003 Mus). A copy of this manuscript is also part of the Schoenberg legacy at the Arnold Schoenberg Institute, on the campus of the University of Southern California. Also housed in the Schoenberg Institute are several sketches of revisions for the 1943 edition and five pages of sketches from the original sextet.

In his article "Schönberg Als Symphoniker,"¹ Rudolf Stephan provided a very detailed description of the 1899 manuscript of Verklärte Nacht. He included an accounting of the inserted measures, crossed-out measures, and other changes contained in this manuscript, and related these changes to Schoenberg's compositional development of Verklärte Nacht. Therefore, a similar treatment here would be redundant. However, some summation provided both by Stephan's insights and this author's study of this manuscript may be helpful.

Oftentimes, the study of a manuscript and the comparison of the manuscript to the printed editions will provide a researcher valuable information regarding the composer's intentions. Of particular interest is the location of mistakes, either in actual notes, or in articulations and other performance information. It would appear that this 1899 manuscript is not very helpful in this respect. This manuscript is substantially different from all the published editions of Verklärte Nacht. It not only has very different articulations (slurrings, accent marks, etc.), but actually contains four measures of additional music not in any published edition. There are several instances where an individual note is different and where dynamics occur in different places. In addition, the manuscript does not contain many of the Luftpausen which are in the printed editions.

The volume of crossed-out measures and inserted musical material leads me to believe that this must have been, if not the first draft, an early draft of this composition. Since Schoenberg allowed the first printed edition to be reprinted in the 1917 Arrangement for String Orchestra without substantial changes (see Chapter III), it would be logical to assume that the first edition is more correct than this singularly extant manuscript. Even the 1943 Revision does not have nearly as many discrepancies with the earlier published editions, as does this

manuscript to all of the published editions. Most likely, the first published edition (published in 1904) was either made from a different manuscript which has since been lost, or perhaps from the parts used by the Rose Quartet in the first two performances (1902 and 1903). At any rate, it is my opinion that the published editions are more reliable than this 1899 manuscript. However, as Stephan's article indicates, there is considerable value in using this manuscript to trace the compositional process and development of Verklärte Nacht.

The sketches of the original 1899 sextet begin with the following title page: "Verklärte Nacht - Gedicht von Richard Dehmel - für sechs Streichinstrumente - von Arnold Schönberg." A note at the bottom of this page reads: "Herrn Arnold Schoenberg - IX Porzellang. 53." They are written on manuscript paper measuring 34.7 by 26.7 centimeters printed by J.E. & Co. Included in these pages is a sketch from Part I of the Gurre-Lieder. The remainder of this manuscript shows sketches in various stages of completion from the sextet. One page contains the first violin part from measures 320 to 336. This is only the first violin melody, with the cello line added in measures 330 through 333. The last two pages include sketches of material found in measures 370-383, 274-276, and 309-319. These are written in systems of two staves up to the full six staves, some times with only a melody and

counter-melody, other times with only a distillation of the harmonies.

The other sketches are from the 1943 Revision. These are quite interesting because they show some substantial reworking of various sections of the score, but were not incorporated into this new edition. They were written on manuscript published by G. Schirmer, Inc. (Style No. 6-24 staves) in black ink, pencil and red pencil. The first section shows measures 270-275. In the first two measures of this section, Schoenberg switched the placement of various themes. The material is not new, but it occurs in different voices from the published editions. Measures 273-275 are very sparse and were not completed. Measures 303-305 shows some reworking, but primarily this is in enharmonic writing (several notes were changed to their enharmonic equivalent). Schoenberg notated the harmonic movement from measures 315 and 316 with this notation: "der Schritt 315 zu 316 muss erhalten bleiben wegen 336-zu 337 nämlich die Harmoniefolge." Measures 318-319 show more of a recomposition with the countertheme in the first viola and first cello doubled in all the strings except the first violin. The last two pages involve two reworkings of the measures 393-395 and 344-353. It appears that Schoenberg contemplated some rearrangement of this music. One sketch shows a cut from measure 395 back to 344, and after three new measures of music, arrives at measure 353. The other

sketch shows measures 344 through the first half of measure 346, then an insert of three new similar measures of music, then arrives at measure 353.

These sketches demonstrate that Schoenberg spent a considerable amount of time trying to make some changes in the music of Verklärte Nacht. In the actual printed editions, all the above sections are identical in both the 1917 arrangement and the 1943 Revision. In some measures, he did recompose some music; however, the bulk of the changes involve moving some material from one voice to another and the enharmonic change of various individual notes. One could speculate that Schoenberg worked to change the music for the sake of copyright, as Kalmus had suggested (see Chapter I), but that in the end he chose to make only very slight changes where he could improve a particular balance problem (see Chapter III).

These sketches are scheduled to be published and described in Arnold Schönberg Gesamtausgabe, Abteilung VI, Reihe B, Bd. 8 and Bd. 9 (Mainz: B. Schott's Söhne, Wien: Universal Edition.)

Editions

The original edition of the sextet Verklärte Nacht was published as "Arnold Schönberg Verklärte Nacht Sextett für zwei Violinen, zwei Violen und zwei Violoncell, op. 4." The publisher was Verlag Dreililien Berlin Lichterfelde (Richard Birnbach), and was published in 1904. Kalmus

reprinted this edition in 1968, currently available through Belwin Mills Publishing Corporation. Eulenberg and Universal have also published this edition.

The 1917 arrangement for string orchestra was originally published by Universal Edition, Vienna in 1917. It has also been reprinted by Kalmus.² Belmont Music Publishers, in Los Angeles, also has an edition of this string orchestra version.

The 1943 Revision of Verklärte Nacht["] is only available from Associated Music Publishers, Inc., in New York, or Universal Edition, Vienna. The parts for this edition are currently only available on a rental basis.

One other arrangement has been made of Verklärte Nacht["] by Schoenberg's student, Edward Steuermann. This arrangement is for Violin, Cello and Piano. It is available from Margun Music, Inc., 167 Dudley Road, Newton Centre, Massachusetts, 02159.

Recordings

It is unfortunate that Schoenberg never made a recording as conductor of Verklärte Nacht["]. There were recordings of this composition made during his lifetime, of which he was aware. In a letter to Mr. Ross Russell, Dial Records, dated January 13, 1950, Schoenberg wrote a response to the idea of Dial Records recording some of his compositions:

...I would suggest that they (Kolisch Quartet) record in first line the Sextet, Verklärte Nacht, because the orchestra version, made by Mr. Golschmann,³ with a very poor orchestra and is a very poor sentimental style which disregards every poetic idea which I expressed in this music, could easily be beaten by a recording of the Kolisch's, and I am quite sure that nobody would buy the orchestra version any more if the original String Sextet is on the market.

In order to make you understand why I dislike the Golschmann recording so much, I tell you that it is emotional where I describe nature. It has nothing to do with emotion, it is a mere picture. On the other hand he is again emotional when the man speaks in a serious but not sentimental manner. He is again sentimental. And so it goes on throughout the whole piece. Everything is soft and much too expressive. It is this wrong expression which I dislike so much.⁴

This passage is revealing in a number of ways. It would appear that Schoenberg, at least in his last years, preferred the original sextet version. It also points out the necessity of a conductor or performer of this piece knowing how the "program" relates to the music. (For more information on this topic, see Chapter IV.) At the very least, the Golschmann recording has value in defining some elements of interpretation to which Schoenberg was opposed.

As of 1986, the sextet form of Verklärte Nacht had fifty-four commercial recordings. The earliest, recorded in 1924 by the National Gramophone Society, featured the following players: Spencer Dykn and Edwin Quaife, violin; Ernest Tomlinson and James Lockyer, viola; and Bertie Patterson Parker and Edward J. Robinson, violoncello. This

was the second composition of Schoenberg's to be recorded. (The first was Das Buch der Hängenden Gärten, which was composed in 1908-9 and recorded around 1923.) In 1931 his arrangements of three Bach Chorale Preludes were recorded. After this came the 1917 string orchestra arrangement of Verklärte Nacht.

This string orchestra version was first recorded around 1935, certainly prior to 1936, on the EMI label, conducted by Eugene Ormandy. Ormandy was also the conductor on a RCA Victor recording which was dated pre-1936. Ormandy conducted the next recording, not until 1950, with the Philadelphia Orchestra on the Columbia label. In all, Shoaf's The Schoenberg Discography⁵ lists 111 recordings of the string orchestra versions of Verklärte Nacht. Unfortunately, they do not specify whether they are the 1917 or 1943 version.

A partial list of conductors who have recorded Verklärte Nacht is as follows: Vladimir Ashkenazy, Daniel Barenboim, Pierre Boulez, Robert Craft, Herbert von Karajan, Neville Marriner, Zubin Mehta, Dimitri Mitropoulos, Leopold Stokowski and Eugene Ormandy.

In a review of the recordings of Verklärte Nacht, written in 1973, Martin Bookspan wrote:

Seven of the nine available recorded performances are of the string-orchestra version, most of them by conductors whose strong suit is intensity. My own favorites are the performances conducted by Daniel Barenboim (Angel S-36484), Zubin Mehta

(London CS 6552, reel L 80202), Dimitri Mitropoulos (Odyssey 32160298), and Leopold Stokowski (Seraphim S-60080). Each conductor imparts to the score his own special brand of vitality and drama, and all four receive fine playing and luminous recorded sound. Mitropoulos, whose performance is the fastest of the lot, delivers not only the most lucid and tightly knit reading but the most spontaneous. If I prefer his recording above all the others, it is for these reasons---and because this is now one of the few remaining of the many recordings Mitropoulos made. It can thus serve as a treasurable souvenir of his compelling powers as a conductor to those who never experienced his art in the concert hall.⁶

Notes to Chapter II

1. Rudolf Stephan, "Schoenberg als Symphoniker," (Osterreichische Musikzeitschrift 29, 1974): 267-273.
2. When requesting permission from Kalmus to reprint some of the measures in Chapter III, I received this response from Clark McAlister, Editor in Chief, Edwin Kalmus & Co., Inc.: "The 1917 edition was reprinted by us in error and was withdrawn from circulation shortly after it was issued. This edition is indeed still protected. You must contact Belmont Music, Inc. in Los Angeles for the permission you seek."
3. Saint Louis Orchestra, Vladimir Golschmann, Conductor. EMI HMV (DB 6332-35).
4. Personal letter dated January 13, 1950, from Schoenberg to Mr. Ross Russell, a copy of which is located at the Arnold Schoenberg Institute.
5. R. Wayne Shoaf, The Schoenberg Discography (Berkeley: Fallen Leaf Press, 1968).
6. Martin Bookspan, "Schoenberg's Verklarte Nacht," Stereo Review 31/6 (December, 1973): 59.

CHAPTER III: COMPARATIVE STUDY

Performers of Verklarte Nacht will find it valuable to study each of its three versions. In particular, musicians preparing for a sextet performance will gain insight from knowledge of the 1943 Revision even though this revision is intended for chamber orchestras. The conductor of a string orchestra performance will certainly wish to follow the development of the orchestral version. Unfortunately, this process of comparing three different editions of Verklarte Nacht is very tedious. This chapter will assist any performer by providing the summary of such a study by this author.

1917 Arrangement for String Orchestra

The 1917 arrangement for string orchestra is very nearly identical to the original sextet. The string orchestra includes exactly the same violin, viola and cello parts (each divided into two sections), but has an added contrabass line. The articulation and verbal indications are also nearly identical between these two versions. Either Schoenberg or his publisher deleted the rehearsal letters and simply numbered the measures. The major difference is the addition of Hauptstimme and Nebenstimme markings to the string orchestra version which indicate musical material of primary and secondary importance.

In a preface to his Vier Orchesterlieder, Schoenberg wrote the following:

I find this manner of indication [with H- and N-] better than the exaggerated gradations of dynamics. With the latter method, it can happen that one instrument is marked ff, and one p, and a third pp. The purpose of this is to equalize the general dynamics. But it is the tendency of instrument-makers and performers alike to develop instruments and their technique to such a point that I am scarcely exaggerating when I say that finally all instruments will be able to play equally loud and equally soft. So if the general dynamics of a given passage cannot be deduced from a score and the former relationships between instruments have been once forgotten, conductors of the future, confronted with such a score, will not know what to do. Therefore, I think it is better to indicate the general dynamics.¹

The bass part of the 1917 Verklarte Nacht is virtually a doubling of the second cello line. This usually sounds an octave lower but is occasionally written to sound in unison with the second cello. The bass writing frequently rests where the second cello continues to play, apparently in an effort to reduce the thickness of the sonority. This trend continued in the 1943 revision. Only in very few places does the contrabass part have anything resembling an independent line. These are in measures 170, 172 and in the third bar prior to the end of the piece. In these instances, the contrabass continues a harmonic bass line previously introduced by the cellos.²

The image shows a musical score for a string ensemble, starting at measure 415. It consists of five staves. The top staff is marked with a box containing the number '415' and the tempo marking 'all'. The score features a complex rhythmic pattern with many slurs and accents. Dynamic markings include 'pp' (pianissimo) and 'ppp' (pianissimissimo). The notation is dense, with many notes beamed together and slurred across measures.

Ex. 2

1917 arrangement, measures 415 to end,
reprinted by permission, Belmont Music Publishers

It appears that Schoenberg only wished to increase the depth of sonority with the addition of a contrabass part, and not to incorporate newly composed musical material. By no means is this insignificant, as the octave doubling increases the warmth and depth to the sound of the ensemble.

The articulations indicated on the individual notes, such as slur, staccato, accent and tenuto marks, are virtually identical to those in the sextet. In addition, the tempo markings, Luftpausen, and expressive words are almost always identical and occur in the same measures in the 1917 arrangement as in the original sextet. All words in both these versions, with the exception of certain

commonly used Italian terms (*ritardando*, *crescendo*, etc.), are written in Schoenberg's native German.

The significant changes that Schoenberg did make in the articulations are listed below. In the section following measure 338 and the similar section following measure 391, the second violin or first viola line, and the first cello line have the articulation changed from a slurred legato line, in the sextet, to a heavily accented, single-bowed phrase. Beginning in measure 202, the sextet has accents printed over each half note, whereas the accents are deleted in the 1917 arrangement. In measure 291, crescendos and accents have been added to the first and second violin parts.

There are some significant, albeit subtle, alterations in the scoring of the parts. Measures 69 and 161, and similar patterns following these bars, contain a rescoring of the parts in order to achieve a doubling of the primary line in the first violin. This doubling sounds an octave below, and is written for the second violins. Continuing in measure 165, Schoenberg has rewritten and simplified the second violin part in the last two beats of each bar through measure 168. Rather than sustaining the sixteenth notes, he divided the melodic material which somewhat simplified the thick textures. Notice that most of the same pitches are present, but that they are in a more

contrapuntal setting between the two voices of the divided second violin part.

steigernd
steigernd
steigernd
steigernd
steigernd
steigernd
ohne Dämpfer.

31
Rascher.

Ex. 3 1899 sextet, measures 165-168,
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in the first viola line in measure 101. The other change is the addition of the "fp" dynamic in measure 101. The chords in measure 100 have been revoiced; the basic notes have not been changed but are placed in different parts.

Musical score for Ex. 5, measures 99-101. The score is for a sextet and consists of six staves. The tempo is marked "Breiter." The music shows a change in the first viola line in measure 101 and the addition of the "fp" dynamic in measure 101. The chords in measure 100 have been revoiced.

Ex. 5

1899 sextet, measures 99-101,
reprinted by permission, Belmont Music Publishers

Musical score for Ex. 6, measures 99-101. The score is for a sextet and consists of six staves. The tempo is marked "molto rit." and "Breiter." The score includes a box labeled "100" above the first staff in measure 100. The music shows a change in the first viola line in measure 101 and the addition of the "fp" dynamic in measure 101. The chords in measure 100 have been revoiced.

Ex. 6

1917 arrangement, measures 99-101,
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Another interesting change begins in measure 266. In the 1899 sextet, Schoenberg had instructed the performers to play "am Griffbrett," or with the bow over the fingerboard. This produces a less focused, almost fuzzy, sound. In 1917 he instructed the performers to play "am Steg," directing them to play near the bridge. This will create a harsh, somewhat glassy, sound which is completely different from the effect generated in the sextet.

There are two errors in the score of the 1917 arrangement pertaining to notes. One occurs in measure 349, where the top space "G" is added in the bass line, and the "D" below is crossed out. In measure 371 an "E" was printed in the second viola part. In both cases the "Ds" are correct as can be deduced from the fact that they appear as such in the final 1943 revision as well as in the original sextet.

There are some additional instructions to be found in the string orchestra version due naturally to the enlargement of the ensemble. These are indications of solo lines. In certain cases, Schoenberg wished to maintain the intimacy of the chamber music setting by retaining the solo instruments as opposed to the section sound. This difference was, of course, not possible in the sextet version. Probably for reasons of ensemble, Schoenberg instructed the conductor to beat measure 28 in eight; the sextet would obviously not use a conductor.

The above outlined differences between the original sextet of 1899 and the arrangement for string orchestra in 1917 are quite technical and are primarily of importance to the performer. The listener making an aural comparison of these two editions would probably only notice the increased sonority of the larger ensemble and the addition of the bass part. To the performer, especially one wishing to achieve a performance true to the composer's desires, the occasional alteration in articulation, scoring, tempo and dynamic indications are very significant.

1943 Revision

Between 1939 and 1943, Schoenberg found time to revise the 1917 string orchestra version of Verklärte Nacht in preparation for a new American edition. During this period, there were several correspondences between Schoenberg and Edwin F. Kalmus, a music publisher in New York (see Chapter I). However, Kalmus eventually published only the original sextet and the 1917 arrangement, neither of which were under copyright. It was Associated Music Publishers, also in New York, that eventually published the 1943 Revision of Verklärte Nacht. In an unpublished letter dated November 12, 1939, Schoenberg wrote:

Already longtime ago I wanted myself to publish Verkl. N. and use this occasion to make important changes in
 a) dynamics
 b) bowings and perhaps

- c) fingerings, where I considered to use the way the Kolisch Quartet plays it. Besides
- d) I want to use the numeration of the measures
- e) and perhaps some corrections at some spots.³

An examination of the revision for this 1943 edition will reveal Schoenberg's implementation of the above goals. In addition, this study will follow his careful markings regarding the interpretation of this composition. Any artist will reap the ample rewards of more profound insight when returning to, and studying, an already familiar work of genuine art. More so, it appears to me, will this be true of a composer-performer like Schoenberg. Schoenberg had conducted and performed Verklärte Nacht for some forty years. Any slight need for reinterpretation or minute compositional difficulty in this composition must have surfaced during these years of study. For this reason alone, the 1943 edition should be the string orchestra edition used for performance, or for reference in interpreting and preparing the original sextet.

The actual modifications implemented in the 1943 Revision range from additions in notes, dynamics and articulations to deletions of dynamic and verbal instructions, and finally to rearrangement of identical musical material. Again, for the most part, these modifications are subtle but do play an important role in any thorough and careful interpretation.

Schoenberg was very deliberate in using the vernacular. His letters, written in English after his immigration to the United States in 1933, show a clear desire for mastery of the English language. As can be seen in the above cited letter, he was not always completely successful. He also preferred that a work like his Pierrot Lunaire be performed in the vernacular, rather than in French, the language of the people for whom it was composed. It is therefore not surprising that Schoenberg, perhaps on the recommendation of Hugo Winter, changed the language from German (with some standard Italian) in the earlier editions to the universal music language of Italian (with some English) in preparing for the American edition of 1943.


In the previous editions almost all verbal indications were in German, as is the case in Gustav Mahler's compositions. One reads tempo indications like "Sehr langsam," or "Etwas bewegter" throughout. Some common Italian words such as "dolce" or "ritardando" are used, but the German is much more prevalent. In the 1943 Revision, all tempo indications are in the common Italian. The only English words used are: "very soft" (used only at the very beginning), "arpeggio, very soft and long" (measure 252), and "1st (2nd, 3rd, etc.) stand." There are also some verbal instructions in English at the bottom of the first page in the score relating to basses having no C string,

and the meaning of "P" (Primary) and "S" (Secondary). Notice that these words are translated from the German Hauptstimme and Nebenstimme and refer to the musical material of primary and secondary importance.

More significance, however, becomes apparent when one observes the words deleted entirely from the score. In both earlier editions, words such as "immer sehr zart and weich," "gross," "ausdrucksvoll," and "warm" frequently appear. In measure 138 of the earlier versions, "wild, leidenschaftlich" was included. None of these emotional, passionate words appear in the 1943 Revision. The apparent intention might have been Schoenberg's desire to exclude emotional descriptions without specific musical implications from this edition. Indeed, the music's emotional intensity is obvious to the performer, but it is curious that these descriptive words were deleted.

Conversely, some Italian instructions were inserted in this later edition where none were present in the earlier ones. In measure 239, Schoenberg added "molto diminuendo." In several places the word "dolce" or "dolcissimo" was added, and twice (363 and 367) "calando" was added. A "molto tranquillo" appears in measure 376. However, these are all common musical terms which lack the emotional intensity of "wild and passionate" or "very tender."

It also appears that in this edition, Schoenberg intended to clarify indications and to reduce redundancy.

Expressive words are deleted where the dynamic indication make the comment redundant. In measure 89, the word "diminuendo" is absent, but the symbol  makes Schoenberg's meaning clear. A more significant example is in measure 312. Here, in the second violin line, Schoenberg removed the word "hervor" (hervortretend) and increased the dynamic level from "p" to "mf," and he reduced all the other dynamics to "pp." Clearly, the dynamics when observed as printed in this edition eliminate the need for additional verbal instructions to the players.⁴ In both editions, the symbols "P" or "H" (Primary or Hauptstimme) are present.

In several instances Schoenberg clarified or changed tempo indications. Below are listed these changes:

- 144 - an "a tempo" indicates exactly where the accelerando ends
- 173 - a "poco a poco accelerando" was added
- 188 - an "a tempo" was added
- 251 - the indication of "♩ = 60" was added
- 364 - "poco ritard" became "ritard"
- 389 - "molto ritard" became "ritard"
- 407 - "adagio" was added

These are all significant additions or changes in tempo and again reflect the seasoned interpretation of the composer. It is also both significant and helpful that Schoenberg added metronome markings to the Italian tempo indications.

Several of Schoenberg's letters⁵ deplore conductors ignoring or making errors in setting the tempos that he indicated by metronome markings. This was especially true in performances of his First Chamber Symphony where his tempos were carefully conceived and should be carefully observed.

There are many changes in dynamics throughout the 1943 Revision. There are additions where no marking was present, outright removal of dynamic indications, and other more subtle alterations. Some of the more typical and important changes need to be mentioned. Schoenberg adjusted the balance within the orchestra, via a more specific tailoring of the dynamics, in measures 185-187.

The image shows a musical score excerpt for measures 185-187. Above the staves, the measure numbers 185, 186, 187, and 188 are indicated. A 'RIT.' marking with a dashed line spans from measure 186 to 187. The score consists of five staves. The first staff has a dynamic marking of *f dim.* at the beginning of measure 185. The second staff has *f dim.* at the start of measure 185 and *mf* at the start of measure 186. The third staff has *f* at the start of measure 185 and *p* at the start of measure 186. The fourth staff has *f* at the start of measure 185 and *mf* at the start of measure 186. The fifth staff has *f dim.* at the start of measure 185 and *p* at the start of measure 186. The notation includes various note values, rests, and slurs.

Ex. 7

1943 Revision, measures 185-187,
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In the 1917 string orchestra version of the above measures, the only dynamic printed other than the

diminuendos was the forte in the first viola. In the Revision, Schoenberg was specific in designating at which dynamic the diminuendos begin, as well as increasing the dynamic in the more prominent lines. He also removed a redundant diminuendo marking. The ritard in the Revision, previously read "dim. e rit." A similar example is in measure 310, where the primary line in the second violin was marked "hervortreten" but in a piano dynamic. The later edition has "mf" indicated without any verbal note. There are many such examples.

Another interesting transformation is in measure 101. The original sextet had no dynamic marked within the "hairpin" of crescendo and diminuendo. In the first string orchestra arrangement, Schoenberg added a "fp" in the middle of the measure, but this also was changed to a "pp" in the final version. Most likely, the difficulty here was with the orchestra covering the important primary second violin line. An additional significant change is the insertion of a diminuendo mark rather than a continued crescendo at the end of measure 327.

Another general trend apparent in the Revision is the removal of crescendo-diminuendo hairpins. Some similar hairpins are added, but the deletions far outnumber the additions. A good example of this type of alteration begins in measure 320:

... POCO ADAGIO (♩=60)

The image shows a musical score for five staves, numbered 320 and 321. The score includes various dynamics such as *p*, *pp*, *ppp*, and *ppp*. There are also markings like *ZART*, *S*, and *dolce*. The notation includes notes, rests, and slurs. Some notes are marked with dotted lines, indicating modifications from a previous edition.

Ex. 8

1943 Revision, measures 320-322,
reprinted by permission, Belmont Music Publishers

The dotted markings represent the previous 1917 edition, which are identical to those in the sextet. It is interesting to notice the modifications in the subtle nuances that are so important to the interpretation of this work, as well as the increased clarity of Schoenberg's intentions achieved with this edition.

Similarly, the modifications in measures 281-282 more accurately reflect Schoenberg's desires:

Ex. 9

1917 Revision, measures 281-282,
reprinted by permission, Belmont Music Publishers

Ex. 10

1943 Revision, measures 281-282,
reprinted by permission, Belmont Music Publishers

Notice the subtle change from an accent to a brief swell on the B-flats in the viola line, and the added diminuendos in the violins.

The 1943 Revision also contains some slight but important changes in articulation. However, these are less numerous. The following is a list of these:

- 155 - slur E to D in the cello/bass and viola line
- 159 - same as above
- 166-168 - slur each beat and use separate bows on the triplet in the cello/bass
- 171 - slur third beat in first violin
- 178 - slur the 1st violin over the downbeat of 179
- 216-217 - Consistent slurring in 2nd violin and viola with 1st violin/viola

Another change in articulation, but not concerning a slur, is the addition of tenuto marks in measures 48 and 49.

Schoenberg's indications of "Primary" and "Secondary" melodic material are somewhat problematical. While there are only a few modifications from the 1917 version, where these indications were first inserted, there are some inconsistencies. The actual changes are as follows:

- 65 - Addition of P in 1st viola
- 87 - Deletion of P in 2nd violin (Redundant, see 83)
- 164, 166, 168 - Continue P for an additional eighth note
- 175 - Deletion of P in first violin
- 274 - Addition of P in 1st cello

This apparent inconsistency can be demonstrated by two examples from the above listing:

Musical score for measures 175 and 176. The score consists of five staves. The first staff is labeled '175' and the second '176'. The music is written in a complex, atonal style with various note values and rests. A 'P' (piano) dynamic marking is present in the first staff of measure 175.

Ex. 11

1943 Revision, measures 175-176,
reprinted by permission, Belmont Music Publishers

Musical score for measures 274 and 275. The score consists of five staves. The first staff is labeled '274' and the second '275'. The music is written in a complex, atonal style with various note values and rests. Dynamic markings include 'cresc.' (crescendo) and 'P' (piano) in several staves.

Ex. 12

1943 Revision, measures 274-275,
reprinted by permission, Belmont Music Publishers

In both instances, the "Primary" material is doubled at the octave. In the first measure (175), Schoenberg deleted the "P" indication, while in the second (274), he added a "P"

marking for the cello. The question arises as to whether Schoenberg intended only one line, when the primary line is doubled at the octave, to be primary, or if both lines should be considered "Primary." There are other such inconsistencies in the "P" indications in places of octave or unison doubling. Most likely, these are oversights and that when musical phrases are doubled, "Primary" and "Secondary" refer equally throughout to the identical musical found in the other voices. Another inconsistency which is clearly an oversight occurs in measures 155 and 159. In these measures, Schoenberg does not include the last eighth note in his "P" marking, which is the ending note of the phrase. When the same phrase occurs in measures 164, 166 and 168, this concluding eighth note is within the "P" bracket. Certainly, the entire phrase is primary musical material.

Before we turn to the remaining and indeed the most significant alteration in this Revision, it is worth mentioning a few aspects that did not undergo modification. There are no changes in Schoenberg's Luftpausen indications, which are marked with a "V." The bass part, added in the 1917 arrangement, is only changed by removing certain sections or measures entirely. Nowhere was the bass part modified in any other manner.

Occasionally, Schoenberg altered the number of players performing a solo line. Mostly this was a reduction from

one stand ("ein Pult") to a solo player. When two players perform a solo line, it is very difficult to match intonation exactly. Schoenberg may have encountered this problem when conducting Verklärte Nacht and for this reason reduced certain solo passages to one player.

The most important and dramatic revision occurred in measures 161 through 168. Below are all three editions of this passage:

The image displays two systems of musical notation, each representing a different edition of a passage from Schoenberg's *Verklärte Nacht*, measures 161 through 168. Each system consists of five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The notation includes various dynamics such as *pp*, *ppp*, and *p*, as well as performance instructions like *arco*. The first system shows a more complex texture with multiple melodic lines in the upper strings. The second system shows a revised version where the texture is simplified, reflecting the reduction of solo passages to one player mentioned in the text.

Ex. 13

1899 sextet, measures 161-168,
reprinted by permission, Belmont Music Publishers

Top system of musical notation, measures 161-168. It features five staves. The first staff is marked with a treble clef and a key signature of one flat. The music includes various dynamics such as *pp*, *ppp*, and *ppp*, and articulation like *acc*. The notation is dense with many notes and rests.

Middle system of musical notation, measures 161-168. It features five staves. The first staff is marked with a treble clef and a key signature of one flat. The music includes various dynamics such as *pp* and *ppp*, and articulation like *acc*. The notation is dense with many notes and rests.

Bottom system of musical notation, measures 161-168. It features five staves. The first staff is marked with a treble clef and a key signature of one flat. The music includes various dynamics such as *pp*, *ppp*, and *ppp*, and articulation like *acc*. The notation is dense with many notes and rests.

Ex. 14

1917 arrangement, measures 161-168,
reprinted by permission, Belmont Music Publishers

161 162 163

164

166 167

Ex. 15

1943 revision, measures 161-168,
reprinted by permission, Belmont Music Publishers

One of the major alterations between the 1917 arrangement and its revision of 1943, in this passage, is the rescoring of the primary line from the viola to the lower division of the first violins. In addition, the whole section until measure 169 is specified for solo players. Notice the modification that occurred in the third bar of the second violin line in measures 161, 163, and 165-168. The transformation continued through all three versions, which would indicate the existence of some slight compositional difficulties. Schoenberg eliminated the pizzicato notes in the second violin, which were only in the 1917 arrangement. He also removed the sextuplet (almost an inversion of the cello sextuplet) in the upper strings. The intensification in this section, which eventually climaxes in measure 169, is achieved differently between these two string orchestra versions. The earlier music includes the indication of "steigernd," here meaning to increase the tempo, where the later music relies on the rescoring and the entrance of the remainder of the orchestra (in measure 169) to make the dramatic climax.

The most major and obvious modification of the 1943 Revision is this rescoring. There are additional places where Schoenberg added some minor musical material, but these involve only a few notes.

Another general aspect of this revision is also demonstrated in the above excerpt. Schoenberg moved

identical music material to a different instrumental line. In this case, from the second violins to the solo first violins. He also reversed the solo lines in the violas. The reason here may have been to give more prominent solos to stronger performers, the first violins often being stronger players than the second violins. In the case of the violas, it may have been to give the more exposed solo to the first violist. This practice of moving musical material into different instrumental lines occurs throughout the Revision:

Wieder belebter.

Wieder belebter.

Ex. 16
1917 arrangement,
measures 83-84,
reprinted by permission,
Belmont Music Publishers

ANIMATO (J-102)

Ex. 17
1943 Revision,
measures 83-84,
reprinted by permission,
Belmont Music Publishers

Or in this case, the stronger player (the first violist as opposed to the second) plays the important solo.

Ex. 18

1917 arrangement, measures 235-237,
reprinted by permission, Belmont Music Publishers

Ex. 19

1943 Revision, measures 235-237,
reprinted by permission, Belmont Music Publishers

This concludes discussion of the alterations Schoenberg made in the three editions of Verklärte Nacht.["] The 1917 arrangement of the original sextet, for string orchestra, was only an arrangement, whereas the 1943 edition is a musical revision. Schoenberg appears to have achieved his objectives as stated in the various quoted letters (see Chapter I). The exceptions would be that he did not add any fingerings of the Kolisch Quartet. He also retained the numeration of the measures, actually numbering each bar.

In terms of Schoenberg's development, or perhaps more accurately a change of attitude in composing, a trend appears especially in the 1943 Revision of Verklärte Nacht.["] Schoenberg appears more reticent in encouraging strong emotions in this work. For more discussion of this, see Chapter VI.

Notes to Chapter III

1. Newlin, Bruckner Mahler Schoenberg, 257. Quoted in Arnold Schoenberg, "Die vereinfachte Studier- und Dirigier- Paritur," Vier Orchesterlieder (Vienna: Universal Edition).

2. The musical examples quoted in this chapter are from: Arnold Schoenberg, Verklaerte Nacht Sextet, Op. 4 (New York: Edwin F. Kalmus, 1968); Arnold Schoenberg, Verklaerte Nacht After a Poem by Richard Dehmel (New York: Edwin F. Kalmus, [no date]); Arnold Schoenberg, Verklärte Nacht Op. 4, Revision 1943 (Vienna: Universal Edition, 1943).

3. Personal letter from Schoenberg to Kalmus, dated November 12, 1939, a copy of which is located at the Arnold Schoenberg Institute.

4. It is curious that in the preface to the Vier Orchestralieder, Schoenberg was against this kind of dynamic marking. In this example, he uses both methods of dynamic marking to assure the proper balance.

5. Arnold Schonberg, Letters, p. 221.

CHAPTER IV: SURVEY OF ANALYSES

Scholars have given Verklärte Nacht["] significant attention in only two ways: musical analysis and analysis of programmatic elements. It is natural that musical analysis often includes ideas concerning the relationship of the music to the program, in this case the poem by Dehmel. Since these two aspects are so often interwoven, they will be treated together in this survey.

This chapter is intended to serve as a summary of the various analyses of Verklärte Nacht["]. This survey will focus on two aspects of each analysis: general comments regarding the content and scope of the analysis, and a summation of any unique or unusual elements of the analysis. This summary in itself may provide the essential analytical elements the reader seeks, but if not, he at least will be able to choose the analyses best suited for his purposes.

Agawu, Victor Kofi. The Structural Highpoint as Determinant of Form in Nineteenth Century Music. Ann Arbor, Michigan: University Microfilms International, 1982.

In his Ph.D. dissertation, The Structural Highpoint as Determinant of Form in Nineteenth Century Music, Agawu

devoted nine pages to Verklärte Nacht. In the introduction to this section, he identified the three aspects to be discussed:

- 1) the musical outer form as determined by the structure of Dehmel's poem
- 2) the thematic process
- 3) the tonal-harmonic process.¹

Agawu reiterated Wellesz's (see Wellesz below) five-part structure, following Dehmel's poem, and compared the highpoints of the poem to the highpoints of the music. He cited this five-part analysis as tenable from a programmatic point of view, but developed the idea that a two-part structure (Part I, mm. 1-228; Part II, mm. 229-end) is more logical from a harmonic standpoint. He disagreed with Swift's (see Richard Swift's "Tonal Relations in Schoenberg's Verklärte Nacht" below) position regarding the sonata form of each of these two sections.

Included in Agawu's analysis is some discussion of the psychological profile of the woman and man in Dehmel's poem as they relate to Schoenberg's music:

The woman's narration, for example, reveals an agitated, tonally unstable, highly fluid, metrically insecure musical foreground. This contrasts with the man's poised, metrically secure, and tonally stable response.²

Agawu included some graphs and diagrams demonstrating the relative weight of the musical highpoints, some

thematic development, and some large-scale harmonic analysis. His thesis can be surmised from his conclusion:

The foregoing discussion has been concerned with providing a picture of Verklärte Nacht as a dynamic totality, not merely a succession of surface descriptive gestures. This dynamic structure is best understood with reference to the points of culmination or structural highpoints.³

Bailey, Walter B. Programmatic Elements in the Works of Schoenberg. Studies in Musicology, no. 74. Ann Arbor, Michigan: UMI Research Press, 1984.

Bailey's Programmatic Elements in the Works of Schoenberg, along with Lessem's Music and Text in Works of Arnold Schoenberg (see below), are the two major research documents devoted to the relationship of the text or program to the music of Schoenberg. Concerning Verklärte Nacht, Bailey reported a wealth of information. He provided several early reviews of the first performance along with some historical background. Through these reviews, he traced some development of musical criticism in Vienna in the early 1900s. His twelve pages, devoted to analysis and discussion of the relationship of Dehmel's poem to the music of Verklärte Nacht, also contains Schoenberg's own motivic analysis from Barcelona in 1932. He quoted the Dehmel/Schoenberg correspondence, all with English translations, and traced some history of analyses

(Webern, Wellesz, and Horenstein, see below) especially as they relate to the programmatic elements of the music.

This treatment of Verklärte Nacht["] is excellent within the given limitations. It does not intend to provide a purely musical analysis, thematic or harmonic, but rather confines itself to the relation of the music to the text.

Bailey concludes:

There can be no doubt that Verklärte Nacht["] is effective on an absolute musical level. Despite its programmatic subject, the work results from an intermingling of absolute and programmatic elements.⁴

Friedheim, Philip. Tonality and Structure in the Early Works of Arnold Schoenberg. Ann Arbor, Michigan: University Microfilms International, 1963.

Friedheim's analysis is mostly a musical analysis not concerned with relating the music to the program. He demonstrated the influence of Brahms, Wagner, Liszt and Strauss on the composition of Verklärte Nacht["]. Although he did cite the Wellesz analysis, he titled the five-part sections somewhat differently:

In its broadest outline, this structure consists of two symphonic movements (corresponding to the speeches of the two characters in the poem) framed by an introduction, an interlude, and a coda.⁵

He explained the form of these two "symphonic movements" as modified sonata-allegro forms, the "modifications" being

"more tonal freedom in the exposition, and irregularities in the number and order of themes in the recapitulation."⁶

Friedheim's twenty-seven page treatment of Verklärte Nacht develops the analysis section by section. Large scale harmonic and structural analysis, thematic transformation, and intervalic relationships between themes all receive attention. He also included some material on the famous "ninth-chord" inversion (see Lewin below) and Newlin's discussion of the D-major arrival prepared one-half step above and below (see Newlin below).

Holback-Hanssen, Hilde. "Verklärte Nacht---en analyse av relasjonen mellom R. Dehmels dikt og A. Schoenbergs sekstett, Op. 4." Studia Musicologica Norvegica, 7 (1981).

This twenty-six page analysis is primarily of a motivic nature. Holback-Hanssen developed some nineteen motives (as opposed to Schoenberg's own sixteen motives -- see Schoenberg's 1950 analysis below) and demonstrated the interrelation of the motives. He also included some discussion of the "ninth-chord," some early reviews, and some Dehmel correspondence (but not to the extent of Bailey). His formal structure is that of Wellesz's five-part form. He charted the motives and related these extensively to Dehmel's program.

Although this article has not been translated from Norwegian, it does contain a brief summary in English.

From this summary:

The leitmotif technique used has an important significance for the sextet. Several motifs are related tonally or rhythmically. They are put together in different ways, used polyphonically or combined to make new motifs. One such example is the motif presented in b. 137, which contains elements of six earlier motifs and is used with its own retrograde form in b. 62. This kind of interpretation deepens the poem considerably.⁷

Horenstein, Jascha. "Verklärte Nacht." Pult und Taktstock
4/2 (1927).

Horenstein's article is of historical interest. Limited in scope and content, in many ways it is similar in tone and content to Webern's article of 1912 in that it is stylistically somewhat romantic. He followed Wellesz's five-part form, following the poem of Dehmel, but compared it to an extended "liedform."

Leibowitz, Rene. Schoenberg and his School. Translated by Dika Newlin, New York: Da Capo Press, 1970.

Within this book, Leibowitz mentioned Verklärte Nacht on page 48. Although he did compare the musical language to Wagner, the primary value is in a brief episode on the

"ninth chord." A more complete treatment is in the recent article by Lewin (see below).

Lessem, Alan Phillip. Music and Text in the Words of Arnold Schoenberg. Studies in Musicology, no. 8. Ann Arbor, Michigan: UMI Research Press, 1979.

Regarding Verklärte Nacht["] specifically, Lessem's treatment is brief. He explained the influence of Wagner on Schoenberg's early musical language. The remainder of the two-page treatment develops generalities. There are no musical examples and he only refers to specific passages four times. His concluding statements may be of interest:

...rarely observed is the work's early exemplification of the Schoenbergian "Idea": the balancing of 'centrifugal' impulses by 'centripetal' controls. Typical procedures by which this balance is realized are outlined below:

- 1) Length and asymmetry of phrase is clarified by much repetition and sequence.
- 2) An extravagant abundance of thematic material is counterbalanced by a contrapuntally saturated texture (for example, 37-1-1) [score page 37, brace 1, bar 1]
- 3) Disruptive chromatic progressions are pulled sharply back to the tonic (for example, 6-3-1- to 6-3-5)
- 4) The recapitulation of the work's first section, drastically abbreviated, is compensated for by that of the second section (beginning 42-1-3), with its extensive reworking of material.⁸

Lewin, David. "On the 'Ninth-Chord in Fourth Inversion' from Verklarte Nacht." Journal of the Arnold Schoenberg Institute, X/1 (June 1987).

From the title, it is obvious that this twenty page article by Lewin is limited to the "ninth chord" in measure 42. Lewin introduces the problem in the analysis of this chord by providing various quotes from Schoenberg's Theory of Harmony:⁹

I wrote the inversion of a ninth chord...without then knowing what I was doing---I was merely following my ear... What's worse, I see now that it is none other than that particular inversion which the theorists condemned most resolutely of all; for, since the ninth is in the bass, its simplest resolution goes to a six-four chord, and the so-called böse Sieben, the forbidden resolution of a seventh to an octave, occurs between two of the voices. But the six-four chord could surely occur as a passing chord,... and the 'bad seventh' could be avoided if the tenor skipped to a d flat.

Schoenberg's famous satire continues:

Only now do I understand the objection, at that time beyond my comprehension, of that concert society which refused to perform my Sextet on account of this chord (its refusal was actually so explained). Naturally: inversions of ninth chords just don't exist; hence no performance, either, for how can one perform something that does not exist?

Schoenberg's conclusion:

Therefore, as I said, the ninth chord and its inversion exist today, or at least they can exist. The pupil will easily find examples in the literature.¹⁰

Lewin suggests that it was imperative in Schoenberg's view to assign a "function" (in terms of harmonic function) to this chord. His reasoning is that Schoenberg asserted in his Theory of Harmony that no tones are "non-harmonic" or essentially contrapuntal in "function." Therefore, Schoenberg sought a "function" for this chord.

Following this introduction, Lewin suggests various analytical possibilities for this chord within the larger harmonic context. These include relationships to: an apparent half-cadence; the connection with a dominant ninth of f minor; an eleven-nine-minor-six chord on B-flat; a ii four-two in b-flat minor; relationship to a deceptive cadence; and to a "chacone" idea. He also relates this chord to the program:

The poetic effect is masterful, reflecting for me the ambivalent feelings of the woman in the poem: she feels the urge to avoid revealing her secret; at the same time, she feels that she must force the matter to a head.¹¹

Lewin's article is a very thorough analytical treatment of this particular section of Verklärte Nacht.

Machlis, Joseph. Introduction to Contemporary Music. New York: W.W. Norton & Company, Inc., 1978.

Machlis's brief (1½ pages) summation is perhaps more in the realm of program notes than analysis. He begins

with a general background of the composition, then compares the musical language to that of Wagner and Liszt. One section compares musical devices to programmatic ideas:

The opening melody...evokes a brooding landscape ...the tremolo in dark lower register, a solo violin soaring high above the harmony suggesting tender dialogue.¹²

Newlin, Dika. Bruckner Mahler Schoenberg. New York: W.W. Norton & Company, Inc., 1978.

Newlin, a student of Schoenberg's in California, wrote about Verklarte Nacht's importance in Schoenberg's compositional development. She also related it as an important, even if misunderstood, aspect influencing the public perception of Schoenberg's music. Concerning analysis, she contributed an aspect concerning the overall key design. She recalled Schoenberg relating to her:

One night, unable to sleep after a performance of the work which he had conducted in Barcelona, he thought the music through and through again, and suddenly hit upon the idea which (though he had not realized it when composing) is the true structural basis of the work's profound inner logic. The fundamental tonality is D minor or, later D major---a key which seems to have been especially dear to Schoenberg in this period of his career...One of the most important themes in that tonality is that which begins the 'fourth section' of the tone-poem, [see Wellesz below] ...a theme which, incidentally, contains in the second cello part a progression in open parallel fifths of a kind most unusual in the puristic Schoenberg part-writing...Schoenberg now had the very logical idea of approaching this focal point once from a half-step above (E flat minor) and

again from a half-step below (D flat major). It is this second approach which is the grand climax of the whole work...¹³

Newlin continued to describe the enharmonic nature of the modulations involved. Newlin's analysis is often quoted in other analyses.

Pfannkuch, Wilhelm. "Zu Thematik und Form in Schönbergs Streichsextett." Albert, Anna Amalie and Wilhelm Pfannkuch, editors. Festschrift Friedrich Blume. Basel, London, Paris, New York: Bärenreiter, 1963.

William Pfannkuch's article "Zu Thematik und Form in Schönbergs Streichsextett" is a musical analysis, limited in scope. Although he does not ignore the five-part structure of Dehmel's poem, his emphasis is in relating the musical themes to the large-scale form.

After introducing the analyses of Wellesz and Webern, Pfannkuch outlines the tempo fluctuations, meters, and themes of Verklärte Nacht. The bulk of this fourteen-page analysis then relates these elements to the overall form of the composition, which he labels as a modified sonata form.

Within the limits of a thematic analysis and its relation to the form, this analysis is very thorough and persuasive.

Pillin, Boris William. Some Aspects of Counterpoint in Selected Works of Arnold Schoenberg. Los Angeles, California: Western International Music, Inc., 1970.

The thrust of Pillin's viewpoint is that much of the vertical sonority of Schoenberg's music can be attributed to the contrapuntal nature of his compositional technique. Regarding Verklärte Nacht,["] he quoted several passages to demonstrate this concept, including the famous "ninth-chord." There is not a specific analysis of Verklärte Nacht,["] but it is referred to throughout the book.

Pillin states his theses:

I believe that three initial factors may be established: first, that Schoenberg was avowedly traditional in his general musical outlook, and in the direct line of descent, in many respects, of the Austro-German Classical tradition of Beethoven, Brahms, Wagner, and Richard Strauss; second, that Schoenberg possessed a thorough scholarly knowledge of traditional counterpoint; and third, that his predilections as a composer were predominantly toward contrapuntal writing.¹⁴

His view of Verklärte Nacht["] is one of melody and polyphonic accompaniment. He refuted the concepts of sustained harmonies, chordal patterns, pedal points and Alberti Bass figures, in favor of five distinct lines (the sixth line of the sextet being the melody) of more or less equal importance.

As could be surmised from the quoted passage above, Pillin devoted several pages to the relationship of

Schoenberg's counterpoint (often that of Verklarte Nacht) to that of Wagner (Tristan und Isolde), Strauss and Mahler.

Concerning the "ninth-chord," Pillin wrote:

Although at first glance this would appear to be one of the most nearly homophonic passages in the work, the dissonance is in reality the result of linear movement, the chromatic progression of six lines in contrary motion, moving simultaneously in the same rhythm. The chords are the resultant of the lines rather than their determinant.¹⁵

Other aspects of analytical interest include: motivic imitation (he cites several instances in Verklarte Nacht where the motive is imitated in exact intervallic inversion), motivic analyses, developing variation and inverted counterpoint.

Reich, Willi. Schoenberg a critical biography. Translated by Leo Black. New York and Washington: Praeger Publishers, 1971.

Reich's analysis is essentially that of Wellesz's, however he did provide more specific information correlating the line of poetry with the corresponding section of music. Since it is a biographical text, there is no purely musical analysis.

Schoenberg, Arnold. Arnold Schoenberg Verklärte Nacht.
Columbia Records, M2S 694, 1950.

In August of 1950, Schoenberg wrote notes for a Columbia recording of Verklärte Nacht.¹⁶ This is a reworking of the material from "Konstruktives in der Verklärte Nacht" (see "Barcelona" in Chapter I above). In the opening section of these notes, Schoenberg introduced the program within its historical context, at the same time, suggesting the possibility that it can be appreciated as "pure" music. Although he does not provide Dehmel's poem, or a translation thereof, he does summarize the poem giving the corresponding musical themes. In analytical terms, these notes are confined to the relationship of the text to the music. Since it was done by the composer, it is the most valuable source in this respect.

Schoenberg, Arnold. Style and Idea: Selected Writings of Arnold Schoenberg. Edited by Leonard Stein. Berkeley and Los Angeles: University of California Press, 1975.

Schoenberg used various sections of Verklärte Nacht to demonstrate different ideas in several articles contained in Style and Idea: Selected Writings of Arnold Schoenberg. These include: "How One Becomes Lonely" (1937); "Heart and Brain in Music" (1946); "My Evolution" (1949); and "The

Relationship to the Text" (1912). Although they are not intended as analyses as such, they do provide some interesting insight.

In "How One Becomes Lonely," Schoenberg expressed how his own loneliness was perpetuated by a general lack of understanding of his music. In this article, he compared various sections of Verklärte Nacht (measures 105-110, 135-140, and 229-239) with his third and fourth string quartets, showing his compositional development. He also mentioned the reception of the first performance and one negative review:

And so the first performance of my Verklärte Nacht ended in a riot and in actual fights. And not only did some persons in the audience utter their opinions with their fists, but critics also used their fists instead of their pens. So one wrote: 'This sextet seemed to me like a calf with six feet, such as one sees often at a fair.' Six feet, he said, because there were six players. But he forgot that six players possess twelve feet.¹⁷

"Heart and Brain in Music" includes a more limited section of Verklärte Nacht, but of value in an analytical sense. Schoenberg quoted measures 55-56 of the original sextet on which he had worked for a full hour. He wrote:

This measure is indeed a little complicated since, according to the artistic conviction of this period (the post-Wagnerian), I wanted to express the idea behind the poem, and the most adequate means to that end seemed a complicated contrapuntal combination: a leitmotiv and its inversion played simultaneously.

This combination was not the product of a spontaneous inspiration but of an extra-musical intention, of a cerebral reflection. The technical labour which required so much time was in adding such subordinate voices as would soften the harsh frictions of this combination.¹⁸

This is the only passage of the music of Verklärte Nacht mentioned in this article.

"My Evolution" contains several often quoted passages relating to compositional influences on Schoenberg, including those of Brahms, Wagner, Zemlinsky, Liszt and Bruckner. He quoted several passages from Verklärte Nacht (in the order in which these appear, these are measures 50-54, 320-327, 255-265, 34, 153, and 138-139) to demonstrate his compositional development.

"The Relationship to the Text" does not have any specific information regarding Verklärte Nacht, but is important regarding Schoenberg's 1912 view of program music (see Chapter VI).

Schoenberg, Arnold. Theory of Harmony Translated by Roy E. Carter. Berkeley and Los Angeles: University of California Press, 1978.

In his Harmonielehre, Schoenberg referred to Verklärte Nacht twice. In a chapter on ninth-chords (page 346), he used the "ninth-chord" from measure 42 as an example of inversions. This section receives thorough coverage in

Lewin's article (see Lewin above). In the second place (page 393), Schoenberg merely mentioned that the sextet contains a whole-tone passage in an inner voice.

Swift, Richard. "Tonal Relations in Schoenberg's Verklärte Nacht." 19th Century Music 1/1 (July 1977).

Swift's treatment of Verklärte Nacht is one of the more complex and detailed of the analyses. A primary thrust is in the area of motivic analysis, but a wealth of additional information is provided. He introduced this composition, along with Debussy's Nocturnes, as music "that would point the direction for much of the dawning century's music."¹⁹

Swift provided many insights beside the extended research relating to the motivic construction. He included a portion of the Dehmel/Schoenberg correspondence, but of more interest is material on Dehmel's historical influence, poetic style and the effect of Dehmel's poem on the structure of Schoenberg's music:

Schoenberg...chose a poem with internal structural relations that could be correlated with purely musical processes. The music is not a meandering fantasy or loose improvisation illustrating an interior verbal plan, but a determined manifestation of the tonal principles of sonata structure.²⁰

Codetta (278-294)	III of V bIII of V
Development	
Part I (294-319)	bIII---V
Part II (320-340)	III of V---V
Recapitulation	
First Group (341-363)	I
Bridge (363-369)	
Second Group (370-390)	
I---(bIII-i-iv)---I	
Coda (391-end)	I
Reduction of Tonal Plan	
First Sonata Second Sonata	
i-II-(i-bvi)-I-III-(iv)-I	

An interesting sideline that Swift developed is the absence of dominant harmonies. He also included some discussion of Schoenberg Grundgestalt (basic shape) as it relates to Verklärte Nacht, and use of the Neapolitan chord. Concerning the famous "ninth-chord" in measure 42, Swift developed the relationship of this chord to the larger tonal plan of the piece:

But this progression [ninth-chord] has a grander function in the sextet than as a source for a particular chord-construction and usage, or even as a local linking passage, for it returns at two crucial structural points. First, it is the harmonic scaffolding for the recapitulation of the first group sentence (mm. 181-187), and is in part responsible for the ambiguity and

uncertainty of that return. Second, this "uncatalogued dissonance" returns in the first part of the coda as part of a succession of important motives from the composition, this time beginning on the raised third scale degree to reflect the modal shift of Sonata II [mm. 393-396].²³

In another interesting section, Swift included discussion of Schoenberg's writings on Verklärte Nacht which are contained in his Style and Idea: Selected Writings of Arnold Schoenberg, his Harmonielehre, and the notes to the Columbia recording of 1950 (see Schoenberg above).

A large portion of this eleven page article is devoted to motivic analysis. Information is included concerning: melodic contour, rhythmic movement, intervallic relations, diatonic scale segments, voice-leading expectations, whole-step relations and patterns of motive expansion and reduction.

This analysis is more purely musical in that it does not involve much comment on the specific relation of the program to the music.

Thieme, Ulrich. Studien zum Jugendwerk Arnold Schönbergs. Regensburg: Gustav Bosse Verlag. 1979.

As an analysis, Thieme's study does not relate to Verklärte Nacht in much detail. It incorporates interesting material on the unpublished youthful

compositions of Schoenberg, and relates it to Schoenberg's later development. Thieme attributes a sudden change from Schoenberg's youthful compositions (more "Brahmsian" in nature) to the more chromatic and programmatic style of the early published compositions (more Wagnerian) to a variety of causes, not the least of which is Schoenberg's saturation from hearing Wagner operas several times. In addition, Thieme attributes this dramatic change to Zemlinsky's influence, familiarity with Strauss's style, the discussion in Vienna's coffee houses, and a whole psychological shift associated with his change to Protestantism.

The section specifically relating to Verklärte Nacht concerns Schoenberg's "Konstruktives in der Verklärte Nacht" analysis (1932) and his later 1950 analysis. He provides measure numbers for the ten examples of the 1932 analysis:²⁴

I:	Measure	34
II:	"	75
III:	"	34/225/229/320-322/ (343)
IV:	"	50
V:	"	105 = 75/76
VI:	"	255/279
VII:	"	156/50
VIII:	"	255
IX:	"	279
X:	"	264/265 = 52-54 57-60

Thieme expressed concern that Schoenberg's Barcelona analysis (1932) and 1950 Columbia record analysis reflected the thoughts and viewpoints of Schoenberg as a more cerebral "12-tone" composer, as opposed to the youthful vehemence under which this work was composed:

Dieser 1932 unternommene Versuch, melodische und harmonische Vorgänge aus einem beide Dimensionen des Tonsatzes determinierenden Prinzip abzuleiten, ist ein Reflex der Erfahrungen des Zwölftonkomponisten Schönberg...²⁵

Webern, Anton von. "Schönbergs Musik." Arnold Schoenberg.
München: R. Piper & Company, 1912.

Webern's article, as part of the first "Birthday Book" for Schoenberg, included a short segment on Verklärte Nacht. It is primarily of historical significance. It is limited to one page, with an additional page of a piano reduction of measures 105-115. As might be expected from an article by one of Schoenberg's most favored students for such an occasion, it is quite complimentary in tone, and very general in nature.

Webern, as has been often quoted, wrote that the form of Verklärte Nacht was that of a free fantasy: "Das Sextett ist einsätzig, die Form dieses Satzes frei phantasierend."²⁶ This view has been the subject of some controversy, nevertheless, it remains the earliest analysis of this composition.

Wellesz, Egon. Arnold Schönberg. Translated by W.H. Kerridge. New York: Da Capo Press, 1969.

Wellesz's contemporary biography was originally published in the German edition in 1921. It contains biographical information as well as a section on Schoenberg's compositions (obviously up until 1921). The section specifically regarding Verklärte Nacht is eight pages long, and contains six musical examples (measures 1-3, 79-80, 105-109, 255-56, 279-30, 370-71). The majority of the content relates Schoenberg's music to Dehmel's poem:

The structure of Verklärte Nacht in accordance with the poem, is made up of five sections, in which the first, third, and fifth are of more epic nature and so portray the deep feelings of the people wandering about in the cold moonlit night. The second contains the passionate plaint of the woman, the fourth the sustained answer of the man, which shows much depth and warmth of understanding.²⁷

Wellesz did not refer to the music by measure number or page number, but from his musical description and examples, I have surmised the following structure:

- Section 1 - mm. 1-28
- Section 2 - mm. 29-187
- Section 3 - mm. 188-228
- Section 4 - mm. 229-369
- Section 5 - mm. 370-end

The tone of his analysis, being somewhat typical of the early twentieth century, is descriptive in a very romantic style. In this respect, it is similar to Webern and Horenstein's analyses.

In light of the relatively contemporary nature of this analysis, the following quote is interesting:

As might be expected, the setting of a programme to music, and especially in a youthful work full of the zest of life, has made the music of Verklärte Nacht something unusually dramatic; so much so that one could wish in many places for greater fullness and strength of tone. Hence, when this work is played in large halls, it is a good idea to increase the number of performers. This certainly reduces the intimate effect of certain passages, but, on the other hand, it gives to the whole a far greater intensity, bringing out more clearly the flight and elan of the composition.²⁸

From his conclusion:

However closely Schönberg has here followed the course of the poem, his unusually strongly developed architectonic sense prevented him from letting the form lapse into a fantasy... Schönberg has made use of the poetic outline, he has so conceived the things from within, that the music is fully justified, even if one does not know the 'programme.'²⁹

Whittall, Arnold. Schoenberg Chamber Music. Seattle: University of Washington Press, 1972.

As part of a survey of Schoenberg's chamber music, Whittall included some information and a general analysis of Verklärte Nacht. He summarized the influences of

Mahler, Strauss, Brahms and Wagner, especially the latter's Leitmotiv, on Schoenberg. Whittall's formal structure descends from Wellesz's five-part form.

Designed as a summary (or perhaps an introduction to Schoenberg's chamber music), Whittall's statements are of a very general nature:

Verklärte Nacht is a music-drama without words in which powerful contrasts of texture and tonality are balanced by subtle thematic inter-relationships and by a highly concentrated contrapuntal complexity.³⁰

Again later:

In the scope of its single-movement form, the quality of its thematic material, the lucidity of its chromatic-diatonic dissonant-consonant, contrapuntal-homophonic relationships, this masterpiece shows Schoenberg's genius at full stretch, his rethinking of traditional functions at its most imaginative.³¹

Whittall provided a different approach to the "ninth-chord" than did Swift:

In Ex. I (b) [the "ninth-chord" section], quite clearly, the chromatic chords do not lead to a new key---they are not potentially diatonic: they colour the existing key.³²

Notes to Chapter IV

1. Victor Kofi Agawu, The Structural Highpoint as Determinant of Form in Nineteenth Century Music (Ann Arbor, Michigan: University Microfilms International, 1982), p. 173.
2. Ibid., 175.
3. Ibid., 181.
4. Walter B. Bailey, Programmatic Elements in the Works of Schoenberg (Studies in Musicology, no. 74. Ann Arbor, Michigan: UMI Research Press, 1984), p. 38.
5. Philip Friedheim, Tonality and Structure in the Early Works of Arnold Schoenberg (Ann Arbor, Michigan: University Microfilms International, 1963), p. 114.
6. Ibid.
7. Hilde Holback-Hanssen, "Verkl arte Nacht---en analyse av relasjonen mellom R. Dehmels dikt og A. Schoenbergs sekstett, Op. 4," Studia Musicologica Norvegica, 7 (1981): 85.
8. Alan Phillip Lessem, Music and Text in the Words of Arnold Schoenberg (Studies in Musicology, no. 8. Ann Arbor, Michigan: UMI Research Press, 1979), pp. 8-9.
9. Arnold Schoenberg, Theory of Harmony, translated by Roy E. Carter (New York and Washington: Praeger Publishers, 1971), quoted in David Lewin, "On the 'Ninth-Chord in Fourth Inversion' from Verkl arte Nacht," Journal of the Arnold Schoenberg Institute, X/1 (June 1987): 64.
10. Ibid., 45-6.
11. Lewin, "On the 'Ninth-Chord,'" p. 57.
12. Joseph Machlis, Introduction to Contemporary Music (New York: W.W. Norton & Company, Inc., 1961), p. 354.
13. Dika Newlin, Bruckner Mahler Schoenberg (New York: W.W. Norton & Company, Inc., 1978), p. 214.

14. Boris William Pillin, Some Aspects of Counterpoint in Selected Works of Arnold Schoenberg (Los Angeles, California: Western International Music, Inc., 1970), p. 24.

15. Ibid., 45.

16. Arnold Schoenberg, Verklärte Nacht, Columbia Records M2S 694, 1950. [This was originally written in English, however, a German translation by Gudrun Buddle appears in: Ivan Vojtech, heraus., Stil und Gedanke (S. Fischer Verlag, 1976)]. See Appendix A.

17. Arnold Schoenberg, Style and Idea: Selected Writings of Arnold Schoenberg, ed. Leonard Stein (Berkeley and Los Angeles: University of California Press, 1975), pp. 36-7.

18. Ibid., 55-6.

19. Richard Swift, "Tonal Relations in Schoenberg's Verklärte Nacht," 19th Century Music 1/1 (July 1977): 3.

20. Ibid., 4.

21. Ibid., 6.

22. Ibid., 7.

23. Ibid., 10-11.

24. Ulrich Thieme, Studien zum Jugendwerk Arnold Schönbergs (Regensburg: Gustav Bosse Verlag, 1979), p. 217.

25. Ibid., 220.

26. Anton von Webern, "Schönbergs Musik" in Arnold Schoenberg (München: R. Piper & Company, 1912), p. 23.

27. Egon Wellesz, Arnold Schönberg, transl. W.H. Kerridge (London: J.M. Dent, 1925), p. 67.

28. Ibid., 66-7.

29. Ibid., 72.

30. Arnold Whittall, Schoenberg Chamber Music (Seattle: University of Washington Press, 1972), p. 10.

31. Ibid., 12.

32. Ibid.

CHAPTER V: PILLARS OF FIRE

Schoenberg's greatest financial success in the United States was undoubtedly the ballet "Pillars of Fire." The music for this ballet is Verklärte Nacht and the story follows the "program" by Richard Dehmel.

Schoenberg was first approached by Hugo Winter, of Associated Music Publishers, Inc., on September 13, 1941, with the idea of using Verklärte Nacht for a ballet. German Sevastianov, Director of the Ballet Theatre, had posed the idea to Winter. Winter's letter dated September 13, 1941 described the Ballet Theatre:

The Ballet Theatre is a dance group under the management of Hurok's Concert Agency and travels all over the continent. The AMP has contracts for several works with the Ballet Theatre. Among others is Mahler's "Kindertotenlieder." They pay in general \$15 to \$25 for each performance with a guarantee for a few performances. If it is a success it may be performed very often.

As you know 'Verklaerte Nacht' is not copyrighted; naturally I did not mention this, on the contrary I declared that it is necessary to have your consent.¹

The financial obligations were finalized in a letter to Schoenberg, also from Winter, on December 6, 1941. This lists the royalties as \$425 for the first 10 performances and \$25 for each subsequent performance.

The first performance of "Pillars of Fire" took place on April 8, 1942 at the Metropolitan Opera. The

choreography was by Anthony Tudor. Stuckenschmidt reports on this performance:

It had been received with ovations in the Metropolitan Opera such as had never before been experienced, and the uniformly enthusiastic reports in the press confirmed its success.²

Apparently, during this same period, Schoenberg had been approached by Ballet Russe with the same idea. A telegram from Schoenberg to Winter dated March 23, 1942 reads:

Owing morally and by Universal's Contract, rights of extra musical use of my music, I sold my exclusive agreement for seventeen months to Ballet Russe. stop. Please perfect deal rent parts and inform Ballet Theatre I am sorry. They came too late.³

Since AMP was Universal's representative in the U.S., it is probable that Winter was able to work out an agreement with Universal. At any rate, this obstacle was resolved because the New York performance took place two weeks later.

"Pillars" became a standard ballet in the repertoire of the Ballet Theatre. "Royalty Statements" from AMP show ten performances during 1942 and seventeen performances in 1943. There were many performances also in the years 1946 and 1947. In the correspondence between Schoenberg and AMP during the later 1940s, Schoenberg criticizes AMP's records of the actual number of performances of "Pillars." Over

and over again, he attacks the records up until the time of his death.

Schoenberg was scheduled to conduct the Ballet Theatre in performances at Los Angeles and San Francisco in January of 1943. However, due to health problems, he was unable to conduct these performances. He did finally conduct the ballet at San Francisco in 1945 and received one of the few ovations of his career.

Schoenberg's true thoughts concerning the use of "Verklärte Nacht" as a ballet are not known. But an interesting letter from Schoenberg to Webern demonstrates his feelings regarding dance in general. This letter is dated September 12, 1931, and is in reference to his "Dance Round the Golden Calf" from his uncompleted opera Moses and Aaron:

I wanted to leave as little as possible to those new despots of theatrical art, the producers, and even to envisage the choreography as far as I'm able to. For all this sort of thing is in a very bad way nowadays, and the highhandedness of these mere minions, and their total lack of conscience, is exceeded only by their barbarity and feebleness... You know I'm not at all keen on the dance. In general its expressiveness is on a level no higher than that of the crudest programme-music; and the petrified mechanical quality of its 'beauty' is something I can't stand. Anyway, so far I've succeeded in thinking out movements such as at least enter into a different territory of expression from the caperings of common-or-garden ballet.⁴

Regardless of Schoenberg's attitude toward dance, "Pillars of Fire" and the other ballets using Verklärte Nacht have proven to be very popular. Once critic wrote about a Peter van Dyke choreographed performance at the Paris Opera:

D'un côté musique, de l'autre le geste et dans la fusion éclate une vérité que chacun peut comprendre ec sa sensibilité propre, ses propres expérience ou ses rêves... (On one side the music, on the other the gestures, and in the fusion bursts a truth that everyone can understand in his own way, his own experiences or his dreams...) ⁵

Notes to Chapter V

1. Personal letter from Winter to Schoenberg dated September 13, 1941, a copy of which is located at the Arnold Schoenberg Institute.

2. H.H. Stuckenschmidt, Arnold Schoenberg, His Life, World, and Work, trans. Humphrey Seale (New York: Schirmer Books, 1977), p. 453.

3. Telegram from Schoenberg to Winter, dated March 23, 1942, a copy of which is located at the Arnold Schoenberg Institute.

4. Arnold Schoenberg, Arnold Schoenberg Letters, ed. Erwin Stein, trans. Eithne Wilkins and Ernst Kaiser (New York: St. Martin's Press, 1964), pp. 152-3.

5. Antoine Livio, "A propos d'une... 'Nuit transfiguree,'" Schweizerische Musikzeitung (Zürich), 5/105 Jahrgang (September-Oktober 1965), p. 279 (English translation by Patty Standard-Cronk).

CHAPTER VI: FINAL REFLECTIONS

This chapter will not serve so much as a conclusion, as it will provide this writer the opportunity to include some materials that did not seem appropriate elsewhere. In previous chapters, the effort has been to present the research in a factual manner, void as much as possible of my own opinions. In this chapter, some of the conclusions will be more of a personal nature, as a result of the research. The major emphasis of this chapter concerns Schoenberg's view of the programmatic nature of Verklärte Nacht and some final remarks concerning editions. In addition, some items of a miscellaneous nature will be included.

Charles Ives wrote in the "Prologue" to his Essays Before a Sonata, The Majority:

How far is anyone justified, be he an authority or a layman, in expressing or trying to express in terms of music (in sounds, if you like) the value of anything, material, moral, intellectual, or spiritual, which is usually expressed in terms other than music? How far afield can music go and keep honest as well as reasonable or artistic?...Does the success of program music depend more upon the program than upon the music? If it does, what is the use of the music? If it does not, what is the use of the program? Does not its appeal depend to a great extent on the listener's willingness to accept the theory that music is the language of the emotions and only that?

On the other hand is not all music program music? Is not pure music, so called, representative in its essence?...Where is the

line drawn between the expressive of subjective and objective emotion? It is easier to know what each is than when each becomes what it is.¹

The value of program music has received much attention throughout this century. As a compositional device, program music had only sporadic appearance prior to 1800. However, by 1900 it was at the forefront of compositional trends battling for equal acceptance with those favoring "absolute music." Schoenberg may have agreed with Ives' assessment of the paradoxical nature of program music. His own view of Verklärte Nacht["] itself presents something of a paradox.

Evidenced by Schoenberg's own writings and letters, there were three periods in his life when he devoted some thought to the nature of program music. These were: when he wrote "The Relationship to the Text" in 1912, various writings in 1931-32, and between 1946 and his death. While his writings tended to downplay the importance of the text, he apparently thought of Verklärte Nacht["] in programmatic terms and wrote several articles relating the program to the text.

In "The Relationship to the Text," Schoenberg's theme is that the relationship of the program to the music in any specific or liberal manner is banal.

A few years ago I was deeply ashamed when I discovered in several Schubert songs, well-known to me, that I had absolutely no idea what was going on in the poems on which they were based. But when I had read the poems it became clear to

me that I had gained absolutely nothing for the understanding of the songs thereby, since the poems did not make it necessary for me to change my conception of the musical interpretation in the slightest degree. On the contrary, it appeared that, without knowing the poem, I had grasped the content, the real content, perhaps even more profoundly than if I had clung to the surface of the mere thoughts expressed in words...

Thence it became clear to me that the work of art is like every other complete organism. It is so homogeneous in its composition that in every little detail it reveals its truest, inmost essence. When one cuts into any part of the human body, the same thing always comes out---blood. When one hears a verse of a poem, a measure of a composition, one is in a position to comprehend the whole...When Karl Karus calls language the mother of thought, and Wassily Kandinsky and Oskar Kokoschka paint pictures the objective theme of which is hardly more than an excuse to improvise in colours and forms and to express themselves as only the musician expressed himself until now, these are symptoms of a gradually expanding knowledge of the true nature of art. And with great joy I read Kandinsky's book On the Spiritual Nature of Art, in which the road for painting is pointed out and the hope is aroused that those who ask about the text, about the subject-matter, will soon ask no more.

...Furthermore, in all music composed to poetry, the exactitude of the reproduction of the events is as irrelevant to the artistic value as is the resemblance of a portrait to its model.²

In 1931 the German psychologist Julius Bahle did a study devoted to song composition. Schoenberg was one composer he approached with a detailed questionnaire concerning his creative process. Schoenberg's responses are enlightening:

In my earlier days (since, for a long time now, I have only very exceptionally set anyone else's texts) I always used to look for a

particular poem, and often, certainly, its content (mood and emotions) had to match preconceived ideas of my own. All the same, I often ended up by choosing something quite different, perhaps because it matched a musical idea that was in my mind; a theme, waiting for someone to help it into the world. For I know over and over again that I was after texts for music I wanted to write. This was in fact how I came to write my own texts; texts for imaginary music.

...To sum up: the words are often an occasion, an excuse, a stimulus. What really draws me to them is my musical need.³

However, when Schoenberg wrote the "Konstruktives in der Verklärten Nacht" (see "Barcelona" in Chapter I) in 1932, he related ten specific motives to their corresponding lines in Dehmel's poem. The apparent paradox is that while Schoenberg down-played the importance of the text, he, at the same time, devoted considerable energy to demonstrate the interrelatedness of the text and the music. In "Heart and Brain in Music,"⁴ written in 1946, Schoenberg wrote the following:

Thus it will be as astonishing to you as it was to all my friends when I came with the score of Verklärte Nacht and showed them one particular measure on which I had worked a full hour, though I had written the entire score of 415 measures in three weeks. This measure is indeed a little complicated since, according to the artistic conviction of this period (the post-Wagnerian), I wanted to express the idea "behind" the poem, and the most adequate means to that end seemed a complicated contrapuntal combination: a leitmotiv and its inversion played simultaneously.⁵

The program notes written in 1950 for the Columbia recording (see Appendix A) are perhaps the most revealing.

In the second paragraph, Schoenberg wrote:

My composition was, perhaps, somewhat different from other illustrative compositions, firstly, by not being for orchestra but for a chamber group and secondly, because it does not illustrate any action or drama, but was restricted to portray nature and to express human feelings. It seems that, due to this attitude, my composition has gained qualities which can also satisfy if one does not know what it illustrates, or in other words, it offers the possibility to be appreciated as "pure" music. Thus it can perhaps make you forget the poem which many a person today might call rather repulsive.⁶

Schoenberg wrote the remainder of these notes relating the music to the program. As Bailey summarizes:

From these two statements by Schoenberg, it is apparent that he appreciated both the programmatic content and the purely musical organization of Verklärte Nacht.⁷

Another document of interest is the letter from Schoenberg to Mr. Ross Russell, Dial Records, dated January 13, 1950, regarding the possibility of recording various Schoenberg compositions:

...I would suggest that they [Kolisich Quartet] record in first line the Sextet, Verklärte Nacht, because the orchestral version, made by Mr. Golschmann, with a very poor orchestra and is a very poor sentimental style which disregards every poetic idea which I expressed in this music, could easily be beaten by a recording of the Kolisichs, and I am quite sure that nobody would buy the orchestra version any more if the original String Sextet is on the market.

In order to make you understand why I dislike the Golschmann recording so much, I tell you that it is emotional where I describe nature. It has nothing to do with emotion, it is a mere picture. On the other hand he is again emotional when the man speaks in a serious but not sentimental manner. He is again sentimental. And so it goes on throughout the whole piece.

Everything is soft and much too expressive. It is this wrong expression which I dislike so much.⁸

This letter contains several important points. For the premiere performance in 1902, Schoenberg did not provide Dehmel's poem to the audience. However by 1950, Schoenberg felt it important to be aware of the relationship of the program to the music, and to temper one's interpretation accordingly. At the same time, he was also concerned with excessive emotional influence derived from the program. This letter also indicates that Schoenberg felt that the sextet was more effective than the chamber orchestra versions, or at least, that it would be more popular.

Similar evidence comes from the editions. Where, in my mind, there is no doubt that the 1943 Revision is the edition that one should use, or at least consult, when performing Verklärte Nacht, there is value in studying at least one of the earlier editions. Both the original sextet and the 1917 edition, which are nearly identical in their musical instructions (i.e., dynamics, verbal indications, articulations), appear more intense and emotional. In 1943, he eliminated various passionate words and several brief swells in the musical lines. It appears that Schoenberg, in later life, somewhat shied away from demonstrable raw emotion. The similarity between this trend in the music and his reduction of the emotional

intensity in the translation of Dehmel's poem in his later program notes is apparent (see Appendix A).

Schoenberg wanted to encourage more restraint from the flagrant emotional interpretations he so detested in the Golschmann recording. He might also have harbored a slight feeling of embarrassment in later life towards such a youthful, highly emotional composition and subject. In either case, it would serve any performer well to study both an earlier edition and the later revised edition.

Anyone performing the chamber orchestra version will be interested in the size of orchestra Schoenberg preferred. In a letter from Schoenberg to Hans Kabasta, Schoenberg specified the following instrumentation for Verklärte Nacht:

8 First Violins
6 Second Violins
4 First Violas
4 Second Violas
4 First Cellos
4 Second Cellos
3 Contrabasses⁹

The above list calls for a very large low string section, larger than is commonly employed for this composition.

Another letter of interest regards cuts in Schoenberg's compositions, specifically Verklärte Nacht. This letter is from Schoenberg to Bruno Walter, dated December 23, 1943. It is in response to a letter from Walter requesting (due to the length of a concert) permission to make a short cut:

Dear Mr. Walter:

I thank you very much for the friendly manner in which you offer me the unfortunately unacceptable suggestion of a deletion in "Verklärte Nacht."

I am against deletions in an otherwise acceptable work, not only for reasons of principle--they have never helped, on the contrary, at the most they have called attention to an existing weakness in an unpleasant manner.

I was certain to be the first in our time who turned his back on the "long style." But the new shortness was then just as organic as that earlier length.

A deletion removes all proportions of equilibrium. I have discovered that again and again.

In the case of "Verklärte Nacht," the length is throughout the result of the manner that the thematic material is treated in the entire piece. And that, on its part, arises from the structural nature of that material.

I experienced this myself in a convincing way, when I tried several years ago to revise this piece, this is, to undertake such changes that would make much of it more concise without affecting the fundamentals. I got rather far into it. But suddenly I had the feeling that I was simply destroying the entire piece.

I believe, if the long parts are not intolerable, then there are only two ways out: 1) perform it as is. Then one has to keep the good in it. Or 2), as I once wrote, "lay the whole thing aside."

...Now in conclusion: I therefore must ask you to forget the deletion. Even I find the piece too long in many parts. But I believe: if its other qualities are not capable of compensating for that, then it is just as poor as the most by Schubert---who of course is always much too long---without wishing to compare myself any further with him, but at the worst in that regard.¹⁰

This writer would like to conclude this document with a personal view. In so much of the writing about Verklärte Nacht,["] either by scholars or by Schoenberg himself, there is much emphasis on the program. I may be influenced by the fact that I first encountered the piece as a cellist, performing with a chamber orchestra. Since the program was not brought to my attention by the conductor, I first encountered the Dehmel text on the evening of the performance. Since then I have heard and performed the piece in all the three editions. Even after doing the research and writing this document, I still hear the piece in musical terms, nearly void of programmatic content. The exception to this might be certain D-major cadences, which to me represent the "Transfiguring." I hear only the emotional intensity (or lack thereof in the pictorial "moonlight" scenes) underlying the poem.

As Schoenberg didn't provide Dehmel's poem in the first performance, I am similarly tempted. When a listener is engrossed in trying to relate various programmatic ideas to musical themes, the possibility exists that he or she will miss the essence of the music and the program. Certainly, Schoenberg was trying to communicate the "idea behind the poem," what I would call the "essence." There can be no doubt that the piece is effective on an absolute musical level. Formally, it holds together with or without the program. It is possible that the inclusion of the

program may inhibit the communication of the innermost nature of the composition, rather than enhance it.

Since this chapter started with a quotation of one great twentieth-century composer, it is fitting that it end with another. From Igor Stravinsky's autobiography:

For I consider that music is, by its very nature, essentially powerless to express anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature, etc. ...Expression has never been an inherent property of music. This is by no means the purpose of its existence. If, as is nearly always the case, music appears to express something, this is only an illusion and not a reality. It is simply an additional attribute which, by tacit and inveterate agreement, we have lent it, thrust upon it, as a label, a convention in short, an aspect which, unconsciously or by force of habit, we have come to confuse with its essential being.¹¹

Notes to Chapter VI

1. Charles Ives, Essays Before a Sonata, The Majority (New York and London: W.W. Norton & Company, 1970), pp. 3-4.
2. Schoenberg, Style and Idea, pp. 142-3.
3. Willi Reich, Schoenberg: a critical biography (New York and Washington: Praeger Publishers, 1971), pp. 239-40.
4. Schoenberg, Style and Idea, pp. 53-61.
5. Ibid., 55.
6. Arnold Schoenberg, "Verklarte Nacht", Columbia Records M2S 694, 1950.
7. Bailey, Programmatic Elements, p. 32.
8. Personal letter dated January 13, 1950 from Schoenberg to Mr. Ross Russell, a copy of which is located at the Arnold Schoenberg Institute.
9. Personal letter, undated, from Schoenberg to Professor Hans Kabasta, a copy of which is located at the Arnold Schoenberg Institute.
10. Personal letter dated October 20, 1916 from Schoenberg to Bruno Walter, a copy of which is located at the Arnold Schoenberg Institute. English translation by Ropert Lipp.
11. Igor Stravinsky, An Autobiography (New York: Simon and Schuster, 1958), pp. 83-4.

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APPENDIX A: NOTES TO 1950 COLUMBIA RECORDING

At the end of the 19th century, the foremost representatives of the "Zeitgeist" in poetry were Detlev von Liliencron, Hugo von Hofmannsthal and Richard Dehmel. But in music, after Brahms' death, many young composers followed the model of Richard Strauss, by composing program music. This explains the origin of *Verklaerte Nacht*: it is program music, illustrating and expressing the poem of Richard Dehmel.

My composition was, perhaps, somewhat different from other illustrative compositions, firstly, by not being for orchestra but for a chamber group and secondly, because it does not illustrate any action or drama, but was restricted to portray nature and to express human feelings. It seems that, due to this attitude, my composition has gained qualities which can also satisfy if one does not know what it illustrates, or in other words, it offers the possibility to be appreciated as "pure" music. Thus it can perhaps make you forget the poem which many a person today might call rather repulsive.

Nevertheless, much of the poem deserves appreciation because of its highly poetic presentation of the emotions provoked by the beauty of nature, and for the distinguished moral attitude in dealing with a staggeringly difficult problem.

Promenading in a park,

Ex. 1
Sehr langsam

in a clear, cold moonlight night,

Ex. 2

Ex. 3

the woman confesses a tragedy to the man in a dramatic outburst.

Ex. 4
Bewegter

She had married a man whom she did not love. She was unhappy and lonely in this marriage,

Ex. 5

but forced herself to remain faithful,

Ex. 6

and finally obeying the maternal instinct, she is now with child from a man she does not love. She had even considered herself praiseworthy for fulfilling her duty toward the demands of nature.

Ex. 7

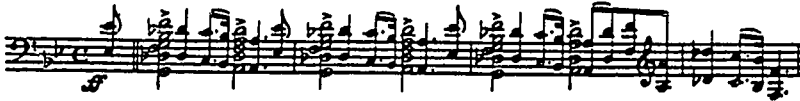
A climactic ascension, elaborating the motif, expresses her self-accusation of her great sin.

Es. 8



In desperation she now walks beside the man with whom she has fallen in love, fearing his verdict will destroy her.

Es. 9



But "the voice of a man speaks, a man whose generosity is as sublime as his love."

Es. 10



The preceding first half of the composition ends in E-flat minor (a), of which, as a transition, only the B-flat (b) remains, in order to connect with the extreme contrast of D major (c).

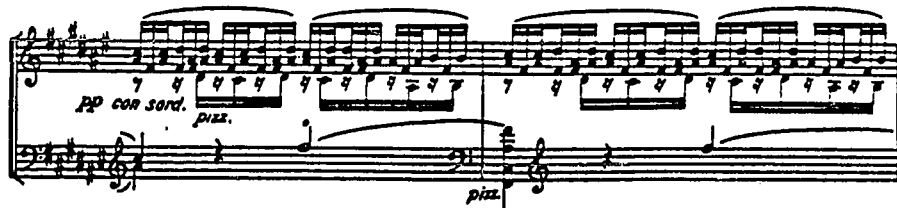
Harmonics (a), adorned by muted runs (b), express the beauty of the moonlight

Es. 11



and, above a glittering accompaniment,

Es. 12



a secondary theme is introduced,

Es. 13



which soon changes into a duet between violin and cello.

Ex. 14

This section reflects the mood of a man whose love, in harmony with the splendor and radiance of nature, is capable of ignoring the tragic situation: "the child you bear must not be a burden to your soul."

Having reached a climax, this duet is connected by a transition with a new theme.

Ex. 15

Its melody, expressing the "warmth that flows from one of us into the other," the warmth of love, is followed by repetitions and elaborations of previous themes. It leads, finally, to another new theme, which corresponds to the man's dignified resolution: this warmth "will transfigure your child," so as to become "my own."

Ex. 16

An ascension leads to the climax, a repetition of the man's theme (Ex. 10c) at the beginning of the second part.

A long coda section concludes the work. Its material consists of themes of the preceding parts, all of them modified anew, so as to glorify the miracles of nature that have changed this night of tragedy into a transfigured night.

It shall not be forgotten that this work, at its first performance in Vienna,* was hissed and caused riots and fist fights. But very soon it became very successful.

August 26, 1950

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Reprinted by permission, Lawrence Schoenberg
 *Tuesday, March 18, 1902 by the Rosé Quartet and members of the Imperial and Royal Court
 Opera Orchestra. (Ed.)

APPENDIX B: DOCUMENTATION OF RECITALS

THE UNIVERSITY OF WASHINGTON

School of Music

presents

KIRK GUSTAFSON

in a

LECTURE - RECITAL*

Friday, May 30, 1986

2:00 pm Rm. 213

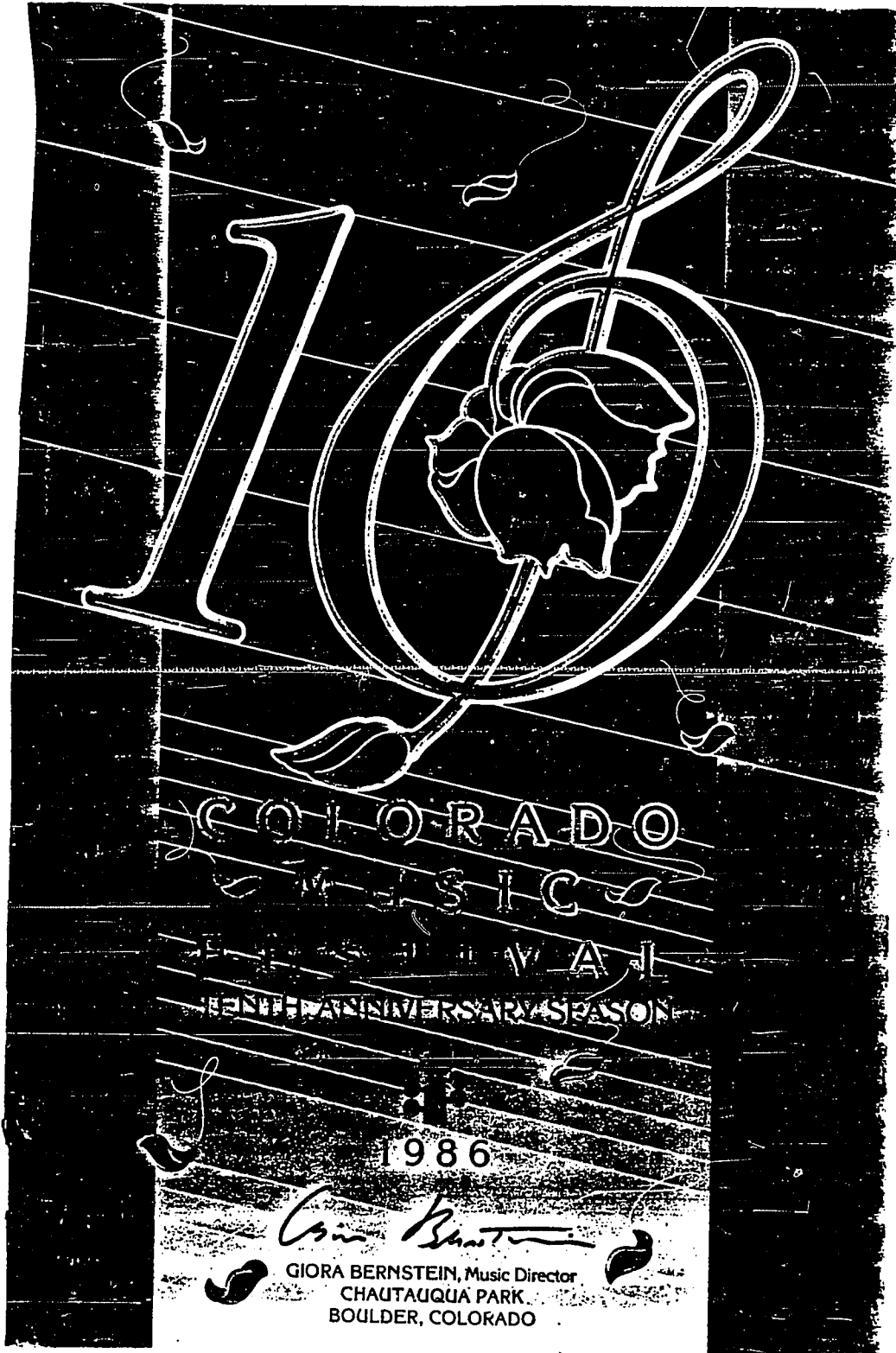
Program

"
Verklärte Nacht

Arnold Schoenberg, op. 4

Peter Kaman, violin
David Pollitt, violin
Betty Agent, viola
Joseph Pollard White, viola
Richard Aaron, cello
Kirk Gustafson, cello

* As partial fulfillment of the requirements for the degree
of Doctor of Musical Arts



COLORADO
MUSIC
FESTIVAL
CENTENNIAL ANNIVERSARY SEASON

1986

Giora Bernstein

GIORA BERNSTEIN, Music Director
CHAUTAUQUA PARK
BOULDER, COLORADO

CHAMBER
ORCHESTRA

PROGRAM

Sunday, July 27 at 8:00 p.m.
Chautauqua Auditorium, Boulder

Kirk Gustafson, Conductor
José Feghali, Piano
Frances Tietov, Harp

Debussy: Danses sacrée et profane

Frances Tietov, harp

Saint-Säens: Piano Concerto No. 2 in g minor, Op. 22

Andante sostenuto
Allegretto scherzando
Presto

José Feghali, piano

Intermission

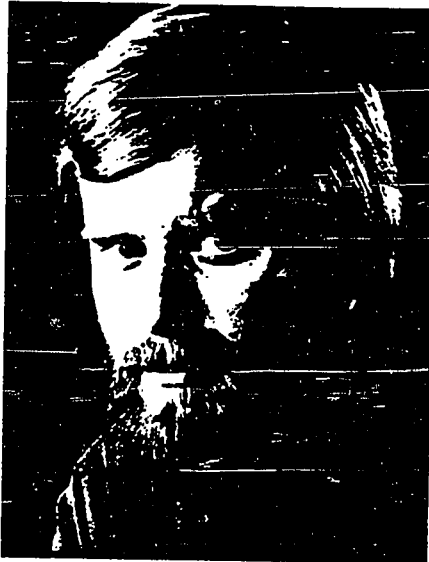
Bizet: Symphony No. 1 in C

Allegro vivo
Adagio
Allegro vivace; Trio
Allegro vivace

*KCFR, 90.1 FM, is pleased to provide media support
for the 1986 Chamber Orchestra Series.*

Steinway Piano provided by Wells Music.

**CHAMBER
ORCHESTRA
GUEST
ARTISTS**



Kirk Gustafson, conductor

"... a conductor of elegant exactness" has been the reaction of the press for a concert conducted by Kirk Gustafson featuring works by Ives, Druckman (Pulitzer Prize Winner) and Toensing (world premiere of *Angels*). As founder of the Contemporary Arts Orchestra, he was featured on Public Television in a full concert of contemporary music.

Being no stranger to Colorado audiences, Mr. Gustafson recently appeared with the Grand Junction Symphony. His long association with the Colorado Music Festival has included conducting concerts for the past four seasons with CMF's nationally acclaimed professional orchestras. He has spent recent years in the midwest teaching at the University of South Dakota and providing his talents to the South Dakota Symphony where he has conducted several subscription concerts.

Perhaps the tribute paid to Mr. Gustafson: "On or off the podium, he stresses tremendous passion for music" best describes the musical spirit that he communicates to musicians and audiences alike.



José Feghali, piano

Gold-Medal Winner of the 1985 Van Cliburn International Piano Competition, José Feghali was born in Rio de Janeiro, where he gave his first public performance at age five and, three years later, performed with the Brazilian Symphony Orchestra under the direction of Isaac Karabtchevsky. In 1976 he moved to London, where he was a scholarship student at the Royal Academy and studied with Maria Curcio Diamand and Christopher Elton. He made his formal London debut at Fairfield Hall in 1980 and has since been heard in recital and with orchestra throughout the United Kingdom,

Switzerland, Spain, Colombia and his native Brazil.

No stranger to competition medals, Mr. Feghali has taken first prizes in the Young Concert Artists Trust/UK 1984); the Dudley Competition (1982); the Greater London Arts Association Competition (1981); International Young Artists Competition/Tunbridge Wells (1980); and second prize in the Queen Sophia International Competition (1979).

On June 13, 1985, ten days after winning the Van Cliburn Competition, Mr. Feghali appeared in recital at Ambassador Auditorium in Pasadena, California, where a sold-out hall gave him a prolonged standing ovation and the Los Angeles press heralded him as "a musician to cherish, one of the most promising talents to emerge in many a season." Other highlights of the 1985-86 season include appearances with Royal Philharmonic Orchestra at London's Barbican Centre, the Scottish National Orchestra, gala performances in Sao Paulo and Rio de Janeiro, recital debuts at the Kennedy Center and Carnegie Hall, two month-long recital and orchestra tours of Germany, Austria and Holland, and appearances with the Pittsburgh, Saint Louis, Baltimore, Indianapolis, Atlanta, Utah, Memphis, Tulsa, New Haven and American symphonies.

Mr. Feghali continues to make London his home, while pursuing, as time permits, interests including electronics, computer science, table tennis, philosophy, psychology, and parapsychology.

Frances Tietov occupies the Elizabeth Eliot Mallinckrodt Chair as Principal Harpist of the Saint Louis Symphony Orchestra. Prior to her appointment with the Orchestra in 1970 she was Principal Harpist with the American Symphony Orchestra under the direction of Leopold Stokowski.

Miss Tietov studied with Marilyn Costello at the Curtis Institute of Music and with Marcel Grandjany at The Juilliard School of Music. She was a recipient of the Alexander Hillsburg Award of the Philadelphia Foundation and was a winner of the Young Artists Award sponsored by the Musician's Club of New York.

During the summers Miss Tietov has served as harpist for the Stratford Festival of Canada and has participated in the Marlboro Festival. She has been a faculty member at the Claremont Music Festival in California and appeared last year with the Cape and Islands Festival in Massachusetts. She now teaches harp at the St. Louis Conservatory of Music and Washington University.

Miss Tietov recorded Debussy's *Danses sacrée et profane* with the Saint Louis Symphony Orchestra and Leonard Slatkin for Telarc Records, a recording which received a Grammy Award nomination in 1983.



Frances Tietov, harp

VITA

Kirk Gustafson was born in Seattle, Washington on December 29, 1953, and attended high school in Redmond, Washington, and Hailey, Idaho. He received his Bachelor of Music Education and Master of Music degrees from the University of Colorado, in Boulder.