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Tracing the Idea in Schoenberg's Violin Concerto: An Interpretation through Performance Practice, Analysis and Recording Analysis

by

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Thesis submitted to the University of Kent

for the Degree of Doctor of Philosophy

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Abstract of the Thesis

Schoenberg's twelve-tone music has attracted widespread musicological research and attention. The performance of his twelve-tone music, however, has not received the same prominence. The tension between these two opposing trends is the foundation of this thesis, which applies academic research to shaping an interpretation that leads to a performance of Schoenberg's Violin Concerto.

In order to understand Schoenberg's musical thinking this study begins with the exploration of his concept of performance practice, identifying and organising the manifold issues around the concept of the Idea. In chapter two the Idea is traced in the material of the Violin Concerto, demonstrating how it can be associated with a specific group of notes, the tetrachord set-class 4-3. The appearance of this tetrachord in key moments, and the intention to project large-scale sections of the movements, influence the performer-oriented analysis at the end of chapter two. The performer-oriented analysis includes graphs that combine information about dynamics, tempo and a score reduction in order to assist the performer in his task of shaping each section.

Chapter three explores the extent to which the projection of these large-scale sections occurs successfully in other recordings. The recording analysis program Sonic Visualiser has been employed in order to assist this research. The research focuses mainly on a contemporary recording, which at the time of the research was the most recent, and a recording that was in close proximity to Schoenberg and his circle: the 2000 recording with Rolf Schulte and Robert Craft (Philharmonia Orchestra) and the 1967 recording of Rudolf Kolisch and René Leibowitz (Wisconsin Festival Orchestra). Louis Krasner's 1954 recording with Dimitri Mitropoulos (Cologne Radio Orchestra) is also briefly examined, in order to make a comparison with another violinist that premiered the Concerto and was close to Schoenberg's circle.

Chapter four amalgamates the previous research findings in order to produce three graphs, one for each movement, that outline a personal interpretation of the Concerto. The emphasis of these graphs focuses on the handling of tempo and how it influences the projection of large-scale sections that organically connect to each other. At the end of the chapter the discussion returns to the performance practice issues outlined in chapter one, in order to demonstrate how they fit within the proposed interpretation of the piece.

LIST OF ABBREVIATIONS

Chapter One:

Fundamentals of Musical Composition	*Fundamentals*
Style and Idea	*SI*
Arnold Schoenberg Centre	ASC

Chapter Two:

Theme I-1a, Theme II-1	ThI-1a, ThII-1
Closing Theme	Cl. Th.
Cadential Passage, Closing Passage	Cad. Pass., Cl. Pass.
FSG, SSG	First Subject Group, Second Subject Group
Material, Variation	Mat., Var.

For the graphs in section 2.4 – *Performer-oriented Analysis*:

Solo Violin	S.Vl.	Wood Wind	W. W.
Violin I or II	Vl. I or II,	Flute	Fl.
Violins	Vls.	Clarinet	Cl.
Violoncello	Vlc.	Piccolo Clarinet	P.Cl.
Viola	Vla.	Bass Clarinet	BarsCl.
Strings	Str.	Oboe	Obar
Orchestra	Orch.	Basson	F.g.
Xylophone	Xyl.	Trumpet	Tr.
Trombone	Trm.	Horn	Hrn.

Chapter Three:

Average Metronome Marking	AMM
Metronome Marking	MM
Decibel	DB

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INTRODUCTION

Schoenberg intended to compose a violin concerto much earlier than the time that his Op.36 appeared. In 1922, he sketched various fragments of a concerto, while on 14 November 1927 he made a further attempt, sketching out only the beginning of another twelve-tone Violin Concerto (Schoenberg *et al.* 1988, xix). The year before, in an interview with the editor of the theatre journal *Comoedia*, Schoenberg claimed that 'I am thinking of composing a Violin Concerto which – I hope – will be introduced by Kreisler. I want to provide new inspiration for music for the violin' (Frisch 1999, 271).

His intention, however, was only realised much later after an eventful year that saw Schoenberg leave two European countries. In 1933 Schoenberg lost his teaching post at the Prussian Academy in Berlin, due to increasing political pressure towards the Jews. He fled to Paris, where he converted from Catholicism back to Judaism and in October of the same year arrived in New York. There he started teaching at the Malkin Conservatory (Boston) and later at the University of Chicago, which meant that he had to frequently travel. Due to the deterioration of his health however, Schoenberg moved to Los Angeles in 1934 where he remained until the end of his life.

Here, Schoenberg started composing the first movement. The exact date of the composition is not known. Although the last page of the fair copy of the manuscript (i.e. in the first movement) bears the date 11 September 1934, Schoenberg scribbled on the thirteenth page that he had resumed composing on the 10 October 1935, after a break of three weeks (since 15 September). This confusion of dates suggests that it took Schoenberg a whole year to complete this movement, creating sketches from the earlier date, i.e. 1934. With regards to the second and third movements the situation is clearer, since Schoenberg included the following dates respectively: 27 of August 1936 and 23 September 1936. It becomes clear that Schoenberg could not finish the piece without interruption, as he had to interrupt it in order to produce the Fourth String Quartet between April and July 1936.

As a result the style of the two last movements is different, something that Schoenberg confided in a letter to Jascha Heifetz in 6 December 1935: 'Both [movements] are perhaps not so difficult than the first movement and perhaps more pleasant than this – but naturally in regards to my style' (Schoenberg *et al.* 1988, xx). Heifetz was the first violinist that Schoenberg approached, but for unknown reasons he declined to perform it. After this mishap Schoenberg turned to Rudolf Kolisch, who at the time was on tour performing Schoenberg's quartets. In a letter to Elisabeth Sprague-Coolidge, dated 5 February 1937, Schoenberg expressed his enthusiasm about Kolisch's acceptance to study the piece claiming that 'I am sure, there is nobody today who could play it as well as he' (Stein 1964, 201). The hectic schedule that Kolisch had to endure however meant that he decided not to perform the Concerto and instead suggested Louis Krasner as an alternative performer.

Krasner eventually performed the Concerto on 6 December 1940 in Philadelphia, with Leopold Stokowski. Two days before the premiere Krasner wrote to Schoenberg expressing his admiration for the piece. Despite the difficulty of the music, Krasner claimed how the orchestral

musicians were gradually won over. Krasner continues saying that after four rehearsals Stokowski 'was very satisfied and remarked how strongly emotional the work is' (Krasner 1978, 91).

This view was not the widespread response that their performance received. According to Henry Pleasants, the music critic, 'Philadelphia reacted almost violently. The ladies of the Friday afternoon audience edged towards the exits and some of them kept right on going' (Schoenberg *et al.* xxiv). In the repeat performance the following day Pleasants remarks that the audience was 'characteristically less timid' (xxiv). He claimed that 'They gave the concerto a round hissing, as they had hissed some little pieces by Schoenberg's pupil, Anton von Webern, a few years ago' (xxiv). Stokowski was forced to address the audience in order to request for the performance to be allowed to continue and in the end the performance ended 'unhissed and not very much applauded' (xxiv).

Pleasants claims that the first impression of the Concerto is one that places the work outside the Western tradition, explaining that 'it does not seem to be music derived from the basic elements of song' (xxv). He remarked that sections of the music appeared to be organised in a 'mathematical fashion', employing the term 'cerebral' in order to describe the work. He concluded by saying that 'There was, at any rate, no sense of emotion, even of a dispassionate or detached kind' (xxv).

In Britain similar problems with programming Schoenberg's Violin Concerto are mentioned in Ben Earle's article 'Taste, Power and Trying to Understand Op.36: British Attempts to Popularise Schoenberg'. According to Earle, the fact that the Violin Concerto has not been performed at the Proms for thirty-two years, displays the difficulty associated with this work. Even in the very recent performance by Kovacic and the London Sinfonietta in 2001, Earle writes that Andrew Clements from the *Guardian* claimed that the rest of the twentieth-century pieces in the programme did not 'pose anything like the same problems of communication' (2003, 609). Despite this difficulty however, Earle wonders why Schoenberg's serial method has always attracted attention from theorists and scholars. Earle asks why writers such as Oliver Neighbour, Arnold Whittall, Jonathan Dunsby and Malcolm MacDonald, who have tried to 'explain Schoenberg to a non-specialist audience' (609), have in fact failed to create the same widespread acceptance of Schoenberg's music.

The question of whether these writers have failed to popularise Schoenberg's music is beyond the scope of this study. The bibliography of this study demonstrates that items regarding performance-related issues on Schoenberg occupy significantly less space than the abundant theoretical and analytical writings on his music: e.g. Stephan and Wiesmann 1984, Smith 1986, Steuermann 1989, Zukofsky 1992, Kolisch 1995, Grassl and Kapp 2002, Jackson 2005 and Dünki 2005. Paul Zukofsky states that when performing Schoenberg's music it is easy to 'get the 'mere dry notes' [...] get them at more or less the correct loudness, but so often they are without character, without spirit, wit, grace or melancholy' (1992, 164). This explains the difficulty in appreciating Schoenberg's music.

This tension between the theoretical and practical appreciation of his music is the reason why this study was conceived. Throughout my musical education a fascination with Schoenberg's music

and twelve-tone method has created the desire to explore his music further. When this research began, limited information was offered in the field of performance practice regarding Schoenberg's music. My own background as a trained violinist and active free-lancing musician led me to undertake the study of Schoenberg's Violin Concerto, in order to explore and understand the nature of his music.

My aim to retain a performance-oriented focus is the reason why this study culminates in a performance of the Concerto. Chapter one begins with an overview of Schoenberg's concept of performance practice. All of the issues discussed are organised around the concept of the Idea that was central to Schoenberg's thinking. Schoenberg ascribed great aesthetic value to this concept and believed that it is reflected in the music. In chapter two the Idea is traced in the material of the Concerto, focusing on the tetrachord set-class 4-3. The abundant presence of this tetrachord in the thematic material and its role in the choice of tone rows suggest that it possesses a major influence on the music.

In the final part of chapter two this study includes a personal model of a performer-oriented analysis, suggesting how the analytical knowledge could be applied in performance. The presence of the 4-3 tetrachord in climaxes, alongside the intention to project large-scale structural sections of the piece has led to the creation of graphic presentations. The purpose of these graphs is to display information about the dynamics and tempo below a reduction of the score in order to assist the performer in his pursuit of shaping each section.

In chapter three, the focus shifts towards the examination of the extent to which these large-scale shapes have been pursued by other violinists. Out of the few recordings available, two have been chosen. The 2000 Rolf Schulte and Robert Craft recording with Philharmonia Orchestra was the most contemporary one at the time when the research begun. The 1967 recording by Rudolf Kolisch with René Leibowitz conducting the Wisconsin Festival Orchestra was chosen in terms of its proximity to Schoenberg himself and to his circle. A third recording by Louis Krasner made in 1954 with Dimitri Mitropoulos and the Cologne Radio Orchestra is briefly examined, bringing in the discussion another violinist who was close to Schoenberg's circle.

The final chapter, chapter four, integrates all the previous information and research findings. The aim of the chapter is to explain the three main graphs of the three movements of the Concerto, outlining my interpretation. The text guides the performer through each movement, explaining how each can be viewed as an organic structure and demonstrating the connections between each section. Chapter four ends with a discussion of the issues outlined in chapter one, offering a personal viewpoint. The discussion comes full circle returning to the practical issues of performance practice.

Chapter One

Schoenberg's Concept of Performance Practice

This chapter investigates Schoenberg's concept of performance practice discussing related issues that appear throughout his own writings. Schoenberg's own published works (1967, 1969, 1975, 1978, 1995), further unpublished manuscripts (obtained from the Arnold Schoenberg Centre in Vienna) and information from sources produced by artists that collaborated with him will be explored and examined. The aim is to merge the scattered references to performance practice, in order to suggest a possible unified performance practice concept. Despite the fact that in some cases Schoenberg's views have changed, reflecting the influence of the different cultural and social environments he resided in (i.e. those of Austria, Germany and America), certain key issues recur.

Unavoidably, Schoenberg's views are interdependent and in order to attain a clear organisation, some of them have to be given higher priority. Therefore, the order in which the following concepts appear reflects their hierarchical importance to Schoenberg. The concept of Idea was fundamental to his thinking, which is why this discussion starts with an examination of this principle.

The Idea

Schoenberg wrote about the concept of the Idea for more than thirty-five years.[1] During this time he produced a variety of descriptions and reflections on the Idea. Numerous contradictions appear. However, when these statements are organised within three categories – expression, content and function – a coherent concept emerges. The common thread that remains throughout is Schoenberg's assumption that a piece of music is always connected to an immaterial or intangible concept. This concept – the Idea – is the 'eternal' (1975, 118) element of the work and the one that remains 'unalterable'[2] (1975, 326).

In order to explain these qualities Schoenberg distinguishes between style and the Idea. In his 1946 essay 'New Music, Outmoded Music, Style and Idea', style is perceived as the subjective dimension in the composition, reflected in Schoenberg's claim that 'Style is the quality of a work and

[1] One of the earliest account is found in his 1912 essay 'Gustav Mahler' (Schoenberg 1975, 449-472), while one of his latest is found in his 1947 essay 'Brahms the Progressive' (1975, 398-441).

[2] The former term is from his essay 'New Music, Outmoded Music, Style and Idea' written in 1946. Here Schoenberg compares Bach's music to that of his contemporaries (i.e. Telemann and his son Philipp Emanuel Bach) suggesting that it has remained 'eternal' (118) since his works express new ideas instead of mere compositional techniques. The latter term is from Schoenberg's essay 'Mechanical Musical Instruments' written in 1926.

is based on natural conditions, expressing him that produced it' (1975, 121). What he means is that each composer produces a personal style, within the context of musical norms and trends of each period. Schoenberg maintained that the composer should not 'start from a preconceived image of a style' (121), but instead endeavour to do 'justice to the idea'[3] (121); otherwise the composition could become 'outmoded' and 'ostracized' (120). Style is seen as ephemeral, while the Idea is timeless, exceeding the boundaries of the individual and stylistic expression. Thus the Idea is perceived to rise above reality, which is why it connects to Schopenhauer's concept of the Platonic Idea and what he called the Will.[4]

In terms of the expression of the Idea Schoenberg believed that this is achieved in the composition of a score. In his 1934 essay 'Problems of Harmony', Schoenberg claimed that 'An idea[5] in music consists principally in the relation of tones to one another' (1975, 269). The term 'principally' does not indicate that the tones are the exclusive means. However, Schoenberg alludes to their importance elsewhere stating:

> If the idea is expressed in language and follows its rules, as well as the general rules of thought, then the expression of the musical idea is possible in only one way, through tones (ASC T37.06, C1).[6]

This claim can also be traced to as far back as 1922, when Schoenberg discusses notation in the Baroque period, in his essay 'About Ornaments, Primitive Rhythms, etc. and Bird Song'. Here he referred to the expression of the Idea claiming that 'its marking off and working-out, happened so precisely and exactly within the notes written down' (1975, 303), to the extent that the continuo player is considered as taking 'the space outside the idea, around it' (303). The term 'marking off and working-out' denotes the process of developing the smallest parts of the composition to larger structures. The motive, which Schoenberg called 'the germ of the idea' (1967, 8), is employed in order to create further shapes or gestalt such as phrases and themes.[7] Thus, Schoenberg believed that the shaping of certain harmonic elements by the continuo player does not influence the presentation of the Idea, because it lies within the notated music.

In his 1926 essay 'Mechanical Musical Instruments' Schoenberg included the element of time, stating: 'For the true product of the mind – the musical idea, the unalterable – is established in

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[3] In this essay the German term used for Idea cannot to be retrieved, since the essay was most likely written in English, when Schoenberg was in America (1946). Also in ASC this essay is only found in English, as item T66.06-66.11.
[4] See P. Franklin (1985) *The Idea of Music: Schoenberg and Others*, Basingstoke: Macmillan.
[5] From this point onwards the term Idea will always denote the German term *Gedanke*, unless stated otherwise.
[6] Translation from Goehr (1985).
[7] For a fuller explanation of this, see in Schoenberg (1995, 119-122), where the notion of coherence and how it is used to connect the constituent parts of the piece is discussed.

the relationship between pitches and time-divisions' (1975, 326). Although the term 'time-divisions' pertains to a general trait of notation, it is possible to infer, from a later statement, that Schoenberg implies the rhythm. In his 1931 *Gedanke* manuscript no. 6, he claimed that since thinking 'consists essentially in bringing things (concepts, etc.) into relationship with each other' and composing is 'thinking in tones and rhythms', a piece essentially relates various tones and rhythms. Since every piece 'is the presentation of a musical idea' and an Idea 'is the production of a relationship between things otherwise having no *relationship* to one another' (ASC T35.40), then the expression of the Idea is characterised by connecting unused relations of tones and rhythms.

In this way the composer creates new relationships that can guarantee the element of novelty within the Idea. A recurrence of similar tone and rhythmic relations, even through increased modification, should be considered as 'exhausted' (1975, 269). Therefore, Schoenberg claimed, in 1934, that 'every composer is obliged to invent, to invent new things, to present new tone relations for discussion' (1975, 269). This is why Schoenberg also claimed earlier, in 1929, that 'The feeling for what is truly new about an idea and its presentation can never be lost' (1975, 374).

In the 1930s Schoenberg becomes more specific and claims that such new tone and rhythmic relations essentially represent compositional material. Schoenberg thus equates the expression of the Idea with specific material. In 1931 he stated that 'In a contrapuntal piece the idea is compressed in the form of a theme' (1975, 290). Five years later, in 1936, he repeated the same belief describing how all the shapes within a fugue can be derived from 'one basic idea [Grund idee] – that is to say, from a single theme' (1975, 297). A similar example can be found during the late 1940s, in his *Fundamentals*. Here Schoenberg referred once more to how the Idea can be condensed into musical material stating that: 'The concentration of the main idea in a single melodic line requires a special kind of balance and organization' (1967, 98).

However, Schoenberg did not believe that the expression of the Idea in the music incorporates its true content. Even though certain elements of the notation, such as the melodic or harmonic dimensions of the music, comprise tangible elements of the Idea, they are only a reflection of the Idea's true content. In his own words:

> In music we regard the melodic or harmonic progressions as the components of an idea. The notion is correct, however, only as it applies to what is visible or audible, to those aspects of music that can be directly perceived by the senses; it applies only by analogy to that which makes up the actual content of a musical idea (1978, 289).

The term 'by analogy' suggests that these elements are only a partial manifestation of the Idea, which itself is beyond the music. Schoenberg refers to the 'external' characteristics of the piece – notation, form and articulation – as the means through which the 'inner nature' of the piece (289) or the Idea can be realised.

This notion is also traceable in a statement Schoenberg wrote thirteen years later, in 1934, in his essay 'Why no great American music?'. In it he stated:

> As far as I myself am concerned, I allow that one can try to detect the personal characteristics of the finished work from the score, from its more or less remarkable figures or turns of phrase. But to overlook the fact that such personal characteristics follow from the true characteristic idea and are merely the symptoms – to believe, when someone imitates the symptoms, the style, that this is an artistic achievement – that is a mistake with dire consequences (1975, 177).

What was described before as 'external' is now termed 'symptoms' suggesting again that part of the Idea is projected into the music, but essentially it transcends it.

The placing of the Idea beyond the music is also discussed by Alexander Goehr, who relates the Idea in music with that in language in Karl Kraus's work. In his article 'Karl Kraus: The Idea Behind the Music' he states that although a specific order or combination of tones does not reflect the Idea, 'the tones cannot exist meaningfully without the hidden presence of the Idea' (1985, 62). Thus, a composition essentially requires the 'hidden' presence of the Idea. Along the same lines John Covach characterises the concept of the Idea as an 'ultimately mystical one' (1996, 255), reflecting Schoenberg's perception that music could 'provide a glimpse into some higher spiritual realm' (256).

To explain the way the Idea functions Schoenberg employed a description that considers the totality of the piece. In one of his *Gedanke* manuscripts Schoenberg described how 'unrest' [Unruhe] results from the connection of tones of 'different pitch, duration and stress' (1995, 96). In a composition, the state of 'rest' inherent within the tonal centre of a single tone is challenged, since the composer adds tones, stresses and tonal regions. Schoenberg explained, 'If only a single tone is struck, it awakens the belief that it represents a tonic. Every subsequent tone undermines the tonic feeling, and this is one kind of unrest a) tonal, b) harmonic' (1995, 96). Likewise, in his essay 'New Music, Outmoded Music, Style, and Idea', written twelve years later in 1946, Schoenberg explained virtually the same process claiming that:

> Every tone which is added to a beginning tone makes the meaning of that tone doubtful. If, for instance, G follows after C, the ear may not be sure whether this expresses C major or G major, or even F major or E minor; and the addition of other tones may or may not clarify this problem. In this manner there is produced a state of unrest or imbalance which grows throughout most of the piece and is enforced further by similar functions of the rhythm (1975, 123).

According to Schoenberg this unrest creates the 'motion' in the music leading to a climax that is later appeased, or initiates the need for a 'consolidation that is equivalent to a state of rest' (1995, 96).

Although this process, in the 1934 *Gedanke* manuscripts, is described as the 'realisation' or 'presentation' of the Idea (1995, 161), later on Schoenberg changed his view. In his 1946 essay 'New Music, Outmoded Music, Style and Idea' Schoenberg locates the role of the Idea in the appeasement of the 'unrest', stating that 'The method by which balance is restored seems to me the real *idea* of the composition' (1975, 123). Although here Schoenberg does not formulate how this process can be achieved, in his *Fundamentals* (also written in the late 1940s), he emphasised the importance of how the form creates the state of balance. Specifically, Schoenberg mentions that the form can be perceived as 'an attempt to treat this unrest either by halting or limiting it, or by solving the problem' (1967, 102). Consequently, Schoenberg claims that he considers the whole piece as the Idea, stating that: 'I myself consider the totality of a piece as the *idea*: the idea which its creator wanted to present' (1975, 123).

The explanation of the Idea as the entire piece has also been endorsed by Patricia Carpenter and Severine Neff. They claim that within Schoenberg's writings, the Idea can be explained as 'representing the total dynamic of the artwork' (1997, 154). The same principle is also outlined by Charlotte Cross (1980), who suggests that the Idea incorporates not only an artistic but also a cosmic and universal necessity of expression.

This notion relates to Schoenberg's long-lasting belief that the composer conceives the work at once, in its entirety. As early as 1912 Schoenberg claimed that 'For the work of art, like every living thing, is conceived as a whole' (1975, 458). In 1931, when Schoenberg discusses the difference between what he called 'constructed' music and his own approach to composing, he considered the awareness of the whole to be vital, claiming:

> [The constructed music] builds upwards from below according to a preconceived plan or a scheme but without a truly visualised idea of the whole. [...] what I sense is not a melody, a motive, a bar, but merely a whole work (1975, 107).

In 1947, Schoenberg once more relates the conception of the work to 'one single act, comprising the totality of the product' (1975, 165).

This concept of totality explains why Schoenberg has created confusion by employing the term *Einfall* [inspiration], in order to describe the Idea. In his *Theory of Harmony* (1911) Schoenberg discusses the relation of the Idea to the formal outline of the piece, suggesting that it should not be added separately from the 'inspiration, the idea [Einfall]' (1978, 417). Even later in 1923, when Schoenberg defined the motive in a twelve-tone composition as emanating from the Idea, he equated both these terms claiming that it [the motive] is 'determined by the inspiration [Einfall] (idea!) [den Gedanken!]' (1975, 208).

Although there is an inconsistency in his use of terms there is a clear link between the process of composition and inspiration. Schoenberg sees the composer as a creator who has a vision or inspiration, writing down the music from the whole to the smaller components. He stated in his *Theory of Harmony* that

> Although we think an idea at once, as a whole, we cannot say it all at once, only little by little: we arrange the different components in succession, components into which we divide up the idea differently from the way we put it together, and thereby reproduce more or less precisely its content (1978, 289).

Schoenberg has also described the Idea as something that can evolve and change. In his essay 'Composition with Twelve Tones' (1941) Schoenberg claimed in his own compositions the sound 'changes with every turn of the idea – emotional, structural, or other' (1975, 240), alluding to the multifaceted forms the Idea can acquire.[8] A similar concept of the fluidity of the Idea can also be found earlier, in 1939,[9] when Schoenberg stated that 'It is the organization of a piece which helps the listener to keep the idea in mind, to follow its development, its growth, its elaboration, its fate.' (1975, 381). Therefore, the Idea emerges as a narrative that is modified and changed throughout the piece.

So far the Idea has been described as a singular concept. However, this feature has not always been consistent in Schoenberg's writings. In his 1923 essay 'For a Treatise on Performance', Schoenberg includes the plural of Idea when he explained how the performer should perform in his endeavour to make 'the author's ideas [Gedanken] and their flow comprehensible' (1975, 319). Even

[8] This essay was written in English since it can only be found as items ASC T61.00 – T61.05. The same implication can also be made since in Style and Idea the appendix of the essays (1975, 542) does not include a German title.
[9] His is essay 'Eartraining Through Composition' was written in English, since it can only be found also as items ASC T19.04 and T50.17 and it only appears in English in the *Style and Idea* appendix (1975, 542).

later, in his *Fundamentals*, Schoenberg rescinded the singularity of the concept of the Idea by claiming that: 'All good music consists of many contrasting ideas. An idea achieves distinctness and validity in contrast with others' (1967, 94). The same thought can be traced as late as 1947, in passages from his essay 'Brahms the Progressive': 'This is what musical prose should be – a direct and straightforward presentation of ideas, without any patchwork, without mere padding and empty repetitions' (1975, 415).

In these cases Schoenberg appears to have used the term idea in a way that relates it to compositional thoughts emanating from musical material. This raises the question of whether Schoenberg conceived the Idea as a unified concept that is partially expressed in the musical material or whether he maintained that several ideas were expressed in the piece. This fundamental discrepancy has been resolved by Schoenberg himself, in 1947,[10] when he writes that an idea, meaning one of the many entailed in a piece, 'should not appear at all if it does not develop, modify, intensify, clarify, or throw light or colour on the idea of the piece.' (1975, 407). Therefore, the single and unified Idea of a piece emerges as the main goal of the musical work.

It is still evident though that a precise definition of the Idea has been elusive. Schoenberg has discussed both how the Idea is partially expressed within the music and how the totality of a piece can be perceived in order to create balance. Although this process could be described as the immediate perception of the Idea, Schoenberg has never been able to describe the non-material and spiritual level within this concept. This problem is pinpointed by John Covach who maintained that Idea is a 'product of intuitive contemplation and as such is at root the result of nonverbal and super rational perception' (1996, 255-256). Along the same lines Goehr claims that Schoenberg 'could not satisfactorily define it in relation to the real world of composing' (1985, 63).

However, what has become apparent from the above is the utmost importance that Schoenberg ascribed to the Idea within his artistic work. The fact that a higher 'realm' (1996, 256) was reflected and could be accessed or sensed from a piece of music, sheds light on why Schoenberg insisted on the issue of clarity. If the Idea can be partially manifested within the music and the notes, then the performer must present as clearly as possible the musical material in order to project clearly the compositional process within a work. A listener should be able to follow the changes and understand the particular manipulation of the musical material. In order to grasp the Idea, the performance style of Schoenberg's music presupposes clarity.

[10] His essay 'Brahms the Progressive' was written in English, for the same reasons as discussed above. Found only as item ASC T46.02 and in the *Style and Idea* appendix (1975, 542).

Clarity

The concept of clarity is a key element of Schoenberg's performance practice and is inextricably linked to his compositional theory. Schoenberg valued a clear outlining of the constituent elements of form, such as themes, phrases or larger sections. This act was named articulation [Wiederung].[11] Its purpose was to distinguish all of the above elements, which Schoenberg called members [Glieder], easily from each other. In a statement, found in a 1934 manuscript[12] Schoenberg explained: 'Above all the issue is to make the member discernible by clearly delimiting them one from another; this is done by means of a distinct manner of beginning and ending' (Carpenter and Neff 1995, 160).

This clear distinction would serve clarity, providing an easier perception of the form or what he called comprehensibility. In the same manuscript Schoenberg stated: 'For all that, in music articulation would mean constructing and arranging the parts as sensibly and appropriately as is the case with limbs and thereby effecting a clear overview of the meaning of each part: clarity [Uebersichlichkeit]' (Carpenter and Neff 1995, 160). In this statement two things become apparent; firstly that clarity should stem from clear articulation of the parts or elements of form; secondly that this procedure could lead to the revelation of the meaning and purpose of each part, which Schoenberg equated with clarity. In other words, clarity in compositional terms is not only the means to an end, but it is also an end in itself: it is the purpose of the piece.

With regard to performance Schoenberg attributed a slightly different meaning to the term clarity. Although it still retained a similar definition it was not applied on the constructional level of the musical material, but mainly on how the voices of the music should be projected. In a letter that Schoenberg wrote to his students in December 1920, [13] he clearly outlined the notion of clarity, while explaining the difference between his school's performance practice and that of the Budapest Quartet, saying that the former is superior:

> We have already gone beyond the latest interpretative ideal: to subordinate everything to a clearly articulated main voice, in that we now envisage a truly polyphonic performance ideal: to make each voice (based on a **conceptual** understanding of **all** voices) absolutely clear! That rests on the truly polyphonic approach characterizing our school (original emphasis) (1987, 294).

A few years later Schoenberg claimed once more the importance of clarity in performance in his essay 'For a Treatise on Performance', written in 1923 or 1924:

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[11] From the *Gedanke* manuscripts, see fn 12.
[12] From the *Gedanke* manuscripts, 'Articulation (A) and Articulative Functions B'.
[13] The letter is addressed 'Dear Friends', the title given by the publishers is 'To His Students and Friends'.

> The highest principle for all reproduction of music would have to be that what the composer has written is made to sound in such a way that every note is really heard, and that all the sounds, whether successive or simultaneous, are in such relationship to each other that no part at any moment obscures another, but, on the contrary, makes its contribution towards ensuring that they all stand out clearly from one another (1975, 319).

Further evidence of the importance of projecting the whole spectrum of voices stems from a letter Schoenberg sent in 1944 to Fritz Reiner – the conductor of Pittsburgh Symphony Orchestra at that time. In this letter he criticized Serge Koussevitzky about his total disregard for his music and the way he performed it, arguing that:

> One who is acquainted with my music, will know that it does not help to learn the upper main-voice by heart, but that one has to imagine the whole 'tissue' of voices and harmonies which makes up the texture of my music (Stein 1964, 221).

Traces of this emphasis upon the projection of even the subsidiary voices can be encountered in the early stages of Schoenberg's compositional output. In 1914, Schoenberg wrote to Arthur Nikisch explaining how much he had enjoyed his concert in Leipzig and how he admired the devotion and effort Nikisch had applied to the performance of his music:

> I gathered this with pleasure from the fact that in this complicated contrapuntal texture, which reveals its meaning only to people of insight, all the important main parts and also the secondary parts were clearly and meaningfully brought out (1964, 45).

All the above suggest that Schoenberg indeed aspired to an equal projection of all the voices within a piece. However, a small discrepancy in this concept appears in the 1920's letter mentioned above, where a small phrase 'betrays' his previous statements when Schoenberg said: 'And our goal: to make everything audible, graduated according to significance' (1987, 294). This phrase, 'graduated according to significance', introduces a new refinement. It reveals a minor contrast, because on the one hand Schoenberg indeed wanted the secondary voices to be clearly projected – by saying that 'everything' needs to be heard – and on the other he required an awareness of which elements are less

significant in order to achieve a 'graduated' projection of the voices. This contrast however, does not need to be detrimental to the whole concept of clarity. It can be simply viewed as the realisation of the impossibility of making music if all the voices are projected equally.

This is why Schoenberg developed the habit of marking the *Hauptstimme* and the *Nebenstimme* signs in his compositions – the former representing the main voices and the latter the secondary or subsidiary ones. Both of these signs appear consistently in his twelve-tone compositions and they constitute an integral part of his notation, demonstrating the imperative demand for gradation. This same principle can also be found in a statement made by Rudolf Kolisch, when he was asked what a performer should do if a voice has no *Hauptstimme* sign. He answered that:

> You must subordinate. That means, [i.e. this creates] the hierarchy of the different voices in a complex texture. And that is something which, you know, Schoenberg emphasized very much as a performance requirement. He always strove for clarity first. Above all, the main events must be intelligible, comprehensible. That was the idea which of course, led him to this kind of notation (Stein and Hoffmann, 77).

Even Schoenberg himself, in his written instructions to the Paris Quartet for the performance of his *Second String Quartet op. 10*, specified that: 'The middle parts accompany with expression [ausdrucksvoll], with strong but also round tone, always so weakly so that they can clearly hear both the main lines (cello and 1st Viol.)'[14] (Schoenberg 1986, 208). Therefore, the gradation of the primary voices together with the underlying tenet of clearly projecting all the voices is the essence of Schoenberg's concept of clarity.

The significance of this concept is revealed by the fact that it has recurred in Schoenberg's thinking over thirty years. Clarity is always discussed regardless of the very different artistic and cultural environments Schoenberg lived in throughout those years. It was firstly noted in 1914 and it was still being discussed by Schoenberg in 1944. Moreover, the appearance of this issue in secondary sources after Schoenberg's death reveals the lasting impression this concept has left upon the artists that collaborated with him. Eugene Lehner for example – the viola player of the Kolisch Quartet, who worked with Schoenberg for over a decade – in an interview with Joan Alan Smith comments on this issue as follows:

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[14] 'Die Mittelstimmen begleiten ausdrucksvoll, mit zartem aber doch rundem Ton, immer so schwach, dass sie selbst die beiden Hauptstimmen (Vcll. Und 1. Geige) deutlich hören.'

> But I couldn't put my finger on one single technical fact that I ever got from him, except one word which was constantly repeated by him – clarity, clarity, clarity. For him, that was the alpha and omega of music making. His dictum was that you must play music so that the last person in the hall should be able to write up in the score what you do. So that's how he expected music should be played (Smith 1986, 114).

Finally, along the same lines Richard Hoffmann mentions that: 'Schoenberg was a fanatic of clarity, an enemy of every "sauce" – he wanted everything clear, not blurred' (Hoffmann 2002, 90).

Character

How then can the performer successfully implement the concept of clarity? Apart from painstakingly rehearsing all the shapes and contours of the individual voices, the performer can also rely on the projection of the character in every voice. When Kolisch comments on the polyphonic style of Schoenberg he states that:

> Polyphony is thereby represented in performance by playing each voice with the expression appropriate to it; that is by playing with the appropriate character. There is not therefore the absolute withdrawal of one voice behind the other, rather all are made audible by being given character (Kolisch 1995, 35).

In essence, this concept is akin to the importance Schoenberg attributed to the projection of the accompaniment. In his *Fundamentals*, Schoenberg stressed the fact that the accompaniment, despite being a subsidiary voice, is the key element behind the formation of an expressive and character-full playing. Schoenberg stated that: 'The *accompaniment* makes important contributions to the expression of character' (Schoenberg 1967, 28), and also later when he paraphrased the above by saying that: 'The type of accompaniment plays an important role in the establishment of character' (1967, 93). In the *Gedanke* manuscripts[15] Schoenberg stresses the role of the subsidiary voices stating that '[they] should to a certain extent always be characteristic, because the sound and character depend on them' (Carpenter and Neff 1995, 183). Therefore, it becomes apparent that if the performer manages to understand the pertinent character or feeling inherent in every individual voice then the concept of clarity will be enhanced within the polyphonic style of Schoenberg's compositions.

[15] 'The Shaping of Principal and Subordinate (Accompanying) Voices', 1934.

In terms of realising the importance of character in Schoenberg's musical thinking the tenth chapter from his *Fundamentals* can offer a valuable insight. Here Schoenberg discussed the role of character stating that:

> The term *character*, applied to music, refers not only to the emotion which the piece should produce and the mood in which it was composed, but also the manner in which it must be played (Schoenberg 1967, 93).

Schoenberg states clearly that the piece 'should produce' emotion offering tangible proof that he expects music to be linked with emotions. From a performance practice viewpoint, this statement also discloses that the player must instill character in his/her playing since he accepts that character exists in the 'manner' in which the piece will be played.

For Schoenberg, however, music does not express emotions directly: 'From the viewpoint of pure aesthetics, music does not express the extra-musical' (1967, 93). Music is sound and therefore it should only be able to express sound. This situation though, is different when our intellectual and mental capacities are included. Schoenberg claimed that due to our psychological capacity it is undoubtedly possible to establish connections between music and anything extra-musical:

> But from the viewpoint of psychology, our capacity for mental and emotional associations is as unlimited as our capacity for repudiating them is limited. Thus every ordinary object can provoke musical associations, and, conversely, music can evoke associations with extramusical objects (Schoenberg 1967, 93).

Of course the associations described by Schoenberg are not limited to objects. Among the various examples cited Schoenberg mentioned stories, which associate emotions to music in programme music. Further cases include 'characteristic pieces' (93) such as Nocturnes, Ballades or Funeral Marches, that create a certain mood. These examples could be innumerable, but essentially Schoenberg manages to establish the means through which music can be associated to anything that consists of non-musical nature.

In compositional terms, too, character retains its significance through the contrasts it generates when it changes. Although Schoenberg mentioned that rhythmic features contribute towards the establishment of character and mood in certain cases – for example to establish a waltz character and indeed facilitate the creation of contrasting sections – he considered the contrast between different

characters to have a much more significant contribution to the development of a piece. Schoenberg even observed that tempo alone can not have an immediate effect on character since for example 'there is not one adagio character, but hundreds; not one scherzo character, but thousands' (1967, 93). Tempo is a much more general parameter that can incorporate a wide variety of different characters and it just offers the context within which the character of the music can evolve. Therefore Schoenberg concluded: 'But the changes of character within a single movement – even within its smaller sections – are even more important' (1967, 94).

Further proof can also be found in Schoenberg's descriptions of Beethoven's music in his *Fundamentals*: 'How dramatic is the change of expression when 'dolce legato', [...], replaces the previous hard staccato of the left hand; and when the movement suddenly stops' (Schoenberg 1967, 94). The same principle can be deduced from Schoenberg's insistence that during the composition of variations, the composer must make sure that he has implanted adequate degree of variety of character within his thematic material. He disapproved of an extremely formal style in variations that deprives the music of a chance to demonstrate a wide range of variety in character: 'On the contrary it is precisely the character which contributes variety. Every composer, in sketching motives for variations, will consider the necessity of providing sufficient contrast of character' (1967, 174).

Schoenberg made a significant comment about character in a letter dated 1944. Writing to the conductor of Pittsburgh Symphony Orchestra – Fritz Reiner – about Koussevitzky's poor performance of his work *Variations for Orchestra Op. 31*, he said:

> You are also right as regards the lack of differentiation of character. It is difficult to understand how he could fail in this respect, because there are seven distinctly contrasting characters [variations], and the finale consists of many contrasts (Stein 1964, 221).

Schoenberg's comment on one of his major twelve-tone pieces confirms the importance of characterisation in this style of music. Here Schoenberg reinforces his assertion that twelve-tone compositions simply employed a different method without excluding the vital projection of character.

Richard Hoffmann, who was his amanuensis in America, also acknowledged the importance of character. In one of his rehearsals with Schoenberg himself, while playing Schoenberg's *Phantasy op. 45*, Hoffmann states that: 'it all depended on the character. The Grazioso had to be very zestful. And in contrast the really heavy places, forceful'[16] (Hoffmann 2002, 79). Hoffmann also described the vitality of playing as a recurrent theme in Schoenberg's comments. While talking once more about the

[16] 'Aber ansonsten kam es vor allem auf den Characketr an [singt]. Das Grazioso musste sehr schwungvoll sein. Und dagegen die wirklichen Pesante-Stellen, die heftigen'.

violin *Phantasy* Hoffmann states: 'Something is very typical about Schoenberg that I mainly see now: He wanted it [the piece] to be done especially lively and therefore some places could seem a bit clumsy'[17] (2002, 82). The importance of creating an overall expressive performance emerges when Hoffmann claims that: 'Above all the expression was important [...]'[18] (82).

Interpretation

The act of introducing 'character' into music is arguably part of interpretation. Issues regarding the performer's understanding of the various parameters within a work or piece arise. Through interpretation the performer introduces a 'personal' reading of the instructions on the score. Was this a process that Schoenberg considered necessary? In his 1922 essay 'About Ornaments, primitive rhythms, etc. and Bird Song', Schoenberg touched upon the issue of interpretation when he described the usual practice of allowing the performer a certain amount of liberty in order to express the content of the music.

> The only difference when one turns to the art of the present day is that although the performers have no more right to take liberties, they still take them. Though of course, as we know, reproduction is inconceivable without liberties of that kind. For one can represent on music paper only so small a part of the musical idea that, unless a performer knows how to read between the lines, he never gets down to the content at all (1975, 308).

The initial aggravation about the performers' liberties is finally resolved in Schoenberg's acceptance of its inevitability, stressing the complementary role of the performer.

Four years later, in 1926, the same concept appears in his essay 'Mechanical Musical Instruments', where Schoenberg stated emphatically: 'The sound-relationships established by means of notation need interpreting. Without interpretation they are not understood' (1975, 327). Adding a new perspective to the argument Schoenberg emphasised the historical gap that needs to be bridged between the author and the listener stating that: 'Interpretation is necessary, to bridge the gap between the author's idea and the contemporary ear, the assimilative powers of the listener at the time in question' (1975, 328). The mediator is the performer, who is given the responsibility of transferring

[17] 'Etwas ist sehr typisch für Schönberg, das sehe ich erst jetzt: Er wollte es besonders lebendig machen und daher können jetzt einige Stellen etwas plump wirken'.
[18] 'Wichtig war vor allem der Ausdruck'.

the past to the present. Again in this statement the enhanced role of the performer is still evident in Schoenberg's words.

Eighteen years later (1944/1945) Schoenberg still wrote with the same view on interpretation. Having assimilated a radical change in his life, his emigration to America, he still persists in his previous belief claiming that:

> Music cannot renounce interpretation because musical notation is still so imperfect that, as every composer knows, many important details remain undefined or even untold. One must excuse a layman for not knowing the circumstances of creation and believing that musical notation can exist without interpretation' (Auner 2003, 307).

The necessity of interpretation was still pertinent for Schoenberg. In a text entitled 'Theory of Performance', dated as post 1945, Schoenberg states again the same concept, claiming: 'Any how: imperfection of notation causes problems of performances and causes the necessity of interpretation' (ASC T75.01).

The description of notation as 'picture-puzzle' by Schoenberg is also an indication of the necessity of interpretation. As Edward Steuermann explained the composer does not '"compose" the signs we look at', but he 'tries sometimes desperately, to express by "notation" [...] his personal, specific, singular experience' (Steuermann *et al.*, 101). Thus, the music 'conceals as well as it reveals the secret meaning of the melody, the rhythm, the sonority' (101).

However, in addition to the idea of the necessity of interpretation and the resulting reliance on the performer, Schoenberg also stressed the danger of such an inclination. As early as 1926, when Schoenberg wrote his essay 'About Metronome Markings', it is possible to discern his discomfort when the intentions of the author or composer are overlooked, stating:

> Interpreter's rights; are there not also author's rights? Does not the author too, have a claim to make clear his opinion about the realization of his work, even though no conductor of genius will neglect to override the author's opinion when the performance comes? (1975, 342)

In another undated text, entitled 'On Performers',[19] Schoenberg lamented the lack of credit given to composers for presenting their original ideas, whereas performers inversely receive credit for presenting ideas that were not theirs. Schoenberg went as far as stating:

> They would play the compositions selected only in a manner, which promotes [the] displaying [of] their supposed-to be-excellency. May the composition be heroic, they might play it romantically; may it be visionary, you will hear sentimentality; may it be unpretentious, simple they will change it to the sophisticated (ASC T40.14).

Therefore, Schoenberg not only presents performers as disobeying the authority of the composer or the text, but also maintains that they could misconstrue the composer's intentions.

Although Schoenberg's attack was directed at musicians that 'abused' his music, especially targeting conductors who think 'What could I cut out in this piece?' (ASC T40.14), there is a dichotomy in his statements that reveals a specific conundrum. In another text (ASC T69.06), which has been dated according to Avior Byron (2007, 86) around late 1930s or early 1940s,[20] Schoenberg wrote:

Problem:

Interpretation

Or

True to notation

How much of which?

Here Schoenberg essentially seeks the balance between the freedom of the performer and staying faithful to the written text, an issue that preoccupied him throughout his life. It is clear Schoenberg could not come up with a definite answer to this problem since he wrote on a different page the following:

[19] This text was written in English, therefore it could have been written in America. The handwriting resembles that of ASC T69.06, which was dated from late 1930s or early 40s. (see ftn 20).

[20] Byron claims that Schoenberg's writing became larger due to eyesight problems around 1945. The smaller print in this manuscript therefore suggest that it dates before 1945.

EXPRESSION

> Music was from the very beginning not only a game with sounds, but an expression of the soul or character of the player or of such persons of whom the player acted like an impersonator (ASC T69.06).

Although the problem arising from interpretation is not mentioned directly, Schoenberg again presents both the player and the composer as the source of expression. Maybe the fact that Schoenberg avoids employing the word composer directly, naming him as the person of 'whom the player acted like an impersonator', implies that he ascribes him the lesser role.

This dichotomy however, appears to be answered in his 'Theory of Performance' (post 1945) text, where Schoenberg claimed that:

> Interpretation aims at comprehensibility in the best case of the ideas of the composer. Generally it is more the idea of the interpreter what he can offer. The best he can do is care for lucidity (ASC T75.01-Cr).

Here Schoenberg clearly places the composer's authority higher than the performer's, though he accuses the performer of interfering in the process. The derogatory remarks about the performer could be viewed as his continuous struggle with players who purposefully do not respect the composer or their musical intentions.

However, when Schoenberg's approach to his own music is considered the issue does not cease to create further complications. In an article by Ronald Jackson, where Schoenberg's own recordings are examined,[21] he observes that 'To the performer, on the other hand, he [Schoenberg] accorded a number of freedoms (as was typical of the time around 1900), especially those of dynamics, tempo and timbre' (Jackson 2005, 49). In his article Jackson outlines Schoenberg's tendency to take liberties in displacing *ritenuto* signs, altering the tempo for verbal indications (i.e. *espressivo, ruhiger* etc.) or even hastening the tempo in some *crescendo* markings. Although these issues will be revisited later in this chapter, Schoenberg's behaviour demonstrates that he wanted to fill in the gaps of notation, by introducing 'alterations' in the text. As Jackson summarises in the end of his article, even though Schoenberg considered the composer as the true creator or the 'true product of mind', he considered that the performer has 'a wide range of possibilities for the enhancing of this product of mind, including dynamics, tempo and timbre, as well as (more abstractly) the character, clarity and effect' (Jackson 2005, 68).

[21] Including recordings that were made between 1927 to 1940.

The same stance and positive outlook about the 'possibilities for the enhancing' of the text are also justified by Hoffmann, providing an insight from Schoenberg's last part of his life (1947 – 1951). Here, once more the fact that Schoenberg did not deny the freedom of the performer is stressed:

> People always think that Schoenberg was a tyrant in every respect, not at all. He wanted the personality of the performer [Auffuehrenden] to come into its own (become itself), not to literally take charge of the whole. For him everything [that mattered] was good performances whether classical or modern music. He also gave a lot of liberality. Only when he was very close to someone then he did not allow any licenses (Hoffmann 2002, 92).[22]

The importance that Hoffmann claims Schoenberg attributed to performance itself, alongside his tendency to allow the performer's personality to 'come into its own', presents the role of the performer favourably. Of course, he also appears wary of the fact that this role cannot be overstated allowing the performer to 'take charge of the whole'. Schoenberg is portrayed as someone that out of kindness could allow liberties, but a more imposing attitude surfaced with artists that were close to him. It becomes apparent that Schoenberg indeed drew a 'line' beyond which the performer's freedom could not cross.

The Objective Element in Performance

Was this boundary 'line' then a significant issue for Schoenberg's perception of the performance process? His 1923/1924 essay 'For a Treatise on Performance' reveals a restrained approach of how to insert liveliness into the text:

> It should not be denied that in making the author's ideas and their flow comprehensible, a good deal can be done through a certain liveliness in rhythm and tempo, a certain emphasis in the delivery of phrases, in contrasting, opposing and juxtaposing them, a certain build-up in tempo and dynamics, a purposeful distribution of *espressivo* and its opposite (1975, 319).

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[22] 'Man glaubt doch immer, dass der Schcnberg ein Tyrann in jeder Beziehung war. Gar nicht. Er wollte, dass die Persönlichkeit des Auffürenden zu ihrem Recht kommt, nicht dass er das Ganze buchstäblich übernimmt. Für ihn waren das alles gute Aufführungen, ob klasische oder moderne Musik. Also grosse Liberalität. Nur wenn man sehr eng befreundet war, dann durfte man sich diese Linzenzen nicht erlauben'.

Schoenberg avoids presenting an emancipated input of the performer by using the term 'certain' in his description of the latter's role. This style of performance complements and assists the composer's intentions.

Schoenberg made a much earlier statement of this concern about the care a performer should demonstrate in his endeavour to create a clear structure. In a letter written in 1914, Schoenberg criticised Herman Scherchen[23] for obscuring the clarity of the parts due to an over-enthusiastic approach to his *Chamber Symphony*:

> You seem to labour under the delusion that temperament means speed!! But temperament in itself doesn't mean anything and so far as I'm concerned, if it means "fiery temperament" or the like, it strikes me as worthless, because the most it can do is to impress the womenfolk. Cast off this error and make music with a muted, with a restrained temperament!! [...] this rushing of tempi means losing all the clarity gained by careful study of the score. All the lines become blurred and one can't understand a thing! (Schoenberg 1964, 47).

Although this remark implies Schoenberg's agitated state of mind that could lead to overstating one's intentions, his aversion for a sole reliance upon the emotions is obvious. Schoenberg's concept of performance appears to exclude a completely liberated and autocratic role of the performer.

While residing in a completely different musical culture, in America around thirty years later, a similar argument appears in Schoenberg's writing. In his 1948 essay 'Today's Manner of Performing Classical Music',[24] Schoenberg stated:

> Natural frigidity or artificial warmth – the one not only subtracts the undesirable addition of the other, but also destroys the vital warmth of creation, and vice versa. But why not true, well-balanced, sincere and tasteful emotion? (1975, 322)

The exploration of 'sincere' emotion reveals how Schoenberg longed for a performing style that engages with the character of the music, instead of the performer's overstated or even understated expression. This is also reflected when Schoenberg demonstrates his admiration for 'those great

[23] Maybe his excitement can be justified since he was in the beginning of his career.
[24] Written in English because it is found only as item ASC T30.04 and is only listed in English in *SI* (550).

artists of the past who could venture far reaching changes of every kind without ever being wrong, without ever losing balance, without ever violating good taste '[25] (1975, 321).

However, it is vital to understand that the middle path described by Schoenberg does not necessarily mean a bland performing style. Kolisch, who collaborated with Schoenberg for more than twenty years, has produced a substantial description of Schoenberg's performing style. In his article, 'Schoenberg as a Performer', Kolisch stated the following:

> Schoenberg's manner of performing [*reproduzieren*] has a special character. It is guided by the *mind* and not by *sentimentality*; it is full of *ideas* and not of *feelings*. The work of art is represented in performance in accordance with its construction; the relation of its parts to each other is revealed from the contemplation of the whole. [...] For Schoenberg, it is not a mood that ought to be brought to expression, but rather a musical idea. It is not the feeling of the performer (*Auffürhender*) that ought to be shown, but rather a theme, which perhaps contains this feeling. The musical shape (*Gestalt*) is reconstructed, not some sort of sound-painting (Kolisch 1995, 34).

When Kolisch's account is considered, Schoenberg's previous remarks, about a restrained liveliness or the insistence on a 'muted temperament', fall into place. What becomes apparent is that Schoenberg previously urged the restraint of the emotional factor, i.e. what Kolisch names 'sentimentality' or 'feelings'. The reason for this approach is that it safeguards the unity of the form and balance of the musical construction.

Of course this absence of 'sentimentality' or 'feeling' in the process of performing can be held responsible for a more impersonal rendition, which appears to have been favoured by Kolisch himself. In his work 'Outline for a Theory of Performance' Kolisch distinguishes in the performance process the subjective and the objective. For the former he claimed that there are no 'quantitative' indications on the score and therefore it is these elements that allow the 'wide interpretational room'. If for example the indication *feroce* is encountered in the score there is no predetermined indication about the degree of employment of this feeling. One performer can implant a considerable amount of strength and force into his playing, but another could appear milder. In general, Kolisch named subjective performance, one that was 'based next to the interpretation of subjective categories, such as feeling, instinct, taste, temperament (intuition but also desire)' (Kapp 1988, 105).[26] He continues:

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[25] Although Schoenberg does not mention which artists he had in mind – he probably describes musicians he had named great artists such as Mahler, Strauss and Nikisch (see later in this chapter p. 37).

[26] 'Bei der die Interpretation auf subjektiven Kategorien, wie Gefühl, Instinkt, Geschmack, Temperament (Intuition, aber auch Wirkung) basiert'.

> You will admit without further ado that in these personal, private elements as basis of our interpretation, the performance would become more an expression of the personality of the performer rather than the realisation of the objective content of the text (Kapp 1988, 105).[27]

Thus the subjective performance can not only distort the unity of the form, but also elevate the performer's role to such an extent that it could allow him or her to overshadow the composer's intentions.

The preoccupation with these two performance styles, subjective and objective, can also be established within Schoenberg's thought. In the previously mentioned text about expression (ASC T69.06), Schoenberg in fact employs these terms himself stating:

> The ROMANTIC (or subjective) style of performance considered the performer as that person whose feeling, personality, temperament, poetry [not possible to decipher].... was to be expressed or represented.
>
> The objective style commits the contrary mistake by even suppressing those expressions which represent the composer (ASC T69.06).

Although a dislike of both of these modes is apparent, Schoenberg accepts that the performance should at least include the expression intended by the composer. In this way he proposes a balanced approach that incorporates both performing styles. However, Kolisch insists that a purely objective performance should not be confused with one that renounces expression completely. He warns his reader about such a fallacy claiming that:

> I hope it is not necessary to explain that objectivity in my thinking has nothing to do with the principle of the expressionless performance, like the one maintained by the 'New Objectivity'.... Quite the opposite: we maintain the position, in our anti-romantic system, to incorporate every character in the expression (Kapp 1988, 105).[28]

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[27] 'Sie warden ohne weiteres zugeben, dass in diesen persönlichen, privaten Elementen als Grundlage unserer Interpretation die Aufführung mehr zum Ausdruck der Persönlichket des Aufführenden warden würde als zur Realisierung des ojektiven Inhalts des Textes'.

[28] 'Ich hoffe es wird nicht nötig sein, Ihnen zu erklären, dass Objektivität in meinem Sinne nichts mit dem Prinzip der ausdrucksfreien Aufführung zu tun hat, wie es von der "neuen Sachlickeit" ... verfochten wird. Ganz im Gegenteil: Wir warden in der Lage sein, in unser anti-romantisches System jede Art von Ausdrick aufzunehmen'.

This acceptance of expression is also strengthened when we consider Kolisch's concept that Schoenberg's music demonstrated the same expressive qualities as the First Viennese School. In his 'Outline for a Theory of Performance' Kolisch established the connection between the two schools of Vienna, stating that:

> What connects Schoenberg's music, from an aesthetic point of view, with the Viennese classics, is the will for expression [Ausdruck], the *espressivo*, which distinguishes the so-called Viennese School from every other group of styles (Kapp 1988, 106).[29]

Note how the 'will for expression' is described as the trademark of Schoenberg's musical language. This will of expression, Kolisch continues, 'has created the new grounds'[30] and is responsible for the 'full metamorphosis of the traditional materials and the creation of a new musical language' (Kapp 1988, 106).[31] Thus, Kolisch emphasises the importance of this expressive quality by describing it as the fundamental cause of Schoenberg's modernist idiom.

The vital difference in Kolisch's approach to an objective performance is that the expression in this process emanates from a different sphere. Going back to his article 'Schoenberg as a Performer' and to the liveliness that a player of Schoenberg's music was expected to demonstrate, Kolisch outlines the fact that:

> The liveliness does not result from the customary external vitality (which is indeed merely the overemphasis of the zestful elements of a piece, mostly at the expense of the structural balance of its performance), but rather it results from the fantasy, from the intellectual vitality, from the intensity with which every figure (*Gestalt*) is given its characteristic form (Kolisch 1995, 35).

Thus, the prominence of the performer's personality needs to be diminished in order to safeguard the structural balance of the whole and reflect as much as possible the compositional material and its handling. Although the intensity of gestures and projection of character are not compromised, the performer re-creates the 'intellectual vitality' through the numerous fantasy–like shapes and

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[29] 'Was Schönbergs Musik, äesthetisch gesehn, mit den Wiener Klassikern verbindet, ist der *Ausdrucks* wille, das *espressivo*, welches die sogenannte Wiener Schule vor jeder anderen Stilgruppe auszeichnet'.
[30] 'wleche sich die neuen Handhaben schuf'.
[31] 'Diese Haltung führt folgerichtig zu einer völligen Umwandlung des überlieferten Materials und zur Erschaffung einer neuen musikalischen Sprache'.

complexities of notation. In other words Schoenberg's music is related to a more abstract form of expressivity, where the projection of music's content constitutes the guiding force.

Faithfulness to the Text and Exactitude

As a result, the text acquired critical importance within Schoenberg's thought. Reading the score as closely as possible, without deviating from its directions was strongly emphasised by Schoenberg. On this matter Kolisch has commented during an interview about the problems of interpretation in Schoenberg's music. In his radio talk at the North German Radio, in 1996, Kolisch said that:

> As for objectifying his musical ideas he had a virtually mystical stance toward them; they were for him as a sacred script that dictated the spirit [Geist] of the inspiration. If there was a doubtful point, he never referred to his memory but always to the text. To adhere to the text as closely as possible is the first law for the performance of his music (Sichardt 2002, 37).[32]

Likewise in his article 'Schoenberg as a Performer' Kolisch emphasises that 'For Schoenberg all instructions are contained in the notes themselves – one only has to be able to read them properly' (Kolisch 1995, 35). The same insistence can also be found in a different source where Kolisch discusses the importance of the objective performance, saying that the right interpretation can be achieved when 'the objective in the score is re-rendered only if we know how to read it properly' (Kapp, 105).[33]

The outcome of such a devotion to the text can only generate an increased preoccupation with how to notate the score as exactly as possible, which in fact characterised Schoenberg's attitude as testified by Kolisch. In the same radio talk that was mentioned above, Kolisch not only confirms the level of accuracy and detail in Schoenberg's scores, stating that he 'employed an endless accuracy in the notation of his ideas',[34] but also Schoenberg's insistence on the importance of the text,

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[32] Kolisch radio broadcast was entitled *Interpretationsprobleme in Sch*önbergs *Musik*. Part of the text is from Sichardt's chapter in (Grassl, Kapp 2002): 'Als Objektivierung seiner musikalischen Idee hatte er ihnen gegenüber eine fast mystische Haltung; sie war für ihn wie eine heilige Schrift, vom Geiste der Inspiration diktiert. Wenn eine Stelle fraglich war, berief er sich nie auf seine Erinnerung, sondern immer auf den Text. Ihn so genau wie möglich zu befolgen, ist daher das erste Gesetz für die Aufführung seiner Musik'.

[33] 'Objektiv in der Partitur wiedergegeben ist, wenn wir sie nur richtig zu lessen wissen'.

[34] 'Schönberg hat unendliche Sorgfalt auf die Notierung seiner Gedanken verwendet'.

maintaining that 'accordingly, he also demanded that his text should be taken completely seriously/sternly' (Sichardt 2002, 37).[35]

As a result Schoenberg demanded a high degree of refinement in an artist's performing style. The wealth of articulation marks in the Violin Concerto attests to this tendency. Here Schoenberg uses four articulation marks in order to convey different nuances of emphasis, in addition to the more conventional > sing. According to his explanatory notes an accent as a strong beat is indicated through a slanted dash sign /, an accented and lengthened note by the ∠ sign, a 'well sustained and yet separated from the next [note] by a slight pause or interruption' (Schoenberg 1939, ii) through the ∸ sign and the ^ sign implies '"do not allow to weaken" and often even "bring out"' (1939, ii). Furthermore, Schoenberg does not leave to chance the indication of weaker notes, incorporating the ◡ sign.

More refinement in the domain of dynamics can be discerned in a 1920 letter, where Schoenberg complained about the lack of close attention to the dynamics of the Budapest Quartet, stating that 'Above all, they never played a real *p*, let alone a *pp* or *ppp*. Indeed the oboe generally only played *mf* and the bassoon *mf-ff*' (Brand *et al.* 1987, 295). Two years later, Schoenberg suggested to Pierre Ferroud that 'one must pay very careful attention indeed to getting *all* dynamic signs (from *ppp* to *fff*, etc.) rendered as exactly as possible' (Stein 1964, 77).

Felix Galimir, the violinist who was associated with Schoenberg especially during the time when the *Society for Private Performances* was established, makes a characteristic statement about this exactitude that characterised Schoenberg. He said, in an interview with Joan Allan Smith, that: 'There was one thing that was always in rehearsals. They were terribly meticulous about rhythms, and you know, that these sixteenths or the triplet comes after the second sixteenth and you played and you finally could make it just right' (Smith 1986, 112). Therefore, the key elements of performance such as dynamics, articulations and rhythmic accuracy were exhaustively realised. This is why Kolisch considered Schoenberg as the pioneer of this performing style and considered him as the only 'person in the entire realm of today's music business' who could not only attain 'such a high understanding of art', but also bring 'such a relentless exactitude to bear on the work' (Kolisch 1995, 34).

Colour

In order to explore more technical issues within Schoenberg's performance practice, various means that enhance the central tenet of clarity can be examined. One of them includes Schoenberg's conception of colour. If Schoenberg's essay 'The Future of Orchestral Instruments' is examined

[35] 'Dementsprechend verlangte er aber auch, dass seine Texte ganz Ernst genommen würden'.

(written in 1924), a link between these two issues is established when Schoenberg mentioned that: 'In reality colours serve to make the train of thought more apparent, to make the main points stand out better and the secondary ones recede better' (1975, 324). Even though the term clarity is not used, here Schoenberg essentially links the implementation of colours with one of the key concepts of clarity: the hierarchical presentation of voices.

However, six years later, when the same issue was discussed again, Schoenberg brings into the picture a more cautious view. In particular, in his 1931 essay 'Instrumentation', Schoenberg argued that the employment of colour is not the only way of achieving clarity and clear presentation. The cautious tone of Schoenberg's view is reflected in the following statement: 'But if one's approach is that colour serves to underline the clarity of the parts by making it easier for them to stand out from one another, then one must reflect for a while, and moderate one's views' (1975, 334). He was aware that this distinction of parts could also be achieved through other means, such as movement or rhythm. He demonstrates this process by drawing a parallel to painting, arguing that representation of objects can also be achieved by other means than colour, such as lines or any abstracted form of drawing that hints at a certain object: 'Applied to the orchestra, to instrumentation, this would mean that the objects, the parts, obviously stand out one from another with greater plasticity, the more they are distinguished from each other in all respects, including colour' (1975, 334). In this sense Schoenberg includes colour within a wider frame of features that can influence presentation or clarity, and in a sense 'degrades' its significance as not the only means for achieving such a goal.

In 1939, eight years after the previous statement, Schoenberg revisited this issue within his essay 'Eartraining through Composing'. Here the previous cautious tone gives way to the acceptance that colour can also create ambiguity:

> Colour, like light and shadow in the physical world, expresses and limits the forms and sizes of objects. Sometimes these elements serve as a camouflage. A musician likewise might wish to hide something. For instance, like a good tailor, he might wish to hide the seams where sections are sewn together. In general, however, lucidity is the first purpose of colour in music, the aim of the orchestration of every true artist (1975, 382).

This statement reflects a more mature compositional perspective since it encompasses the exact opposite effect of clarity. Obscuring parts or their connections demonstrates how Schoenberg sought for a variety of ways to construct a piece. However, Schoenberg's insistence that colour mainly generates 'lucidity' confirms the elementary link between the two concepts.

This connection is also apparent in performance. When Schoenberg wrote to conductor Fritz Stiedry, in July 1930, he explained his view on performance issues in relation to his two Bach transcriptions,[36] commenting on colour: 'Our "sound-requirement" does not aim at "tasteful" coloration, but the colours intend to clarify the course of the voices, which is very important in contrapuntal texture'[37] (Muxeneder, ASC). Moreover, colour should clarify 'the motivic developing horizontally and also vertically'[38] (ASC).

Steuermann, who collaborated with Schoenberg from as early as 1911, acknowledged the compositional role of colour in Schoenberg's music stating that: 'With Schoenberg the "colour effect" does not originate, as in the romantic piano music, from the repetition of the thought in different variations, octave positions, duplications, etc. No, it is not an adornment of, but something that cannot be separated from, the essential "thought", it is something that develops and changes with the thought' (Steuermann *et al.,* 43). In other words 'colour' is not achieved through compositional handling of the material in order to create a specific effect. Instead it is an integral part of the compositional thought presented in the performance.

This kind of integration of colour and the compositional material is also described by Jean-Jacque Dünki. He comments that Schoenberg's works have a sound that 'clearly differs from that of Debussy for example' (93). This can be explained because Schoenberg's application of colour does not seek the effect of 'coloration' (94) per se. As Schoenberg mentioned in his letter to Stiedry, colour was not employed in the customary 'tasteful' (94) manner. Therefore, it lacks an element of 'glamorisation', which Stefan Askenase acknowledges when he described Steuermann's playing: 'It was very, very superior, but it was never nice. It was agreeable to listen to [...] [but] there was no charm, and I think even that he avoided it' (93).

Vibrato and Portamento

One of the prime parameters for the application of colour in performance, especially on string instruments, derives from vibrato usage. Schoenberg's affinity for vibrato is evident when he discussed the fact that an open string will not be as pure as a stopped one, recommending that in order to 'touch up the impurity of this lifeless tone one uses vibrato' (1975, 150). This concept is emphasised further, when Schoenberg discusses the advantages of employing vibrato, stating: 'And one can easily establish that some violinists have a "beautiful", "warm" tone, while a "sour" tone, which also sounds "impure", "cold", "unattractive", has no vibrato or little, or the wrong kind' (1975,

[36] Two transcriptions for orchestra of Bach's *Komm, Gott, Schöpfer, Heiliger Geist* (BWV 667) and *Schmücke Dich, liebe Seele* (BWV 654).
[37] 'Unser "Klangbedürfnis" zielt nicht auf "gesmackige" Farbigkeit ab, sondern die Farben bezwecken die Verdeutung des Verlaufs der Stimmen und das ist im kontrapunktischen Gewebe sehr wichtig'.
[38] 'des motivishen Verlaufs in der Horizontalen, sowie in der Vertikalen'.

150). The term 'wrong kind' therefore, discloses Schoenberg's awareness of the importance of vibrato speeds and amplitudes within string playing. Consequently, the vibrato is not only conceived as an enhancement of the tone in general, but also as an essential tool for achieving a specific effect at a given moment.

His endorsement of the vibrato in string playing though does not mean that Schoenberg accepted its employment in the manner it is used today. In his essay 'Vibrato', written in America around 1940, Schoenberg complained that:

> Vibrato has degenerated into a mannerism just as intolerable as portamento-legato. [...] its almost incessant use even for intervals of a second is as reprehensible technically as from the point of view of taste (1975, 346).

Schoenberg emphasised his aversion even further, when he claimed later in this essay that: 'But I find even worse the goat-like bleating used by many instrumentalists to carry favour with the public' (346). He goes on to say that this habit has become so general that it could affect one's 'judgement and taste' (346), if it was not for the more restrained approach displayed by artists such as Pablo Casals. For the latter's rendition of the Dvořák Cello Concerto Schoenberg commented: 'Extremely sparing vibrato, exclusively to give life to long notes, and carried out with moderation, not too quickly, not too slowly and without detriment to intonation' (346).

Since Schoenberg related the employment of the vibrato to 'portamento-legato' above, his dislike for the constant application of portamento can also be inferred. A tangible proof appears in the above statement about Casals, where Schoenberg stated:

> *Never* that sentimental portamento. Even intervals not easy for the left hand to join smoothly are bridged without adventitious help, simply by the artistry of his bowing. And when the occasional portamento does occur, it is only to lend a lyrical *dolce* passage the tender colouring that expresses the mood of such a passage all the more piercingly (1975, 346).

Statements by Richard Hoffmann, who also played the violin and rehearsed Schoenberg's *Violin Phantasy* Op. 47 with him, affirm the same insistence on a scarce employment of both vibrato and portamento. In an interview with Reinhard Kapp, when Hoffmann is asked if Schoenberg wanted to use portamento he replied: 'Yes, as little as possible. To eliminate position changes, preferably

stretching in both directions' (Hoffmann 2002, 79).[39] In addition, vibrato moderation was what Schoenberg asked for, asserted by the following: 'everything [was played] on the G string, but without portamento, of course with a lot of vibrato but not a lot like drunken wobbly' (Hoffmann 2002, 82).[40]

Schoenberg's approach therefore appears in accordance with the 'old manner' (Philip 2004, 175) of playing in terms of the vibrato, where players tended to employ a 'very restrained vibrato' (2004, 175).[41] In fact the above statements on vibrato resemble greatly what one of the most acclaimed teachers at the turn of the twentieth century, Leopold Auer, said in the 1920s: 'violinists who habitually make use of the device – those who are convinced that an eternal *vibrato* is the secret of soulful playing, of piquancy in performance – are pitifully misguided in their belief' (Auer 1921, 22). An even more emphatic relation to the past can also be discerned when Schoenberg confirms that 'In my youth vibrato was called tremolo' (1975, 346), using the old Germanic term 'tremolo'. The latter is encountered in Joseph Joachim's treatise, when he elaborates on the four different types of vibrato based on the classification of an even older German violinist, Louis Spohr (Joachim 1907, 96).

Portamento, however, is a more complex issue because the composer can indeed prescribe when he wants the performer to employ one. Therefore, in terms of employing the portamento compositionally Schoenberg is described as having 'a closer link to nineteenth-century tradition' (Philip 1992, 153) compared to composers such as Bartók or Ravel, since it appears more frequently in his compositions. However, from the above statements Schoenberg appears to accept the trend of the modern playing that was characterised by a sparing use of the portamento.[42]

The contradiction between the modernist attitude to portamento and an adherence to old-fashioned employment of the vibrato, though, is not the only contradiction found in Schoenberg's writings. Schoenberg's appraisal for example, as Philip states, of the 'Rosé, Kolisch and Hollywood Quartets' (2004, 175) is in itself a further contradiction since the first one is exemplary of the old-fashioned playing, while the other two of the modern playing. The first one favoured 'restrained vibrato' and 'prominent portamento' and the other two a 'more or less continuous vibrato' and 'restrained portamento' (175). Even in the two recordings analysed in this thesis, Kolisch and Krasner display different approaches to both of these issues, with Krasner employing a more intense and prominent vibrato and more prominent usage of portamento. However, Schoenberg still granted his approval to Krasner to premier his Concerto in 1940, after Kolisch's recommendation.

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[39] 'Ja sowenig wie möglich. Langenwechsel vermeiden, lieber in beiden Richtungen strecken'.
[40] 'also alles auf der G-saite, aber ohne Portamento, natürlich mit viel Vibrato, ja, aber nicht zuviel Rumwackeln'.
[41] This trend is also mentioned in Philip's first book, commenting on the fact that overall in the twentieth century there has been a tendency for the constant employment of vibrato (1992, 103).
[42] For an extensive study on the use of portamento see Philip (1992, 143-248). Also Philip confirms that there has been a 'decreasing use of portamento' in the twentieth century (Brown *et al.* 2010).

These latter contradictions though could also be viewed as Schoenberg's endeavour to praise any musician who displayed an interest in playing his music. In the case of these three Quartets this is certainly true because the younger Kolisch quartet offered Schoenberg the opportunity to have at his disposal a group of musicians completely dedicated to his music. In the case of the Violin Concerto, also Schoenberg would have been more than happy to allow a soloist to make his concerto known to the public, regardless of the fact that Krasner's performing style did not match what he had written sporadically before. Maybe the answer can be provided by Schoenberg himself when he declared that when he heard a French singer on the radio performing Gluck's *Orpheus* perfectly, he felt that such performance 'places the inferiority of technical palliatives in its true light and, at the same time, shows who is able to do without them' (1975, 346). A superb musical performance allows the listener to forget the technical difficulties of the music.

Phrasing

A further tool that a performer possesses in order to achieve clarity is phrasing. In his essay entitled 'The piano music of Schoenberg', Steuermann pointed out that the mastery of phrasing is of the utmost importance in Schoenberg's music. He stated that 'phrased inadequately a classical melody might only be less beautiful, whereas Schoenberg's would be downright incomprehensible' (Steuermann *et al.*, 43). The connection of the notes regardless of the trademark characteristic of the unusually tense and expressive interval spans in this kind of music is the main point that Steuermann emphasises, saying that: 'The width of the interval span must not destroy the feeling for their relation' (Steuermann *et al.*, 43). In other words if the relation between the notes is lost then the performer cannot communicate the phrasing.

Accordingly, in one of the *Gedanke* manuscripts, written in 1934, Schoenberg stressed that the application of misplaced stresses can easily inhibit the phrasing and mar the performance. He claimed that:

> The measure, which should be, after all, a servant of music making, has set itself up as the master – so much so that an amateurish over-accentuation of the strong beats of the measure has come about, which stands in the way of every free-floating phrasing that satisfies/emphasizes <u>meaning</u> [original emphasis]. This is precisely the reason why pianists and other instrumentalists, as well as even singers and conductors, have lost their feeling for a cantabile performance (Carpenter and Neff 1995, 155).

Phrasing is conceived as an act of escaping the strong beats of the bar and realising a continuous flow of the music. Note also that according to Schoenberg this 'cantabile' phrasing will eventually convey the meaning of the music, which essentially can be regarded as the clear presentation of a given phrase.

This is why Schoenberg insisted on the need to project the point of climax within a phrase. If the music is organised in a way that the listener can understand the structure of every phrase, then the music obtains the clarity that guides him throughout an intricate composition. In 1931 Schoenberg commented that 'the way the notes are joined is less important than where the centre of gravity comes or the way the centre of gravity shifts' (1975, 348). Along the same lines, seventeen years later Schoenberg would still claim that 'to bring out the "centre of gravity" of a phrase is indispensable to an intelligent and intelligible presentation of its contents' (1975, 321).

Tempo

One of the principal means at a performer's disposal to enhance phrasing is the handling of the tempo flow. In particular, one of the most important issues to be considered is the establishment of an appropriate speed. From various sources it becomes clear that Schoenberg considered the choice of tempo a vital aid to effective performance. In a letter to Alban Berg, dated 1912, Schoenberg commented on this issue when he wrote about a certain passage in his performance of *Pierrot Lunaire*.[43] He claimed that the 'right tempo' (Brand *et al.* 1987, 132), meaning a slower pace compared to his previous performances, allowed 'the whole passage with its apprehensive, morbid, raw and yet subconscious mood [to] come out very beautifully' (132). A similar role of tempo as the pulse is acknowledged by Steuermann, when he heard Schoenberg's rehearsal of *Verklärte Nacht* in Vienna, with a group of amateurs. According to him the 'unclear' beginning of the piece was transformed when Schoenberg rehearsed the successive Ds in the cello line. In his own words: 'When their rhythm was established everything fell into place as if by magic' (Schuller 1964, 26).

The relation between tempo and clarity also appears in statements where Schoenberg discussed first performances. In his essay 'Mechanical Instruments' for example, written in 1926, Schoenberg stated that once he heard Mahler's *First Symphony* with a mediocre conductor, who did not create the right tempo relationships 'All the tensions were alleviated, banalized, so that one could follow. For, as a listener, even the best musician is no less slow to comprehend, no less in need of a helping hand, than is the layman' (1975, 327). Along the same lines, in a post 1945 manuscript, where Schoenberg scribbled his thoughts about first performances, the following comment can be found:

[43] Schoenberg refers to the 12/8 passage after rehearsal mark 50, during a concert in Holland.

'First performances

demand an exaggerating degree of lucidity

on account of which

tempo changes

slow because of difficulty to play or to understand' (ASC T69.06-12).

Here the term 'lucidity' alludes to Schoenberg's view of clarity, establishing that the narrower the tempo changes the easier the comprehension of the piece.

Narrow tempo changes though did not appear to be favoured by Schoenberg only in first performances. In his 1922 essay 'About Ornaments, primitive rhythms, etc., and bird song', Schoenberg commented upon the contemporary style of performance as follows:

> Nowadays the execution of certain alterations in tempo has reached the point where "exaggeration" is a fair description. [...] It is in the case of ritardando and accelerando, where there are no rules, that one can find the greatest differences, though. Most musicians move into a tempo half or twice as quick with hardly an intermediate stage, while others think that either modification has to happen "flowingly", gradually as an even acceleration or slowing-down. But the greatest need for clarification is the question of how slow or fast the tempo may become in the course of this. Are these matters of taste? (1975, 302).

Here Schoenberg not only emphasised that using exaggerated mannerisms can spoil the performance, but also that deviation from the written instructions is something inevitable since the 'rules' within the notation are not rigorous.

Ten years later, writing in 1934,[44] Schoenberg remarked again about this exaggerated manner of tempo changes, demonstrating that this issue was something that still occupied him:

> Here one must think also of the exaggerated rubato, of those accelerandi and ritartandi, those Luftpausen and abrupt tempo changes, of that poeticizing and lyricizing, but no

[44] From the *Gedanke* manuscripts, entitled 'Performance and Gestalt'.

> less of the heroic and the dramatic that our public likes so much, along with the charming, the cheerful, the enchanting, the temperamental, the sharp. Not for me (Carpenter and Neff 1995, 196).

Schoenberg's dislike for this kind of performance is still apparent in 1950. In a letter to Thor Johnson[45] – who was asking for advice prior to performing *Gurrelieder* – Schoenberg commented upon Stokowski's performance, saying 'Stokowski is generally a little too free with violent changes of tempo' (Stein 1964, 281). In the same letter Schoenberg attributed this exaggerated performance style to a past trend. He even acknowledged that he used to be part of this trend as revealed by the metronome markings printed on his *Gurrelieder*.

> I confess that many of the tempo indications in my big score are exaggerated. I would not make all these violent changes today any more, which at the time when the score was published were not so extravagant. But we have today a style of performance which rather avoids too violent changes of tempo, and I would say that this asks for some modification. I would say, don't take the metronome marks too literally (1964, 283).

Clearly Schoenberg has undergone a change concerning the issue of tempo relationships within a piece. After a certain point in his artistic output he inclined towards a more regulated and balanced way of handling tempo changes. Was this change spawned by the developments in the twentieth-century performance practice that Schoenberg himself acknowledged?

Evidence from old recordings, treatises of the time, writings of musicians and other sources pinpoint the fact that throughout the middle of the twentieth-century there was indeed a tendency to narrow the range of tempi within movements and to diminish the contrasts of fast and slow tempi. Robert Philip claims that 'The most basic trend of all was a process of tidying up performance: Acceleration of tempo was more tightly controlled, and the tempo range within a movement tended to narrow' (Philip 2004, 232). The complete opposite of this attitude was a prevalent aspect of the early twentieth-century c performance practice: 'In general, written sources suggest that the changing of tempo within movements was practised and accepted by the majority of performers and composers in the early twentieth century' (Philip 1992, 15). Clearly Schoenberg's change of taste, in the matter of tempo changes, goes hand in hand with developments in the general performance practice of his time.

Tempo handling however also incorporates smaller fluctuations during the course of the beat and its flow. These tempo modifications constitute an important performance practice trend, prevalent

[45] The conductor of Cincinnati Symphony Orchestra at the time.

in the turn of the century, when Schoenberg's early musical character was forming. Schoenberg himself came from a musical background that was permeated with the music of Brahms and Wagner, who in turn influenced composers that lived at the time of Schoenberg's youth. When Schoenberg referred to these latter composers (in 1947), he claimed that 'The greatest musicians of that time, Mahler, Strauss, Reger, and many others had grown up under the influence of both these masters.' (Schoenberg 1975, 398). Although this influence is bound to be mostly of compositional nature, it could be argued that the performing style of these composers was also affected. Indeed evidence gathered by Robert Philip suggests that the performance style of all these composers was characterised by the frequent employment of a flexible beat that could vary according to musical requirements and rhetoric emphases.[46]

According to Clive Brown, Wagner had a critical impact in the employment of such tempo modifications. His 'tremendous prestige' and influential writings 'legitimized and encouraged, indeed glamorized, an approach to tempo modification that had previously been resisted by most musical authorities' (Brown 1999, 395). When Richard Hudson refers to Wagner's treatise on conducting he states that 'The central idea is that each theme, even within a single movement, has its own personality – hence requires its own proper tempo' (Hudson 1994, 312). An overall contemporary trend between the second half of the nineteenth and the early twentieth century is therefore summarised as follows in Hudson's *Stolen Time*: 'Pianists and conductors especially – but, indeed, all performers in general – felt they had a right, if not a duty, to apply all manner of rhythmic flexibilities, and even to alter the composer's score on occasion, in order to achieve their own personal concept of expression' (Hudson 1994, 300). Along the same lines Robert Philip mentions that 'it was the general practice in the early twentieth-century to underline contrasts by changes of tempo' (Philip 1994, 16).

If this performing style was prevalent at the time when Schoenberg was in Vienna, then evidence of its existence should be found in his writings. As early as 1909 Schoenberg refers to this issue in a letter he sent to Busoni expressing his exasperation at the latter's lack of rubato, stating: 'I would like to ask you if you have perhaps taken too slow a tempo. That could make a great difference. Or too *little* rubato. I never stay on the beat! Never in tempo!' (Busoni 1987, 395). The same tempo flexibility is also evident, according to Avior Byron (61-62), in the performance instructions Schoenberg gave to Paris Quartet in the end of 1909, for the performance of his *String Quartet op. 10.* In 1915, a similar acceptance of the employment of rubato is also noted. When writing to Alexander Zemlinsky, Schoenberg stated that 'What I have accomplished, (what also emerged as the target): my rubato appears to be hardly perceived' (Zemlinsky 1995, 136). Even though Schoenberg implies that

[46] For Mahler, see in Philip's *Early Music and Musical Styles* (.9-10). For Strauss see in Philip's *Performing Music in the Age of Recordings* (p. 73).

the extent of its application must be concealed, the necessity of implementing such tempo modifications still appears.

Much later, in 1944, a criticism of the lack of tempo modifications in Koussevitzky's and Arturo Toscanini's conducting demonstrates a similar approach. Here Schoenberg stated that these conductors demonstrated a 'machine-like manner in which they keep the meter' (Auner 2003, 305). He continues, mentioning that

> One who has a true sense of form will not understand how within a series of these stiff, mechanical, constantly unchanged metronomic beats a ritartando, an accelerando or a fermata possibly can become "intermixed". Such regularity of beats of equal length cannot be connected with irregularity such as shorter or longer beats and entire stops (Auner 2003, 305).

This type of performing style then can be described as part of a more general attitude, recorded by writers such as Robert Philip, towards a lack of application of tempo modifications within the second half of the twentieth century. In his *Early Recordings and Musical Styles* Philip mentions that 'A number of musicians stand out against the general acceptance of tempo fluctuations, notably Weingartner, Toscanini and Stravinsky, and from the viewpoint of the late twentieth century we can see these as pioneers of a stricter attitude to tempo which was to influence a later generation of musicians' (Philip 1994, 15).

Schoenberg appears not to be included within the group of musicians that were influenced by this 'inflexible' application of tempo, something that is revealed when Schoenberg wrote expressing his admiration of 'truly great' musicians or performers. In a 1944 or 1945 manuscript, titled 'Notes for an Autobiography', Schoenberg expresses his affinity for Mahler, Strauss, Nikisch and Furtwängler claiming that

> These masters used ritardandos, accelerandos and fermatas because the beat in their form was – though a unit – a flexible, adaptable nature, changing in its size imperceptibly in conformity with the higher requirements of phrasing, mood, character, expression; and even to facilitate comprehensibility if e.g. a very remote variation of the basic motive of a sudden, unexpected contrast had to be connected (Auner 2003, 305).

This comment indicates that Schoenberg was still nostalgic for the performance style that engulfed him when he was back in Europe, and that even after almost ten years in America, where this was written, Schoenberg was not 'converted' to his surrounding performance style. Further evidence of this situation is also found in his essay 'Today's Manner of Performing Classical Music':

> Today's manner of performing classical music of the so-called 'romantic' type, suppressing all emotional qualities and all annotated changes of tempo and expression, derives from the style of playing primitive music. [...] This style came to Europe by way of America, where no old culture regulated presentation, but where a certain frigidity of feeling reduced all musical expression. Thus almost everywhere in Europe music is played in a stiff, inflexible metre – not in a tempo, i.e. according to a yardstick of freely measured quantities (1975, 320).

The revealing aspect of this comment is that Schoenberg indicates a performance practice discrepancy between the two continents, in regard to the flexibility of the beat. Of course it is not safe to generalise, and there always going to be exceptions; however, the most valuable information that can be drawn from these comments is that Schoenberg was a musician that valued the 'old' manner of the application of tempo fluctuations and that this tendency appears to have remained constant at least up until the middle of 1940s.

In fact, Schoenberg's adherence to the 'Romantic tradition of performing' that 'was typical at the turn of the century' is also acknowledged by Jackson (2005, 49). In his article on the analysis of Schoenberg's recordings (covering the years between 1927 to 1940),[47] Jackson states that the most striking feature of Schoenberg's performing style, was the fact that it included a pervasive employment of rubato. As a proof of this tendency Jackson displays Schoenberg's propensity to gradate his tempo flow in places where verbal signs were employed. Therefore, he claims the *esspresivo* mark usually led to a slight slowing down, *ruhiger* [quieter] a slower pace and *wesentlich ruhiger* [considerably quieter] a substantial holding back. Along the same lines Jackson remarks that the term *steigernd* would initiate a faster pace, and even the *crescendo* sign would often be 'associated with a slight hastening' (53). It is also interesting to note that Schoenberg took the liberty to alter and 'extend the *rits* back from the place where they are actually indicated (often by several measures), thereby making them far more emphatic' (52). Finally, Jackson reveals another connection to the late romantic tradition, when he discusses the fact that: 'Schoenberg, in the slowing of his tempi for

[47] These include: Verklärte Nacht (recorded in 1928, Berlin), "Lied der Waldtaube" from Gurre-Lieder (recorded in 1934 with Rose Bampton), Pierrot Lunaire (1940 with Erika Stiedry-Wagner), Suite Op. 29 (1927 in Paris), and Von Heute auf Morgen (Berlin 1930, with Margot Hinnerberg-Lefebre and Gerhard Pechner)

subsidiary themes, once again adheres to the late-Romantic tradition, one that seems to have stemmed primarily from Wagner' (60-61).

Schoenberg's flexible tempo handling has also been praised by other musicians that have collaborated with him. Leonard Stein for example mentions that 'tempo to Schoenberg was something that you could deviate from and that you return to. It's not something rigid' (Stein and Hoffmann 1984, 70). Hence, when Kolisch was asked whether it is preferable to observe the metronome markings literally in Schoenberg's music, he replied that this is 'completely the wrong idea, because, of course, a tempo does not mean a metronomic observance of a tempo' (Stein and Hoffmann 1984, 70). Tempo flexibility was seen by Kolisch as living proof of the realisation of the *espressivo* quality inherent in Schoenberg's music:

> That all has to do, of course, with the attitude towards espressivo. You know Schoenberg was a really eminent *espressivo* composer. That means, he continued the Viennese espressivo in our occidental music and this was the decisive consequence for the way this music, namely the Vienna traditional music has to be performed. So much about tempo (Stein and Hoffmann 1984, 70).

This final insistence on the importance of a versatile and imaginative handling of tempo can also be confirmed by another musician who collaborated with Schoenberg. In one of his statements Steuermann stresses the lasting impression that this performing feature has imprinted upon his memory: 'in Schoenberg's "Musizieren" [music making] it was primarily the character of his tempo, especially his ability to make the music move and stand still at the same time, which I will never forget. It was never a "tempo" as such – the contrary of "motoric"' (Schuller and Steuermann 1964, 26).

Concluding Remarks

The flexibility of tempo in Schoenberg's music is vital. If the score of the Violin Concerto is examined it becomes apparent that in fact Schoenberg has written out a wealth of tempo modifications in the music already. The score is not only abundant in gradation markings, such as *ritenuto*, *allargando*, or *accelerando*, but also incorporates tempo changes for almost every structural section of the piece. For example all the subjects and even their constituent themes are clearly

separated with changes in tempo. At other times these tempo modifications are so numerous that they occur within the space of few bars.[48]

As both Kolisch and Steuermann have pointed out, a perception of the whole, either of the piece or a movement, dictates the tempo relations and shaping of the constituent sections. In a statement included above, Kolisch claimed that for the work of art 'the relation of its parts to each other is revealed from the contemplation of the whole' (Kolisch 1995, 34). Steuermann goes a step further claiming that 'everything which the notation leaves open (crescendo, decrescendo, ritenuto) depends on a grasp of the whole' ((Steuermann *et al.*, 124). Also Schoenberg in 1923/1924 stated that 'outstanding soloists (Kreisler, Casals, Huberman among others)' would try 'to make even the tiniest note sound, and to place it in correct relationship to the whole' (1975, 319).

Thus, the handling of tempo on both local and macro levels is the key to achieving a well-integrated and balanced rendition of Schoenberg's music. If the whole prescribes the local, then the performer can project the work as a living organism, revealing the fluctuating relationship of the separate parts. This can be enhanced if the performer projects the structural divisions of the music. By building sections of music that correspond to structural ones the performer guides the listener through the composition, creating clearly articulated events. In essence this leads to an aural projection of the compositional structure, applying the prime concept of clarity on a structural level. As a result the combination of these two issues, tempo handling and clarity, is the key feature behind the performer-oriented analysis found in the next chapter.

[48] A characteristic case is the first theme of the second subject in the first movement (bs. 52-58).

Chapter Two

Tracing the Idea through the Analysis of the Concerto

2. 1 – Overall Structure of the Concerto

In his *Fundamentals*, Schoenberg offers a detailed account of the textbook sonata form. In chapter eighteen Schoenberg discusses the function of its main components, focusing on the transition, the subordinate or 'lyrical' themes, the retransition and the coda. Thereafter, in the final chapter Schoenberg outlines how the above fit within the three sections of a Sonata-Allegro form: the Exposition, Development or what he calls Elaboration, and Recapitulation. The text refers to examples from the output of composers such as Beethoven, Haydn or Mozart, but an inherent relationship is also apparent between the customary sonata form that he describes and the structure of his Concerto's first movement. The first part of this chapter traces traits of the sonata form in order to demonstrate how Schoenberg used them in his own composition.

First Movement

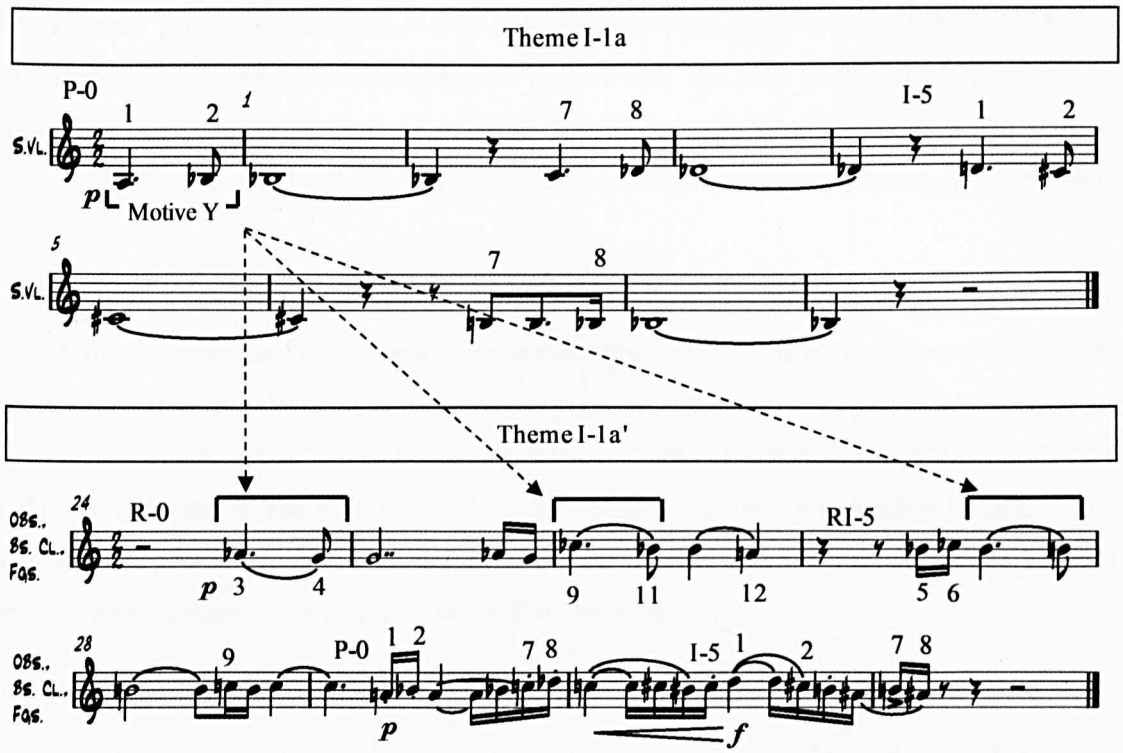
When Schoenberg discusses the components of the Exposition in his *Fundamentals* he refers to three main sections: those of the principal, subordinate and closing themes (1967, 202). The Violin Concerto incorporates three corresponding divisions, as seen in Table I. The principal theme corresponds to the first subject group and the subordinate theme to the second subject group. The term closing theme has been retained for the third division since it only entails one theme. However, each of the two subject groups contains smaller sections, specified as ThI-1a, ThI- 1b, etc. In between these three sections Schoenberg connects the music with a typical transition, a bridge passage and concludes the Exposition with a codetta.

First Subject Group	Transition	Second Subject Group	Bridge Passage I, II	Closing Theme	Codetta
Bars 1 – 31	32 – 51	52 – 66	67 – 80	81 – 90	90 – 92
ThI-1a (1-7) P-0/I-5 ThI-1b (8-14) P-0/I-5 ThI-1c (15-19) R-0/RI-5 ThI-1d (20-23) P-0/I-5 ThI-1a' (24-31) P-0/I-5	Mat. from FSG (32-35) Mat. from SSG (36-44) P-0/I-5 Liquidation (45-51) P-4/RI-1	ThI-2a (52-58) P-0/I-5 ThI-2b (61-66) P-7/I-0	Mat. from FSG (67-75) P-7/I-0, P-5/I-10 Mat. From Cl. Th (76-80) P-3/I-8	ThI-3 P-9/I-2, P-5/I-10	Mat. from ThI-2a P-5/I-10

Table I – *Structure of the Exposition*

Considering each one of these sections separately, the primary characteristic of the first subject group is its ternary design, which resembles an ABA layout. The ternary design becomes apparent when the relation between the two outer themes is demonstrated, namely ThI-1a and ThI-1a', revealing a common thread of a dotted crotchet and a quaver in the two themes, or what is shown as motive Y in Example 1. In terms of construction all the pitch classes of Theme I-1a are repeated in the final three bars of Theme I-1a'. Furthermore, the thematic pattern of the two consecutive semitones separated by a major second, i.e. pitch classes A-Bb C-Dd and D-C# B-Bb in Theme I-1a, are also encountered in the beginning of Theme I-1a' within pitch classes G-Ab Bb-Cb (Ex. 1). In terms of serial structure this pattern emanates from the employment of pitch classes {1,2,7,8}[49] of P-0/I-5 row forms and {3,4,9,11} of R-0 row form.[50]

[49] These brackets from now on will indicate a group of unordered pitch classes extracted from a single row form.
[50] For a reference to the prime row and a twelve-tone matrix see Appendix I.



Example 1 – *Theme I-1a & Theme I-1a', bars 1 – 8 & 24 – 31*

The three remaining themes in between Theme I-1a and Theme I-1a' form the middle section of the first subject group. The connections of these three, and as a consequence of all the themes of this subject, are indeed achieved 'in the most subtle fashion' (Schoenberg 1967, 202). As can be seen in Example 2, two additional motives, included in the accompaniment of Theme I-1a, are responsible for this inherent relation. The first one is motive X and the second is motive Z, both of which derive from motive Y.[51]

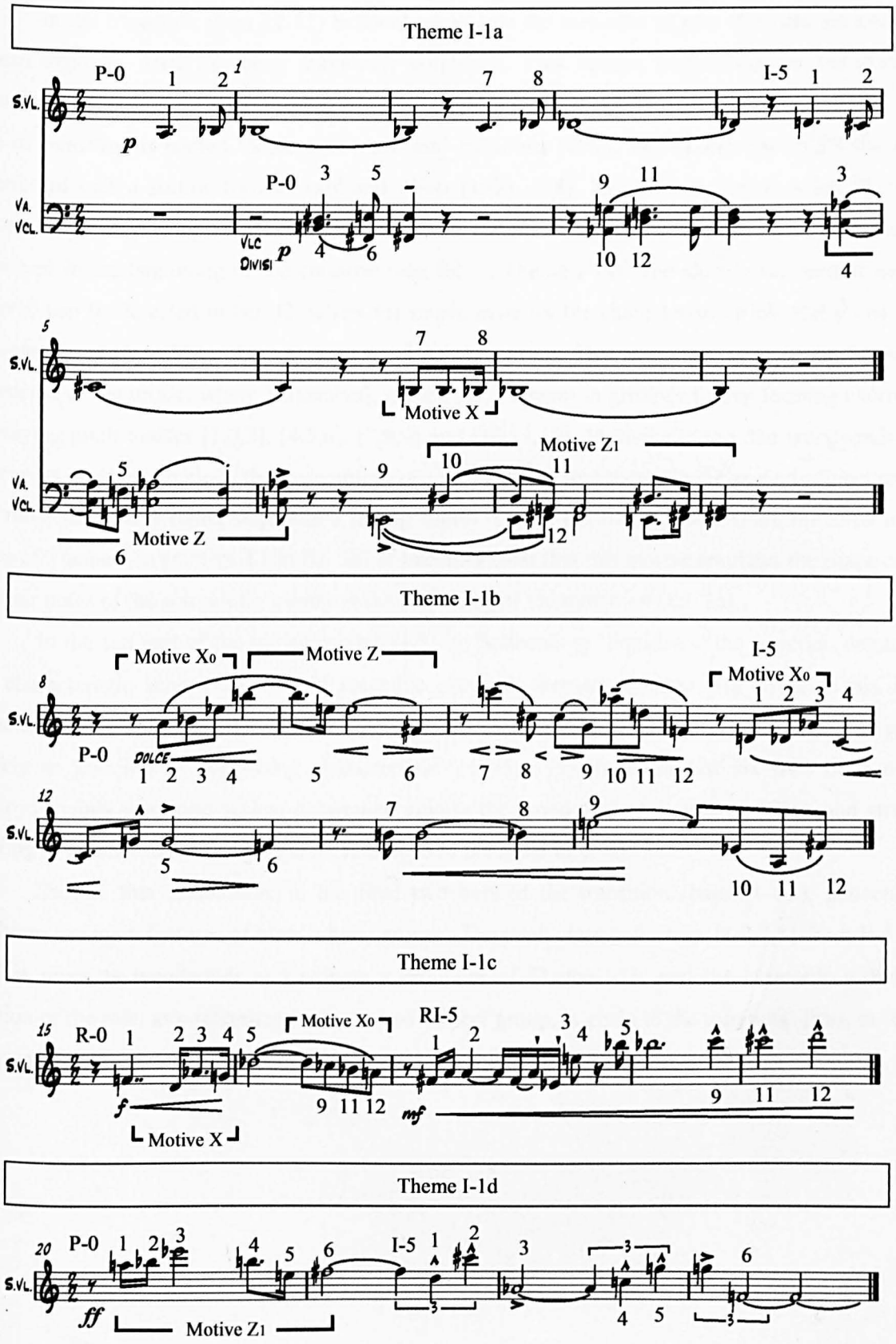
Motive X emanates from motive Y through reduction and addition of an anacrusis, while motive Z includes the dotted rhythm of motive Y in its first two notes. Motive X is first played by the solo violin in bar 6 and can be traced in the beginning of Theme I-1c, where Schoenberg adds another dotted rhythmic value. In both Theme I-1b and I-1c Schoenberg uses a version of motive X that exploits its basic rhythmic content, i.e. quavers (motive X_0), that always includes its characteristic semitone interval. Although Schoenberg uses different intervallic content within the rhythmic contour of motive X_0 (semitones in bar 16, minor second and fourth in bars 8 and 11), the re-appearance of both of these versions in the second subject and the codetta strengthens the relationship between motive X and motive X_0. Motive Z unites Theme I-1a with the beginning of Theme I-1b and the varied form of this motive, i.e. motive Z_1, functions as the basis of Theme I-1d.

Despite this kind of unity within the above themes, Schoenberg manages to retain a unique serial structure for each one of them. Thus, after the employment of eight non-adjacent pitch classes

[51] For a discussion of motives see pp.100-102.

in the first theme, Schoenberg outlines for the first time the entire prime row in Theme I-1b. In Theme I-1c he returns to the employment of eight pitch classes, only this time he chooses to present the first five and the last three of the retrograde R-0/RI-5 row forms, forming the collection {1,2,3,4,5,9,11,12}. Finally, in Theme I-1d Schoenberg presents the first hexachords of P-0 and I-5 row forms.

The pairing of a prime and inverted row form a fifth or a fourth apart is usually favoured because of the hexachordal inversional combinatoriality. This relationship allows Schoenberg to present all twelve pitch classes since the corresponding hexachords of such related row forms complete an aggregate, which Ethan Haimo explains as 'any collection of the twelve pitch classes' (1990, 11). In the case of Theme I-1c and I-1d Schoenberg uses this relationship in order to create similar intervallic relationships in both halves of the themes, since the second part, the I-5 row form section, uses an inversion of the intervals of the P-0 row form.

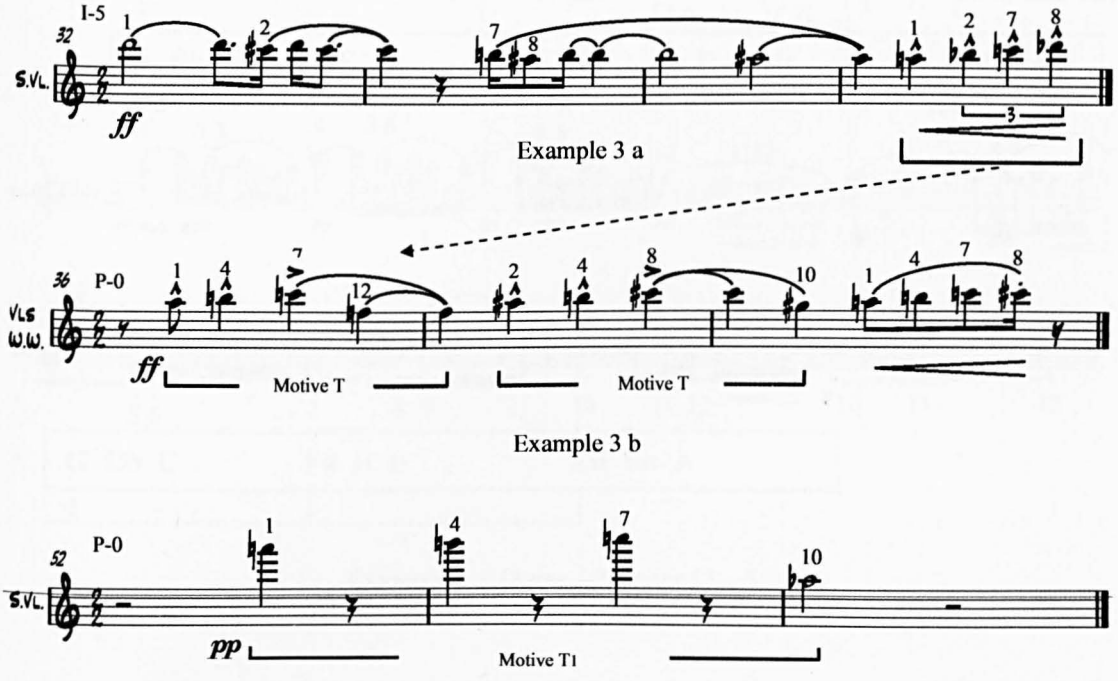


Example 2 – *The first four themes of First Subject Group, bars 1 – 23*

In the transition (bars 32-51) Schoenberg avoids the inclusion of new thematic material and instead explores what has been previously employed. This section commences by transforming thematic content of the first subject group into material more akin to the second subject group. This type of transition is named 'dependent transition' by Green (1965, 185-6) and also fulfils the main function of such a section for Benward and White (1993, 128). This process begins in bar 32, when the solo violin employs pitch classes {1,2,7,8} of I-5 row form, 'imitating' the respective pitch classes employed in the beginning of the concerto (see Ex. 1, Theme I-1a). The shift to the second subject material can be detected in bar 42, where the music acquires the characteristic trichordal division of the row forms resembling that of the second subject group. This is mainly seen in the harmonic dimension of the music, where Schoenberg groups pitch classes in groups of three forming chords by employing pitch classes [1,2,3], [4,5,6], [7,8,9] and [10,11,12]. Motivically too, the woodwinds and the violins perform a melody that resembles the contour of the first theme in the second subject group. The three successive rising steps and a falling fourth or fifth (motive T, Ex. 3b) are mirrored in the shape of Theme I-2a (motive T1 in Ex. 3c). It becomes clear that this motive emulates the shape of the last four notes of the solo violin's entry at the beginning of the transition (Ex. 3a).

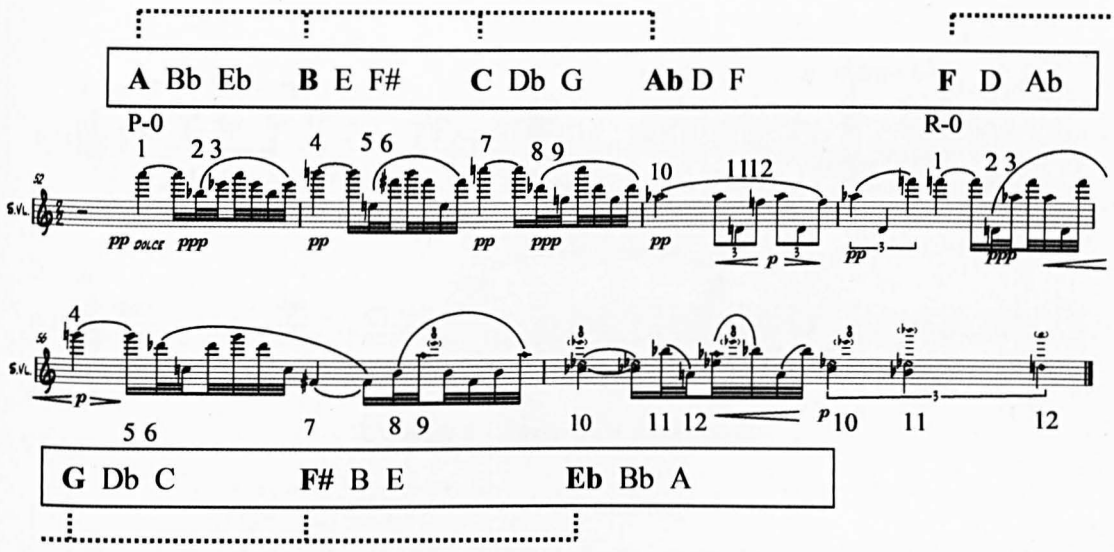
In the last part of the transition (bars 45–50) Schoenberg 'liquidates' the material, detracting any characteristic shapes that would resemble previous thematic content. He wrote in his 1934 *Gedanke* manuscript 'Dissolution, Liquidation', that the purpose of such a process is to 'let go as quickly as possible of everything characteristic' (1995, 175). In these last six bars Schoenberg employs mainly semitone scales, distributed among the woodwinds, trombones, horns and strings, alluding to a rather neutral and regular recurrence of the same interval.

Despite this dissolution, in the final two bars of the transition (bars 51–52), Schoenberg combines the main features of both subject groups. The pitch class collection {1,2,7,8} from P-4 row form is given to woodwinds and strings, a reminder of Theme I-1a, and the harmonic trichordal division of the row, as a reference to the second subject group, is given to the trumpets. Thus, in terms of material Schoenberg converges the two thematic kernels of the Exposition.



Example 3 – *Motive T in the transition*

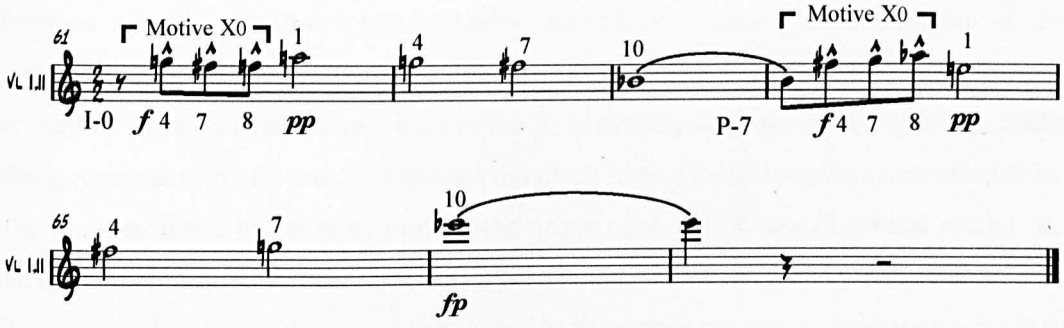
In the second subject group Schoenberg employs the trichordal divisions of the row in both dimensions, namely linearly and vertically. In fact the whole second subject area is composed exclusively through the employment of trichordal segments of the row form, i.e. adjacent pitch classes [1,2,3 – 4,5,6 – 7,8,9 – 10,11,12]. This kind of structure is reflected in the first theme of the second subject (Theme I-2a, Ex. 5), where the solo violin exploits this partitioning in order to combine two voices contrapuntally. One voice outlines pitch classes {1,4,7,10}, the notes shown in bold, and the other plays the remaining pitch classes {2,3 – 5,6 – 8,9 – 11,12} as an accompaniment figure. Thus, the whole row is broken in the four thrichords that appear inside the boxes in the following example.



Example 5 – *Theme I-2a, bars 52 – 58*

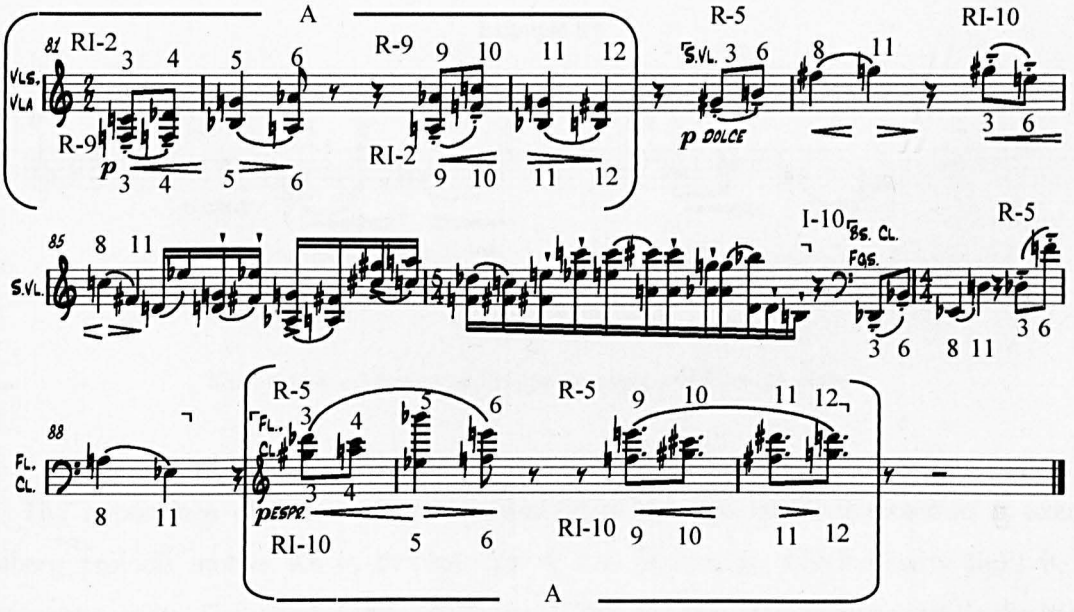
Theme I-2a offers a direct contrast to the previous themes of the first subject, relating to Schoenberg's statement about the subordinate group: 'The most important single factor is CONTRAST with the principal group: [...] distinct rhythmic characteristics and different types of thematic construction and articulation' (1967, 204). This contrast is introduced through the use of quieter dynamics, ranging from *ppp* to *piano*, and a much more dense rhythmic texture. In terms of character too, the solo violin projects different timbre due to the consistent employment of the higher register and higher positions, spanning across the strings of the instrument.

In Theme I-2b Schoenberg retains the above trichordal partition but this time distributes it among a larger group of instruments. The main thematic content of the previously emphasised pitch classes, i.e. pitch classes {1,4,7,10}, are played in both violin sections of the orchestra in an augmented version (Ex. 6). At the same time the solo violin, together with the violas and the clarinet, play as an accompaniment the same pitch classes that featured the accompaniment of the previous theme, namely pitch classes {2,3 – 5,6 – 8,9 – 11, 12}. In terms of motives Schoenberg outlines this theme in a retrospective mode since he reminds the listener of the three characteristic quavers of motive X_0. The *forte* dynamic of these quavers, act as an aural separation from the serene character of the main theme.



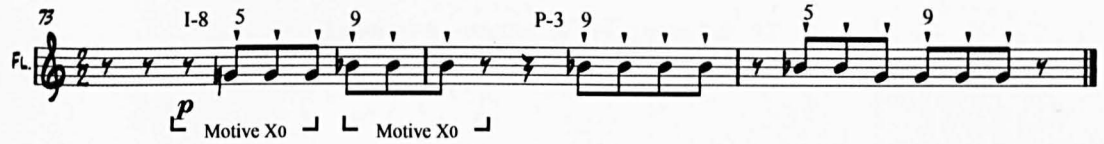
Example 6 – *Theme I-2b, bars 61–67*

Although the closing theme (bars 81-90) lacks the thematic wealth of the first subject, and thus its musical variety of characters, it resembles the coherence of the second subject group. Throughout the theme a pattern of two quavers and two crotchets, motive S (annotated in Ex.8c), dominates the music, unifying its entire musical gesture. In terms of formal layout Schoenberg employs once more a ternary design for this theme (see in Ex. 7, where the outer parts are indicated with brackets). Specifically, the first violins and violas commence by delineating adjacent pitch classes [3,4,5,6] and [9,10,11,12] from R-9 and RI-2 row forms (bars 81-83). Thereafter, the solo violin followed by the bass clarinet and bassoons deploy non-adjacent pitch classes {3,6,8,11} from P-5 and I-10 row forms (bars 83-88). Finally in the last two bars, the flutes and the clarinets return to initial successive delineation within R-5 and RI-10 row forms.

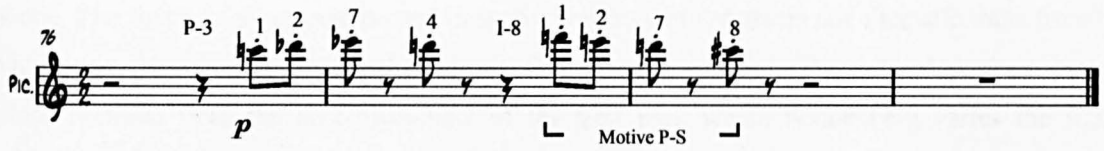


Example 7 – *Closing Theme, Theme I-3, bars 81 – 90*

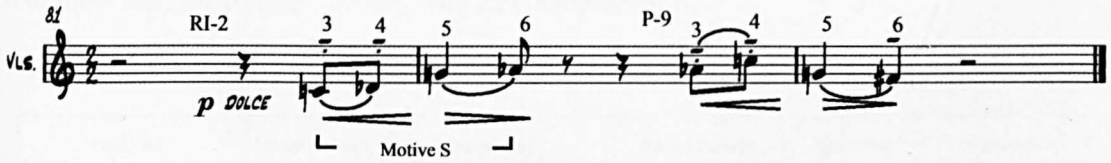
According to Schoenberg the thematic content of subsidiary themes is ideally descendant from previous material. He states that: 'Ideally, subordinate themes are derivatives of the basic motive, even though the connection may not be readily visible' (1967, 183). If the origin of the thematic content of the closing theme, i.e. motive S, is examined closer, it is possible to realise how Schoenberg connects it to previously employed material. Even though here the connection does not lie within the serial structure of the basic motive, the origin of motive S descends from motive X, which first appeared in Theme I-1a (Ex. 2). This inherent connection is mainly revealed in the bridge passage preceding the closing theme, namely bars 76–80 or what appears as bridge passage II in Table I. Here, Schoenberg employs motive X_0 just before the second part of this bridge passage (Ex. 8a) and afterwards adds an extra quaver to the characteristic three quavers of motive X_0, creating the basic structure for the precursor of motive S (motive P-S in Ex. 8b). The latter appears in the closing theme incorporating a variation which transforms the last two quavers into crotchets (Ex. 8c).



Example 8 a



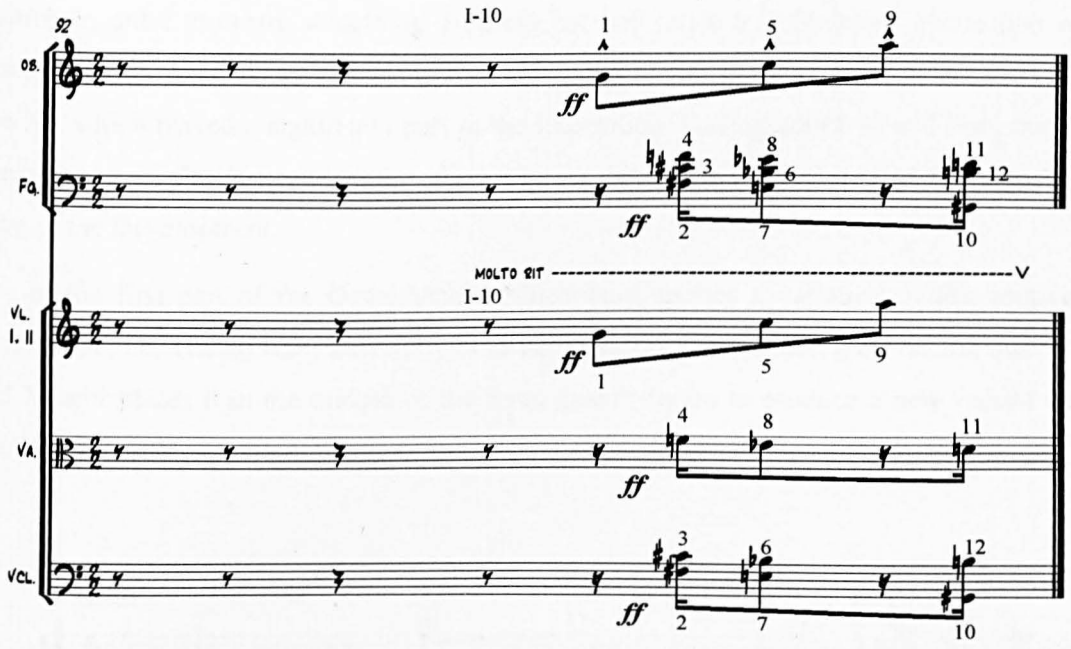
Example 8 b



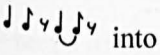
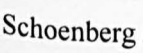
Example 8 c

Example 8 – *Motives in Bridge Passage and Closing Theme*

The importance of motive X is revealed when the end of the Exposition is examined. Schoenberg projects motive X_0 in the last bar of the Exposition, which clearly links it to the Development section. The woodwinds and strings outline the three quaver figure while the bassoons and lower strings, i.e. viola, cellos and basses, play a rhythmic variation of this pattern (Ex. 9).



Example 9 – *Motive X0 in Codetta, bar 92*

The Development comprises three main parts and two bridge passages. As can be seen in Table II the first and second parts display two themes while in the last one Schoenberg introduces only one. The first bridge passage is used in such a way so that it detracts any thematic traits from the previous part, allowing space for the introduction of new material. The second passage instead employs material from the accompaniment of the first part, where Schoenberg varies the figure  into  (indicated as motive R1 in Table II). It is also clear from the table that Schoenberg retains three different row forms for each part, in order to create a characteristic 'area' for each of them and consequently convey their autonomous status.

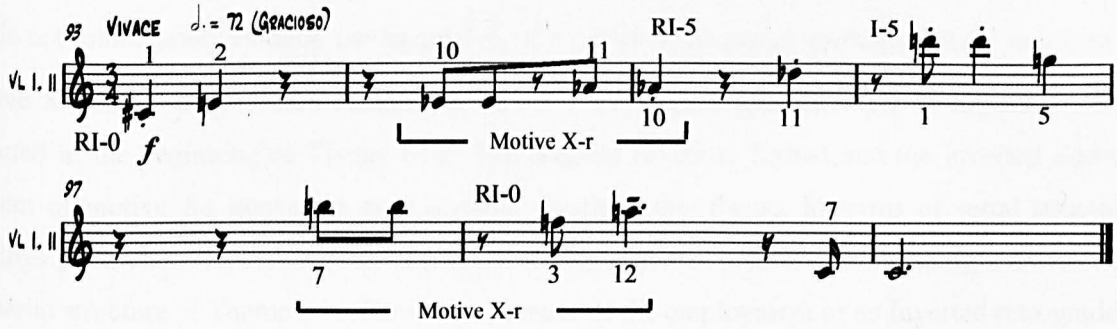
First Part	Bridge Passage	Second Part	Bridge Passage	Third Part	Retransition
Bars 93 – 115	116 – 118	119 – 134	135 – 144	145 – 161	162 – 169
ThI-D1 (93-105) RI-0/RI-5 ThI-D1' (106-112) P-0/I-5	Liquidation P-8/I-1	ThI-D2 (119-125) P-4/I-9 ThI-D3 (125-134) P-4/I-9	Mat. From Motive X & Motive R1	ThI-D3R P-7/I-0	Mat. From ThI-1a P-3/I-8

Table II – *Structure of the Development*

For Schoenberg the basic function of the Development is to provide 'a related contrast' to the Exposition. This is mainly achieved by the 'working out of the rich variety of thematic material

"exposed" in the first division' (1967, 200). The composer in other words exploits material from the Exposition in order to create something different but still retain a 'referential' connection with the previous material. Schoenberg bases the first two parts of the Development on the elaboration of motive X_0, which played a significant part in the Exposition. Having appeared and been transformed in every theme of the Exposition, the characteristic three quavers and quaver rest appear in the opening of the Development.

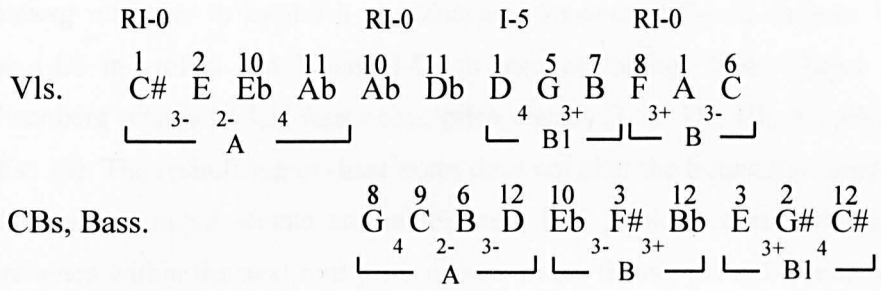
In the first part of the Development Schoenberg applies a variation of this motive in its opening theme, i.e. Theme I-D_1, played by both violin sections. Schoenberg moves the quaver rest in motive X_0 and places it in the middle of the three quaver figure to produce a new variant motive – motive X-r (Ex. 10).



Example 10 – *Theme I-D1, bars 93 – 99*

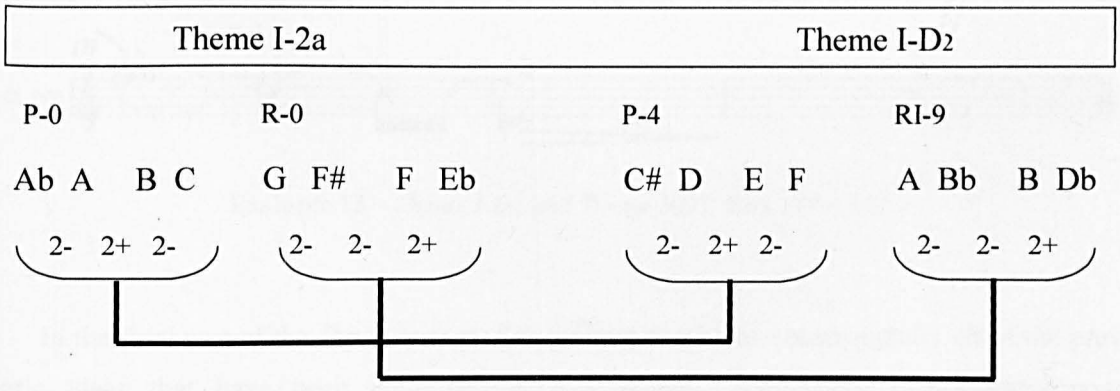
In terms of serial structure, for the first time in this Concerto, Schoenberg employs almost exclusively non-adjacent pitch classes in order to construct a theme. This theme and Theme I-1a do not include more than two adjacent pitch classes from a row form. This can be seen in Example 11. Schoenberg retains similar intervallic content for both the main line and the subsidiary voice that accompanies Theme I-D_1, played by the cellos, basses and bassoons (see Ex. 11).[52] Groups B and B1 include pitch class formations that resemble chords (G-B-D and C#-E-G#).

[52] The second line of this example does not have row form indications, because the pitch classes of that line correspond to the row forms above. They are presented vertically.



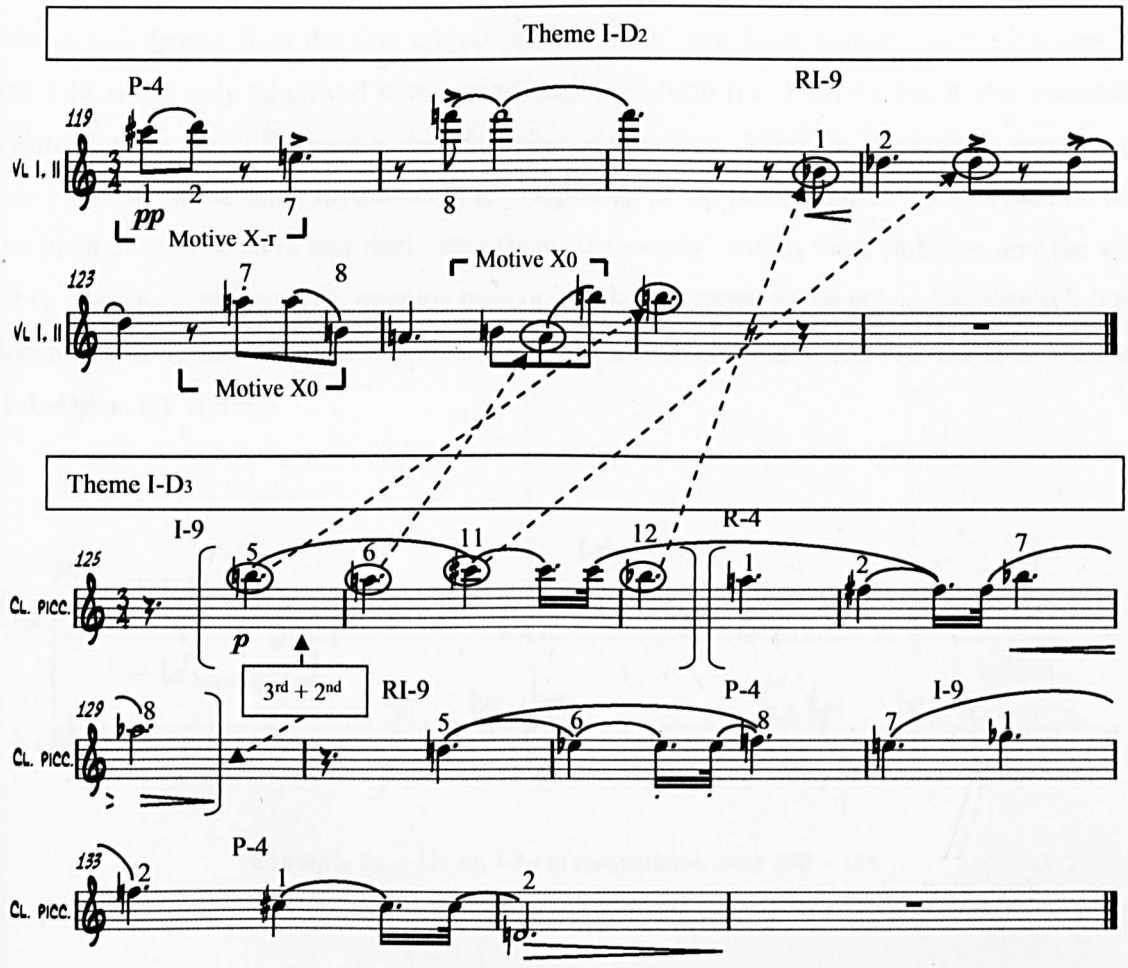
Example 11 – *Interval content in Theme I-D1 and its Subsidiary Voice, bars 93 – 99*

In the second part of the Development Schoenberg introduces two themes, i.e. Theme I-D2 and Theme I-D3. The unique trait of the former constitutes the fact that Schoenberg employs elements from both motive X and motive X-r in its layout. Even though the original rhythmic pattern of motive X-r is not immediately evident, i.e. figure ♩♩𝅘𝅥𝅯𝅘𝅥𝅯♩, if the final quaver and crotchet are tied over then motive X-r can also be written out as follows: ♩♩𝅘𝅥𝅯♩.. Therefore, in Example 13 motive X-r can be detected in the beginning of Theme I-D2. The original rhythmic format and the inverted intervallic content of motive X0, appearing as a seventh, conclude this theme. In terms of serial structure, it employs pitch class collection {1,2,7,8} of the RI-9 and P-4 row forms, establishing a connection to the serial structure of Theme I-1a. However, because of the employment of an inverted retrograde row form, namely RI-9, the resulting serial structure resembles mostly that of Theme I-2a where the interval content of these pitch-class sets is identical. If the highlighted notes in Example 5 are compared to those of Theme I-D2, the resemblance in their intervallic content becomes apparent (Ex. 12).



Example 12 – *Comparison of the intervallic content of Theme I-2a and Theme I-D2*

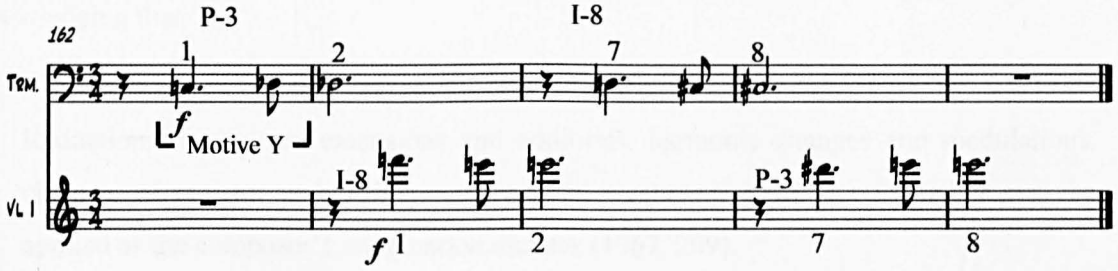
Schoenberg manages to establish a connection between different timbres in this section, namely Theme I-D2 in violins and Theme I-D3 in piccolo clarinet. Once Theme I-D2 has been displayed, Schoenberg retains its last four notes, pitch classes B, A, Db, Bb, in order to commence Theme I-D3 (Ex. 13). The reshuffling of these notes does not alter the intervallic content of the above pitch-class set, namely a major second and minor third: B-A [major second] Db-Bb [minor third], which is also retained within the next four pitch classes of the theme, i.e. A-F# [minor third] Bb- Ab [major second].



Example 13 – *Theme I-D2 and Theme I-D3, bars 119 – 134*

In the final part of the Development, Schoenberg combines contrapuntally all of the previous thematic ideas that have been employed in this section. Schoenberg demonstrates concrete compositional skill when he combines six independent voices, at the end of the Development. The main and most prominent line constitutes the flute part (the only line indicated with a *Hauptstimme* sign), which essentially performs the retrograde version of Theme I- D3, named 'Theme I-D3R' in Table II. At the same time the solo violin not only prepares and repeats the notes from the flute part,

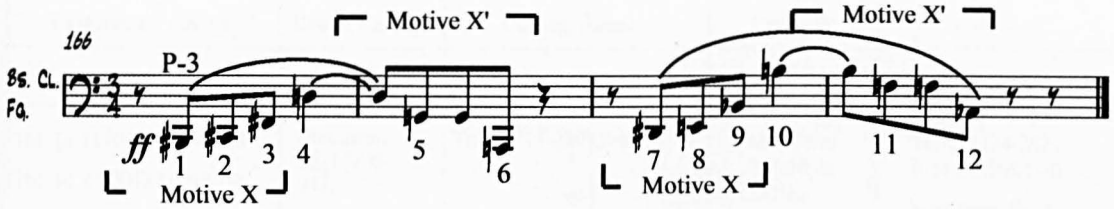
but it also performs in *pizzicato* the harmonies provided by the rest of the flutes. In addition to these three voices two other voices are added. The second violins perform in *pizzicato* a variation of the Theme I-D1, while the firsts play the augmentation of this theme. In this variation Schoenberg preserves the slightly more spaced out rhythmic motives and intervallic content of this theme for the first eleven bars (bars 146–156) and thereafter he repeats some of its segments. Finally, the cellos perform a series of crotchets that imitate the main intervallic content and successive crotchets of the previous bridge passage in bar 138. The intervallic content comprises fourths, fifths and sixths which are now featured in the series of crotchets played by the cellos. After the elaborate finish of the Development section, Schoenberg re-introduces material from the Exposition. However, he re-introduces two themes from the first subject in the 'wrong' row form, namely not the P-0 row form. Theme I-1a is not only employed within a different row form (i.e. P-3/I-8), but it also conceals the intervallic content that it featured at the beginning of the piece. Although Schoenberg employs pitch classes {1,2,7,8} in the same rhythm as in the beginning of the piece (motive Y), this time he breaks up the pitch classes in pairs and distributes them 'diagonally' within the trombones and the violins (Ex. 14). Therefore, although the opening motive is indeed featured in the music 'diagonally', linearly the listener ends up listening to the outlining of a three-note chromatic scale (C-Dd-D on trombones and F-E-D# on the violins).



Example 14 – *Theme I-1a in retransition, bars 162 – 166*

Moreover, the following entry of Theme I-1b has a unified rhythmic layout and Schoenberg does not vary its consequent[53] as he did in the Exposition. Both appearances of Theme I-1b – once in the Exposition and once in the retransition (Ex. 15) – retain the quality of delineating the whole row, but this time Schoenberg only uses the three-quaver pattern and a crotchet (motive X, in Ex. 15) for the whole theme. This is in contrast to the more diverse rhythmic patterns found in this theme in the Exposition (see Ex. 2).

[53] The term consequent is used here describing the second section of theme or phrase, as described by Schoenberg in his *Fundamentals* (p.24).



Example 15 – *Theme I-1b in retransition, bars 166 – 169*

The different layout of Theme I-1a and Theme I-1b, in conjunction with a faster tempo than the opening one, suggests that this short section (bars 162–169) is the retransition of the piece. This case resembles the 'false reprise' technique that Charles Rosen describes in his *Sonata Forms* as a technique that Haydn and Beethoven among others used in order to increase the tension of the music and prepare the Recapitulation. Rosen gives a major example of Haydn's Emperor Quartet in C major where he employs 'more than ten bars of a repeated drone bass and a continuous *forte* that prepare the recapitulation' (1988, 282). Applied to the Violin Concerto, Schoenberg essentially reminds and prepares the listener for the return of the initial opening material, by using previous thematic material in a different rhythmic and motivic context.

The Recapitulation for Schoenberg provides a chance to implement the previously outlined material with versatile modifications and changes. He regarded 'variation' as 'a merit in itself', acknowledging that:

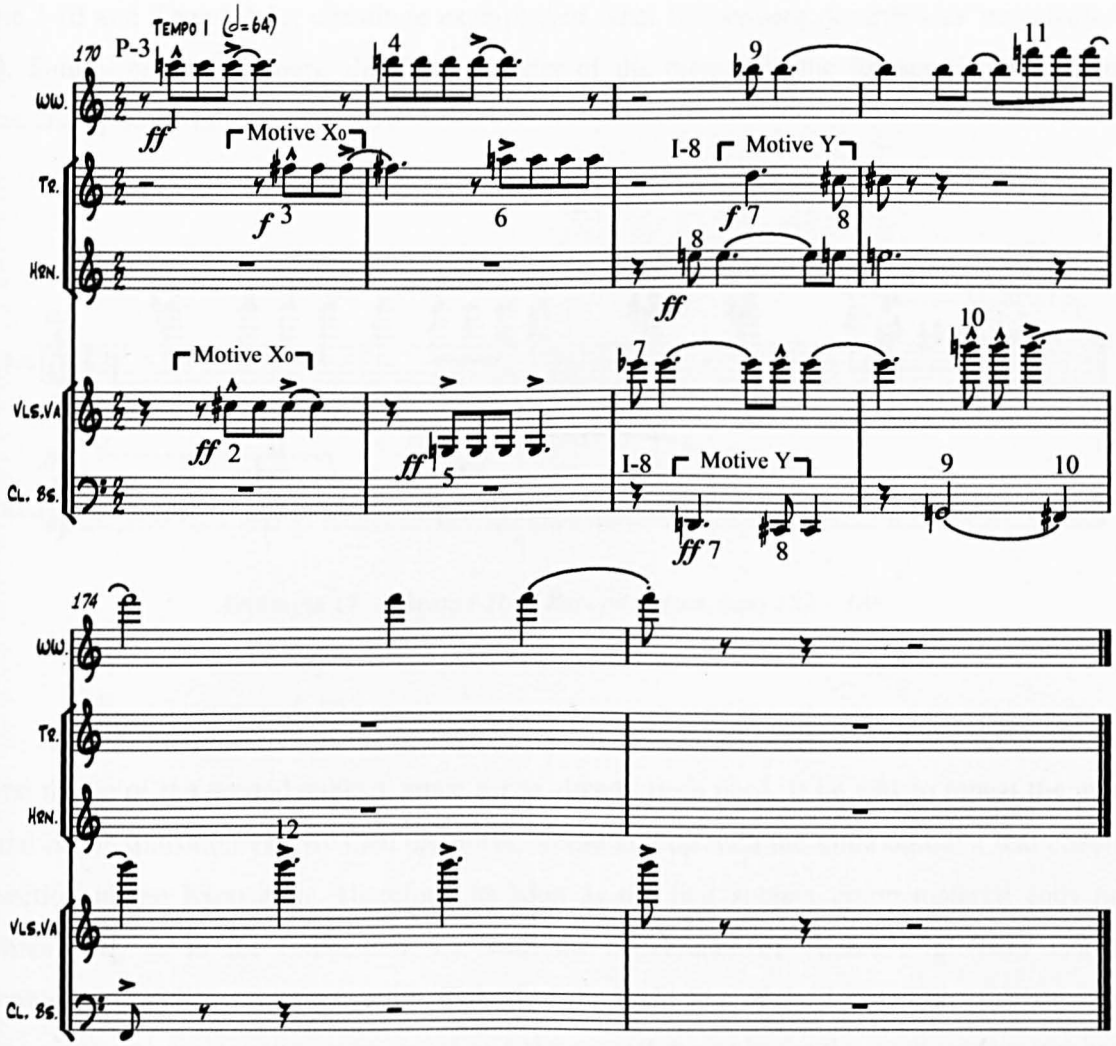
> Reductions, omissions, extensions and additions, harmonic changes and modulations, changes of register and setting, contrapuntal treatment; even reconstruction may be applied as the composer's imagination dictates (1967, 209).

A few of these changes are encountered in the Recapitulation of the first movement of the Concerto, where a freer manipulation of the thematic material takes place. The similarity to the Exposition though is immediately evident, if Table III is consulted, where the main areas of the first subject group and the closing theme are still present. Despite the omission of the second subject group, it will later become evident how Schoenberg manages to still include material that refers to it. In terms of additional material, Schoenberg includes a short cadenza for the solo violin, and a lengthy coda that concludes the first movement.

First Subject Group	Bridge Passage	Closing Theme	Cadenza	Coda
Bars 170 – 204	205 – 216	217 – 229	230 – 233	234 – 265
ThI-1a (170-174) P-3/I-8 ThI-1d (175-181) P10/I-3 ThI-2b (182-188) R-10/RI-3 ThI-1c (188-196) R-10/RI-3 ThI-1a' (197-204) P-6/I-11	Mat. from FSG (205-211) Mat. from ThI-3 (212-217) P-9/I-2	ThI-3 (217-229) P-0/I-5	Mat. from ThI-1d & ThI-1a P-3/I-8	ThI-N (234-242) P-11/I-9,P-5/I-10 Mat. from ThI-3 (242-246) P-0/I-5 Mat. from ThI-1a (247-265) P-0/I-5

Table III – *Structure of the Recapitulation*

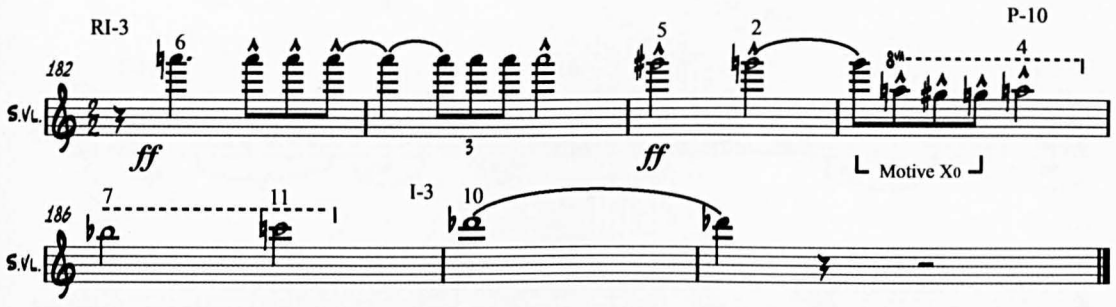
The first major difference emerges when the contemplative mood of the opening does not return with the introduction of the initial tempo in the Recapitulation at bar 170. Instead, Schoenberg propels the drive of intensity further by employing louder dynamics. Technically he splits motive X_0 within four groups of instruments (see Ex. 16), that play out emphatically and successively each note of the P-3 row form. A further 'contrapuntal treatment' (209) includes the combination of motive X_0 and motive Y (head theme of Theme I-1a). However, in this case the intervallic content of the head theme is not identical to that of Theme I-1a in the Exposition, where the two semitones were a major second apart (p.c. [A, Bb] – major second – [C, Dd], in Ex. 1). Instead, here the two semitones of the head theme are a perfect fourth apart (p.c. [D,C#] – perfect fourth – [G, F#], in the bass clarinet line of Ex. 16).



Example 16 – *Theme I-1a in Recapitulation, bars 170 – 175*

One of the most notable discrepancies between the Exposition and the Recapitulation, is the fact that Schoenberg mixes the thematic material between the two subject groups. In the midst of the re-presentation of the first subject material, and after having introduced Theme I-1a and I-1d, Schoenberg implants Theme I-2b with the characteristic upbeat quavers projecting the basic rhythm of motive X. The main reason for the resemblance to the theme is of course its rhythmic layout, the three minims and semibreve. This time however Schoenberg employs pitch classes {4,7,11} of P-10 and pitch class 10 from I-3, but essentially he outlines the exact pith classes of Theme I-1a (Ex. 17). Here the first entry of the solo violin since the Recapitulation started, in a sense 'interrupts' the musical flow of the first subject group by introducing an octave higher – something that can be considered as one more change or variation – Theme I-2b. Due to the grandiose nature of this entry Schoenberg introduces an extended version of Theme I-1c, which reintroduces an energetic character – emanating from its dotted rhythm – in order to invigorate the overall musical feeling. In essence both of these phenomena, the insertion of Theme I-2b within first subject material and the inverse appearance of

Theme I-1d and Theme I-1c, constitute examples of what Schoenberg describes as 'reconstruction' (209). Simply put, Schoenberg shuffles the order of the themes in the Recapitulation, creating a diverse and episodic musical narrative.

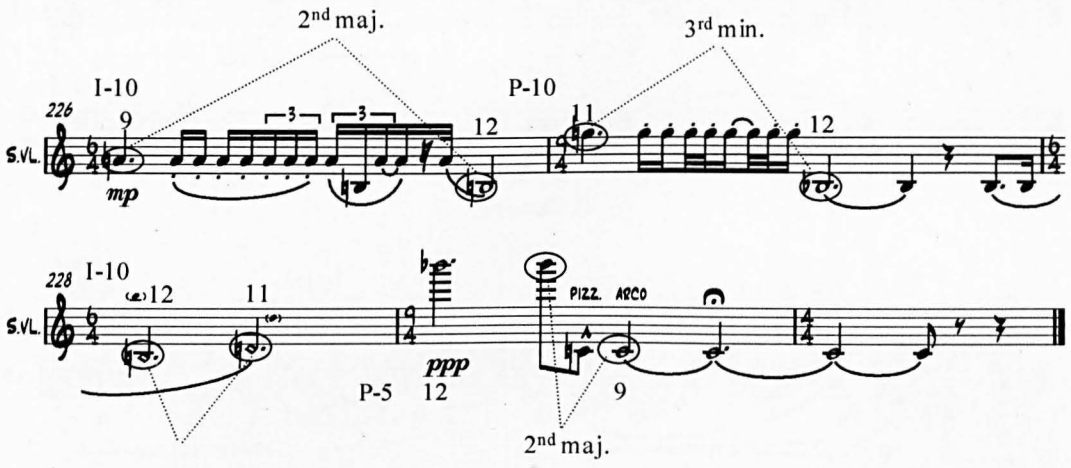


Example 17 – *Theme I-2b in Recapitulation, bars 182 – 188*

A direct consequence of the above re-ordering is that Schoenberg cannot once again repeat the first theme of the second subject, since it has already been used. If he was to repeat the musical material of the transition exactly then the music would end up with the same outburst that concludes this section in the Exposition. Therefore, as soon as the first subject group material ends in the equivalent way as in the Exposition, i.e. with the appearance of Theme I-1a' (bars 198–204), Schoenberg introduces a new transition. This time the main line of the solo violin consists of plain semitone movements in a very calm mood and the overall dynamic for this section does not exceed *piano*. Schoenberg counterbalances the tension created through the presentation of the first subject group by using a short *tranquillo* passage (bars 205-211).

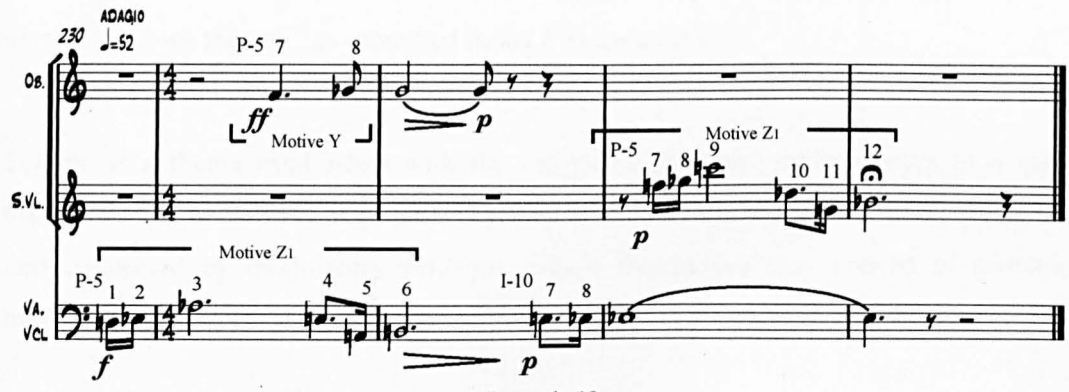
A further change in the Recapitulation emerges around closing theme (Theme I-3 in Ex. 18). Although Schoenberg introduces it in exactly the same way as it appeared in the Exposition, in the middle section of its initial ternary-like division, he differentiates the context of the musical material by introducing a different metre. Specifically, Schoenberg creates an atmospheric and shimmering section based on a slower tempo (he includes the inscription *molto meno mosso*) on a more expansive compound metre. The recurrence of a 6/4 and a 9/4 metre allows for a slower unfolding of the stresses and therefore creates the serene character that introduces the candenza. In terms of serial structure the ternary design is retained by presenting first collections [3,4,5,6,] and [9,10,11,12] from R-0/RI-5 row forms, then {3,6,8,11} from P-9 row form, and then a varied version of the former collections. The solo violin retains the semitone movements of [3,4,5,6] collection, but varies the major third and minor second of the [9,10,11,12] collection, presenting instead a major second and minor third (see Ex. 18). Generally, this section (bars 222–232), according to Schoenberg, can be viewed as an

'extension or addition' of the Theme I-3 material that mainly contributes towards the release of tension before the cadenza.

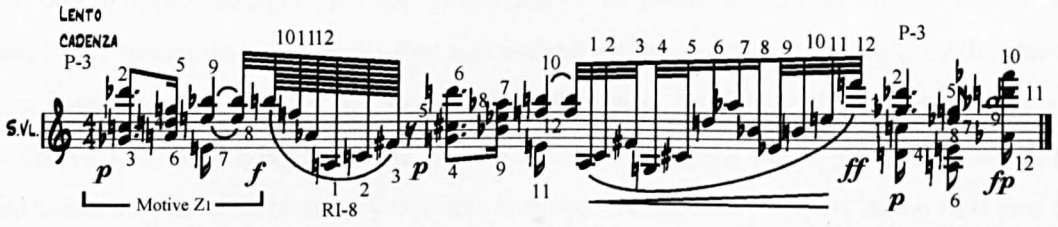


Example 18 – *Theme I-3 in Recapitulation, bars 226 – 230*

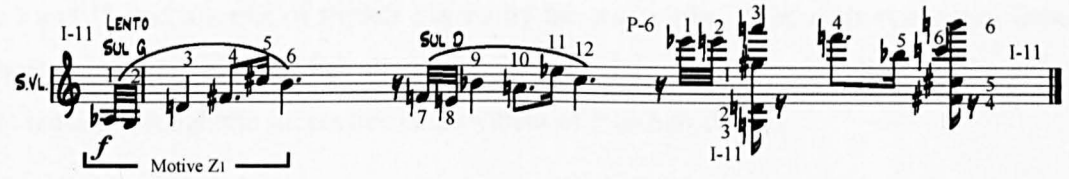
In the cadenza, as can be seen in Table III, Schoenberg mainly employs material from the first subject. The introductory three bars (bars 230–232) display the first two bars of Theme I-1d, or what appears as motive Z_1 in Example 2, and motive Y from Theme I-1a (Ex. 19a). The solo violin elaborates on the second part of motive Z_1, i.e. ♩.♫ ♩, playing it through the P-3, I-8 and once again P-3 row forms. For the final time the above motive is augmented to ♩. ♪ ♩ (Ex. 19b). The tempo shifts from *presto* to *lento* and after a short episode Schoenberg introduces motive Z_1 again, this time within the I-11 row form (Ex 19c). Before the end of the cadenza Schoenberg employs the {1,2,7,8} pitch class collection from Theme I-1a adding embellishments in arpeggios (Ex. 19d).



Example 19a

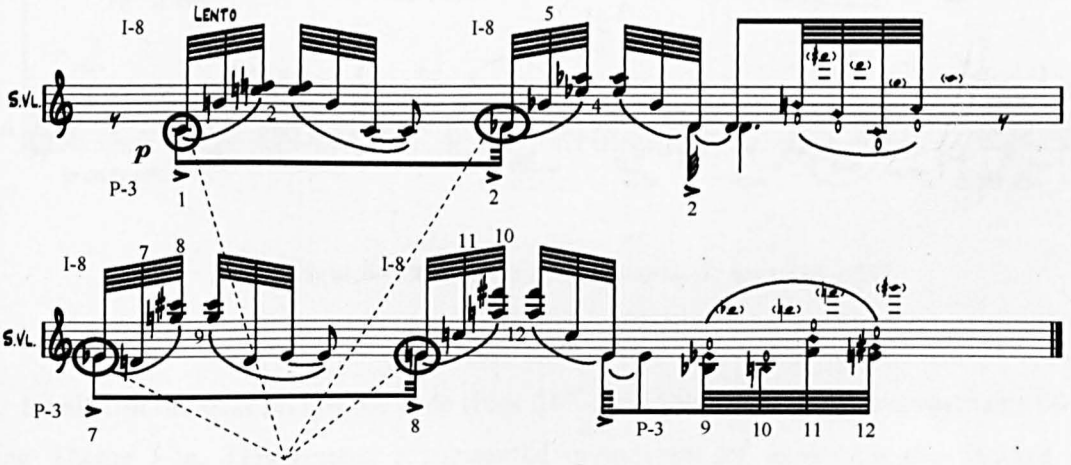


Example 19b



Example 19c

Example 19a, b, c – *Introduction to Cadenza & solo part*



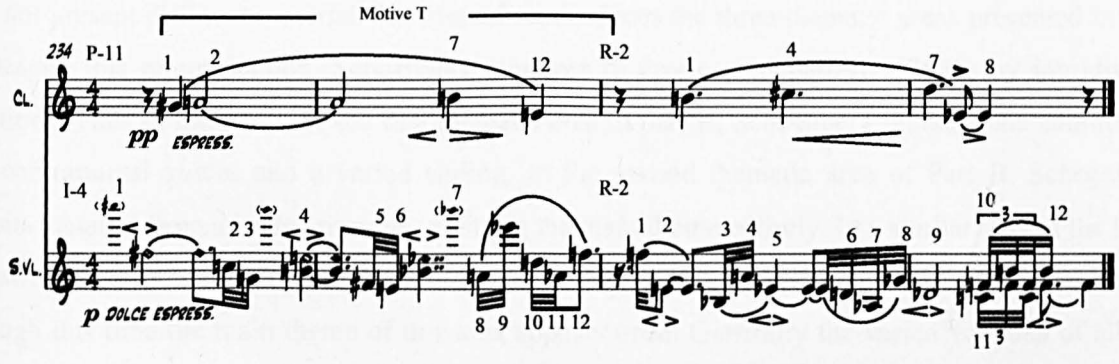
P.C. {1,2,7,8}

Example 19d – *Head Theme in the Cadenza*

After the cadenza the coda of the concerto commences, where Schoenberg introduces 'varied quotations of previous themes', as remarked in his *Fundamentals*:

> Seldom is a theme established with the self-sufficiency and independence of a main theme. Varied quotations of previous themes are often condensed into small segments, and connected by modulatory passages, which themselves may consist of previous material (1967, 189).

The first one to appear straight after the conclusion of the cadenza is a quotation of motive T, which was used in the transition between the first and second subject groups. It is played by the clarinet over four bars (bars 234–237, see Ex.20). During these four bars the solo violin outlines an entirely new theme, Theme I-N, employing rhythmic figures that have not been used before (Ex. 20). In terms of its serial structure Schoenberg simply outlines two row forms, row form I-4 in the first two bars and R-2 in the last two bars. Thereafter, Schoenberg creates an episode exploiting motive T, given to both violins I and II, and a series of triplets played by the solo violin. After a short cadence Schoenberg introduces a motivic segment that alludes to Theme I-3 (closing theme), allowing the solo part to escalate tension through the successive employment of four-part chords.



Example 20 – *Theme I-N and motive T, bars 234 – 237*

Finally, in the next part of the coda (bars 247–265) Schoenberg employs segments of Theme I-1b and Theme I-1a. This creates a substantial momentum by exploiting the forward motion generated by the head theme, or motive Y, of the concerto. In fact Schoenberg includes a variation of the entire Theme I-1a (bars 249-252), omitting the semibreves found in the beginning and changing the dynamic to *forte*. The constant push of the tempo, due to the marked *poco srtingendo* and the employment of short note values, proves why only 'seldom is a theme established' (189).

Second Movement

Sutcliffe (2001) describes the ternary structure as the most 'fundamental of the musical forms'. He mentions that it is 'based on the natural principle of departure and return' and that of 'thematic contrast and then repetition'. The essence of this form is also explained as 'an ABA shaping [that] governs a single structure'. Along the same lines, three distinct parts can be discerned in the second movement of Schoenberg's Violin Concerto (see Table IV). The movement comprises a first section, part A (bars 266–375), followed by part B (bars 376–427), and finally a repetition of part A (bars 428–473). In other words, the music of part B is the 'departure' and the re-appearance of part A the 'return'.

A	B	A'
1st Th. Area bs. 266 – 304	1st Th. Area bs. 376 – 394	Bridge Pass. bs. 428–446
2nd Th. Area bs. 305 – 331	2nd Th. Area bs. 395 – 415	1st Th. Area bs. 447 – 473
3rd Th. Area bs. 344 – 363	3rd Th. Area bs. 416 – 427	

Table IV – *Overall design of the Second Movement*

However, Schoenberg deviates from the customary ternary design. For instance in part B he does not present different material, but instead reintroduces the three thematic areas presented in part A. Despite this reintroduction, Schoenberg manages to create a 'departure' (2001) by introducing variations. Thus in the return of the first thematic area in part B, Schoenberg includes the addition of new contrapuntal voices and a varied ending. In the second thematic area of Part B, Schoenberg exploits material from a bridge passage, omitting the main theme entirely. In a similar way in the third thematic area it is mainly the connecting passages that are varied and employed more extensively, although this time the main theme of this area appears once. Generally the varied versions of all the thematic areas result in a much shorter section (part B), where themes are not presented more than once.

The tripartite division of the first two parts is a trait that is not unique to this piece. Douglas M. Green (1965, 142) explains this concept as an outcome of the performing practice of the minuet. The players played the minuet, comprising an ABA structure, the trio with a similar structure and finally the minuet once more. Thus, overall the music projected three sections, which 'echoed' the same ternary shape within each section, resulting in what he names composite ternary form. In the case of the Concerto it becomes apparent that each part entails a tripartite division. It is the three thematic areas that give the composite 'trait' in this movement, despite the fact that each section lacks a return.

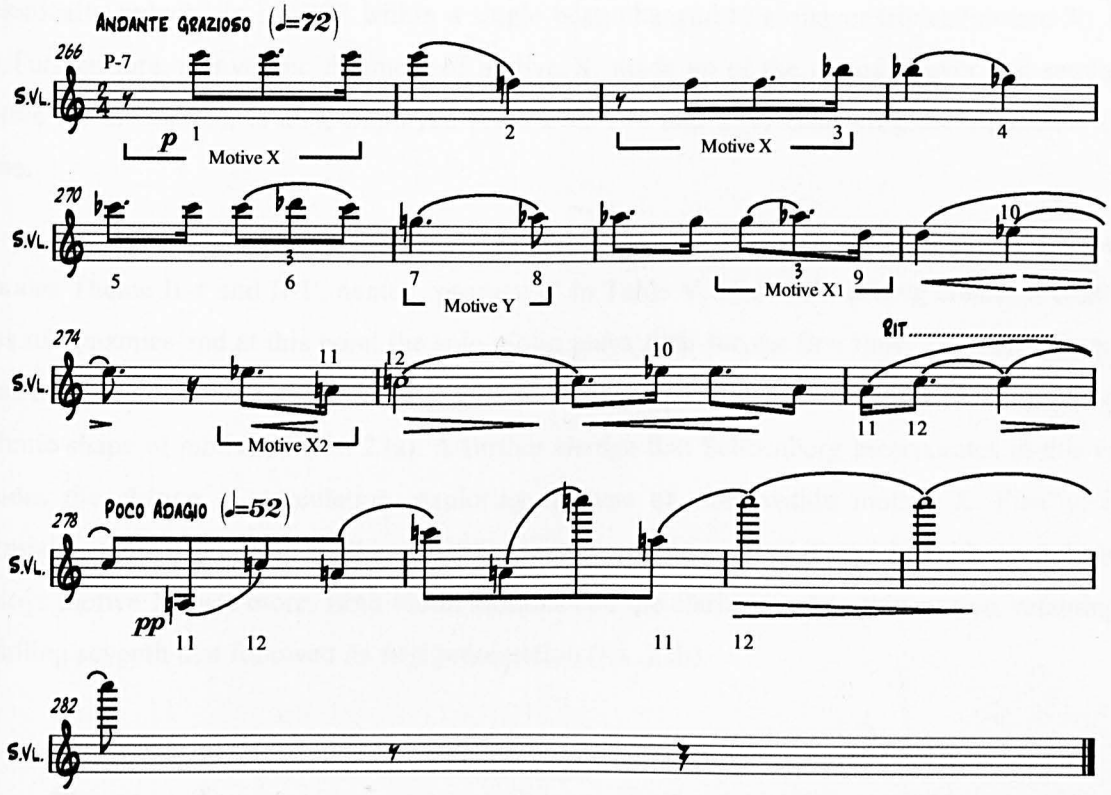
A further diversion from the customary ternary form is located in part A'. If Table IV is examined, it is evident that the last section of the piece includes only a single component of the initial part A. Schoenberg employs a bridge passage based on the first thematic idea, followed by an almost exact repetition of the first theme, resulting in a truncated variation.

Overall, the distinction of the three thematic areas in part A is well defined. In terms of row forms, the outer two thematic areas are presented within a single row form, namely P-7/I-0 for the first and P-9/I-2 for the third (see Table V). The second thematic area is more diverse passing through more than one row form. It is the only area that displays both of its themes within different row forms; specifically Theme II-2 is presented within P-11/I-4 row forms and Theme II-2' within P-7/I-0. Note also the 'modulatory' quality of passage b that goes through four row forms.

First Thematic Area	Second Thematic Area	Third Thematic Area	Episode
Bars 266 – 304	305 – 343	344 – 363	364 – 375
ThII-1 (266-282) I-0/P-7 Passage a (282-285) P-7/I-0 ThII-1' (286-299) P-7/I-0 Cad. Pass. (300-304) P-7/I-0	Intro (282-285) R-11/RI-4 ThII-2 (310-316) R-11/RI-4 Passage b (317-323) P-4, P-1, P-10, P-7/I-9, I-6, I-3, I-0 ThII-2' (324-331) R-7/RI-0 Cl. Passage (332-343) P-7/I-0	ThII-3 (344-353) P-9/I-2 Passage c (354-363) P-9/I-2	ThII-2 R-1/I-6 & Mat. from ThII-1 (motive X), ThII-3 (motive C)

Table V – *Structure of Part A*

Examining each thematic area separately the listener encounters the main theme of the first at the start of the movement. Theme II-1 is played by the solo violin delineating the whole P-7 row form. In terms of its serial construction the starkest characteristic of the above theme is the projection of a 'tonal' reference. Once the whole row has been presented, Schoenberg chooses to repeat pitch classes [10,11,12] from P-7 row form (bars 275–276), creating a diminished triad between pitch classes A-C-Eb. Additionally, in the last four bars of this theme the violin repeats pitch classes [11,12] of P-7 row form, i.e. the dyad A-C (Example 21, bars 278–281), reproducing one of the minor thirds included in the diminished chord. This feature is then exploited in order to project a sense of closure in this theme by repeating and inverting the minor third into successive tenths.



Example 21 – *Theme II-1, bars 266 – 282*

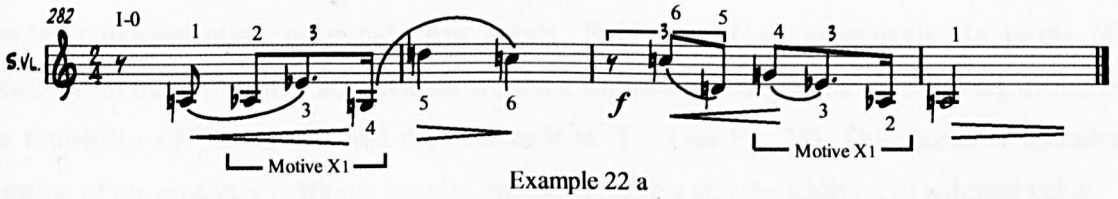
When Theme II-1' is introduced within the I-0 row form (bars 286-299), the projection of a diminished triad is not included. Schoenberg does not repeat pitch classes [10,11,12] of I-0 row form, but instead focuses on the repetition of [11,12] pitch classes. This time he exploits the latter dyad, forming a minor third between E-C#, in order to create descending tenths. This feature functions again as the conclusive gesture of this theme.

In terms of motivic content, Schoenberg unites the first thematic area with the abundant projection of motive X, which plays a significant role in the first movement. Its characteristic rhythmic figure:  , outlined for the first time in Theme I-1a (Ex. 2), starts Theme II-1. Although the characteristic semitone of motive X does not appear within the motive itself, the constant inclusion of the inversionally related seventh (bar 267) in all of Theme II-1 appearances, alludes to this theme's link to Theme I-1a. Further proof of this connection includes the appearance of motive Y's rhythmic and intervallic contour in bar 271, establishing a strong semitone movement.

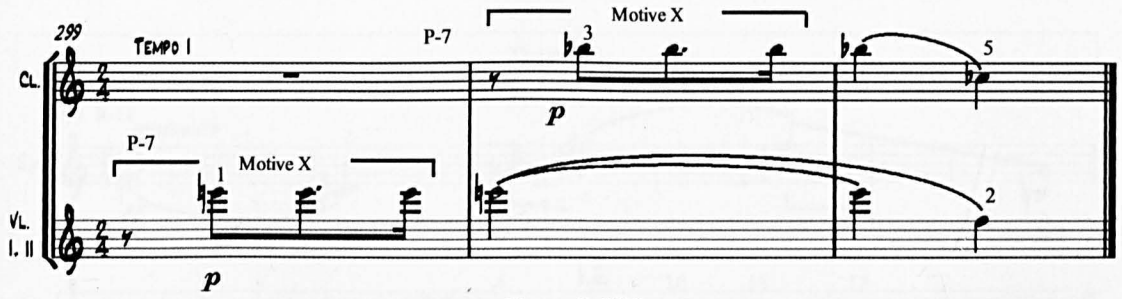
The prominence of motive X however, is established through its numerous variations. These variations ensure that motive X's numerous repetitions will avoid monotony, a pitfall that Schoenberg thought that 'can only be overcome by *variation*' (1967, 8). For Schoenberg variation meant change that incorporates modifying 'some of the less-important features and preserving some of the more-important ones' (1967, 8). As a result the three notes of motive X and its rhythmic content are

rhythmically reduced in bar 272 within a single beat, changed to a quaver triplet (motive X_1 in Ex. 21). Furthermore, a rhythmic fragment of motive X, made up of the dotted quaver and semiquaver (motive X_2 in Ex. 21), is also employed (bars 270, 274 and 276) enhancing the coherence of this theme.

The appearance of a variation of motive X, is encountered in the four-bar phrase that separates Theme II-1 and II-1', named 'passage a' in Table V. Here Schoenberg creates a contrast in terms of dynamics and at this point the solo violin plays *forte* for the first time. The thematic content lapses into previous material, particularly motive X_1 that appears twice within this phrase retaining the rhythmic shape of motive X (Ex. 22a). A further change that Schoenberg incorporates in this variant includes the change of articulation, exploring the use of slurs within motive X. Finally, in the cadential passage that concludes this thematic area (appearing as 'Cad. Pass.' in Table V) Schoenberg employs motive X once more. Both violin sections and the clarinet outline this motive, retaining also the falling seventh that followed its first presentation (Ex. 22b).



Example 22 a

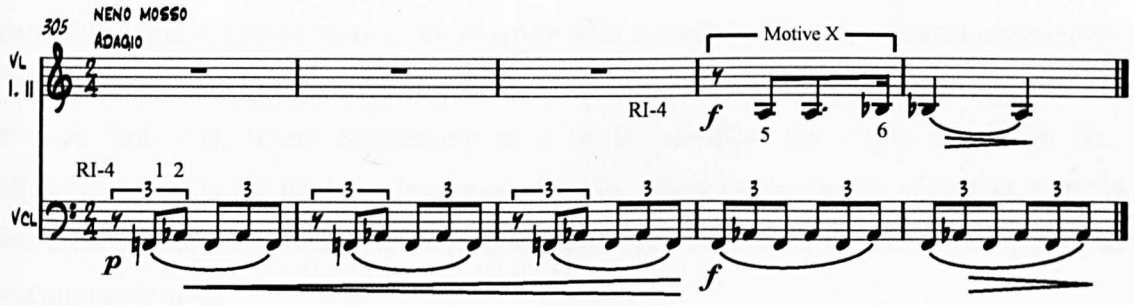


Example 22 b

Example 22 – *Passage a & cadential passage of First Thematic Area*

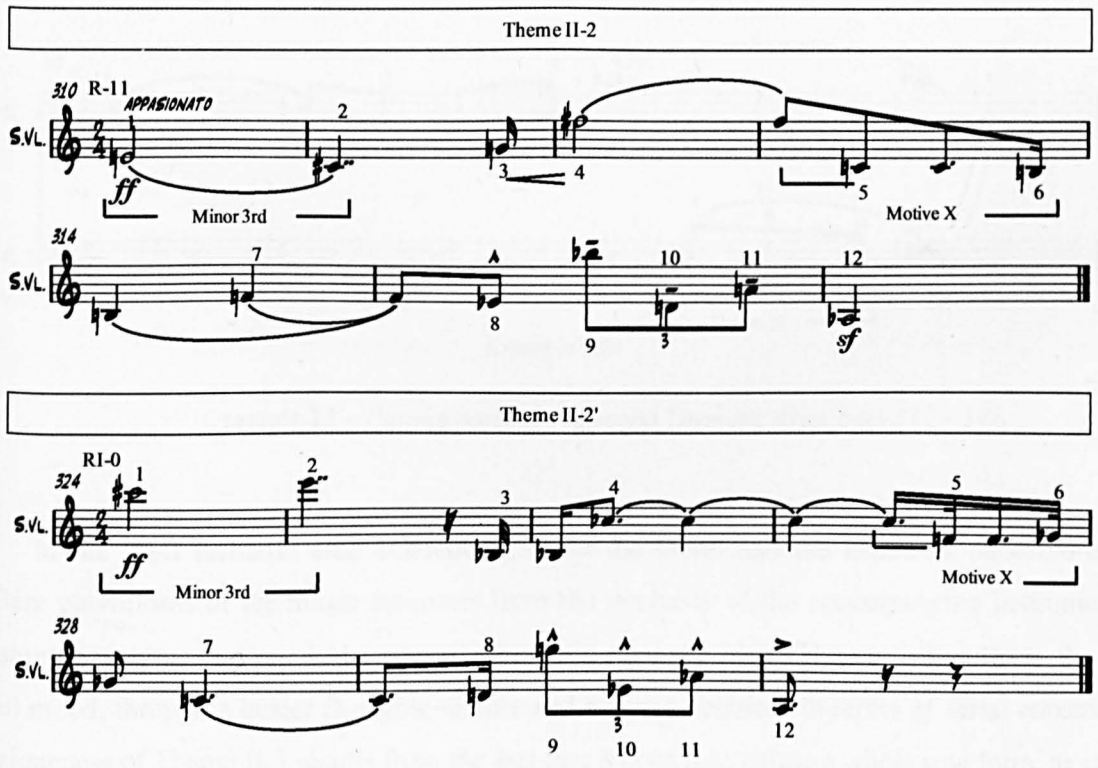
In the second thematic area the music displays a definite contrast in terms of character. Despite the use of louder dynamics and bolder gestures, Schoenberg manages to establish a subtle connection between the first and the second thematic areas. This is achieved through the use of the minor third and motive X, two features that were dominant in the first thematic area. Here they appear in the small introduction preceding the second thematic area (bars 305-309). The minor third is played as an accompaniment figure in the cellos, between pitch classes [1,2] of RI-2 row form projecting a F-

Ab dyad, and motive X is played by the violins in the two final bars, projecting its characteristic rhythmic figure and semitone step (see Ex. 23).



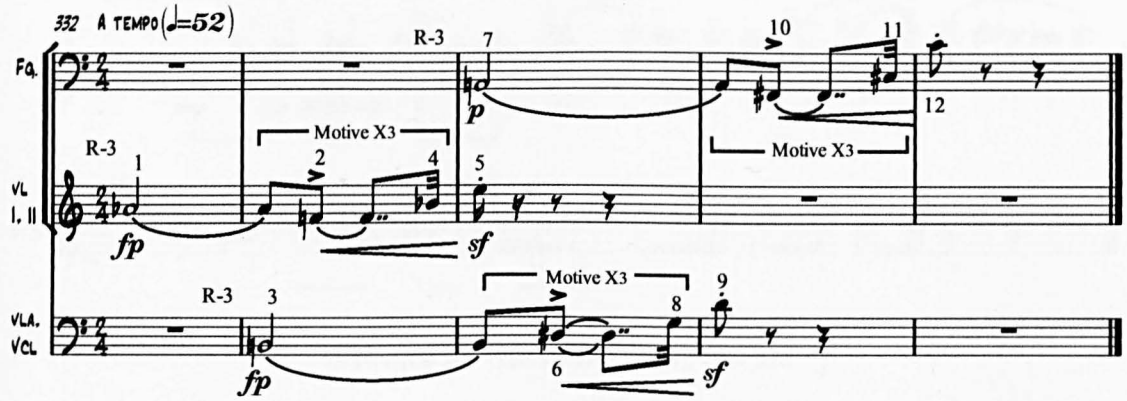
Example 23 – *Introduction to Second Thematic Area, bars 305–309*

Furthermore, Schoenberg employs the minor third and motive X in the main themes of this thematic area. The opening interval of both Theme II-2 and II-2' includes the above minor third between pitch classes E-C#, ascending in the former and descending in the latter (Ex. 24), owing to Schoenberg implementing retrograde row forms, R-11 and RI-0 respectively. In terms of the employment of motive X, it is also evident from the following example that Schoenberg introduces it in the fourth bar of Theme II-2 and then varies it in II-2' (see Ex. 24). This variation includes the diminution of the motive's rhythmic content into semiquavers and the addition of a dotted value.

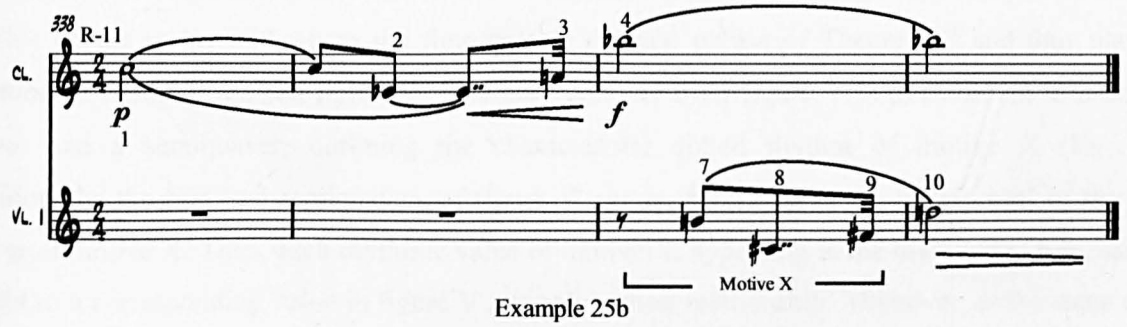


Example 24 – *Theme II-2 & II-2'*

Another feature of the second thematic area that has also been encountered in the previous one is the employment of motive X in connecting passages. In the first four bars of what has been named 'closing passage' in Table V (bars 332–343), Schoenberg employs a variation of motive X, with its two characteristic quavers tied and the conversion of the dotted rhythm into a double dotted rhythm. This variant, named motive X_3, together with a minim before, is repeated consecutively by the violins, violas, and bassoons (see Ex. 25a). Moreover, the same rhythmic figure appears two bars later (bars 338–341), where Schoenberg in a sense 'clarifies' the origin of motive X_3. This clarification occurs in the final two bars, example 25b, where the projection of motive X in the first violins incorporates all the changed features of motive X_3, namely the double dotted quaver and the demisemiquaver note.



Example 25a



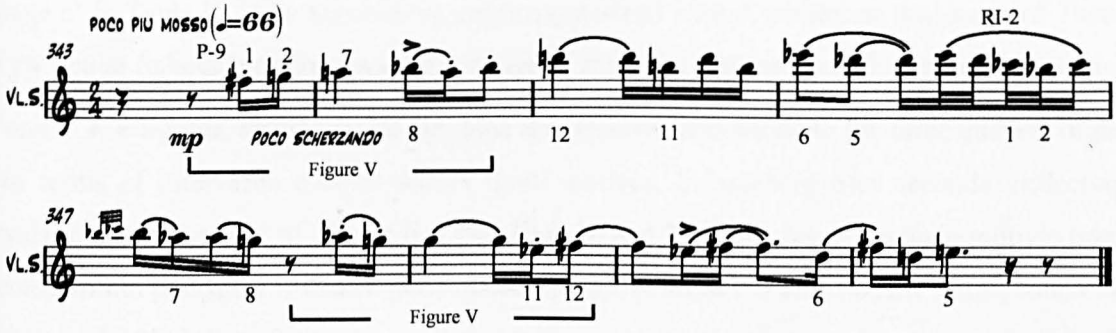
Example 25b

Example 25 – *Closing passage in Second Thematic Area, bars 332 – 341*

In the third thematic area Schoenberg alters the mood and the character once more. The prevalent playfulness of the music emanates from the tendency of the accompanying instruments to play shorter patterns and musical gestures. The main thematic idea (Theme II-3) reflects the same playful mood, through a busier rhythmic texture and a dense notation. In terms of serial construction the uniqueness of Theme II-3 results from the fact that it does not outline a whole row form, as in both of the preceding main themes, but instead relies on the combination of non-adjacent pitch classes. In

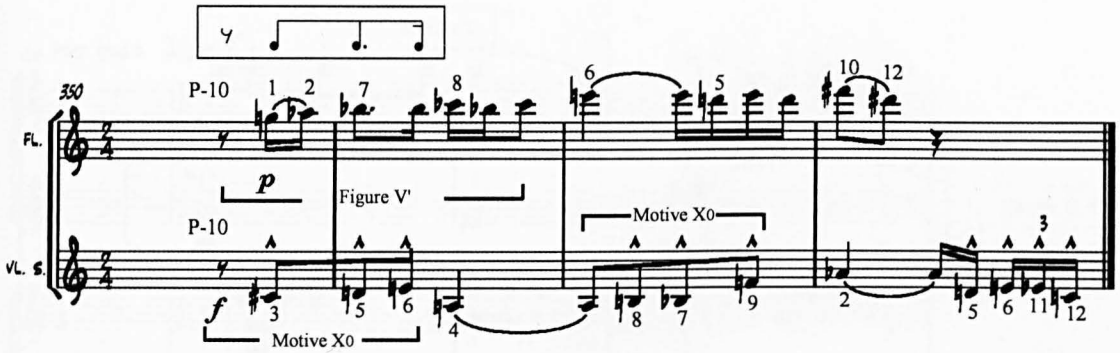
particular Schoenberg employs pitch classes {1,2,7,8} and {5,6,11,12} of P-9 and RI-2 row forms. He exploits the minor and major seconds characteristic of these row forms which he juxtaposes within a single theme (see Ex. 26). As a result, this theme acquires a distinctive chromatic shape that differentiates it from other thematic material.

At first, the motivically unifying agent of Theme II-3 does not appear to be connected to the previous two thematic areas. The unity of the material is achieved through the varied repetition of the rhythmic contour of bar 344, named figure V, in the first bar of the second phrase, bar 348. In this bar it becomes evident how figure V is repeated within the theme with a slight variation in articulation and the addition of ties.



Example 26 – *Theme II-3, bars 343 – 350*

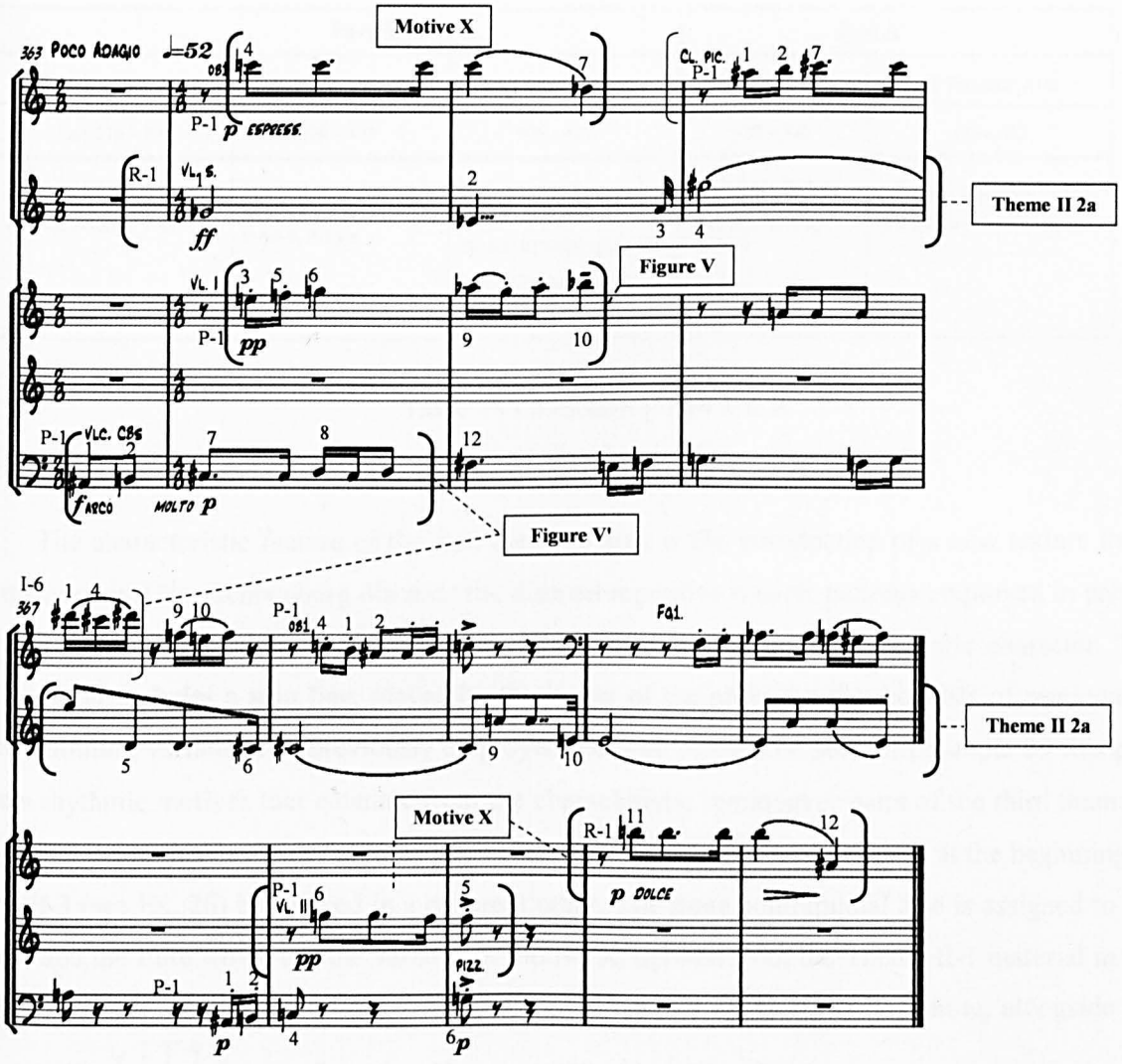
However, it is only a few bars later that Schoenberg reveals how this figure relates to motive X. This occurs in bar 350 where the flute repeats the first phrase of Theme II-3 and thus plays a variation of figure V, named figure V'. The only crotchet from figure V is transformed to a dotted quaver and a semiquaver, outlining the characteristic dotted rhythm of motive X (Ex. 27). Additionally, the first two semiquavers of figure V' can be perceived as the 'filling out' of the first quaver of motive X. Thus, each rhythmic value of motive X, appearing in the highlighted box, can be related to a corresponding value in figure V', revealing their relationship. Moreover, at the same time the solo violin projects three accenting quavers that appear mostly in the first movement (see Examples 6, 9, 17). They are the foundation of motive X, and have thus been named motive X_0. In examples 6 and 17 the quavers outline semitones, the same interval outlined in the first appearance of motive X_0 in Ex. 27. Therefore, in a sense these relations assert a rather indirect relationship between Theme II-3 and motive X.



Example 27 – *Repetition of first phrase of Theme II-3, bars 350 – 353*

This indirect relationship is carried forward in the connecting passage of this area, named 'passage c' in Table V. Here Schoenberg employs material related to motivic fragments of Theme II-3. In particular Schoenberg employs the constituent rhythmic figures found in figure V, including the  and  figures, together with the three semiquavers that allude to the three quavers of motive X_0. In terms of intervallic content within these motives, Schoenberg uses seconds, reflecting the intervals found in figure V of Theme II-3 (see Exx. 26 and 27). As a result the main motivic fragment projected within passage c is that of pitch classes {1,2,7,8} from P-9 and I-6 row forms, found in bars 356–358 and 361–363 respectively, outlining two semitones a major second apart (i.e. pitch classes Cb-Bb Ab-G and Eb-D C-B).

The exclusion of motive X from passage c, however, does not carry through to the final part of part A, named 'Episode' in Table V, where Schoenberg essentially prepares the listener for the reintroduction of Theme II-1. Compositionally this section comprises the convergence of the main motivic and thematic content of all the previously employed themes, revolving mainly around the projection of motive X. The material employed includes the contrapuntal combination of motive X, extracted from the head motive of Theme II-1, figure V and figure V' from Theme II-3 and finally the whole of Theme II-2 (see Ex. 28). The latter is given to the solo violin which plays it in its entirety, twice including a variation of motive X (bars 367 and 369). This inclusion of motive X, in conjunction with its appearance in the accompaniment at bars 368 and 370, can be seen as Schoenberg's endeavour to work towards the reintroduction of Theme II-1 that begins with that exact motive. Further evidence that supports this is the fact that the variation of motive X in Theme II-2 proceeds from outlining a semitone (bar 367) to a minor sixth or major third between pitch classes C-E (bars 370–372), establishing a centre around note E that starts Theme II-1 in bar 376. The repetition of these two notes functions as the reminder of the emphasised minor third in the conclusion of Theme II-1, despite the fact that here it is transformed to a major third.

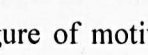


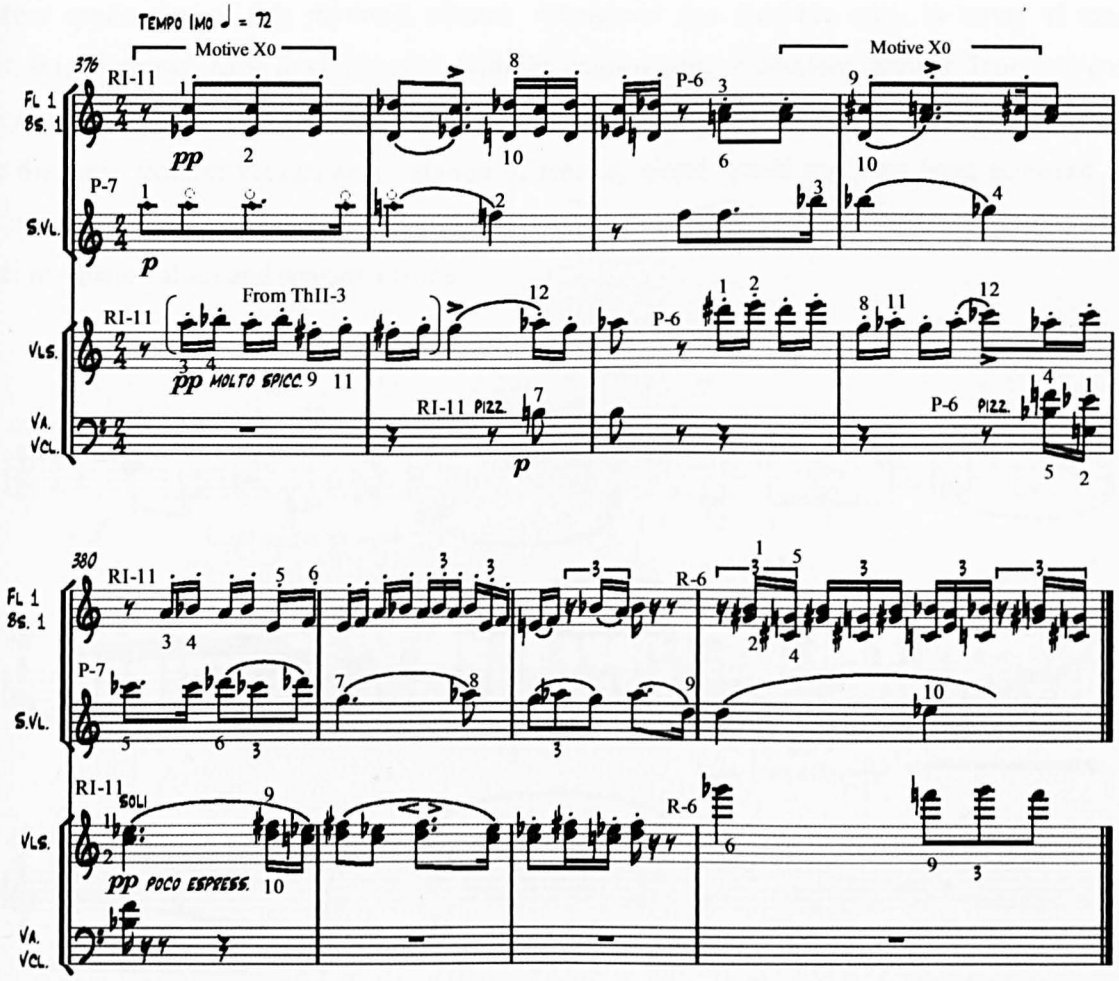
Example 28 – *Episode, bars 363 – 367*

In part B Schoenberg presents three thematic areas with a few variations. Overall, the main difference between this section and Part A is that all three thematic areas are much shorter than before, including only one presentation of the thematic material (see Table VI). The only exception is the third thematic area that employs both the connecting material (what appears as 'material from passage c' in Table VI) and its main theme. Moreover, the range of row forms employed within the first and third thematic areas is considerably wider than before. This contrast is especially noticeable in the first thematic area, where Schoenberg employs four different pairs of row forms compared to only one employed in part A.

Part B			Part A'	
First Thematic Area	Second Thematic Area	Third Thematic Area	Bridge Passage	First Thematic Area
Bars 376 – 395	396 – 405	406 – 427	428 – 440	447 – 473
ThII-1 (376-395) P-7/I-0, P-3/I-8, P-10/I-6, P-0/I-5	Material from Passage b and Passage a P-4/I-9, P-1/I-6	Material from Passage c (405-416) P-9/I-2 ThII-3 (417-420) P-3/I-8 Var. of Passage c (423-427) P-3/I-8	Mat. from ThII-1 P-3/I-8, P-7/I-0, P-4/I-9	ThII-1 + Extension P-0/I-5, P-3/I-8, P-5/I-10, P-0/I-5

Table VI – *Structure of Part B & A'*

The characteristic feature of the first thematic area is the introduction of a new texture in its accompaniment. Here Schoenberg discards the discreet repetitive triplets patterns employed in part A and instead introduces additional contrapuntal layers, creating a busy and energetic character. The main addition includes a solo line, played by the leader of the orchestra that consists of semiquaver figures outlining variations of previously employed motives. As can be seen in Example 29 this part projects rhythmic motives that emanate from the characteristic semiquaver pairs of the third thematic area. In fact it commences with the same pitch classes (F#, G, A, Bb) as those used at the beginning of Theme II-3 (see Ex. 26) but played in a different order. The same contrapuntal role is assigned to the bassoon and the flute which outline variants of motive X, derived from the Theme II-1 material in the solo line (Ex. 29). Within these lines Schoenberg employs motive X_0 at the beginning, alongside the characteristic  figure of motive X in bar 379, where the first quaver rest is replaced by a quaver.

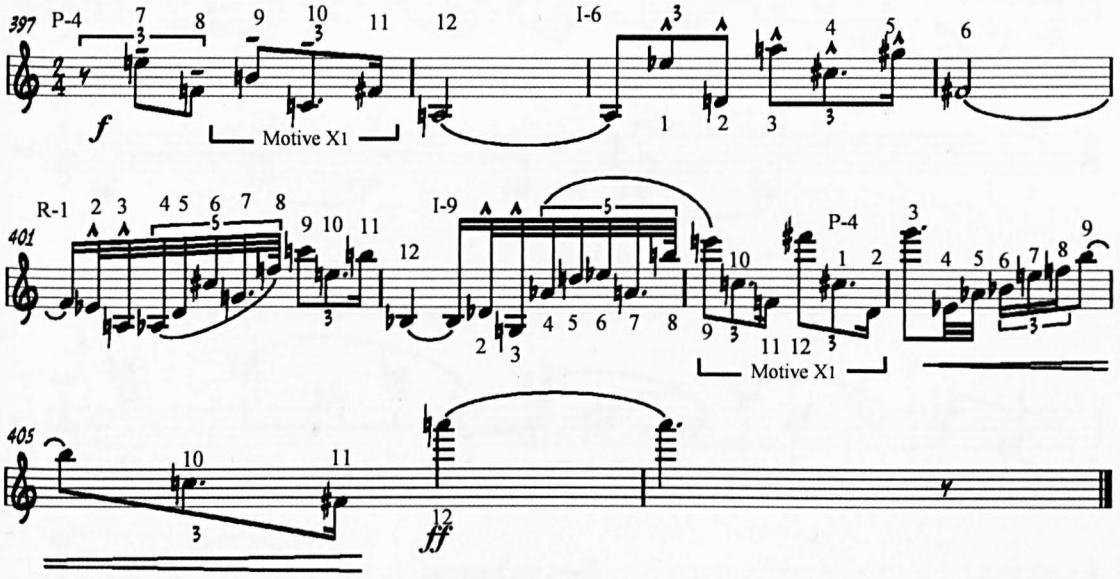


Example 29 – *Theme II-1 and its accompaniment in Part B, bars 376 – 383*

This heightened activity, created by the semiquaver movement, is transferred to the closing part of this thematic area. Schoenberg gives to the solo violin part a much busier texture than before, employing ornamental passing notes and embellishments, alongside accented trills in strings and winds (bars 385–390). At the same time Schoenberg creates a sense of closure through the employment of repeated thirds, tenths (see Ex.21, bars 278–282) and a slowing tempo (*poco adagio* at bar 388).

In direct contrast to the first thematic area, where Schoenberg includes the main theme, in the second thematic area he employs material only from connecting passages. Specifically Schoenberg combines two thematic features from both passage a and passage b, representing the first and the second thematic areas respectively. In terms of structure this short section is constructed from the rhythmic shape of bars 284–285 in passage a, featuring mainly motive X1 (see Ex. 22a), and from the ascending demisemiquavers and quaver triplet figure employed in passage b in bars 319–322. The former appears within the first four bars of Ex. 30 and the latter in the following bars. In terms of motives, motive X1 from 'passage a' is transferred to the quaver triplet of passage b, creating a

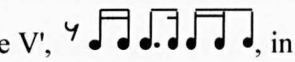
coherent application of this rhythmic contour throughout this thematic area. In terms of musical effect, this rhythmic shape in conjunction with the employment of demisemiquaver figuration creates a very clear forward drive that underlines this thematic area. The repetitive application of both of these dramatic features creates an escalation of tension, which could not have been achieved if the original theme of the second thematic area was implemented (Theme II-2), due to its employment of longer rhythmic values and sparser writing.

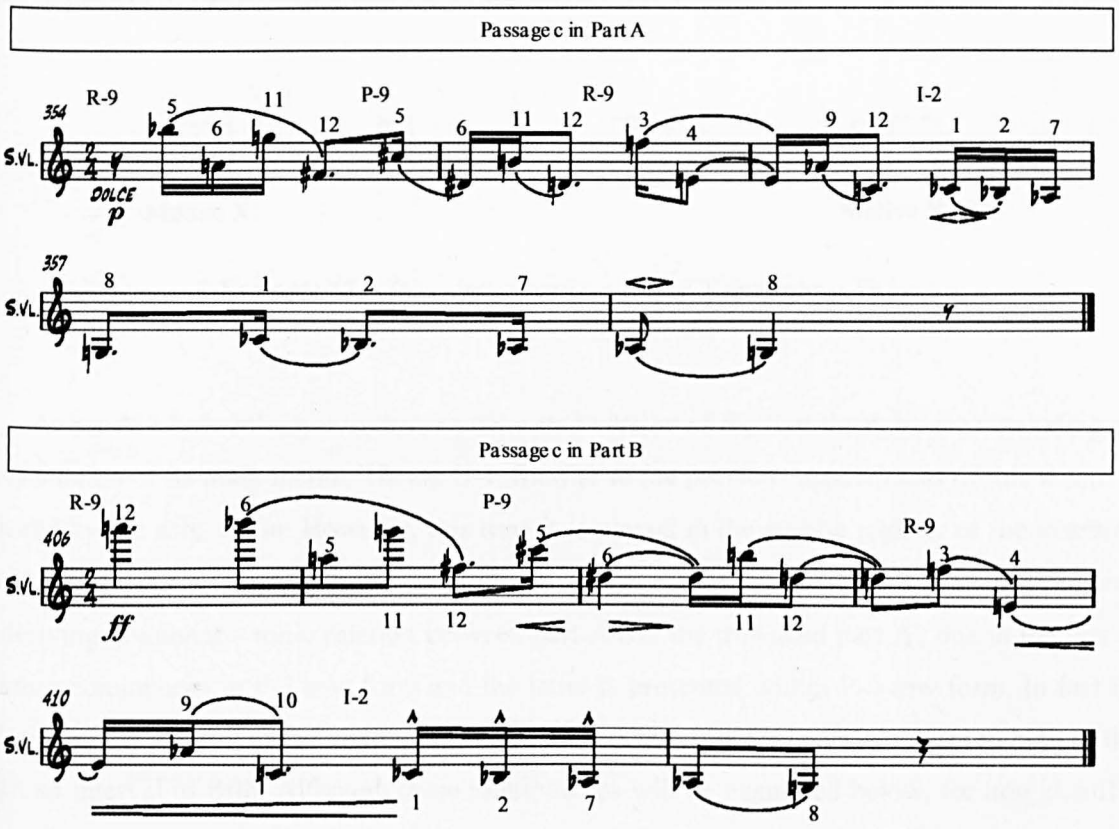


Example 30 – *Second Thematic Area in Part B, bars 397 – 406*

Having arrived at a moment of heightened intensity Schoenberg starts the third thematic area using its connecting material; the dotted rhythms and tied notes drive the music forward. This material is named 'passage c' in Table VI (Part B) and its current presentation fills this section almost in its entirety. The main difference here can be located near its beginning, where Schoenberg expands its range over three octaves and alters some of its rhythmic patterns through expansion (see Ex. 31 where passage c in both part A and B are included). In terms of serial structure the pitch class content throughout passage c comprises mainly pitch class collections {5,6,11,12} and {1,2,7,8} of R-9 and RI-2 row forms (in bars 406–407 and 410–416), which share the same intervallic content. If their content is more closely examined it becomes apparent that the notes are grouped into semitones a major second apart: Bb-A – G-F# and Cb-Bb – Ab-G.

As a result, the emphasis on this specific intervallic content prepares the listener for the introduction of the main theme of this thematic area, i.e. Theme II-3. The first four notes of Theme II-3 include pitch classes {1,2,7,8} of P-3 row form and therefore create the characteristic intervallic shape used in passage c (two semitones a major second apart). In terms of construction, Schoenberg

employs only the first four bars of this theme, allowing the solo violin to play a different ending. In terms of motives, Schoenberg uses figure V',  , in its first bar (bar 417), continuing the prevalent appearance of the characteristic dotted quaver motive, i.e. motive X2, from passage c.

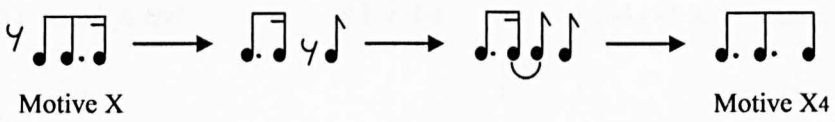


Example 31 – *Passage c in Part A & Part B*

Overall, the third thematic area is the only section of this movement that undergoes a complete transformation in terms of dynamics. During the reintroduction of Theme II-3 in part B, Schoenberg predominantly uses *fortissimo* for the principal voices and *forte* for the accompanying ones. In part A however, he introduces the respective voices of Theme II-3 with dynamics ranging from *mezzo-piano* to *piano*. A notable exception is of course the end of passage c in part A where the dynamics increase in order to introduce Episode, the second climax of the movement.

In the bridge passage (bars 428–446) separating the third thematic area of part B and part A', Schoenberg includes music that serves to dissipate the previous intensity and prepares the listener for the material of Theme II-1. Schoenberg commences with the employment of the first two pitch classes of P-3 and I-8 row forms, i.e. pitch classes C-Db and E-F, alluding to the opening seventh or inverted semitone of Theme II-1. In terms of motives he exploits a range of accented quavers, always grouped in threes, referring to the three quavers of the basis of motive X or what was named motive X_0, i.e.

. As an affirmation of this relation, in bars 432–435, Schoenberg includes concurrently both of these motives in the trumpet and trombone lines, while he gives the solo violin a variation of motive X, named motive X4. This variant motive pervades most of this bridge passage emanating from the reshuffling of the values of motive X and the employment of ties. The displacement of the first two quavers at the end of the pattern creates this new variant (see Ex. 32).



Example 32 – *The relation between motive X and motive X4*

At bar 447 Schoenberg introduces a truncated version of the first thematic area including only the presentation of its main theme, Theme II-1. Similar to the previous appearances of this theme it is introduced by the solo violin. However, this time it is played in the middle register of the instrument and within the P-0 row form. The choice of this row form reflects Schoenberg's propensity to create an underlying dominant – tonic relation between part A and the truncated part A', due to the fact that the former commences in P-7 row form and the latter is presented within P-0 row form. In fact both part A and part B use P-7 in their beginning and therefore the truncated part A' relates to both of them through an interval of fifth. Although these relationships will be examined below, for now it suffices to relate this 'tonal' implication to Schoenberg's tendency to create a sense of closure within this movement.

In terms of structure Schoenberg concludes the movement by extending the final two bars of Theme II-1 into a sequential passage. In particular, Schoenberg exploits the repetition of motive X2, i.e. and its characteristic dotted quaver and semiquaver pattern within bars 457–466. Here he exploits various different row forms (shown in Table VI). During this passage Schoenberg introduces the rhythmically related motive X and its characteristic falling seventh in the flutes and later in the trumpets. Finally, the interaction between these two motives generates a triplet figure repeated over a D drone of the solo violin bringing the movement to a close.

Third Movement

In his *Fundamentals* Schoenberg claimed that a rondo structure is characterised 'by the repetition of one or more themes, separated by intervening contrasts' (1967, 190). In case of the third movement this 'repetition of themes' and the 'intervening contrasts' shape its overall design. This can be seen in

the upper box of Table VII, where the periodicity of part A and the interruption of its repetitions by the intermediary sections, namely 'episodes', are demonstrated. The second line indicates the thematic material and the third provides bar numbers.

A	B	B'	A	C	A	D	A
a	b c d e	d c b a-cad	**a**	a' b c d e	**a**	a-cad (1st & 2nd mov.) d	**a**
474	485	513	542	572	635	647	718

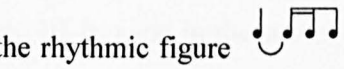
Table VII – *Overall design of third movement*

Throughout this movement Schoenberg employs five themes, indicated in Table VII as a, b, c, d, e. As shown in Table VIII, the first theme, Theme III-A1, is the refrain that undergoes several transformations when it is repeated. Following his principle of constructing the main theme of a rondo Schoenberg retains its 'melodic outline and thematic structure' whilst changing its 'structural standpoint' (1967, 193). The refrain undergoes few structural changes without changing its characteristic melodic features. Overall, the remaining four themes are shorter than the first and they display a wide range of thematic features, distinguishing one from another. Each of these themes capitalises on a certain thematic feature of the refrain, achieving both individuality and a subtle connection to the refrain.

As can be seen in Table VIII, part B displays the remaining themes in a mirror image. In the first section of part B the themes are presented from B to E and in the second and third from D back to A. The second and third parts are more 'modulatory', displaying the tendency to employ a wealth of row forms. This structure, compared to the employment of a single row form for every new theme in the first part of part B, demonstrates the developmental nature of the music and Schoenberg's tendency to create a much richer 'harmonic' spectrum. Such writing creates a stronger contrast between the serially 'simpler' area of the second refrain (bars 548–561), enhancing the feeling of 'arrival' to the already established P-0/I-5 row forms.

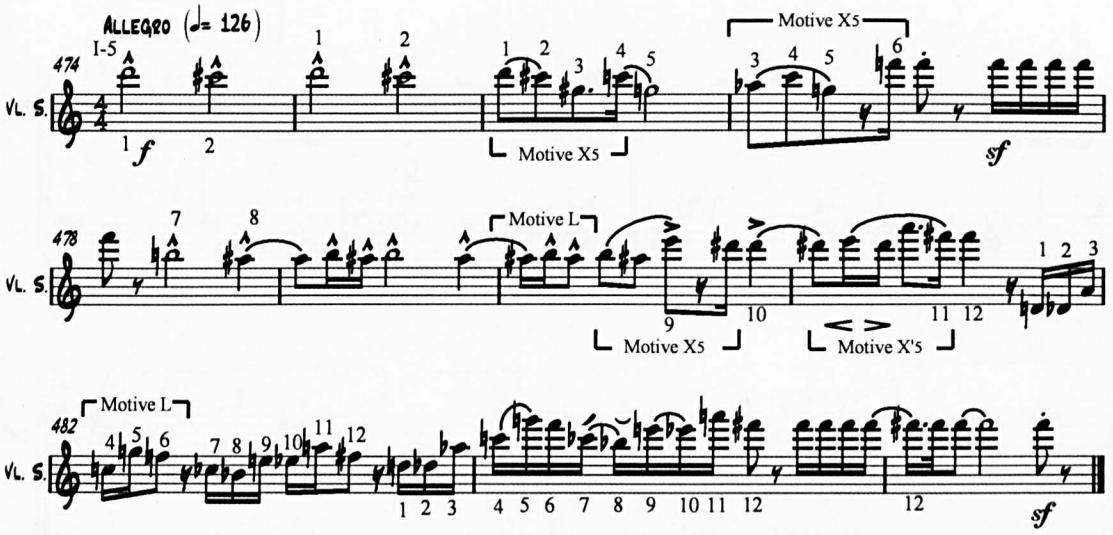
Part A	Part B			Part A
Bars 474 – 484	485 – 512	513 – 531	532 – 547	548 – 561
ThIII-A1 I-5/P-0	ThIII-B (486-489) P-7/I-0 ThIII-C (492-497) P-3/I-8 ThIII-D (498-503) P-3/I-8 ThIII-E (509-512) P-9/I-2	Mat. from ThIII-D, ThIII-C (513-522) P-5/I-10, P-4/I-9 Mat. from ThIII-B (523-531) I-0, R-9, RI-5, P-10/RI-3	Mat. from ThIII-A1 [Cadenza I] P-0, RI-8, P-10, RI-5, P-7, P-11, P-2, P-5, P-8, P-3/I-8, P-6/RI-11, R-9/RI-2	ThIII-A2 P-0/I-5

Table VIII – *Overall structure of the first three parts: A, B, A*

The structure of Theme III-A1 comprises a linear presentation of the I-5 row form, distributed within two four-bar phrases. The opening minims and the rhythmic figure of the third bar constitute the trademark of this theme that recurs during this movement, allowing the listener to identify it as the refrain. In terms of serial construction these minims underscore the formerly used {1,2,7,8} pitch class collection, that has been encountered in all the previous movements. Despite the fact that in the second phrase these minims are broken into smaller values, meaning the rhythmic figure  in bars 479–480, this collection becomes prominent through the repetition of its corresponding pitch classes D-C# and B-A# (see Ex. 33).

The second trademark feature of this theme, the  rhythmic figure of the third bar, undertakes another important task through its manifold repetitions. Schoenberg employs it three times after its first appearance, in the fourth, seventh and the eighth bar of the theme. Every single time the intervallic content of this figure is altered its rhythmic layout remains essentially unchanged. Therefore, it becomes evident that Schoenberg unifies this theme through the rhythmic layout of this figure, which like the minims emanates from previously employed material. It links to motive X, which characteristic format  is changed into  . The main alteration is the replacement of the quaver rest with a quaver note, creating the variant motive X_5 (see Ex. 33) that will dominate this movement.

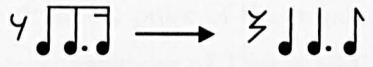
The inclusion of a less prominent, but equally important thematic element at the end of the refrain should not be overlooked. In order to conclude Theme III-A1 Schoenberg capitalises on the  rhythmic figure, or what is indicated as motive L, derived from bar 480 of the theme. Schoenberg creates a sequence based on this motive and four semiquaver patterns that briefly appears in bar 477. Thus, Schoenberg extends the overall length of this theme to eleven bars, creating the longest thematic idea of the movement. This additional length not only emphasises this theme's importance but also enhances its aural identification as the refrain.



Example 33 – *Refrain/ Theme III-A1, bars 474 – 484*

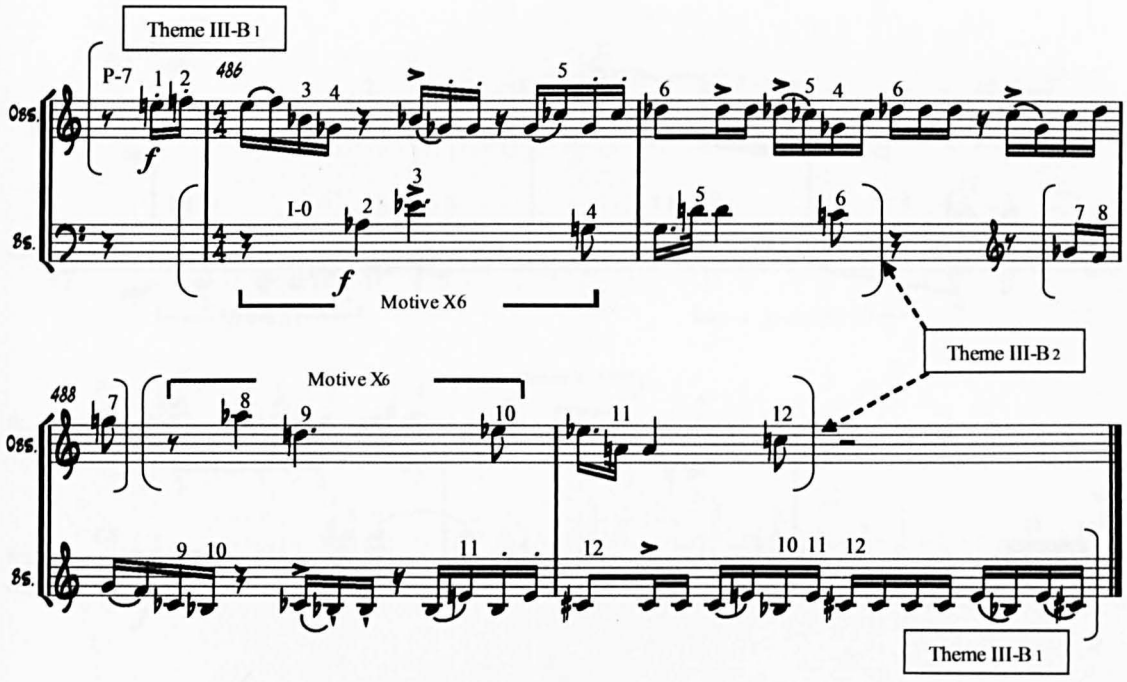
The main feature of the next theme, i.e. Theme III-B, consists of two main thematic ideas. In the first Schoenberg displays a line of consecutive semiquavers (Theme III-B1) and in the second he uses crotchets (Theme III-B2). Both of these thematic ideas are employed in presenting the two hexachords of P-7 and I-0 row forms, accompanying each other as two separate contrapuntal melodies. As can be seen in Example 34, the oboes commence Theme III-B1 and the bassoons play the crotchets of Theme III-B2. Two bars later the order is reversed, completing a whole linear presentation of the above row forms. The material of Theme III-B1 demonstrates a playful character resulting from the frequent repetitions and fast interchange of its six pitch classes. The first hexachord of P-7 and the second of I-0 row forms form the basis of this intricate writing.

In terms of motivic relationships the material of the second thematic idea, Theme III-B2, displays an augmented version of motive X:



Motive X Motive X6

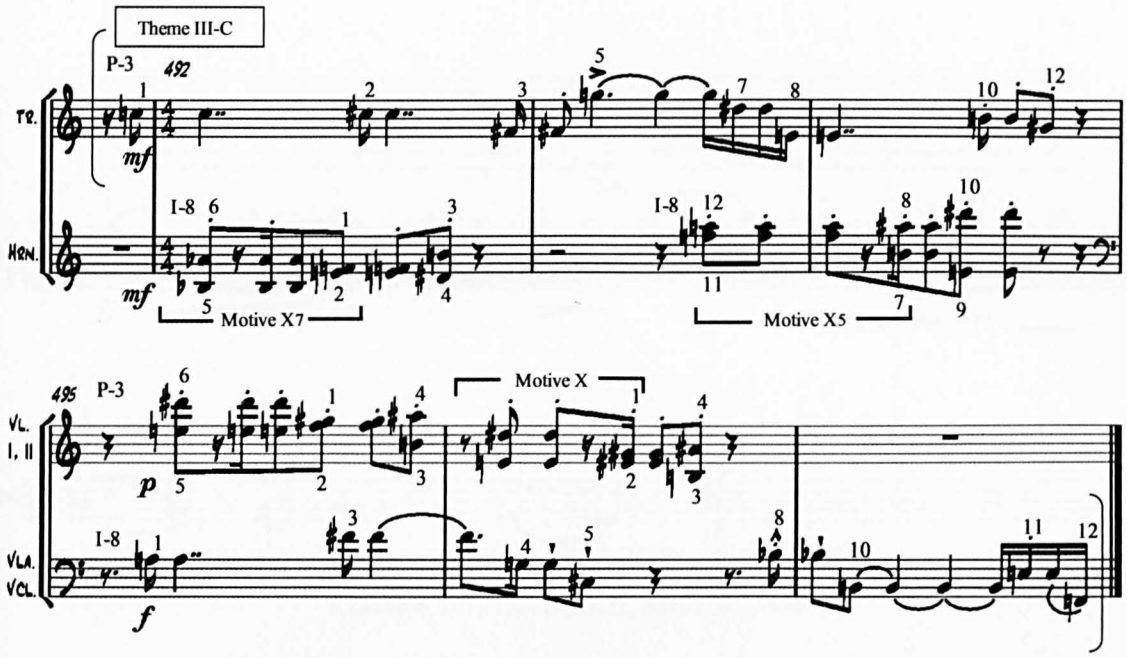
The motive X values are doubled in order to produce motive X6, used as the basic material of Theme III-B2. Therefore, a subtle relation between Theme III-A1 and Theme III-B can be seen.



Example 34 - *Theme III-B, bars 486 – 489*

In the next thematic idea, Schoenberg for the first time does not implement all twelve pitch classes in the construction of a theme. In the first three-bar phrase of Theme III-C the collection {1,2,3,5,7,8,10,12} from P-3 row form is outlined by the first trumpet, while in the second that of {1,3,4,5,8,10,11,12} from I-3 row form is introduced by the violas and cellos (see Ex. 35). Although the choice of the above pitch classes results in a slightly different intervallic content between the two phrases, the total number of the notes employed always amounts to a total of eight.

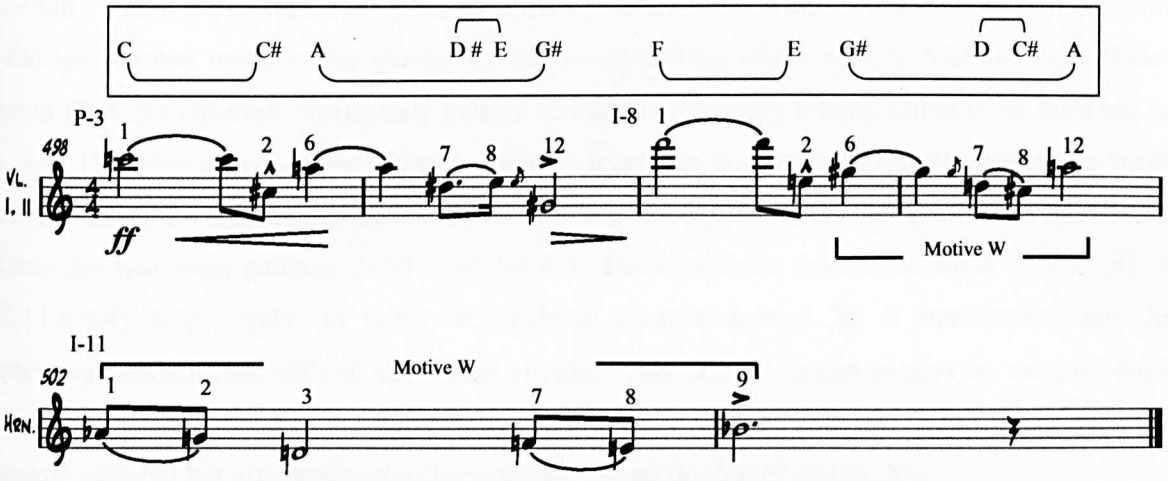
The motivic individuality of this theme is achieved through the use of a double dotted rhythm. This gives it a march-like character resembling the vigorous energy of the refrain. The opening minims and the semitone interval of the refrain relate to the opening semitone interval and double dotted rhythm of Theme III-C. The latter rhythm stresses exactly the same beats of the bar as the two minims and therefore it resembles the rhythmic pulse of the refrain. A subtler connection to Theme III-A1 can also be made through the accompaniment of Theme III-C, which is played initially by the horns (bars 492–493) and later by the violins (bars 495–496, shown as the bottom stave and then the top stave in Ex. 35). In these lines Schoenberg again employs a variant of motive X, through the displacement of the characteristic dotted rhythm that here appears with a semiquaver rest. Instead of the employment of this rhythm between the third and fourth quavers it now appears in the first two (named motive X_7 in Ex. 35). Here Schoenberg combines motive X_5 that first appeared in Theme III-A1, motive X_7 that includes the displacement of the dotted rhythm, and the original format of motive X.



Example 35 – *Theme III-C, bars 492 – 497*

The last two thematic ideas presented in this part of the movement gradually start to occupy shorter space. The next one, namely Theme III-D, comprises only four bars, including two almost identical two-bar phrases. In terms of serial structure it is based on the employment of pitch class collection {1,2,6,7,8,12} from P-3/I-8 row forms (see Ex. 36). Unlike the structure of the previous theme, Schoenberg repeats exactly the same pitch class collection twice emphasising six pitch classes of the series. In terms of thematic content this theme comprises minims and quavers, revealing a thematic core of two minims and four quavers, or what is named motive W in Ex. 36. The importance of this motivic kernel is also mirrored in the serial structure, where a subset from the above collection is retained. Although Schoenberg alters the collection of pitch classes employed to {1,2,3,7,8,9} in the final two bars of this theme, the subset {1,2,7,8} can be discerned in the quavers of motive W.

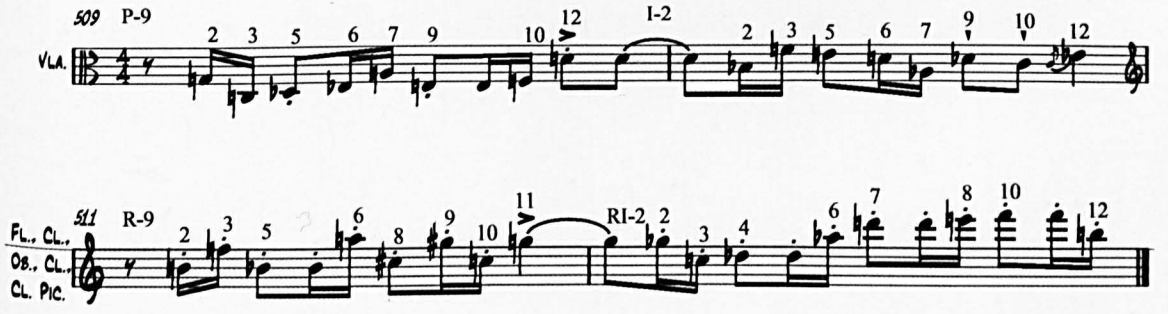
This collection reveals an underlying connection of this theme to Theme III-A1. The construction of both themes appears to project and emphasise collection {1,2,7,8} from each of their row forms. In Theme III-A1 this was done through its exposure within the longest values and in Theme III-D through its inclusion in the continuation of the theme. As a consequence, the prevailing interval of two semitones within the above collection, meaning between p.c. [1,2] and [7,8] is naturally present in Theme III-D. Closer inspection reveals that the remaining pitch classes of Theme III-D are in fact also related through a semitone too. Notice how pitch classes 6 and 12 are always a semitone apart and therefore create an additional semitone connection (the semitones are indicated by the brackets in Ex. 36). Despite the fact that motive W does not derive from previously employed motives, it appears that the use of minims, mirrors the minims of Theme III-A1.



Example 36 – *Theme III-D, bars 498 – 504*

The final theme used in this section is Theme III-E (Ex. 37). It is presented by the violas and later by the woodwinds, outlined over four bars. Overall it consists of two almost identical phrases that consistently employ the same rhythmic gesture, a quaver and two semiquavers: ♪♬. Due to the repetitive appearance of this rhythmic figure, this theme is certainly the most dance-like of this movement, presenting a noticeable forward motion and drive. The above rhythmic figure is also the connective link to Theme III-A, which creates a variation of what was named motive L in Ex. 33. Motive L is rhythm ♬♪, which is reversed to ♪♬, within Theme III-D.

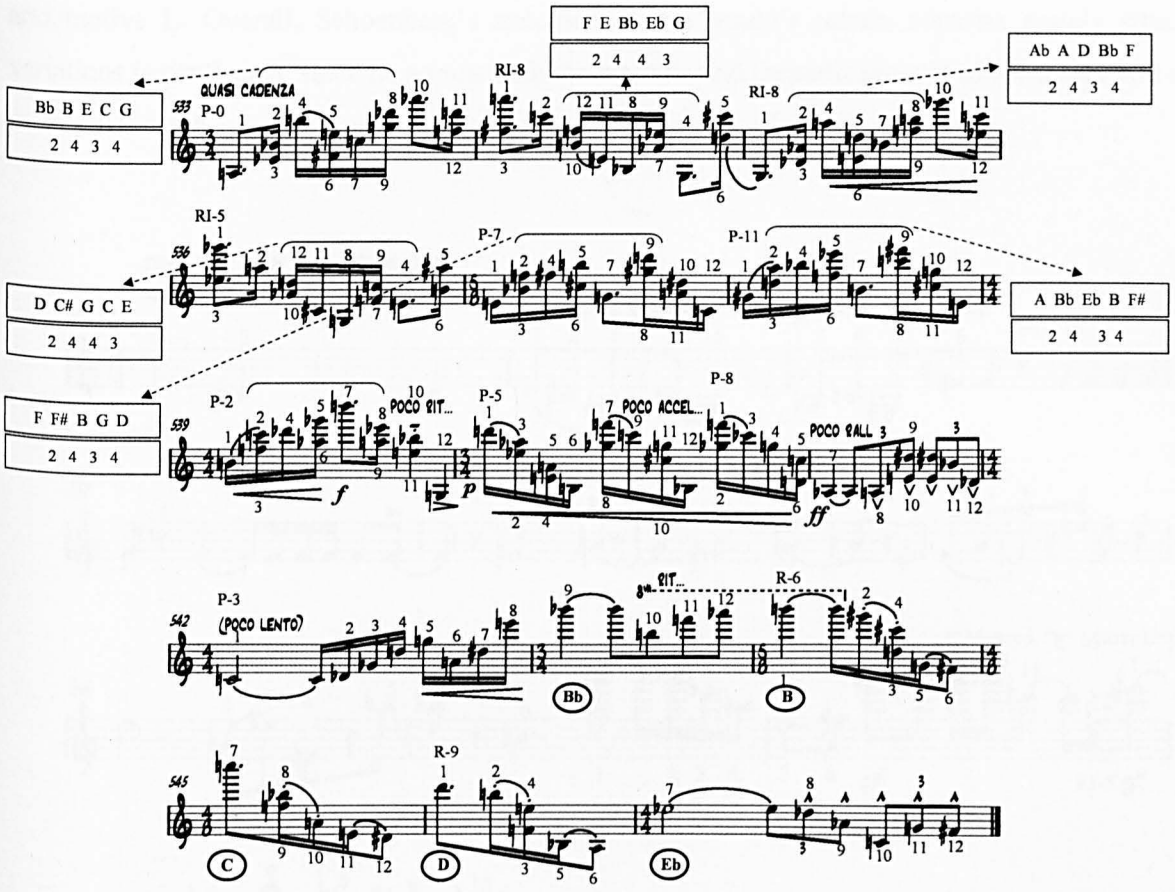
In terms of its serial construction Schoenberg has chosen to implement collection {2,3,5,6,7,9,10,12} from P-9/I-2 row forms, highlighting again only eight pitch classes of the twelve-tone series. However, this collection is not repeated in the second phrase, since Schoenberg employs the retrograde row forms R-9/RI-2, a slightly varied collection of pitch classes. In particular Schoenberg presents collection {2,3,5,6,8,9,10,11} in the first bar of the second phrase and collection {2,3,4,6,7,8,10,12} in the second bar (see Ex. 37).



Example 37 – *Theme III-E, bars 509 – 512*

In the third section of part B the solo violin is reintroduced, playing a short cadenza (bars 532–546), which is accompanied by the cymbals and snare drum. This innovative orchestration draws in the listener and prepares the ground for the re-appearance of the refrain. Motives that allude to Theme III-A are repeated, particularly motive X5 and the following minim, found in its third bar (see Ex. 33). The intervals of second – fourth – third – fourth are continually exploited producing various repetitions (see the highlighted boxes in Ex. 38). Schoenberg alternates the fourth with the fifth and creates the two main patterns 2-4-3-4 or 2-4-4-3. These emanate from collections {2,4,5,7,8} and {12,11,8,9,4} respectively. In terms of rhythmic content, motive X5 is transformed into four successive semiquavers without the dotted rhythm. This dotted rhythm retains its original quaver content and is added next to the four semiquavers. In this way not only does Schoenberg extend the thematic material but also retains the characteristic dotted rhythm of motive X5.

At the end of this section Schoenberg adds a key element of Theme III-A1 within the solo violin part. In bars 543-547 the soloist highlights the progression of pitch classes Bb-B-C-D-Eb (the circled notes in Ex. 38), which includes the {1,2,7,8} collection that has been emphasised in Theme III-A1. The intervallic content of this collection, two semitones a tone apart, is formed in the last four notes of this progression. The effect of this emphasis prepares the imminent entrance of the refrain since this progression is centred around pitch class D, the opening note of Theme III-A2.

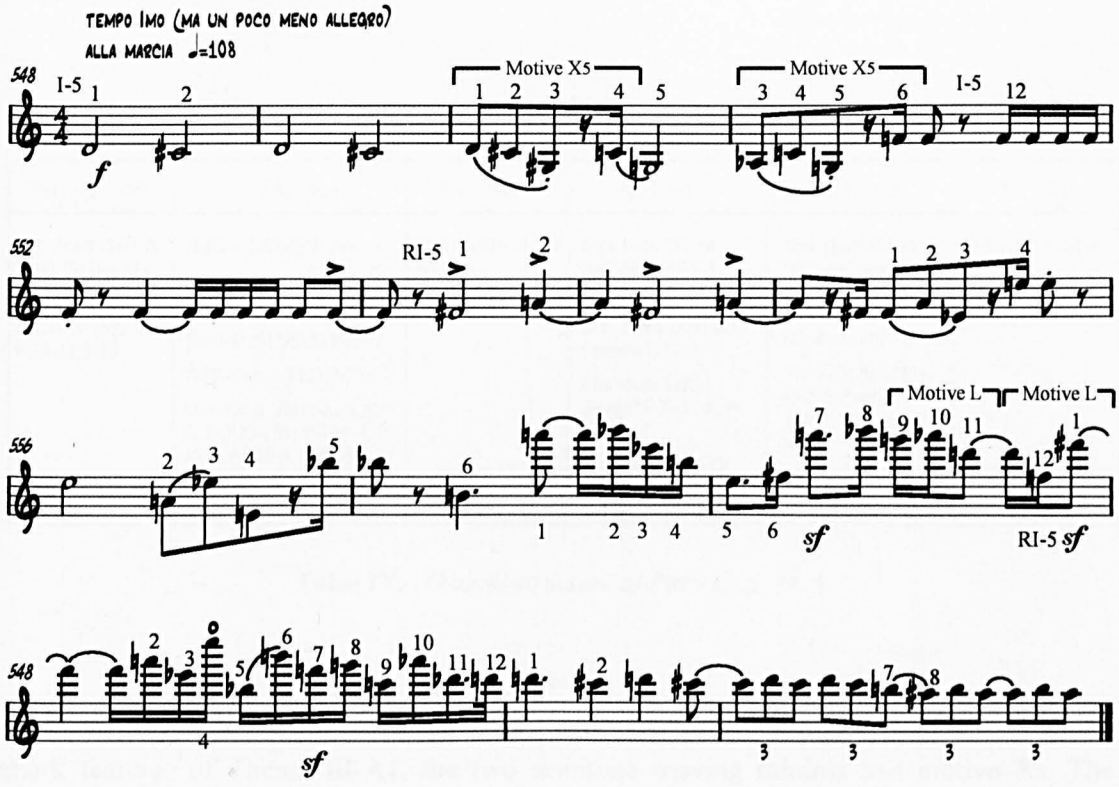


Example 38 – *Cadenza I based on Theme III-A*

The introduction of the second refrain at this point includes a number of changes. The most noticeable is the register in which it is played, since the solo violin plays Theme III-A2 two octaves lower, in I-5 row form. An extra bar is added extending the length of the first phrase into five bars instead of four, while in the second phrase Schoenberg increases its length by one bar, creating a ten bar phrase. In terms of thematic content the main audible change includes the alteration of the intervallic content at the beginning of the second phrase, where Schoenberg introduces the RI-5 row form. The retrograde form of this series projects a minor third instead of the characteristic semitone found in Theme III-A1 (see Ex. 33 bars 478–479). Thus, in Theme III-A1, the second phrase starts with pitch classes [7,8] of I-5 row form outlining B-A#, while in Theme III-A2 the second phrase starts with pitch classes [1,2] of RI-5 row form outlining F#-A (see Ex. 39). In terms of motives, in Theme III-A2 Schoenberg avoids including motive L and instead repeats motive X_5 without any variations at all.

A further structural difference in the continuation of the theme includes the fact that Schoenberg adds four bars instead of three after the first ten bars. Here, Schoenberg does not create a sequence, as in the first appearance of the refrain, but instead allows a freer employment of previously used motives. In bars 557–561 the motives derive from the characteristic dotted rhythm of motive X_5

and motive L. Overall, Schoenberg's statement that a rondo's refrain contains mainly structural variations is confirmed, since he retains both the melodic and thematic content of the theme and alters merely its length.



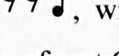
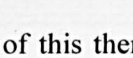
Example 39 – *Theme III-A2 bars 548 – 561*

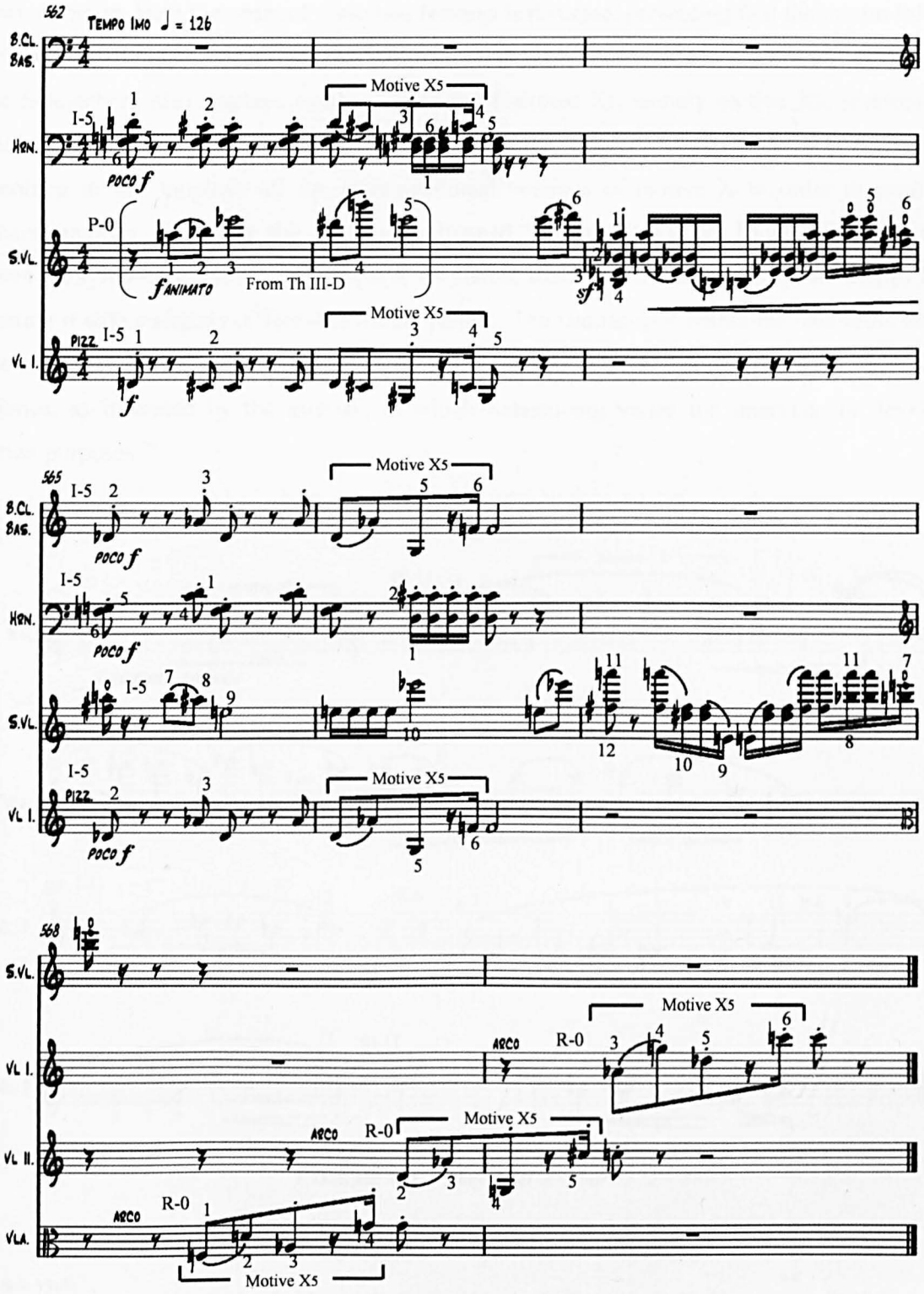
When Table IX and Table VIII are compared, it becomes clear that Schoenberg uses the same thematic material in part C and part B. Every single theme is in fact presented within a different row form, resembling the process of transposing and modulating them into different keys. Additionally, the material emanating from the first theme, Theme III-A1, occupies considerably more space than the others. The rondo structure of this movement displays the characteristics of a sonata-rondo, as all of the themes are presented with a certain degree of variation. As explained by Green, the term sonata-rondo applies when one of the 'episodes', usually the second, instead of presenting new material, develops already pre-existent one (1965, 160). Schoenberg himself declares too that 'the sonata-rondo, with a modulatory C-section elaborating previous thematic element [...] calls for treatment like the middle section of the sonata-allegro form' (1967, 197). Consequently, part C, which is the second 'episode' of this movement in fact takes over the function of a middle section from a sonata form.

incorporation of material that derives from the previous two movements. Schoenberg includes in the second cadenza of this movement – shown as 'Cadenza II' in Table IX – material from the first subjects of all three movements. In particular part D presents material of the first movement, namely from Theme I-1a, then from the third movement, i.e. material from Theme III-A1, and finally from the second, including material from Theme II-1.

Part C		Part A	Part D		Part A
Bars 562 – 587	591 – 635	636 – 646	647 – 691	692 – 717	718 – 731
Mat. from ThIII-A, ThIII-D (562-571) P-0/I-5 ThIII-Av (572-587) P-6/I-11, I-10	ThIII-B (591-597) P-9/I-2 ThIII-C (601-614) P-8/I-1, P-5/I-10 ThIII-D (615-618) P-2/I-7 ThIII-E (619-622) P-7/I-0 Mat. From ThIII-A, B, C, D, E (623-635) P-10/I-3, P-1/I-6, P-11/I-4, P-4/I-9	ThIII-A3 P-0/I-5, P-4/I-9	Mat. from ThI-1a (647-660) P-0/I-5 [*Cadenza II*] Mat. From ThIII-A1 (661-665) P-3/I-8 Mat. from ThI-1 (668-675) P-3/I-8, P-10/I-3 Mat. from ThIII-C (676-691) P-5/I-10, P-8/I-1, P-6/I-11	Mat. from ThI-1a (692-707) P-6/I-11, P-5, P-4, RI-0, RI-2, R-9/I-2, I-6, P-0/I-5 [*Cadenza III*] ThIII-C (708-717) P1/I-6, P-4/I-9, P-11/I-4, P-7/I-0, P-0/I-5	ThIII-A4 P-0/I-5

Table IX – *Overall structure of Parts C, A, D, A*

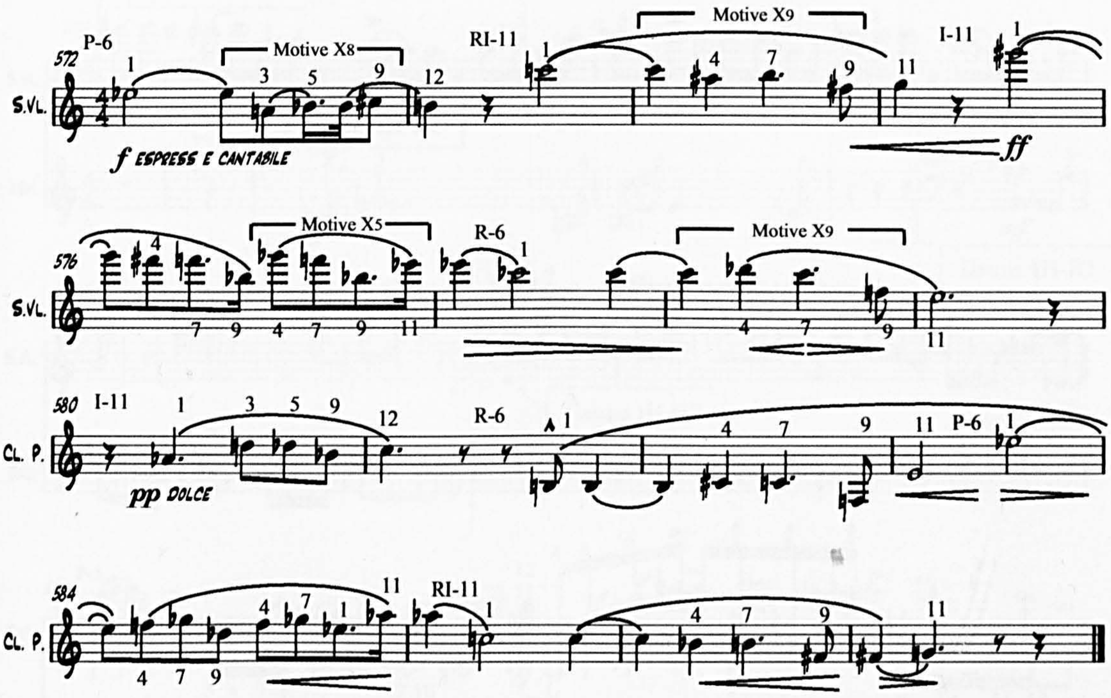
In the first part of part C, bars 562–571, Schoenberg introduces a variation of the two trademark features of Theme III-A1, the two semitone moving minims and motive X5. The two minims are transformed into a four quaver pattern, i.e.  , without altering their resulting stress in the first and third beats of the bar. In the first two bars of part C (bars 562-563) the quavers used are a semitone apart, projecting pitch classes [1,2,] of I-5 row form (see Ex. 40). In the next phrase (bars 565-566) these quavers are a perfect fifth apart, where Schoenberg uses pitch classes [2,3] of the same row form. In the third phrase (bars 568-569) however Schoenberg omits the four quaver pattern, repeating motive X5 and the following minim, a pattern that was present in all the previous phrases. These features are undertaken by the horns, clarinet, bassoons and first violins, while the solo violin performs a line in counterpoint based on material from Theme III-D. Therefore, the characteristic rhythm of  , found in the continuation of this theme (see Ex. 36), is used here in order to construct this line.



Example 40 – *Theme III-A in Part C, bars 562 – 569*

In the following section of part C, bars 572–587, the music acquires a more lyrical tone. Longer lines and values replace shorter ones found in the previous sections of the piece. In terms of thematic content Schoenberg chooses to focus on material derived from Theme III-A1. In particular, he builds this whole section from an augmentation of the previously employed motive X5 and its

following minim. Here the order of these two features is reversed, presenting first the minim followed by an augmented version of motive X5, named motive X9 in Example 41a. At the beginning of this theme Schoenberg also displays another variation of motive X5, namely motive X8, restricting the characteristic dotted rhythm of this motive within a single quaver. As can be seen in Example 41, Schoenberg in fact employs all the aforementioned versions of motive X in order to create this expansive melody played by the solo violin (named 'Theme III-Av' in Table VIII). Thereafter, between bars 580–587, the clarinet displays an almost exact repetition of this theme a fifth lower, presenting it with a slightly different rhythmic pattern. The similarity is within the intervallic content, as the vast majority of the interval relations are preserved in both themes (Ex. 41b).There is one difference, as indicated by the asterisk, in which Schoenberg varies the intervals for developing variation purposes.[54]



Example 41a – *Theme III-Av, bars 572 – 587*

Solo Violin	P-6	RI-11	I-11	R-6
P.C. Content	1 3 5 9 12	1 4 7 9 11	1 4 7 9 4 7 9 11	1 4 7 9 11
Intervallic Content	5- 2- 3- 2+	2+ 2- 4 2-	2+ 2- 5 6- 2- *5 4	3+ 2- 2- 5 2-
Piccolo Clarinet	I-11	R-6	P-6	RI-11
P.C. Content	1 3 5 9 12	1 4 7 9 11	1 4 7 9 4 7 1 11	1 4 7 9 11
Intervallic Content	4+ 2- 3- 2+	2+ 2- 5 7-(2-)	2+ 2- 4 3+ 2- *3- 4	6-(3+) 2+ 2- 4 2-

Example 41b – *Intervallic content of Theme III-Av*

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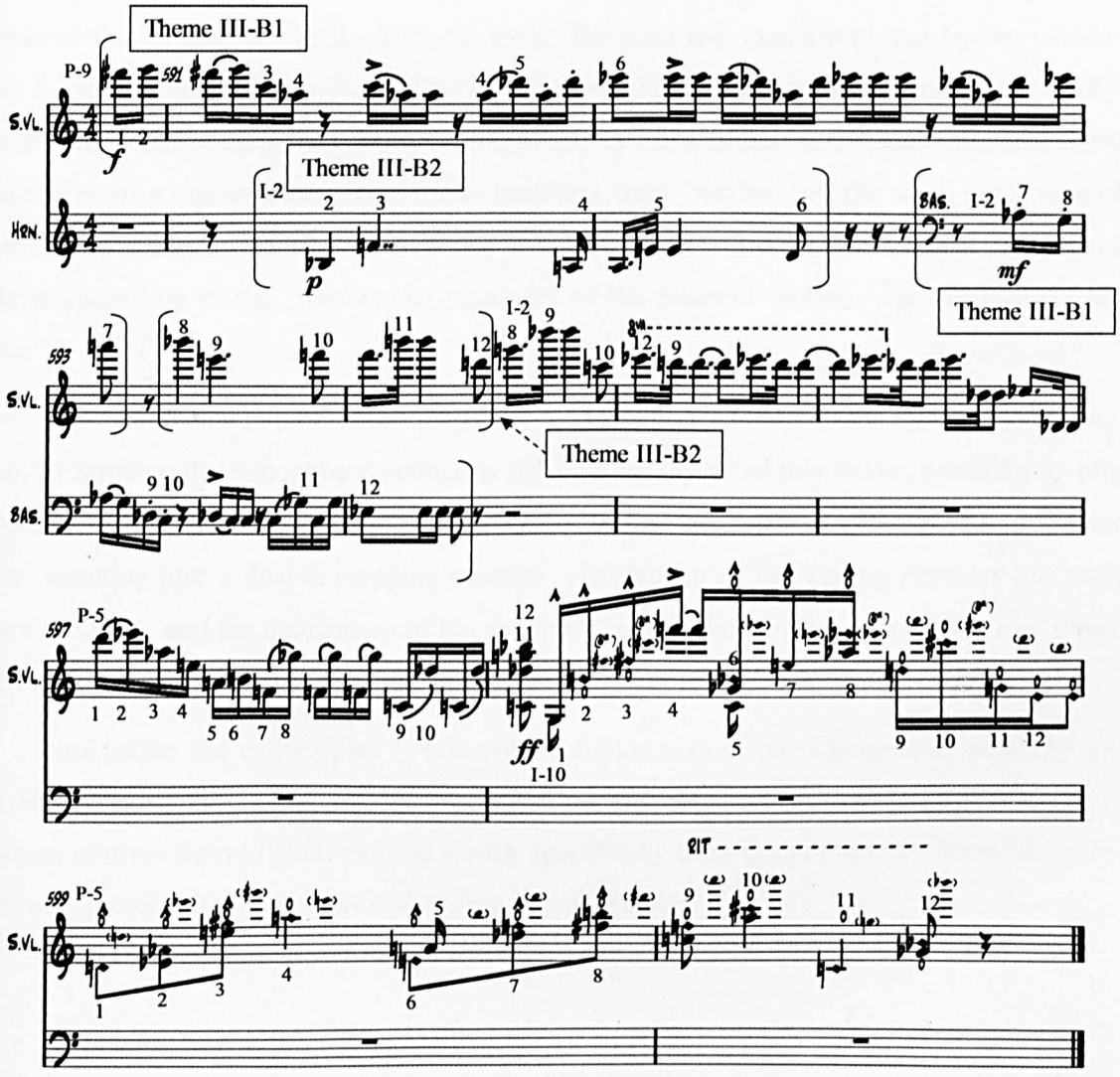
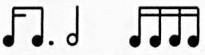
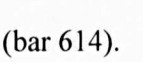
[54] In example 41b the numbers in the brackets indicate the inversionally equivalent interval. Schoenberg interchanges the fourths and fifths.

After a short bridge passage Schoenberg incorporates successive entries of the remaining themes, starting with the introduction of Theme III-B in P-9/I-2 row forms. This is the first time that the solo violin plays this theme, since in part B it was introduced by the orchestra. Recreating the initial presentation of this theme, Schoenberg splits the two thematic ideas between two lines but distributes them among three instruments. In the first phrase Theme III-B1 is played by the solo violin, while Theme III B2 is played by the first horn and shortly after by the bassoons. The second phrase is split between the solo violin and the bassoons, presenting Theme III-B2 and Theme III-B1 respectively (see Ex. 42). The main variation is a repeated rhythmic figure in the solo violin, based on the final three notes of Theme III-B, creating a sequential passage. This sequence generates a small intensification released with a small cadence between bars 599–600.



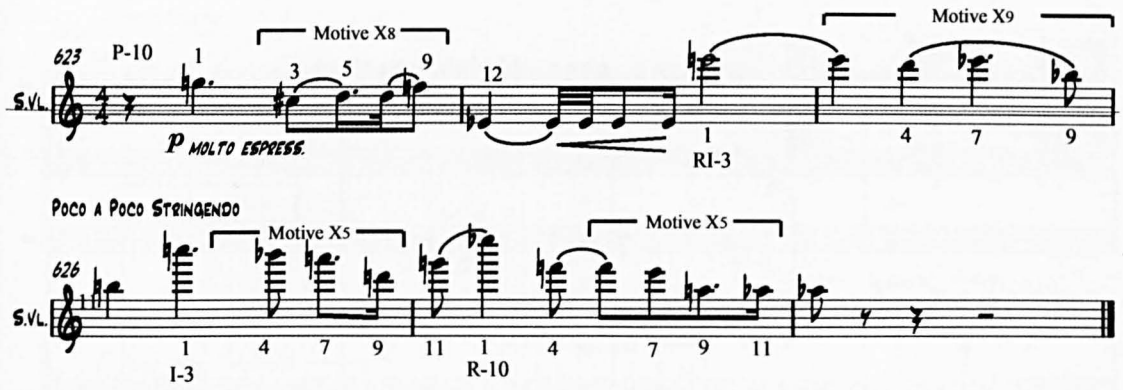
Example 42 – *Theme III-B in Part C, bars 591 – 600*

Continuing the introduction of successive themes Schoenberg presents Theme III-C in bars 601-614. The structural layout of the theme remains exactly the same as before, displaying the same pitch class collection within its two phrases. A slight variation appears when it is repeated for a second time within bars 609–614, split between the first horn and the first trumpet, going through the P-5/RI-10 row forms. The first phrase of this theme employs an augmentation of the initial rhythm of the second bar, altering the rhythmic pattern of  into  . This final figure is also varied at the end of the second phrase, where Schoenberg incorporates the dotted rhythm from motive X_5, placing it in the first part of the four quaver pattern:  (bar 614).

The two remaining themes of part C occupy a restricted space, compared to the space devoted for the previous themes. Both Theme III-D and Theme III-E are in fact played once and their total length only covers eight bars. The first two bars of Theme III-D (bars 615–616) are played by both sections of the violins, within the P-2 row form. The next two bars are played by the woodwinds within I-7 row form, using the {1,2,6,7,8,12} collection that Schoenberg employed in part BAR The main structural alteration is the transformation of this theme's minims into dotted crotchets alongside the inclusion of a quaver triplet. This triplet emanates from 'writing out' the small grace note of the duplet found in the first presentation of this theme (bar 501). Overall, the forceful outburst of the music happens due to the contrapuntal treatment of the inherent motives and the theme's second phrase.

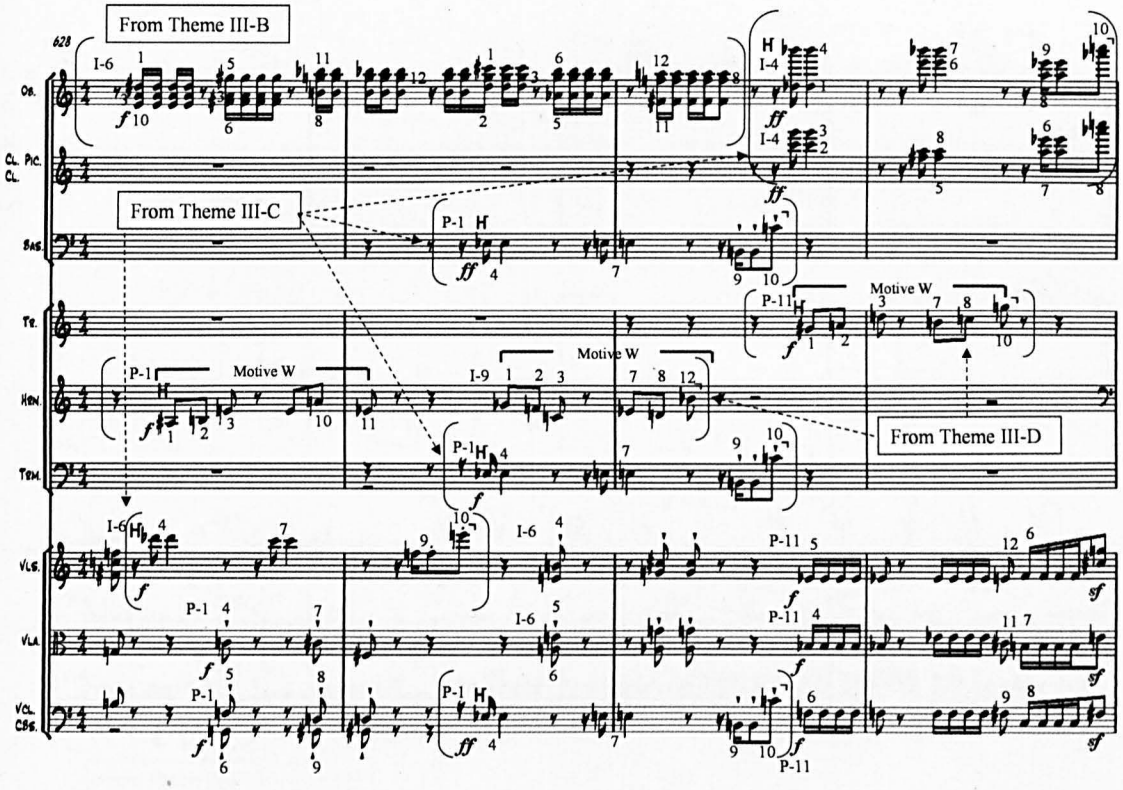
The final theme in part C, i.e. Theme III-E, is played for the first time by the solo violin (bars 619–622) Structurally, Schoenberg maintains the four-bar layout of this theme, retaining its original collections of pitch classes. A major difference is the insertion of an additional line in the second phrase, resulting into a double stopping passage. The density of the writing provides the powerful gesture needed to end the momentum of the solo part. Here, Schoenberg superimposes row forms P-7 and I-0, allowing the voices and the rows to cross.

Just before the end of part C Schoenberg builds a short but significantly powerful climax (bars 623–635), including material from every theme (Ex. 44a and 44b). In bar 623 the solo violin part plays motives derived from the first theme, specifically from the version of Theme III-Av in part C, including motive X_8, motive X_9 and motive X_5 (see Ex. 43).



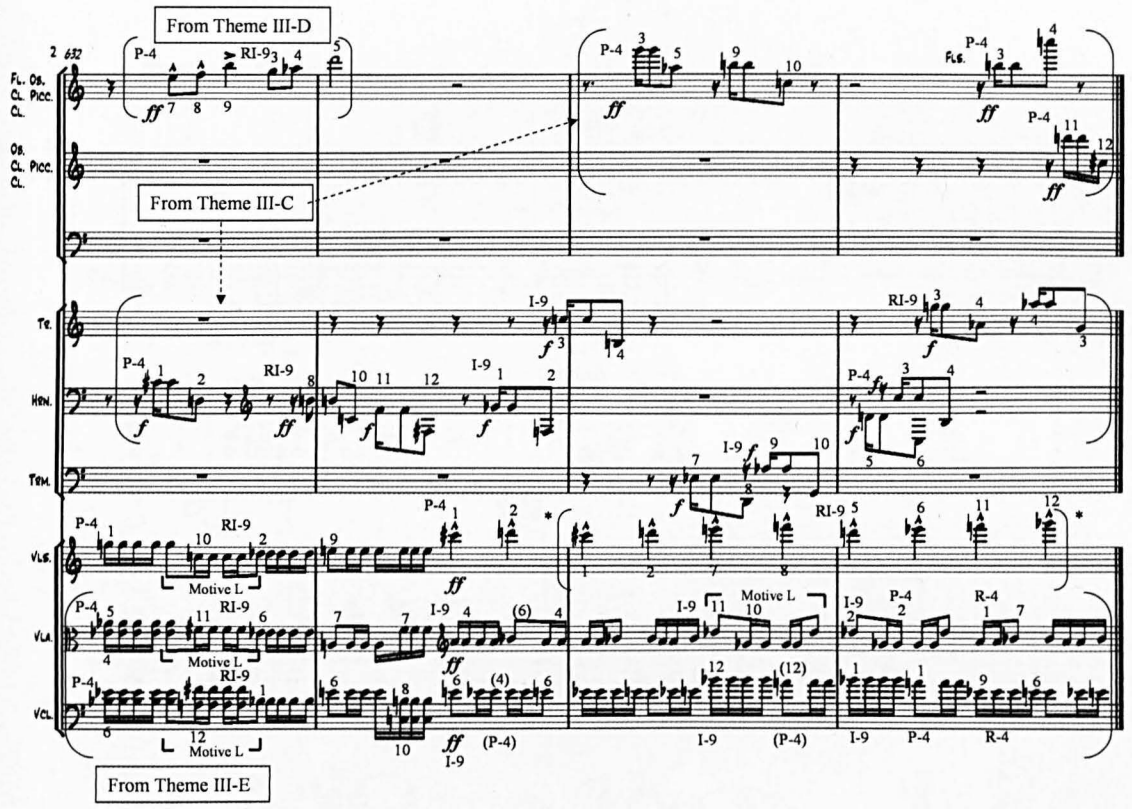
Example 43 – *Solo part in bars 623 – 628*

In bar 628 material from Theme III-B is played by the piccolo and the oboes, performing the semiquaver figures found in its accompaniment, while the violins perform a variation of the first phrase from Theme III-C (see Ex. 44a). The horns together with the trumpet play a variation of motive W, a motivic element found in Theme III-D. In bars 629–631 Schoenberg reveals the link between motive W and Theme III-A through the constant employment of subset {1,2,7,8} within the serial structure of the motive. Three bars later, in bar 633, the distinctive rhythm of motive L from Theme III-E appears in the strings. The semiquaver patterns the strings play are reminiscent of the drive created in Theme III-E, distinguishing it from the more fragmented movement of the Theme III-B material (bars 628-630).



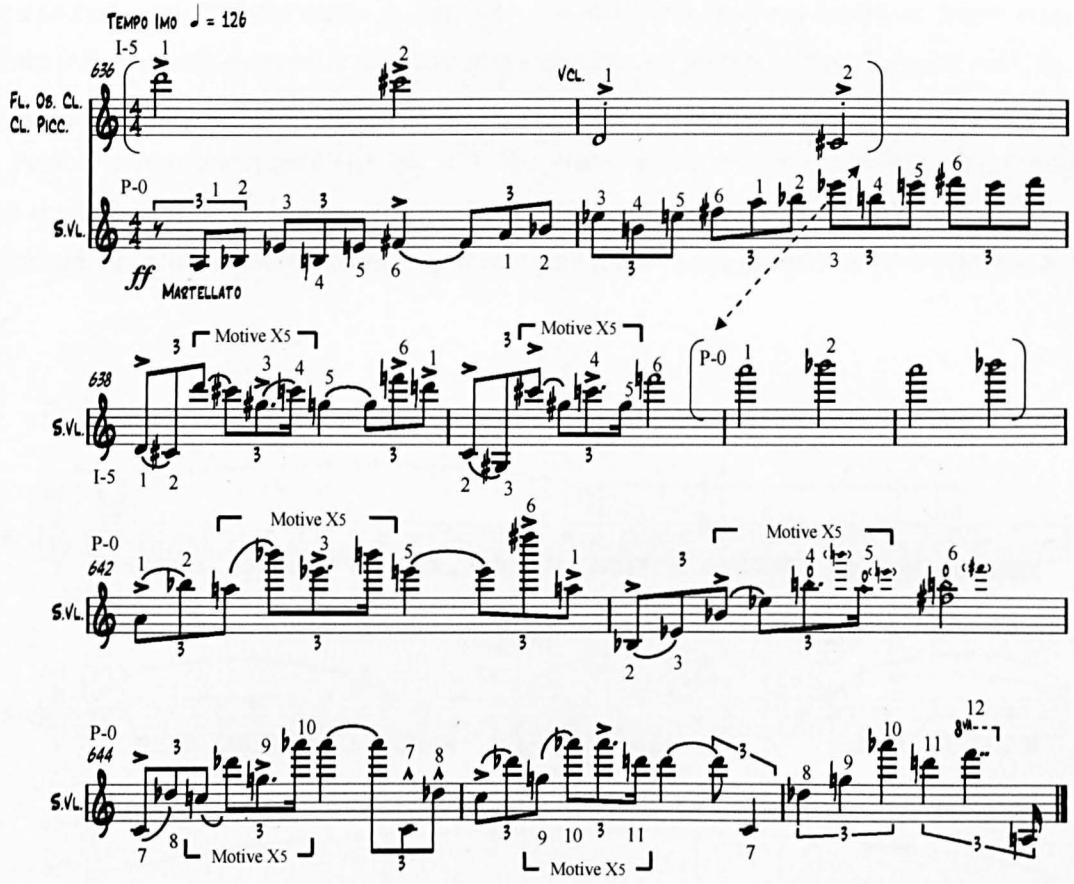
Example 44a – *Orchestral part in bars 628 – 631*

In the last two bars of this passage (bars 634–635) the violins perform a series of semitones that outline collection {1,2,7,8} from row forms P-4/I-9, preparing the listener for the introduction of the refrain (see * sign in Ex. 44b).



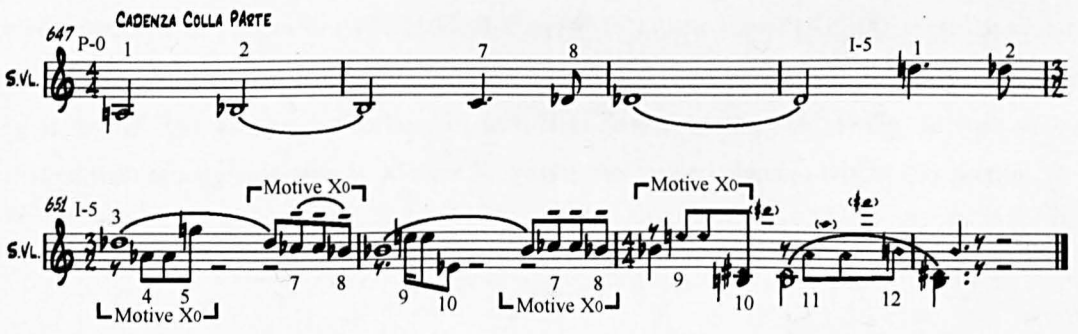
Example 44b – *Orchestral part in bars 632 – 635*

In the third appearance of the refrain, in bar 636 ('Theme III-A3' in Table IX), it is the first time that Schoenberg does not give this theme to the solo violin, but instead distributes it to different groups of instruments. The flutes, the clarinets and the piccolo perform the characteristic semitone moving minims, within the customary I-5 row form, as it can be seen in Example 45. A bar later they are played by the lower strings – second violins, violas and cellos – in the middle register. Within this orchestration the solo violin plays a series of triplets, first within P-0 row form and later in I-5 that acts as a contrapuntal texture against the minims. In fact the serial content of Theme III-A3 is displayed by these triplets, since they outline the hexachordal content of this theme through rhythmic patterns that resemble the characteristic dotted rhythm of motive X_5. In the second phrase of this theme (bars 640-643) however, Schoenberg incorporates both the triplets and the minims in the solo line and creates a variation on the original structure of this theme. The continuation of this theme (bars 644-646) comprises the same triplet rhythmic pattern, but this time in crotchet triplets that dissolves its rhythmic density. In this way Schoenberg returns to stressing the first and the third beats of the bar before the introduction of part D, recreating the same stresses for the music that follows.



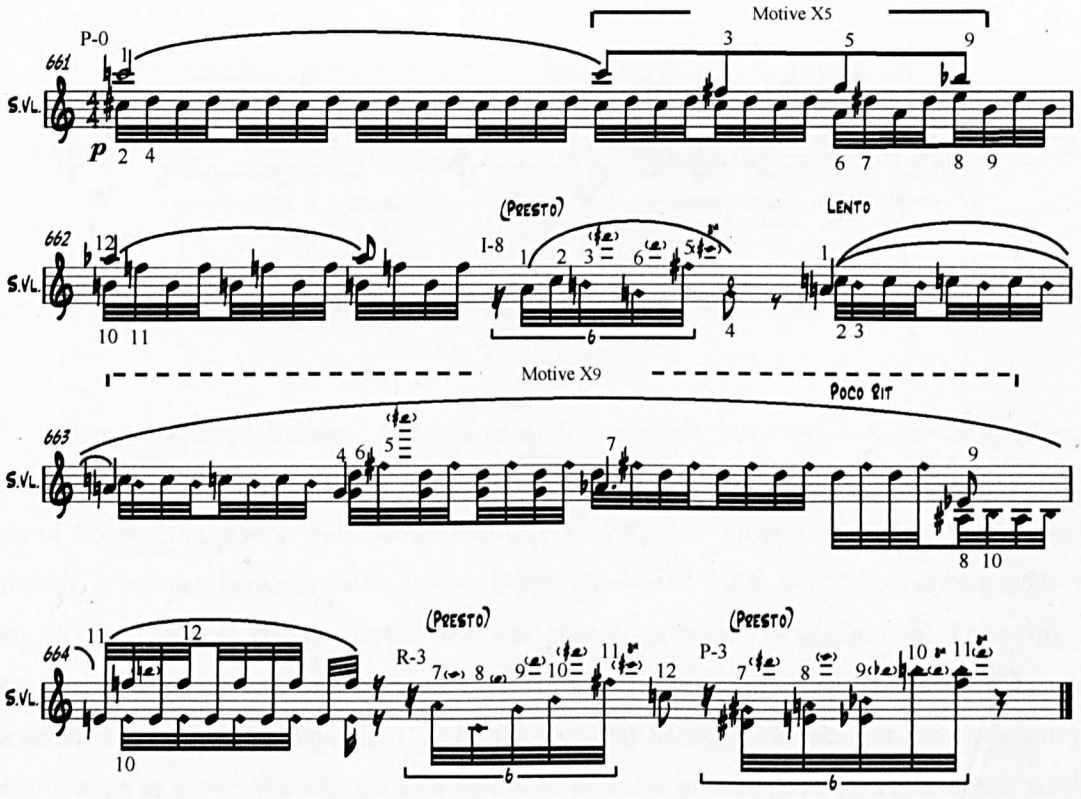
Example 45 – *Theme III-A3, bars 636 – 646*

At the beginning of part D, Schoenberg incorporates thematic material from previous movements. The solo violin commences this accompanied cadenza section, named 'Cadenza II' in Table IX, by playing a theme based on Theme I-1a from the first movement. The thematic content incorporates the characteristic {1,2,7,8} collection from P-0/I-5 row forms, the characteristic dotted crotchet rhythm (motive Y) and includes a second voice using the basic rhythmic pattern of three quavers, namely motive X0 (see Ex. 46).



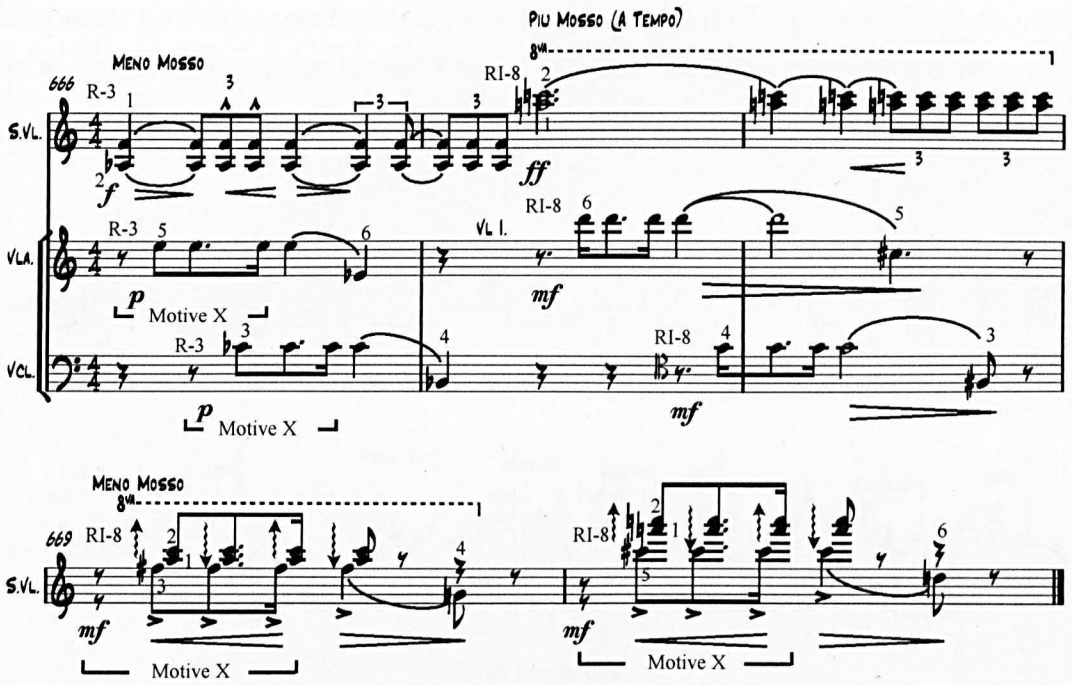
Example 46 – *First part of Theme I-1a in Cadenza II, bars 647 – 654*

After a second version of this theme, in bars 654–660, the quaver patterns introduce chords preparing the listener for the self-accompanied texture of the next section. In this section, bars 661–665, the solo violin performs material from Theme III-Av retaining the intervallic content of this theme, together with tremolo chords underneath (see Ex. 47). The characteristic minim and motive X5 (without the dotted rhythm) of this theme appear in the beginning of this section. In the next bar this figure is transformed into crotchets and motive X9 projecting all the material within P-3/I-8 row forms (see Ex. 47).



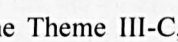
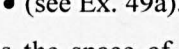
Example 47 – *Theme III-Av in Cadenza II, bars 661 – 664*

Within the next ten bars, bars 666–676, Schoenberg introduces material from the second movement, presenting elements of Theme II-1 within P-3/I-8 and P10/I-3 row forms (Ex. 48). First the violas and the cellos (bar 666), play the head motive of this theme and its characteristic falling seventh, before passing it to the first violins and cellos. In turn it is passed to the solo violin, in bars 669–670, embellished with arpeggiated chords. Motive X is once more a key element within this section.

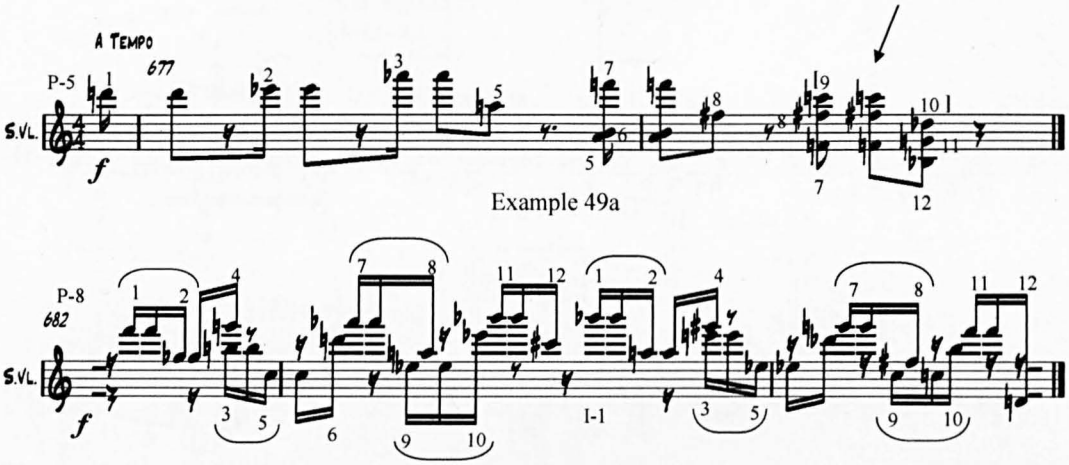


Example 48 – *Theme II-1 in Cadenza II, bars 666 – 675*

Having presented thematic material from the previous movements Schoenberg reverts to material from the third movement. The next section (bars 677–691) is based on the first six pitch classes of Theme III-C and its initial collection {1,2,3,5,7,8} in P-5 row form. This collection projects a series of semitones between pitch classes D-Eb, Ab-A and F-F#, while Schoenberg adds pitch classes [9,10] in order to create a further semitone relation between C-Db (Ex. 49a). From this point onwards Schoenberg builds a sequential passage, where the solo violin plays semitones within a series of incessant semiquaver movements. Despite the fact that Schoenberg does not always employ the same collection as above, the way the solo part is written always includes this characteristic semitone movement, emulating the very opening theme (see the brackets in Ex. 49b).

In terms of rhythmic layout, the relationship of this section (bars 677-691) to Theme III-C becomes evident when the opening rhythmic pattern of the Theme III-C, i.e.  , is juxtaposed to the one employed here, meaning  (see Ex. 49a). The relationship is based on the principle of reduction, where Schoenberg eliminates the space of the dotted rhythm into a single beat instead of two. This reduction re-establishes the forward drive of the music, since the reduced figure creates tighter stresses through the more frequent occurrence of its semiquaver-quaver pattern. This varied form of Theme III-C is presented once more within this section, this time through the piercing timbre of a piccolo and xylophone (bars 681–682). Towards the end of this section, in bars 686–691, Schoenberg introduces material from the accompaniment of this theme, emphasising

semitone scales (similar to ones shown in Ex. 49b). The emphasis on semitones in both the solo part and the accompaniment enhances the escalation of tension, bringing this section to an end.

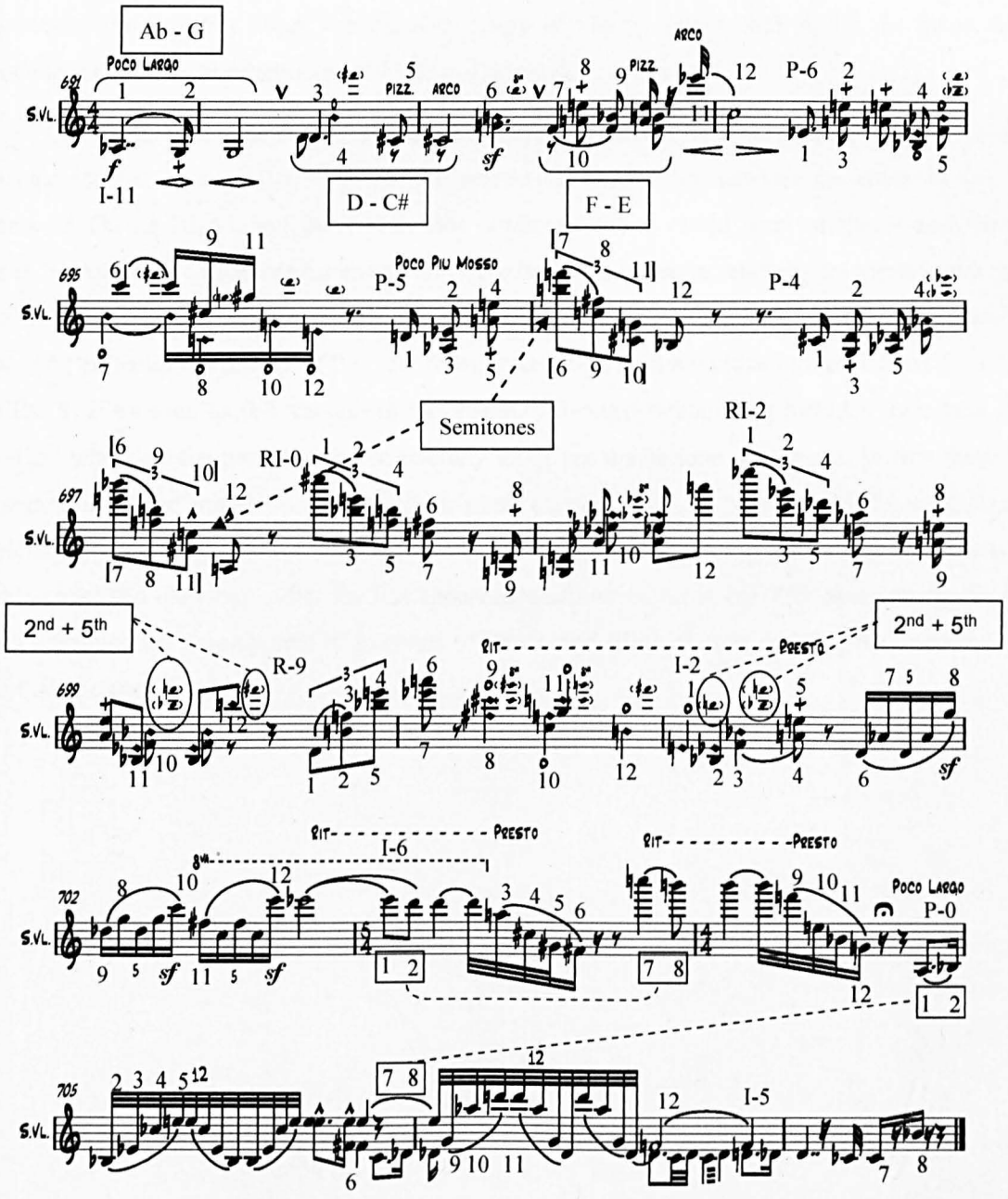


Example 49a

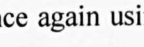
Example 49b

Example 49 – *Fragments of Theme III-C in Cadenza II*

In the final cadenza of this movement, named 'Cadenza III' in Table IX, the music returns to Theme I-1a. Here Schoenberg exploits the possibilities offered by the row, using variations of the semitone movement derived from this theme's head motive (motive Y). In the opening Schoenberg creates three variations of this motive (see the first three bars in Ex. 50). The semitone feature is exploited further when Schoenberg creates double-stopped triplets employing semitone movement in every voice (see the bracketed numbers in the second and third lines). In the middle of this section the interval of fifth is employed in conjunction with a semitone in order to create the feeling of cadence. The circles in Example 50 demonstrate where the music momentarily stops while projecting these two prominent features. Towards the end of this cadenza Schoenberg returns to the head motive of Theme I-1a – and the characteristic semitone movement – presenting it once in the highest register so far and then in the lowest possible (bars 703-707). At both times the serial content of the head motive is displayed in its initial format, {1,2,7,8}, from I-6 and then P-0 row forms.

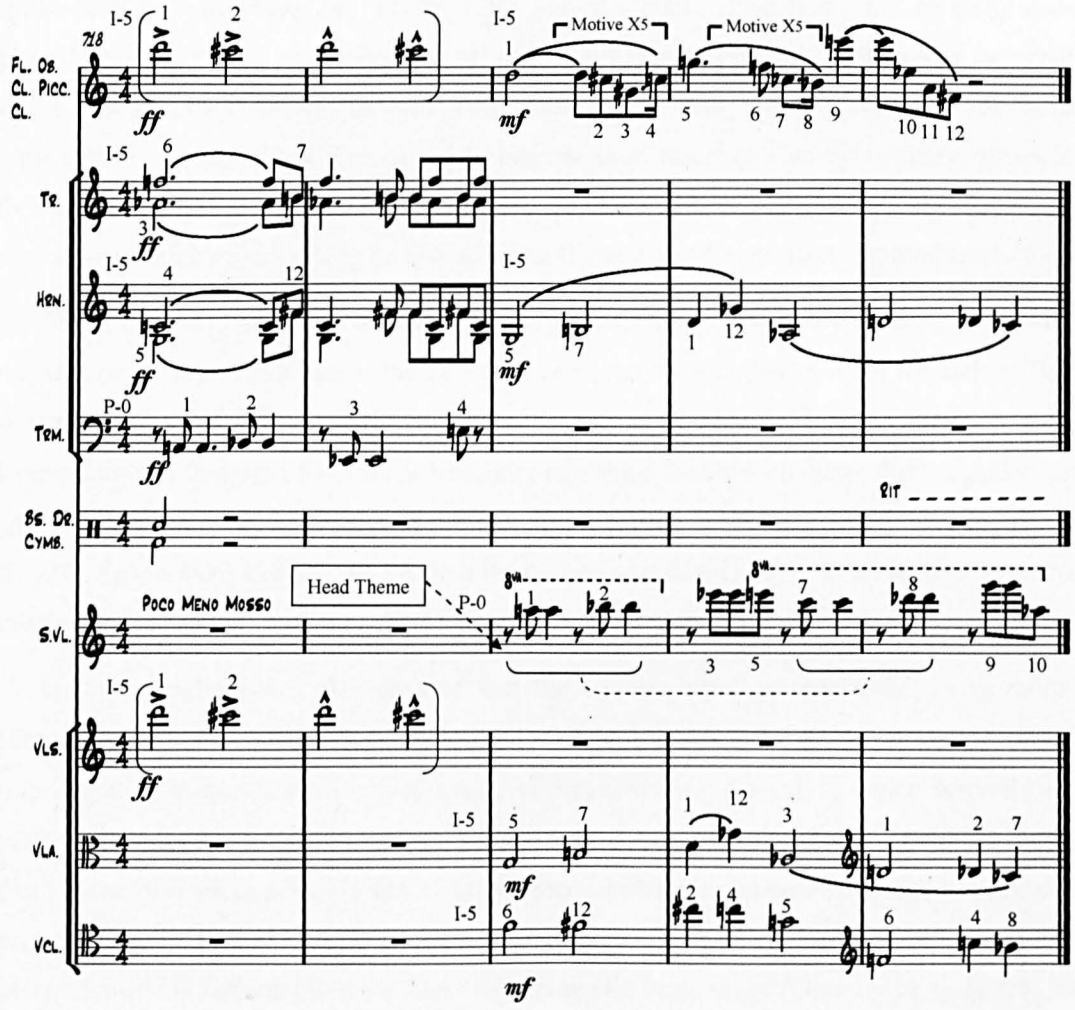


Example 50 – *Cadenza III, bars 692 – 707*

In the final section of part D, Schoenberg employs the same varied form of the Theme III-C, heard before the Cadenza. Schoenberg builds another climax through the employment of rhythmic pattern  , once again using semitone movements. The solo violin commences this new escalation of tension using the above pattern within the two hexachords of row form P-1. At the same time the solo part is accompanied by the first violins playing this pattern within the second hexachord of P-1 and then P-4 row forms. Gradually, the semitone movements in the solo part are enlarged and

Schoenberg finishes this short section with leaps of ninths, tenths and sixths. In other words Schoenberg employs the inversions of thirds and seconds.

The cymbals and the bass drum signify the opening of part A, where a version of the refrain is presented for the last time (bar 718). All the woodwinds and violins perform the characteristic four minims of Theme III-A1 and the woodwinds continue with a varied form of this theme, namely Theme III-A4. Here Schoenberg presents only five bars of this theme retaining its second trademark, i.e. motive X_5 (Ex. 51). At the same time the solo violin presents the head motive of Theme I-1a, employing collection {1,2,7,8} of P-0 row form, interrupted by the inclusion of collection {3,5,9,10} (see Ex. 51). As soon as this version of the theme is finished Schoenberg includes three bars (bars 723–725) where all the parts that move laterally are given a semitone movement. Within these bars the semitone of the initial minims, between pitch classes D-C#, is passed to different groups of instruments, beginning with the trombones and tuba in bar 723, then the solo violin and finally the third trumpet and bassoons. After the last appearance of motive X_5 in bar 726, Schoenberg creates a cadence through the employment of intervals of thirds, and fifths in order to bring the concerto to an abrupt and powerful end.



Example 51 – *Theme III-A4, bars 718 – 722*

2.2 - Tracing the Presence of the 4-3 Tetrachord

When Schoenberg discusses the use of the motive in composition, he asserts that it should create a memorable musical shape. According to him, this can be achieved through the relationship between the intervallic and rhythmic content of the motive, which usually is stated in a 'characteristic and impressive manner at the beginning of the piece' (1965, 8). Drawing an example from the musical literature, Schoenberg cites Beethoven's *Fifth Symphony*, which demonstrates the striking effect a motive can achieve.

The establishment of the motive at the beginning of a piece is an essential compositional process since it can be traced in the music that follows. In his 1934 *Gedanke* manuscript, entitled 'Elements of Form', Schoenberg described the importance of the motive, when stating that 'at any one time the smallest part of a piece or section of a piece [the motive] that, despite change and variation, is

recognizable as present throughout' (1995, 129). The new material necessary for the continuation of the piece is achieved through the process of variation. Certain features of the motive are kept and others are changed, resulting into new thematic ideas. In this sense not only does the motive include elements that are *changed* and reproduced in later musical material – as Schoenberg names it 'the smallest common multiple' (1967, 8), but also *unchanged* elements of the motive are included in the material after – which explains why he characterises the motive 'the smallest common factor' (8).

Since the only way to continue a piece of music according to Schoenberg is to vary the motive, it is necessary to examine if the motive is involved in any other musical formation. The next larger structural unit that Schoenberg considered important is what he named *Gestalt*. In the same 1934 manuscript, 'Elements of Form', Schoenberg explained the term claiming that 'A gestalt usually consists of more than one statements of the motive [...] often it consists merely of a motive chain' (1995, 129). Schoenberg stressed the fact that the *Gestalt* should include a 'striking interval or interval progression and a striking rhythm or rhythmic progression' (129).

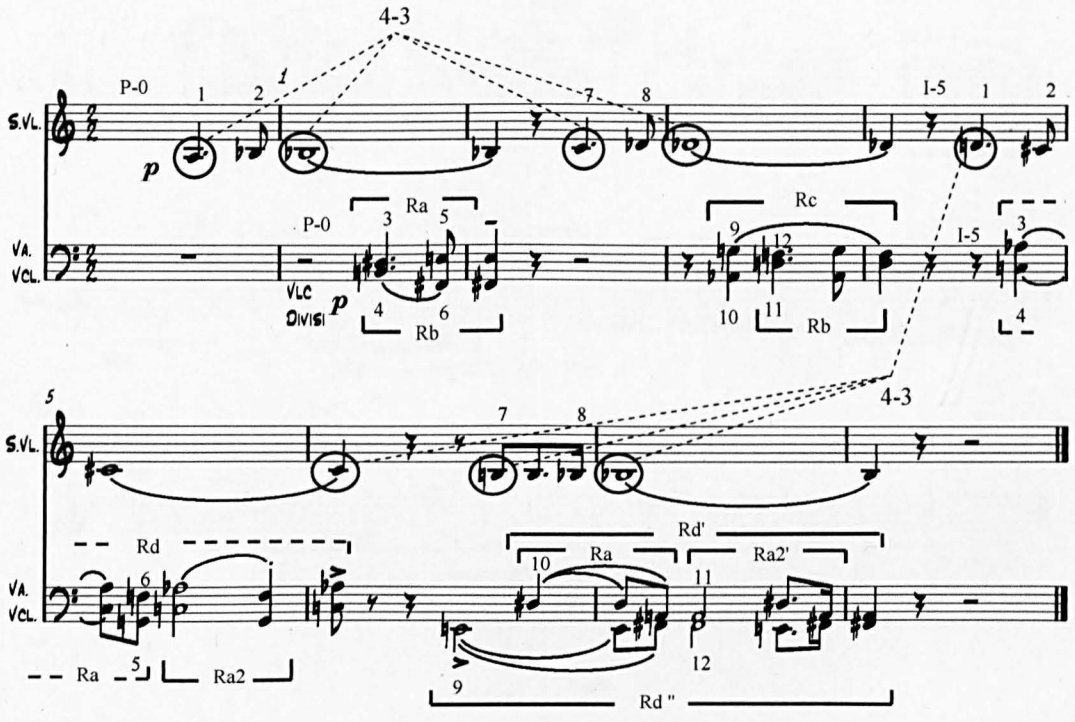
However, Schoenberg also claimed that the *Gestalt* 'need not necessarily have more than local significance' (1995, 129). Instead he attributed major importance to the *Grundgestalt*, describing it as incorporating shapes that 'occur repeatedly within a whole piece and to which derived gestalten [shapes] can be traced back' (1995,129). In simpler terms Schoenberg viewed the *Grundgestalt* as the 'mother' shape of a piece or a *Gestalt* with enhanced influence. Its pervasiveness is even stressed earlier, in Schoenberg's 1931 essay 'Linear Counterpoint', where he claimed that 'Whatever happens in a piece of music is nothing but the endless reshaping of a basic shape [Grundgestalt]' (1975, 290).

Josef Rufer, who was a pupil and assistant of Schoenberg in the Prussian Academy, ascribed such a major significance to the *Grundgestalt* that he connected it to the Idea itself. For Rufer, every piece of music is an 'interplay' (1965, 57) of the thematic and harmonic 'fields' (57), representing 'the musical idea which is the basis of the piece' (57). He also states that: 'It [the Idea] is formed by the musical inspiration and comes from it; we therefore call it the *basic shape* (*Grundgestalt*)' (57).

Schoenberg on the other hand linked the Idea with a smaller component of the piece, namely the motive. In his *Fundamentals* he stressed its importance and omnipresence, by claiming that 'In as much as almost every figure within a piece reveals some relationship to it, the basic motive is often considered the "germ" of the idea' (1967, 8). The fact that Schoenberg considered the motive as the 'germ' of the Idea, suggests that the motive is only part of the Idea or its raw formation. Since the motive is part of the *Grundgestalt*, it could be inferred that Schoenberg strived to base his material on the larger formation of the two, which offers more features for variation. If it is possible to show that the *Grundgestalt* is in fact the source of the subsequent thematic ideas of the piece, then this material can provide the key to how the Idea materialises into music.

In the first eight bars of the Concerto Schoenberg applies all the aforementioned qualities of the motive and the *Gestalt*. Considering the motive first, in line with Schoenberg's observation, it appears in 'a characteristic and impressive manner at the beginning of the piece' (1965, 8). The solo violin plays the semitone movement between pitch classes A-Bb, with the characteristic rhythmic pattern of a dotted crotchet-quaver-whole note (see Ex. 52). Schoenberg then repeats the motive a third higher, between pitch classes C-Db (bars 2–3), changes its ascending direction to descending (bars 4–5) and finally varies its rhythmic layout (bar 6). The latter variation includes the reduction of the dotted rhythm with an addition of a quaver upbeat, establishing the pervasive motive X.

The motive unites the material of the accompaniment too. Both cellos and violas play the rhythmic pattern of the motive, while the cellos play its characteristic semitone movement (Ex. 52). Schoenberg gradually increases the length of this figure (given successive letters in Ex. 52) by adding extra values on either side of the motive. In bars 3–4 Schoenberg adds an upbeat to figure Rb, creating figure Rc, which later is elongated to that of Rd. The connective element between these figures is figure Ra, which appears throughout these eight bars (see Ex. 52). Ra2 is an enlargement of Ra, through the addition of a quaver value in its rhythmic pattern.

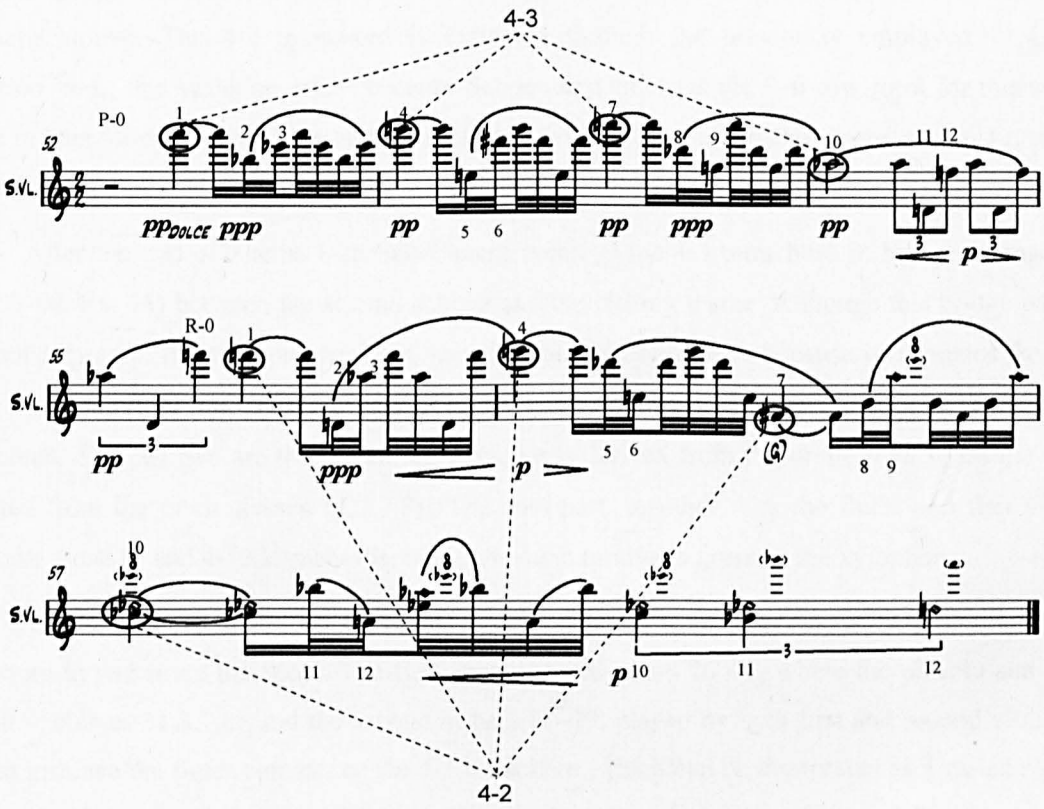


Example 52 – *First eight bars of the first movement*

With regards to *Gestalt* its major influence on the subsequent material will demonstrate why this formation can be considered as the *Grundgestalt* of the Concerto. The latter appears in the first

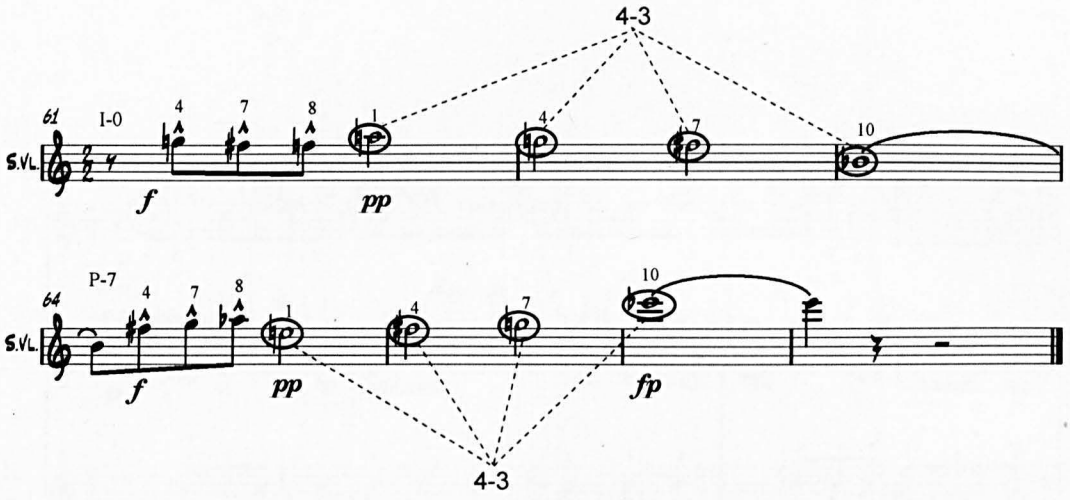
four bars, where the listener encounters a chain of motives with a 'striking interval' (129), the semitone, and 'a striking rhythmic progression' (129), the dotted crotchet-quaver. In terms of serial structure this group of notes has already been known as the {1,2,7,8} collection, which from this point onwards will be referred to as the 4-3 tetrachord (see Ex. 52).[55]

After the first subject area, the next time Schoenberg introduces the 4-3 tetrachord is in Theme I-2a (Ex. 53a) and Theme I-2b (Ex. 53b). In both of these themes this tetrachord is the foundation of the melody. In the whole area of the first theme this tetrachord is extracted from the collection {1,2,7,8}. However, in the second subject Schoenberg uses pitch classes {1,4,7,10} of the P-0 row form. By employing Forte's set theory analysis it becomes apparent that these two formations share the same normal order. This can be proved by putting the pitch classes in ascending order – with pitch class C represented by 0, C# by 1 and so on. If this procedure is followed, the primary order 0,1,3,4 is reached for both groups of pitch classes, indicating that they are both two formats of the 4-3 tetrachord.



Example 53a – *Theme I-2a, bars 52 – 58*

[55] This classification is from Allan Forte's *Structure of Atonal Music* (1973) and it will be used throughout this chapter.

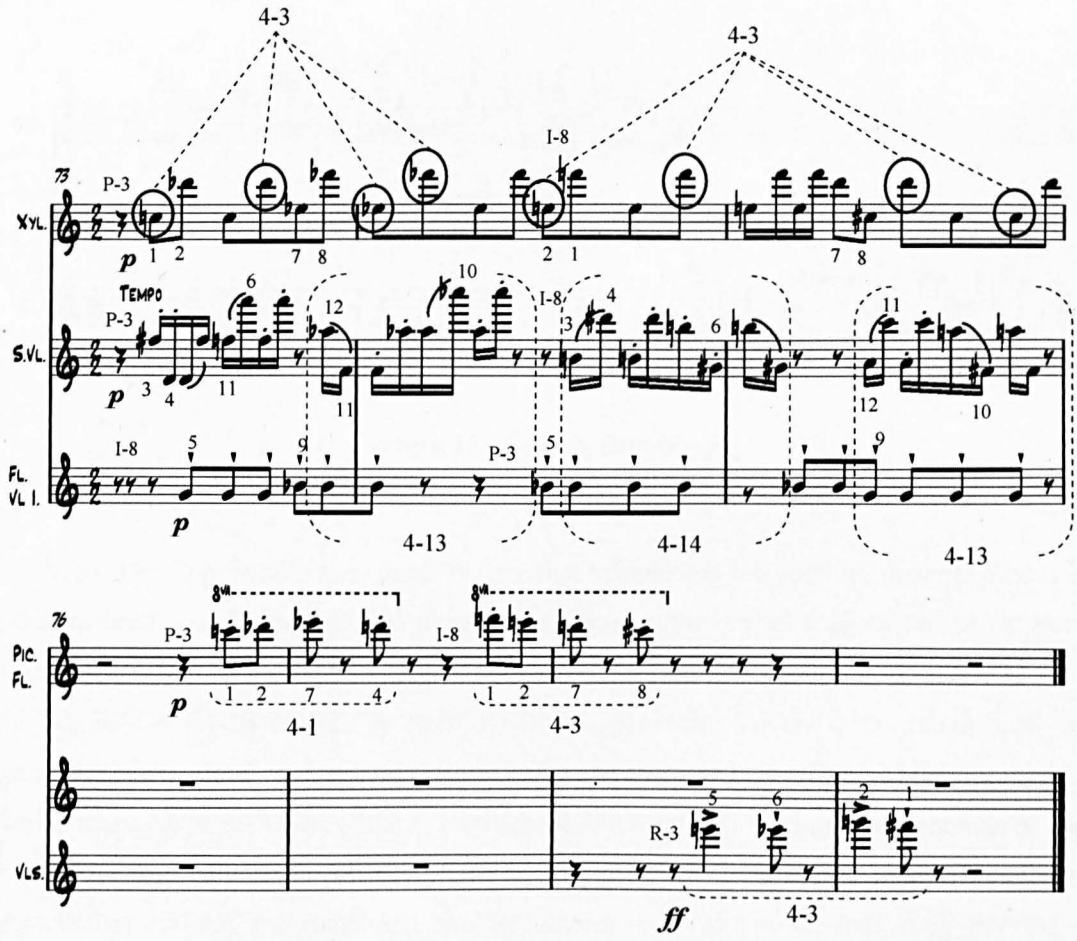


Example 53b – *Theme I-2b, bars 61 – 67*

The use of the 4-2 tetrachord in Theme I-2b (Ex. 53b) should not be regarded as a slip of Schoenberg's pen. In fact it can be viewed as an affirmation of his desire to implement a variation of the main motive. The 4-2 tetrachord is extracted through the previously employed {1,4,7,10} collection, thus, this variation arises because Schoenberg employs the R-0 row form for this second phrase in bars 55–58. In the Development section (see p.106) these tetrachords are used again side by side, demonstrating their deliberate use.

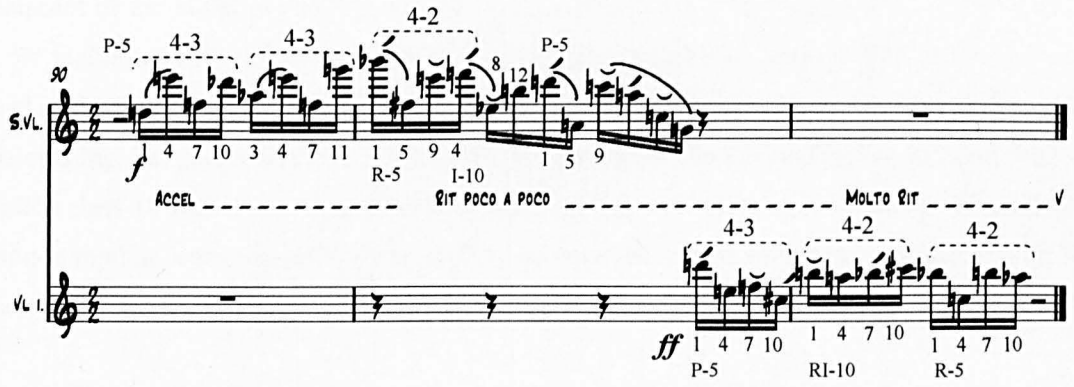
After the end of Theme I-2b Schoenberg employs the 4-3 tetrachord in bridge passage I, II (bars 73-80, Ex. 54) between the second subject and the closing theme. Although this bridge passage does not appear in the previous analysis, here it acquires importance because it emanates from the exact partitioning of the opening bars. The instruments involved play the 4-3, 4-14 and 4-13 tetrachords. The last two are the remaining tetrachords derived from the prime row, when the 4-3 is extracted from the pitch classes {1,2,7,8}. The solo part, together with the flutes and first violins, undertake the 4-14 and 4-13 tetrachords, while the main motive is given to the xylophone.

The importance of the 4-3 tetrachord is demonstrated in the way Schoenberg highlights it in the texture in two more instances. The first appears within bars 76–78, where the piccolo and flutes play pitch classes {1,2,7,8} and the second in bars 78–79, played by both first and second violins. In the first instance the flutes commence the 4-1 tetrachord, which can be interpreted as a varied form of the 4-3 tetrachord that follows (see Ex. 54). The employment of a high register and the fact that both lines are marked *Haupstimme* indicates the emphasis of the tetrachord.



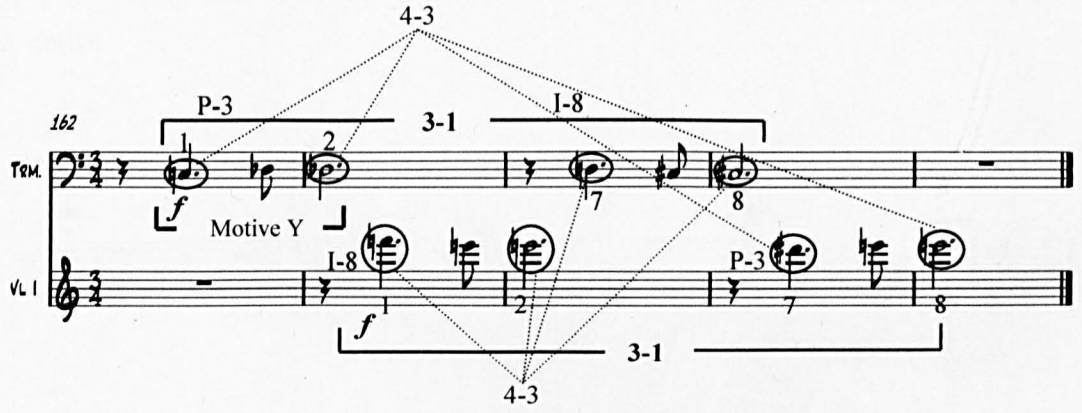
Example 54 – *Bridge passage I, II, bars 73 – 79*

Before the exposition comes to an end, Schoenberg again reminds the listener of the 4-3 tetrachord (Ex. 55). Tetrachords 4-3 and 4-2 are combined (bars 90–92), played by the solo violin and the first violins at the top range of the orchestral register. This is reminiscent of the Theme I-2a because Schoenberg employs collection {1,4,7,10} from both P-5 and RI-10 row forms, copying his previous method of juxtaposing a normal and a retrograde row format.



Example 55 – *Codetta, bars 90 – 92*

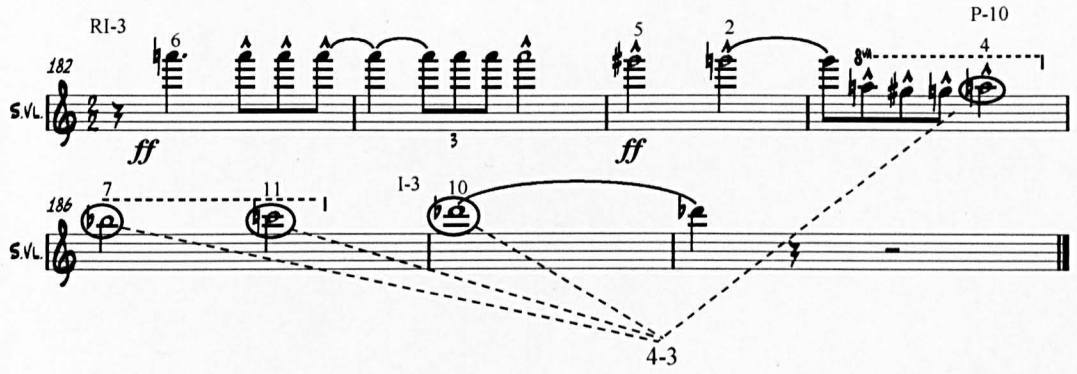
In the Development section, the only time that Schoenberg incorporates material connected to the 4-3 tetrachord is in Theme I-D2. As already mentioned in the overall analysis section Schoenberg recreates the structure of Theme I-2a, employing the 4-3 tetrachord along side 4-2 (see Ex. 13: C#-D – E-F is 4-3, Bb-Db – A-B is 4-2). A more concealed appearance occurs in the retransition, where Schoenberg presents the 4-3 tetrachord diagonally. In the example below (Ex. 56) the trombones and the violins share the presentation of the 4-3 tetrachord, but they outline a linear presentation of the 3-1 trichord. Once again this is a deliberate attempt to vary the 4-3 tetrachord material, because the accompaniment outlines the remaining two tetrachords 4-14 and 4-13, indicating that the only resulting tetrachord that could be used is 4-3.



Example 56 – *Retransition, bars 162 – 165*

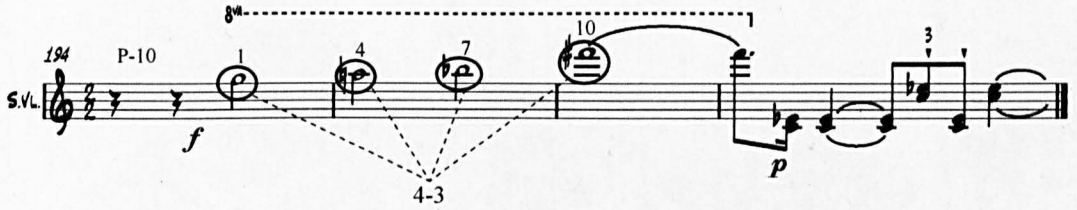
At the beginning of the Recapitulation (bar 170) Schoenberg inserts a section where the 4-3 tetrachord is absent for at least fifteen bars. However, in this part of the music there are short motives that are derived from it. The characteristic semitone movement and dotted rhythm (motive Y) is

reminiscent of the initial layout of this tetrachord in Theme I-1a. The 4-3 tetrachord appears also in the solo violin line in bars 186–187 (Ex. 57). Although Schoenberg employs the P-10/I-3 row forms, instead of the P-0/I-5 found in the opening, he still constructs this tetrachord with the exact notes used in the opening, i.e. pitch classes A, Bb, C and Db. In particular he uses collection {4,7,11} from P-10 and pitch class 10 from I-3 in order to match the {1,2,7,8} collection used in the opening. This time the dotted rhythm is abandoned and the soloist puts equal weight on each note, emphasising the serial content of the 4-3 tetrachord.



Example 57 – *Theme I-2a in Recapitulation, bars 182 – 188*

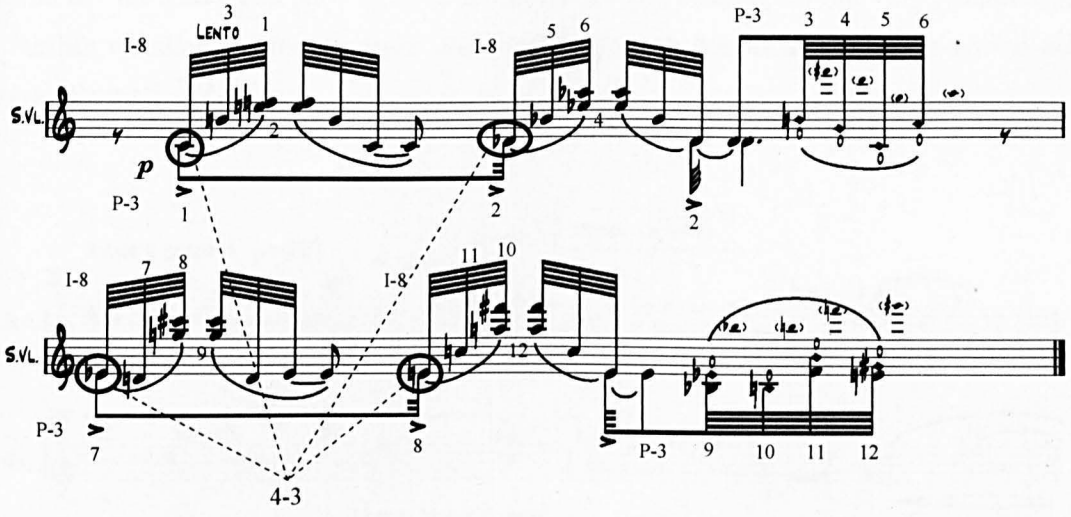
At bar 194 the same layout of the 4-3 tetrachord is repeated again (Ex. 58), where the solo violin plays {1,4,7,10} collection from P-10 row form, finishing on the highest note it has played so far. Although, this quality could be missed by the listener, the sheer height of this note enhances the impact of the main motive.



Example 58 – *Theme I-2a' in Recapitulation, bars 194–196*

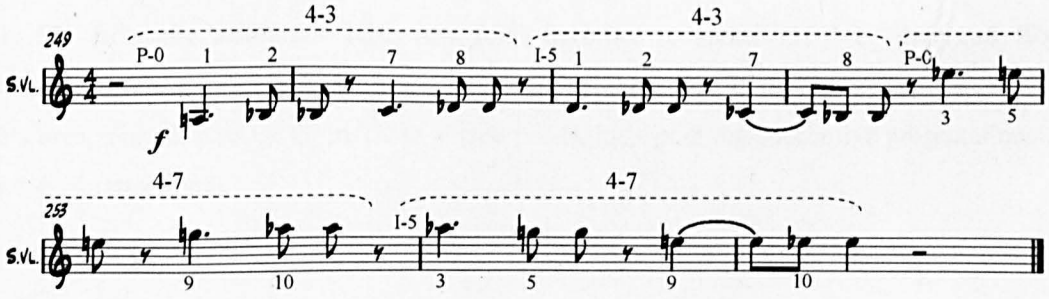
The final two appearances of the 4-3 tetrachord are located in the cadenza and the coda of this movement. In the latter this tetrachord is more prominent while in the former it appears in its closing section. In the cadenza the 4-3 tetrachord is transformed and stripped of its characteristic dotted rhythm. In terms of its intervallic content Schoenberg again uses collection {1,2,7,8} from P-3 row

form, in order to form a bass line and the two hexachords of the I-8 row form, for the arpeggio figure (Ex. 59a).



Example 59a – *Solo violin cadenza, bar 233*

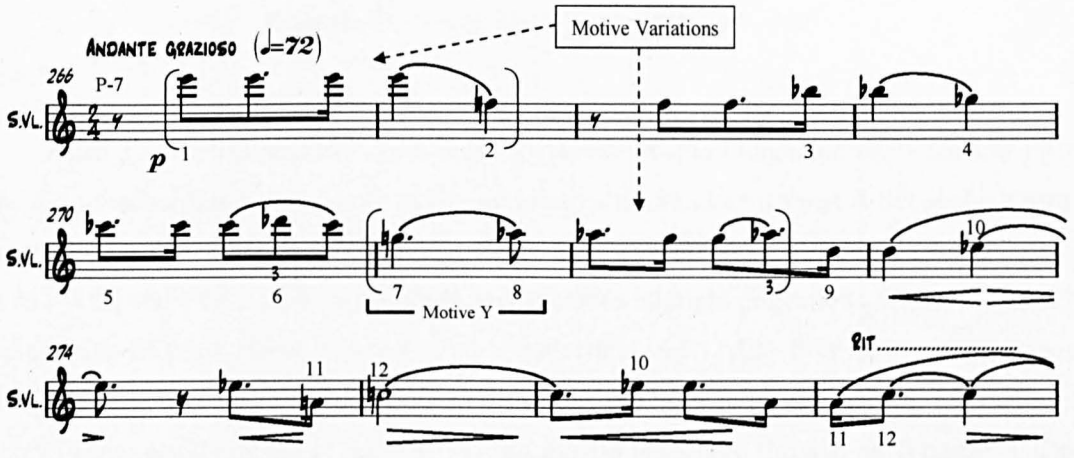
In the coda, the 4-3 tetrachord is picked up in bar 249 by the solo violin and marks the start of an accelerando, where the serial content of the main motive is transformed into the 4-7 tetrachord. As outlined in Example 59b Schoenberg retains the same rhythm but uses different pitch classes, collection {3,5,9,10} of P-0/I-5 row forms, in order to create a varied version of the main motive. The difference includes the link between the two semitones of the 4-3 tetrachord, which is changed from a major second to a minor third (i.e. Ab-A C-Dd to Eb-E G-Ab).



Example 59b – *Coda, the transformation of 4-3 to 4-7 tetrachord*

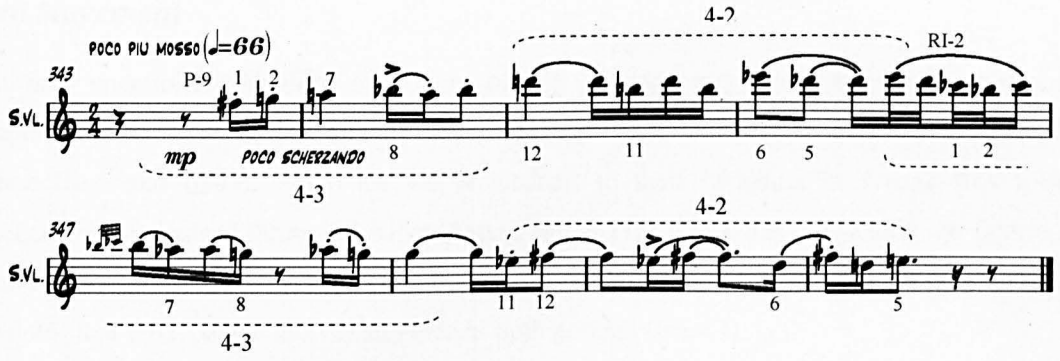
Second Movement

Schoenberg does not use the 4-3 tetrachord per se for most of this movement. However, the motive, which is part of this tetrachord, appears emphatically in the opening of this movement. In the first bar of Theme II-1 the solo violin plays an inversion of the motive, a falling seventh between pitch classes E-F. Further variations of the semitone movement appear in this theme, which is reminiscent of Theme I-1a's motive Y.



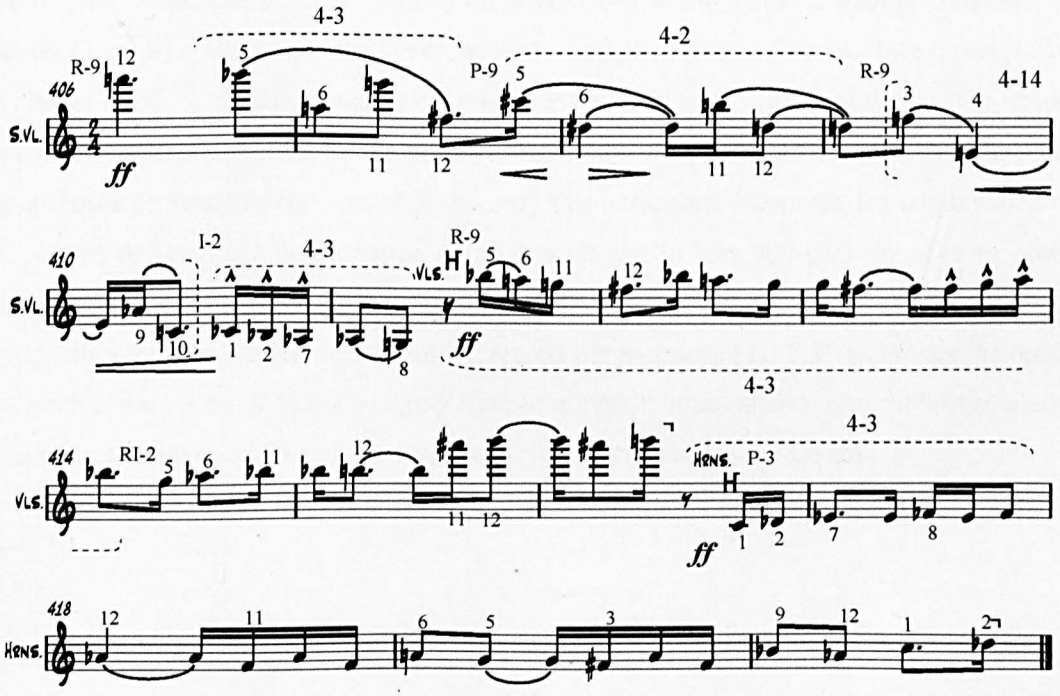
Example 60 – *First part of Theme II-1, bars 266 – 277*

In the third thematic area of this movement, the material starts to include the 4-3 tetrachord. Its main theme, Theme II-3, uses exclusively the 4-3 and the 4-2 tetrachords. The juxtaposition of these two tetrachords is not unique, since it occurs at the end of the exposition of the first movement (see Ex. 55) and in Theme I-D2 of the development (see Ex. 10). Here Schoenberg extracts the 4-3 tetrachord from the previously employed {1,2,7,8} collection of P-9 row form, and employs {5,6,11,12} from the retrograde RI-2 row form in order to create the 4-2 tetrachord (Ex. 61). Additionally, these two tetrachords are used in the construction of the secondary material of this theme's area, named 'passage C' in Table V (see p. 64), incorporating successive presentations of 4-3, 4-2 and 4-14 tetrachords.



Example 61 – *Theme II-3 in Part A, bars 344 – 350*

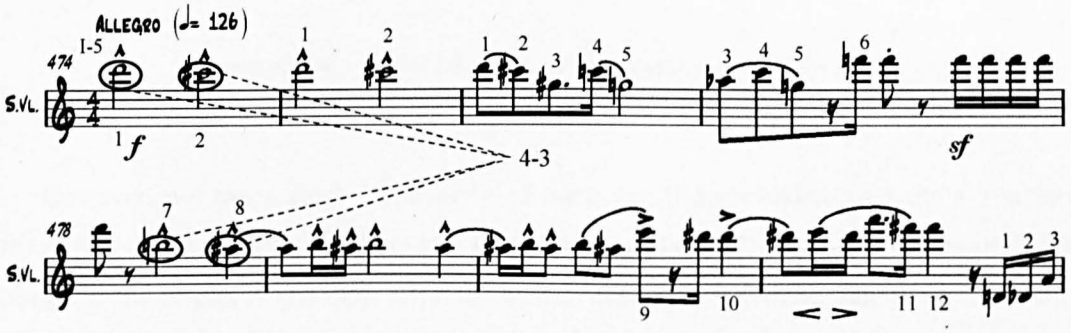
When Theme II-3 returns in part B of this movement the foundation of its musical material, i.e. the 4-3 tetrachord, is consequently employed once more. Similarly to part A Schoenberg uses it in passage c, where the solo violin plays tetrachords 4-3, 4-2 and 4-14. In the extension of passage c (bars 411–415) the violins outline a melody that includes multiple projections of the 4-3 tetrachord. The projection of pitch classes Bb-A-G-F#, or collection {5,6,11,12} from R-9 row form, are the building block of an escalation of tension that prepares the listener for the entry of the main theme. The horns announce its arrival at bar 416, playing the 4-3 tetrachord through pitch classes C-Db-Eb-Fb (Ex. 62).



Example 62 – *4-3 tetrachord in Theme II-3 area of Part B, bars 406–418*

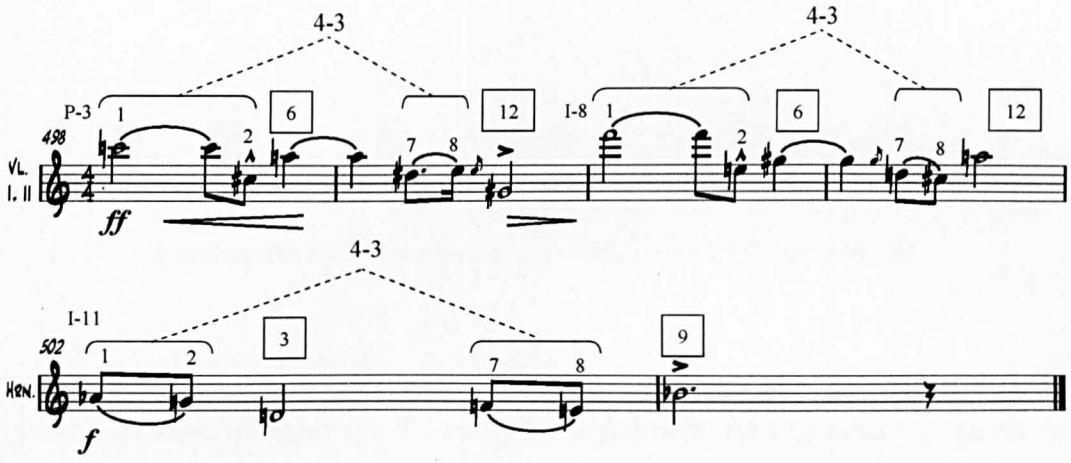
Third Movement

As already mentioned the third movement of the Concerto employs five themes. Although the structure of each of these has already been discussed, it is essential to examine the two themes (Theme III-A and III-D), where the 4-3 is intrinsic to their structure. In Theme III-A1 the 4-3 tetrachord is emphasised through the distribution of the {1,2,7,8} collection within the first two bars of each phrase of the theme. These pitch classes cover half of the theme's eight bars and they are the only notes that are repeated more than twice in both phrases (Ex. 63).



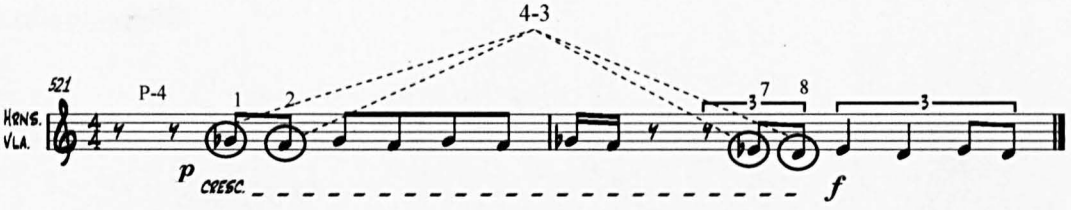
Example 63 – *Theme III-A1 with the 4-3 tetrachord, bars 474–481*

In Theme III-D the 4-3 is more discrete. Although Schoenberg does not really highlight it, the choice of pitch classes displays an implicit emphasis. The whole theme is mainly constructed from collection {1,2,7,8} – alluding to the 4-3 tetrachord – and pitch classes 6 and 12 (see boxes in Ex. 64). Pitch classes 6 and 12 are always used after pitch classes [1, 2] and [7, 8] respectively. The absence of any particular rhythmic pattern for the pitch classes of the 4-3 tetrachord could be seen as a counter argument towards Schoenberg's intention to verify this tetrachord. However, the continuation of this theme should be seen as a confirmation of its importance. In bars 502–503 Schoenberg outlines a variation of Theme III-D, including a repetition of the simple rhythmic figure of two quavers and a minim. Within these two quavers Schoenberg retains pitch classes {1,2,7,8} and alters the remaining two to pitch classes 3 and 9 of the I-11 row form (outlined in boxes again). Thus, it becomes apparent that the main content of this theme predominantly consists of the 4-3 tetrachord.



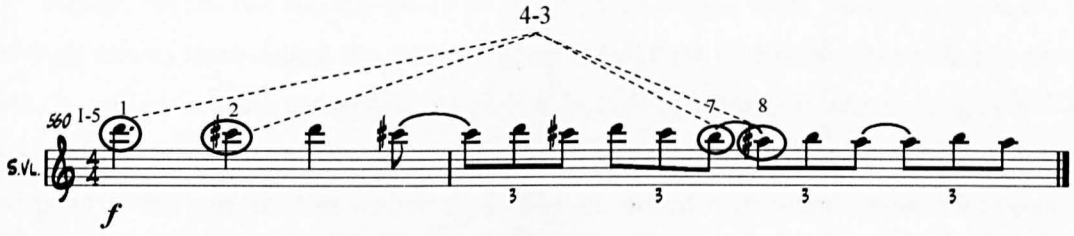
Example 64 – *Theme III-D and its continuation, bars 498 – 503*

However, not every single appearance of these two themes underscores the 4-3 tetrachord. Yet statements of the 4-3 tetrachord are still found in other places. The first one occurs in the climax preceding the end of part B' (Ex. 65). Here, the horns, trombones and violas play the 4-3 tetrachord at the top of an escalation brought about by an intensification of tempo (Ex. 65a). Although the 4-3 is another layer of the accompaniment, it is the first time that it has been used uninterrupted since the beginning of the movement.



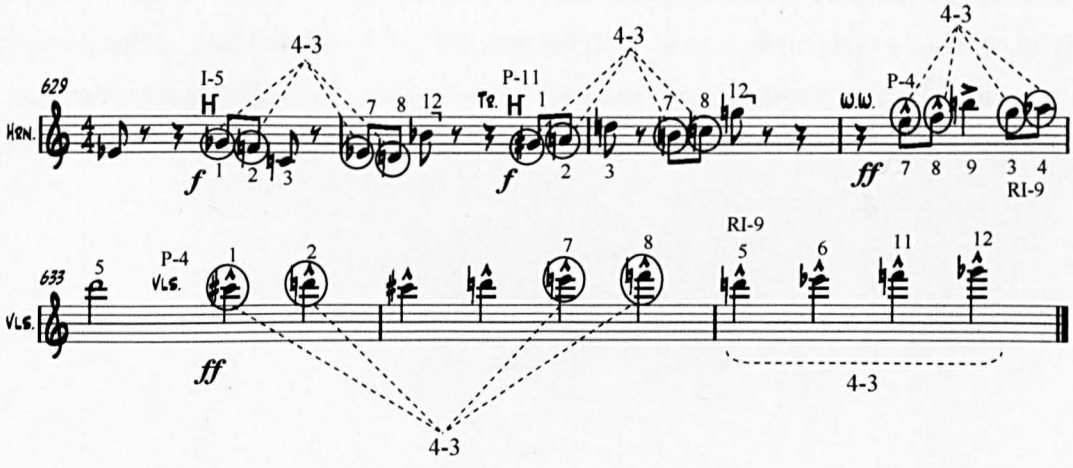
Example 65a – *The 4-3 tetrachord in bars 521–522*

Another similar presentation of the 4-3 appears right at the end of Theme III-A2, when part A returns for the second time. Schoenberg presents collection {1,2,7,8} of I-5 row form at the end of the theme, before he introduces a varied version of the head motive of this movement (Ex. 65b).



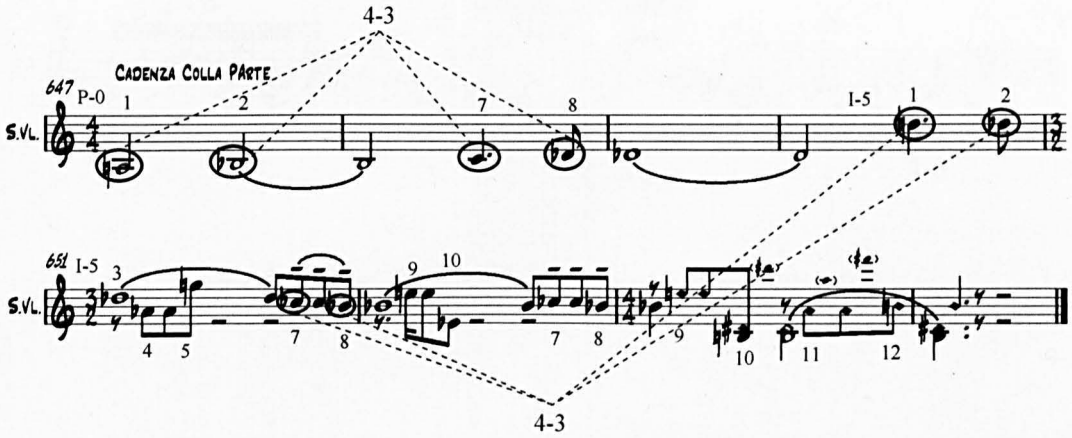
Example 65b – *The 4-3 tetrachord in Theme III-A Part B, bars 560–561*

The most prominent occurrence of the 4-3 tetrachord happens in the climax preceding the penultimate appearance of the refrain, Theme III-A3. In bars 629–635 Schoenberg creates the longest preparation for a climax in the movement by involving the use of the 4-3. He specifically introduces the tetrachord through the aforementioned layout of the Theme III-D, with the characteristic quaver pattern and minims. However, in bar 629 the first and third horns present only the quaver pattern plus a crotchet beat, within the I-9 row form. In the music this appears as three consecutive quavers separated by a quaver rest, as shown in Example 66. The rest of the example demonstrates how this rhythmic figure, passed to different instruments, includes the overarching shape of the 4-3 tetrachord. Once played by the horns it is passed to the trumpets (bars 630–631), within the I-4 row form and then to the woodwinds, in bars 632–633, breaking it up for the first time in two different row forms. In these bars the woodwind play pitch classes [7,8] form P-4 row form and pitch classes [3,4] from RI-9 row form, presenting a unique combination of pitch classes in order to produce the 4-3 tetrachord. In the next three bars, the strings take the 4-3 within P-4/I-9 row forms, concluding this escalation of intensity.



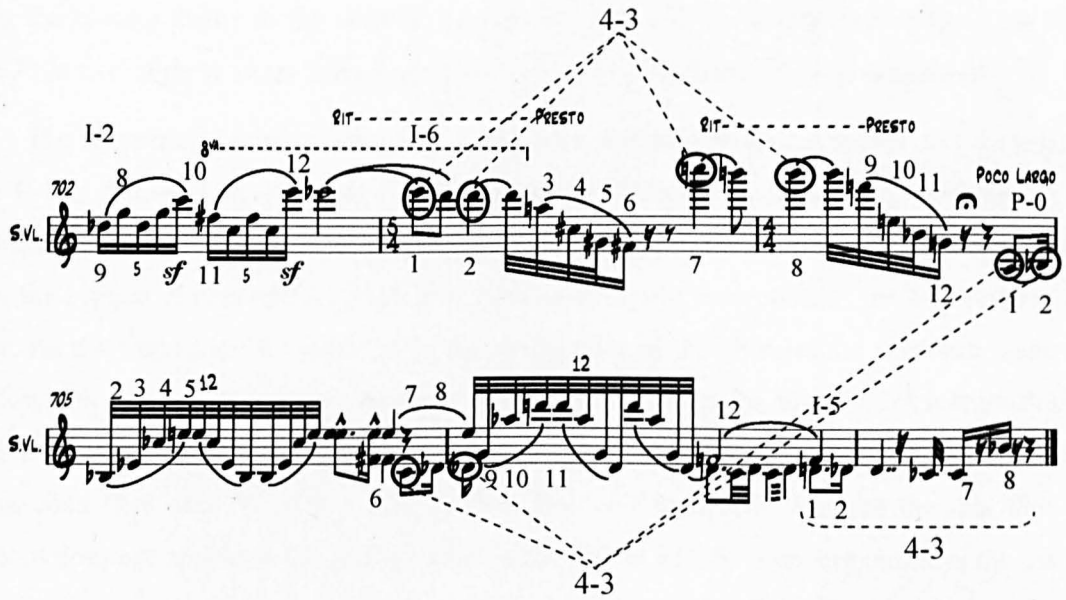
Example 66 – *The 4-3 tetrachord in bars 629 – 635*

Finally, the last two appearances of the 4-3 tetrachord occur in the remaining cadenzas. Here, Schoenberg returns to an outline that projects an exact repetition of both its intervallic and rhythmic content. In particular, when the second cadenza of the solo part begins (Cadenza II, bars 647–660), the 4-3 tetrachord acquires a similar layout of the opening Theme I-1a. Thus, despite the embellishing counterpoint of this part, the listener can easily hear the dotted rhythm and characteristic semi-tone movement of that theme (Ex. 67).



Example 67 – *Cadenza II and the 4-3 tetrachord, bars 647 – 660*

Likewise, in the final cadenza of this movement (Cadenza III, bars 692–707), Schoenberg employs a varied form of Theme I-1a, which later evolves to fragments of other themes. Towards the end of this cadenza, the 4-3 tetrachord returns in bars 703–704, within the I-6 row form, at the top part of the violin's register (Ex. 68). After this climax, Schoenberg chooses to conclude this cadenza with a final presentation of this tetrachord. For the very last time the solo violin plays a variation of Theme I-1a, playing the same pitch classes of the P-0 row form and the same dotted rhythm, creating an aural correlation to the opening gesture of the Concerto.



Example 68 –*The 4-3 tetrachord in Cadenza III, bars 703 – 707*

2. 3 – The Influence of 4-3 in the Choice of Rows

The presence of the tetrachord set class 4-3 has so far been identified in the thematic material throughout the whole Concerto. Its obvious or subtle use connects all three movements. This section focuses on how the 4-3 tetrachord influences the choice of rows in the piece and, more specifically, whether its intervallic span (i.e. the major third) functions as the operative factor in many row form relationships. The examination will especially concentrate on places where the 4-3 tetrachord is employed prominently and when it appears around climaxes. This will reveal its multiple and multi-layered influence within the structure of the piece, suggesting that it pocesses the holistic unity inherent in the concept of the Idea.

In the following graphs the row relations are established by calculating the intervallic distance of the initial notes of two particular row forms. The initial pitch classes of all the row forms are also indicated. For clarity, only the thematic areas of each movement have been included, thus outlining longer structures. The areas where the 4-3 tetrachord is projected in the texture, forming a climax, have been indicated with a triangle shape, which according to the significance of the climax varies in size. The cadenzas of the solo violin are indicated within brackets.

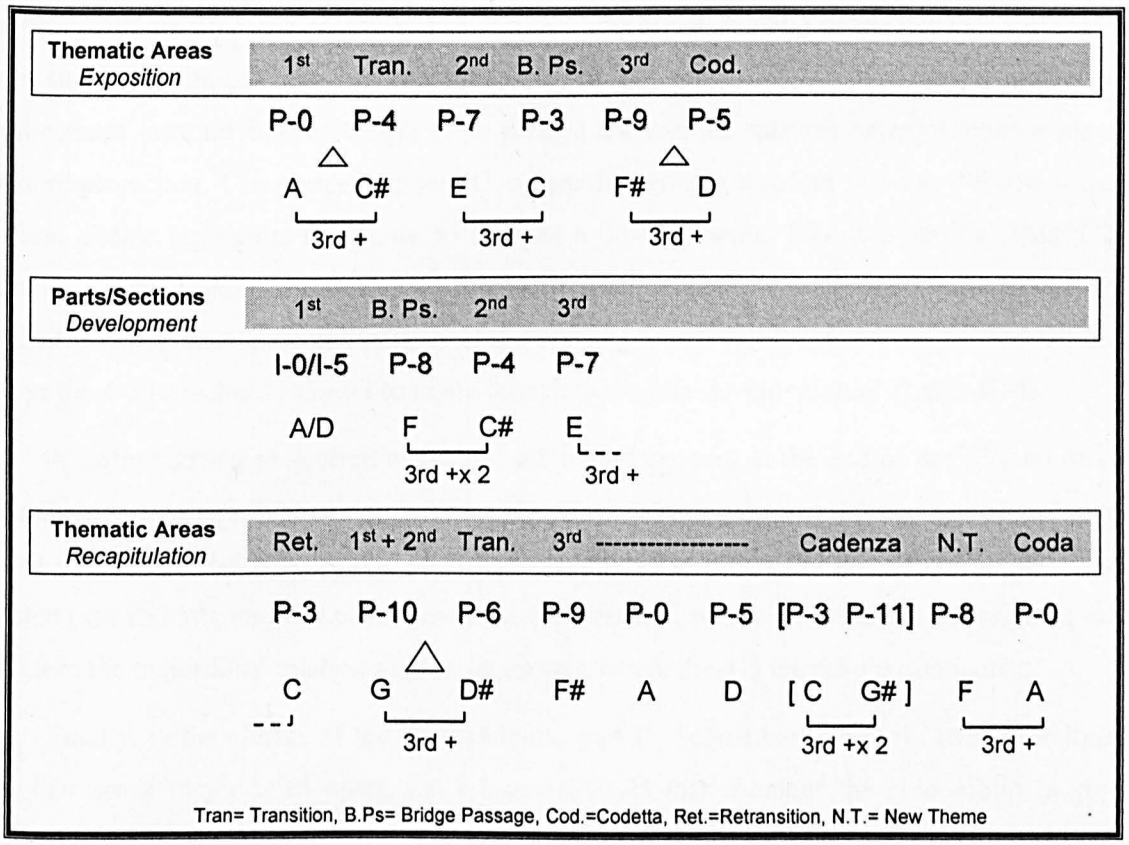
The first movement's row plan (Graph A), reveals that three out of the five row form pairs in the Exposition, are a major third apart. The P-0 row form, representing the first thematic area, is a major third apart from the transition which mainly employs the P-4 row form. The second part of the second thematic area, i.e. Theme I-2b, uses the P-7 row form that is also a major third apart from the

following connecting bridge, which employs the P-3 row form. Additionally, the two main row forms linking the closing theme to the codetta, namely P-9 and P-5, are a major third apart. As shown in Graph A, in two of these cases Schoenberg projects material linked to the 4-3 tetrachord.

The same major third relationship is also used between the Development and the retransition, where P-7 is followed by P-3. Although an important moment in terms of re-introducing the 4-3 tetrachord, its use is still more subtle than the next time it appears. In the Recapitulation Schoenberg creates the biggest climax of the movement, with a prominent projection of the 4-3 tetrachord in the texture. At the same time he strengthens the connection of the first-second thematic areas and the transition (third line of Graph A, row forms P-10 and P-6) with the major third relationship. In the final climax of the movement Schoenberg creates a further major third relation, between Theme I-N and the coda (P-8 and P-0 row forms in third line of Graph A).[56] Despite the fact that the 4-3 tetrachord does not appear at the climax itself (after Theme I-N) Schoenberg employs the major third relation in response to this tetrachord's substantial presence in the coda. The tendency to incorporate the new rhythmic figures of Theme I-N in the movement's material could also provide a reason as to why Schoenberg chooses the major third relationship.

In two places during the movement a variation of this major third relation occurs. The first one is a minor sixth (or augmented fifth) located within the Development, between the P-8 and P-4 row forms, used for the first and second part respectively. This intervallic distance can be broken down to two major thirds, reflecting the presence of the 4-3 tetrachord in Development's second part. This is the first time that P-8 row form appears in the movement and therefore this row form relation should not be perceived as random. The second time the minor sixth/augmented fifth relation appears Schoenberg again employs a row form for the first time. In the cadenza of the movement the P-11 row form is introduced in order to expand the already familiar area of the P-3 row form.

[56] In Graph A this theme is indicated as N.T., which stands for New Theme, since Schoenberg introduces new rhythmic figures (see p. 62 overall analysis).



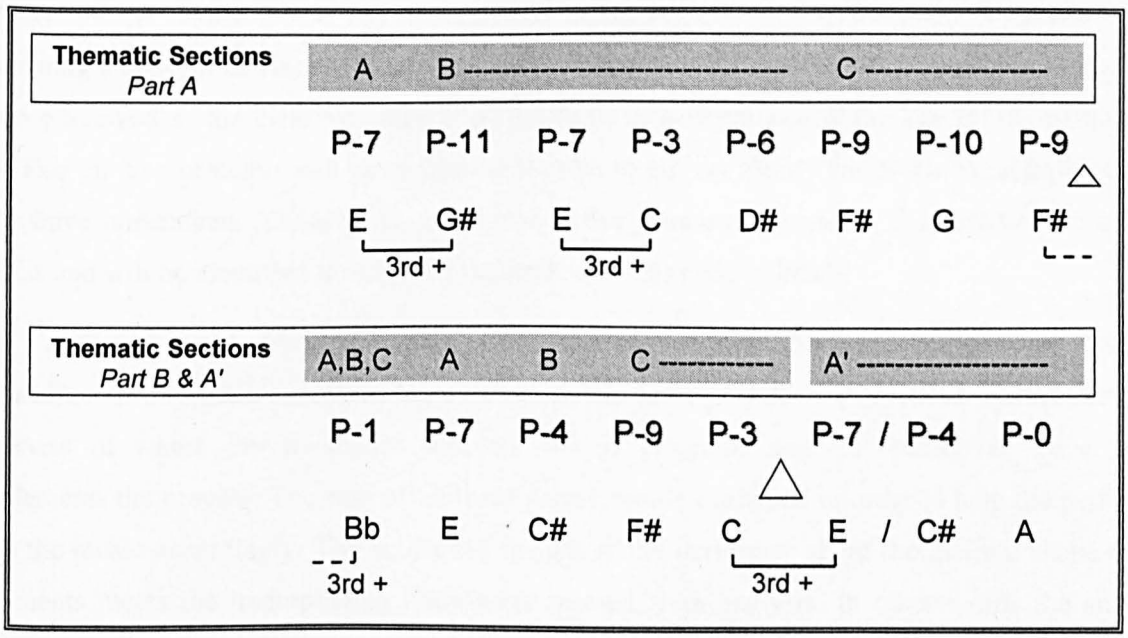
Graph A – *Row plan of the first movement*

In the second movement the major third interval is present once more in the row form relationships. Despite the absence of the 4-3 tetrachord in the first two thematic areas, A and B, Schoenberg chooses to employ three row forms that are linked with the major third interval: P-7, P-11 and P-3 (see Graph B). Here, the reason for this relation can be traced in the endeavour to connect opposing musical characters, since the second thematic area marks a significant change in character and intensity from the previous thematic area. Schoenberg creates a long escalation of tension that peaks at the second pair of the related row forms (see first line row forms P-7 and P-3).

In the remaining instances where this relation appears the music includes the projection of the 4-3 tetrachord. The first one occurs in the connection of thematic area C (see the end of the first line of Graph B) to the area indicated as A,B,C in Graph B. Here Schoenberg employs row forms P-9 and P-1, presenting the major third relation between the initial pitch classes F#-Bb. In terms of the material not only does the music form a small climax, but also it represents a moment of significance since Schoenberg combines the motives contrapuntally from all three thematic sections.

When the biggest climax of the movement occurs, between Part B and Part A', Schoenberg creates another major third relation, between P-3 and P-7 row forms. Here, the music comprises successive projections of the 4-3 tetrachord, incorporating other material upon which it is based.

Schoenberg also includes this material in the preparation of this climax (second line in Graph B, thematic area C).



Graph B – *Row plan of the second movement*

Although the third movement's row plan is more complicated, it also displays similar qualities to the preceding ones. At the beginning of the movement, Schoenberg employs three row forms that are major thirds apart (see Graph C). The first four row forms of section B display the remaining four themes of the movement, i.e. Theme III-B, III-C, III-D and III-E. Throughout these themes the 4-3 tetrachord does not appear in the texture or in the immediate foreground. However, Schoenberg does employ major third related row forms, which implies a level of unity on a background level.

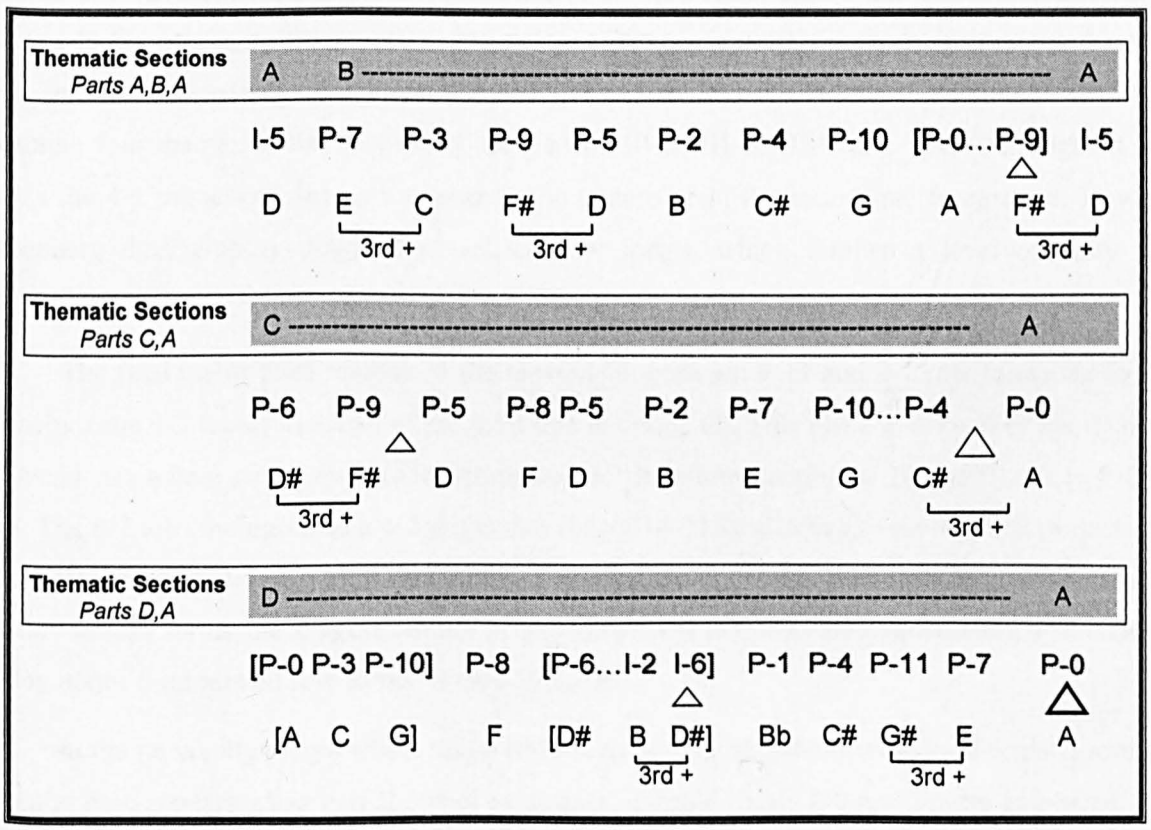
The final major third relation of the movement, between P-11 and P-7 row forms, again does not include the 4-3 tetrachord (end of the third line in Graph C). This place is the end of the final solo violin cadenza where a long escalation culminates in the re-introduction of Theme III-A4 in P-0 row form. The P-7 area incorporates a 4-2 projection (bars 714-715), alluding to the implicit projection of the 4-3 tetrachord in the solo part (bars 720-722, see Ex. 51, p. 100) in the following refrain. The fact that this refrain forms the biggest climax of the movement demonstrates Schoenberg's intention to employ major third related row forms around climaxes.

In the remaining places where major third relations occur, the 4-3 tetrachord is also present. A particular case appears when part B comes to an end, and row forms P-9 and I-5 are employed. Here the long cadenza of the solo violin comes to an end and the violin introduces Theme III-A2. Although

the theme itself employs the characteristic semitone minims in the end of the cadenza the solo violin plays a subtle version of the 4-3 tetrachord (see p. 84, Ex. 38, p.c. B-C-D-Eb). In the next climax of the movement (second line of Graph C) a further major-third relation emerges after a major 4-3 tetrachord projection. This happens in part C, where Schoenberg employs P-9 and P-6 row forms. His row form choice represents his desire to connect a developmental thematic section (bars 572-587, Theme III-Av) with one that states previously heard material (i.e. theme III-B). Theme III-Av exploits the manifold variations and combinations of the opening material (that of motive X5) and Schoenberg employs the 4-3 tetrachord in order to relate it back to the non-developmental Theme III-B.

A further strong projection of the 4-3 tetrachord appears in the end of part C (end of second line in Graph C), where Schoenberg builds a significant climax, the second strongest, employing P-4 and P-0 row forms. P-4 row form is used in the preparation of the climax, where the 4-3 is clearly projected (see Ex. 50), and P-0 commences the third refrain, with the characteristic semitone minims. Once more the major third relation appears in an area where the 4-3 tetrachord dominates.

Finally, in the climax of the final cadenza, part D, Schoenberg employs two inversional row forms that are a major third apart, i.e. I-2 and I-6. At that moment the solo violin is given an overarching shape of the 4-3 tetrachord, intercepting the semitones of this motive with small runs. The major third related row forms highlight the fact that the soloist plays in the highest register since the beginning of the movement.



Graph C – *Row plan of the third movement*

2. 4 – Performer-Oriented Analysis

In this final section the analytical insight gained so far will be used in order to produce a performing plan. The overall shape of every movement will be discussed, demonstrating how an awareness of the structure of the entire piece can inform the interpretation of the Concerto in performance. Schoenberg's concept of clarity (see chapter one), which calls for clear projection of many voices but is also perceived as the clear articulation of the form in performance is the key to this performing plan. This guiding principle will be employed in order to project clearly entire structural units of each of the three movements. These units correspond to the structural separation discussed in the overall analysis and will be identified through the recurrence of climactic points.

Although the significant climactic points have already been discussed in the overall analysis, here additional information such as tempo fluctuations and dynamics are included. Furthermore, an awareness of where the tetrachord set-class 4-3 is projected and its relation to these peaks complements the process. The sum of all these parameters is evaluated in order to help the performer shape the music accordingly. The subjective insight of the performer about the internal shape of the movements meets the underpinning knowledge learned from analysis. In other words the analysis assists and informs the performer's concept of the structural overview.

For this performer-oriented analysis a specific type of graph is used that consists of two parts. The top part presents the notational outline of the 4-3 tetrachord with the occasional inclusion of other pitch class sets that appear prominently in the texture. The top stave almost exclusively contains the linear appearances of these tetrachords, while the bottom displays pitch class sets appearing as simultaneities. Thus, the bottom stave can also be perceived as representing the harmonic dimension of the music. Any connection emanating from the exact mapping of identical pitch class content is shown with a solid line. Accordingly, connections with identical tetrachords but with different pitch class content are indicated with a dotted line.

The second part of the graphs demonstrates the evolution of the intensity of sound or dynamics and the tempo. For this representation three lines have been employed. The red line represents the solo violin's intensity, the green the orchestral intensity and the yellow represents the tempo changes. In order to calculate the intensity, the dynamic scale has been attributed values from 10 to 100 and therefore dynamic levels from *pppp* to *fff* has been related to a certain number (see Ex. 69a). In order to gain the average dynamic at a given moment the following process has been followed: first the values of the dynamics marked in the score are added together in order to gain the total value of the whole dynamic level produced; then, this total is divided by the number of dynamics present at that moment, in order to give an average measurement. This process is shown as a mathematical equation in Example 69b. Here the large sigma sign represents the summation of the values, the Di sign the dynamics and the N the number of the dynamics present at a given moment.

The two signs at the top and bottom of the large sigma sign, i.e. *i=1* and *N*, demonstrate that the number of dynamic markings found in the score is a minimum of one and can go up to the amount of dynamics present at that moment. Thus, the equation can be read as follows: the average value of the dynamic or intensity level is the summation of the dynamics present at a given moment, divided by the amount of dynamics present.

Ratio of dynamics and value axis figures			
pppp	10	***mf***	60
ppp	20	***f***	70
pp	30	***piu f***	80
p	40	***ff***	90
mp	50	***fff***	100

Example 69a – *Ratio of dynamics and value axis figures*

$$\text{Values on intensity line} = \frac{\sum_{i=1}^{N} Di}{N}$$

Di = dynamics, N= the number of dynamics

Example 69b – *Equation for calculating the orchestral intensity values*

A simple example can be cited here in order to clarify this process. Assume that at a certain point of the piece the woodwinds play in *p* dynamic, the strings in *mf* and the trumpets in *mp*. According to the chart displayed in Example 53a these dynamics will be correlated to the respective values of 40, 60 and 50. Then these values will be added together in order to find the total volume of sound produced, giving the value of 150. In order to find the average dynamic level, the value of 150

will be divided by three, because this is the number of dynamics present at that moment. Consequently, the figure that will be marked in the value axis is 50.

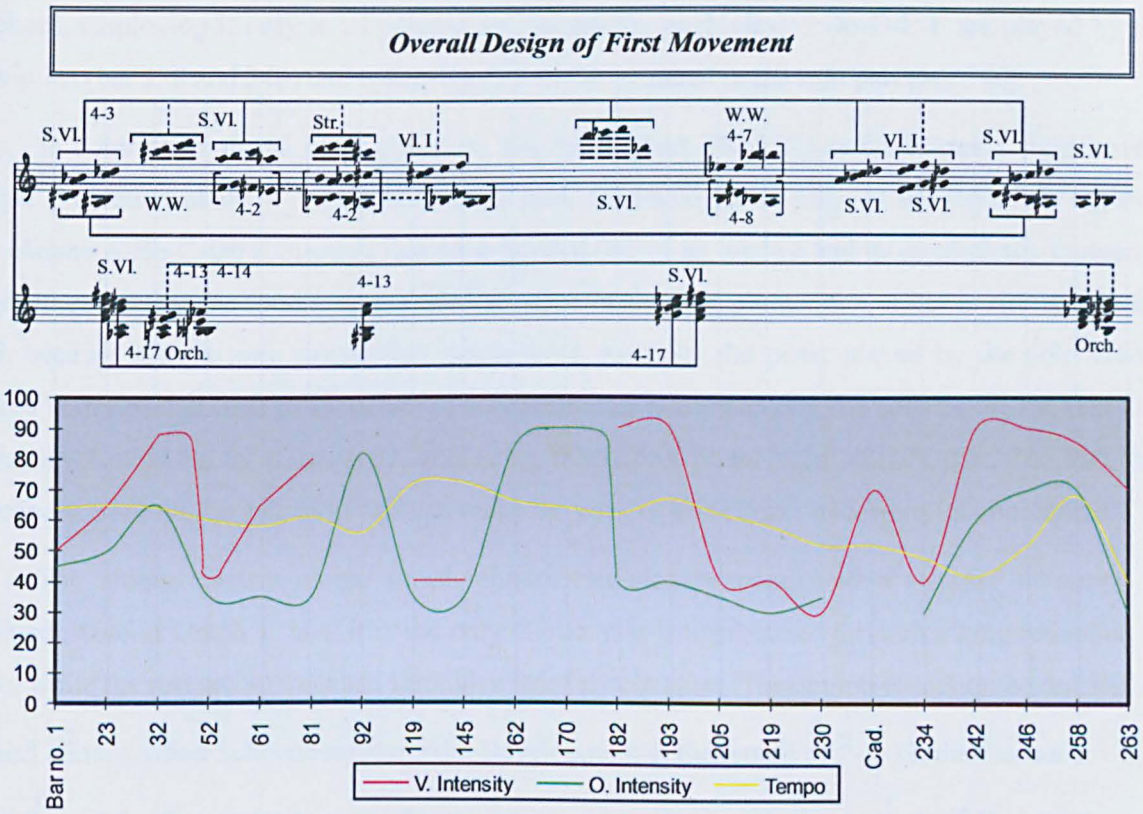
Where the timbre of certain instruments adds a peculiar and distinctive sound, such as the employment of a piccolo clarinet or a tuba, the figures have been adjusted in order to reflect this instrument's poignancy. In addition, whenever the dynamic of the solo violin and that of the orchestra coincide, the former has been given a higher value, for the simple reason that the solo violin always needs to project its sound over the orchestral sound. Finally, it should be noted that the category axis of the graphs does not always progress in equal values. This kind of asymmetrical progression has been given precedence because the appearance of the aforementioned tetrachords does not always regularly occur.

First Movement

Graph 1 indicates that overall the first movement displays five major climaxes.[57] The first one occurs in the end of the transition (bars 51-52),[58] the second in the end of the Exposition (bar 92), the third in the Development (bars 116-118), the fourth in the Recapitulation (bars 182–187) and the fifth just after the cadenza (bars 241–242). As the bar numbers given demonstrate the peak of each climax, it becomes clear that only the fourth climax stretches for more than two bars, reaching the total of five bars. When looking at the preparation of each climax the first one has a build up for six bars (bars 45-50), the second, two bars (bars 90-91), the third five bars (bars 111-115) and the fifth three bars (bars 238-240). In the fourth however, Schoenberg creates the anticipation of the climax for eleven bars (bars 170-181), creating the longest preparation within the whole of the first movement.

As can be seen in Graph 1, the strength of the fourth climax is also enhanced because the orchestra (the green line) holds the dynamic intensity constantly at a high level, until the entry of the solo violin. Starting at bar 160, the green line remains at the value of 85, showing the average value of a *fortissimo* and *forte* dynamics, for around twenty one bars. The length and level of intensity of this climax is only rivalled by the first one, which happens in the transition, where a louder dynamic is retained for fourteen bars (bars 36-50). In this section though, the value of 85 is only reached six bars before the peak, while at the beginning the average value is 70, derived as the average of a *fortissimo*, *forte* and *mezzo-forte* dynamic. The second and the third climaxes cannot be considered as strong as the rest because of their brief length. Likewise the fifth one, after the cadenza, is less powerful as the dynamic intensity is sustained in the solo line but not in the orchestra.

[57] In Graph 1 the second and the third climaxes are shown within a single peak, since they are only twenty five bars apart and display an almost identical level of intensity.
[58] Once more the first climax is presented slightly earlier, since in bar 52 the music returns immediately to a softer dynamic.



Graph 1 – *Overall design of the first movement*

The dominance of the fourth climax, shown as third in Graph 1, is also due to the large orchestral forces, Schoenberg employs. In particular, during the preparation Schoenberg employs all the woodwinds, four horns, the trumpets, three trombones, all the strings and xylophone. In the other climaxes however the forces are greatly reduced. In the second Schoenberg employs only the woodwinds and strings (bars 90–92) and for the third he retains the same forces with an addition of two trumpets, horns and trombones in the last bar (bars 116-118). In the fifth the score calls only for clarinet, bass clarinet, the solo violin and strings (bars 238–240).

In terms of validating the importance of the climaxes through their projection of the 4-3 tetrachord, the situation favours mostly the first and the fourth. In the first climax the 4-3 tetrachord appears in the peak of the climax (bars 51–52), projected by the woodwinds and violins. As shown in Graph 1 these instruments perform the {1,2,7,8} collection of P-4 row form, playing pitch classes C#-D-E-F. In the second climax however, this tetrachord appears in a less emphatic manner, where the solo violin performs collection {1,4,7,10} of P-5 and {3,4,7,11} of R-5 row forms, projecting pitch classes Db-D-E-F and E-F-G-Ab.[59] Additionally, the first violins perform the same collection from P-5 row form projecting pitch classes C#-D-E-F. The fifth climax also displays a limited use of this

[59] Only the first tetrachord appears in the Graph as a representative of the similar 4-3 tetrachords.

tetrachord, employing it only in its preparation, where the pitch classes Db-D-E-F are played by the first violins (bar 238 and 240) and collection E-F-G-G# is hinted in the solo part (bar 240).

In contrast to all the other climaxes, the fourth (bars 182-187) demonstrates a significantly stronger projection of the 4-3 tetrachord at its peak. The solo violin plays at the top of its register, pitch classes A-Bb-C-Db projecting this tetrachord at one of its loudest and most emphatic moments. Despite the fact that the loudness is indeed stronger in the first climax, the effect is stronger in the fourth because after a long preparation Schoenberg positions the peak, played by the solo violin, within a softer background of dynamics. The instruments accompanying the solo violin are kept at a general level of *piano* to *mezzo-forte*, enhancing the impact of the solo violin's part. The fact that Schoenberg employs the soloist in order to reach the peak of this climax underpins its importance.

The unique quality of the fourth climax can also be confirmed if the use of tempo is examined. Note in Graph 1, how it is the only climax that is approached through a long reduction of tempo, while the rest are approached through a brief acceleration. This tempo reduction begins before the third climax, when Schoenberg starts the Development at the tempo of 𝅗𝅥. =72, then slows down to that of 𝅗𝅥. =60 for the retransition and finally introduces the Recapitulation at 𝅗𝅥=64.[60] Despite the fact that the numbers of the tempo markings do not demonstrate a decrease, it is crucial to point out that the final one represents two crotchets within the beat and not three. It is the change of pulse from a 3/4 time signature throughout the Development and retransition, to that of a 2/2 in the Recapitulation that creates this relation. Therefore, the above figures can also be displayed as ♩=226 for the Development, ♩=180 for the retransition and finally ♩=128 for the Recapitulation.

Due to these tempo relationships it could be argued that the way the Recapitulation will be approached has a significant impact on the music before and after. In practical terms this means that the performer and the conductor must allow a substantial decline of tempo to happen only between the retransition and the Recapitulation, in order to enhance the emphasis on the fourth climax. In more detail, this means that the three levels of tempo inherent in the Exposition – i.e. a. first subject group and transition, b. second subject group, c. closing theme – should not occur within a large tempo margin. Likewise, the declining tempo margins just after the fourth climax, meaning the closing theme (bars 212-219), its extension (bars 220-228) and the beginning of the cadenza, should also be kept closer together.

A direct consequence of this tempo gradation is the relation of tempi between the end of the Exposition and the Development. If the tempo range is too narrow then the constant tempo reduction sought after around the fourth climax will not be realised. The performer must ensure that the Development commences at a much faster speed than the end of the Exposition.

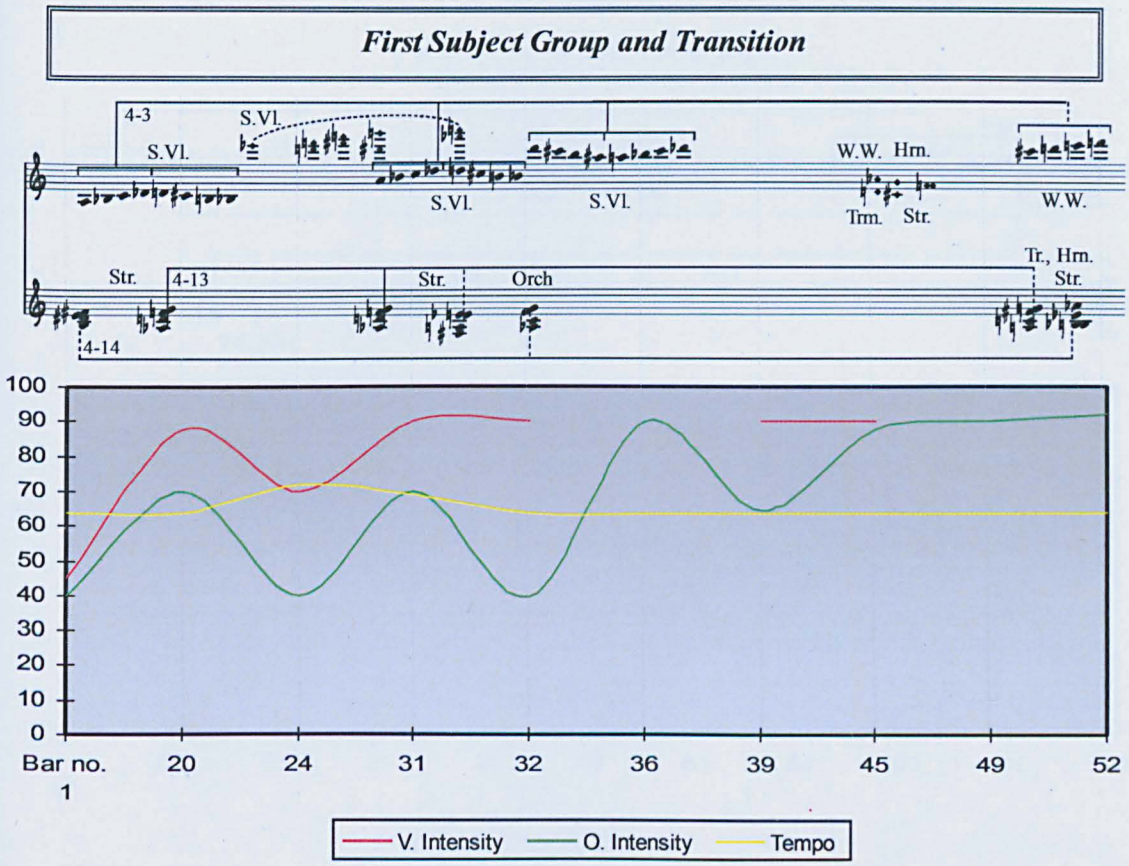
[60] All the metronome markings in this section are those found on the printed Schirmer score.

The first long section of music that the performer needs to project before the first climax includes the area of the first subject group and the transition. Graph 2 demonstrates that the tempo (the yellow line) remains steady throughout, apart from the last eight bars of the first subject group, where the music returns to Theme I-1a' (bars 24-31). Just before bar 24 Schoenberg inserts a *pesante* sign alluding to the fact that the music becomes heavier and thus implies a slight decrease in the speed. Then, Schoenberg includes a substantial tempo change including the indication of *poco animato* and a metronome marking of ♩=72. In terms of intensity it also becomes clear that the final peak at the end of the transition (bars 51–52) is where the music is moving to since it is played with stronger forces and has larger instrumentation. The graphic presentation of these elements can be seen in Graph 2, where both of the intensity lines reach higher than that of the first peak.

Therefore, the performer could moderate the first peak, encountered in the end of the first subject area (bars 30-31), in order to allow the music to reach the bigger climax at the end of transition. In practical terms this means that the *pesante* sign must not be overemphasised, in the sense that it becomes equal to a *rit.* sign, and that the tempo increase at the *poco animato* marking should not be exaggerated. The performer should aim for a smoother transition, which is slower than that Schoenberg suggests in this section (♩=70).[61] A greater effect is created when the *poco rit.* sign that signals the end of the first subject group (bar 31) is not overemphasised, allowing the intensity to be carried forward to the initial tempo of ♩=64.

If these tempo adjustments are adhered to, the conductor could allow a slightly faster tempo (♩=69) towards the end of the transition, in order to enhance the impact of the last climax. Specifically, this drive forward could occur in the preparation of the climax (bars 45-50), where the semitone scales are played in canon between the woodwinds, trumpet, strings and horns. Although, there is no indication of any tempo alteration in the score, this push forward results in a more powerful finish to this section. In addition to this a further enhancement can be made through not slowing down at the peak of this climax (bars 51-52), which will in turn maximise the affect of the final *sf* sign at the transition.

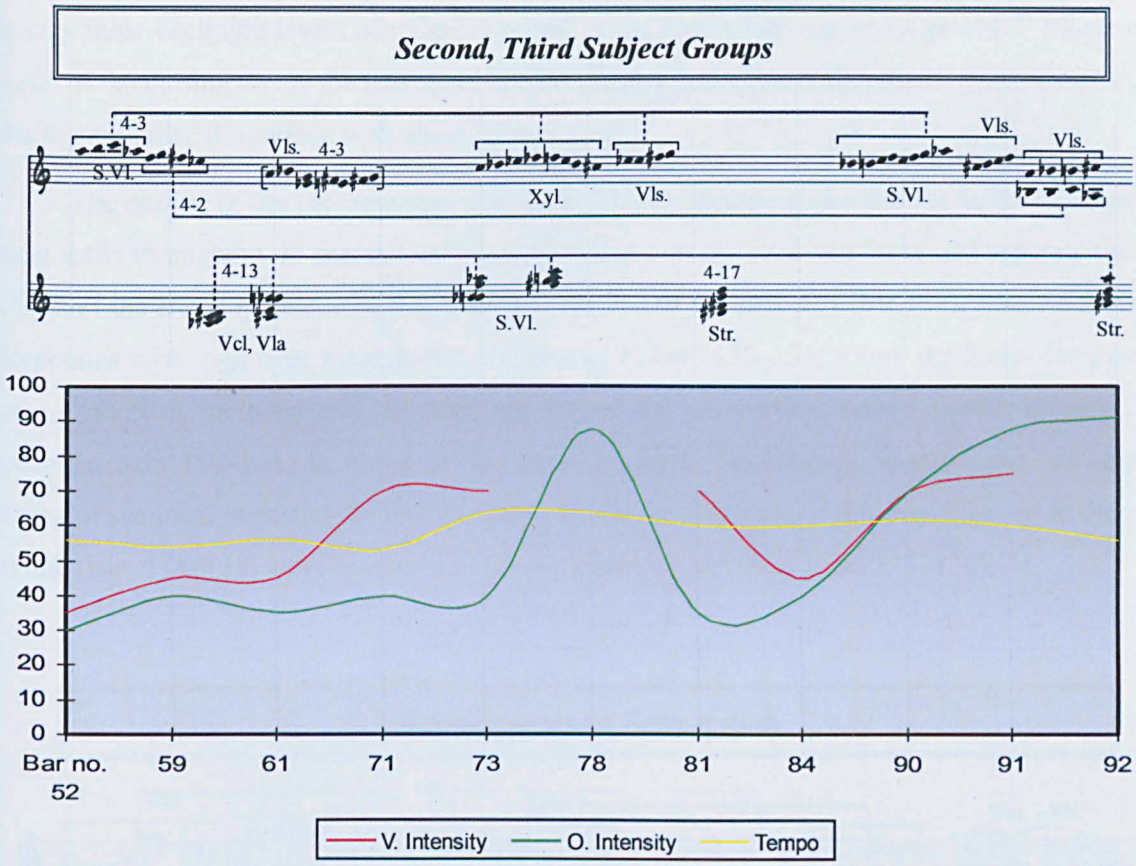
[61] All the proposed metronome markings are once more within the range of those suggested in the score. In the final chapter these markings will be different, since they will reflect the speed of my own interpretation. However, the margin and range of changes suggested will be similar.



Graph 2 – *First Subject Group and transition*

The remaining part of the Exposition is separated into two large sections, comprising the second subject group and the closing theme. As can be seen in Graph 3, each one of these areas is attributed its own tempo. In the second subject group the performer is faced with the longest *rit.* sign of these two areas – stretching for four bars (bars 57–61), separating its two themes. For the first theme (Theme I-2a) the performer is asked to follow the indication of *poco meno allegro (ma non troppo)* at bar 52, and for the second (Theme I-2b) that of *sempre meno allegro ma a tempo*. Both of these tempi are almost identical and therefore their value is calculated at ♩=56.[62] After a short section where Schoenberg includes the sign *Tempo*[63] (bars 73–80) the third theme is introduced, where the performer finds the indication of *poco meno vivace*, suggesting a slightly slower tempo. In terms of dynamics, just before the closing theme (bars 78–80), this is the only place where the intensity rises substantially, creating a small peak. However, the strongest peak appears just before the end of the Exposition, where Schoenberg employs the *molto rit.* sign for the first time within the whole of the Exposition (bar 92).

[62] This metronome marking is not included in the score, it is a personal calculation.
[63] This place will be discussed in the fourth chapter too, since in the manuscript (Mfl: 1691), Schoenberg has written Tempo Imo. This indication though does not appear in the Schrimer edition or in the piano reduction (MS40-1662).



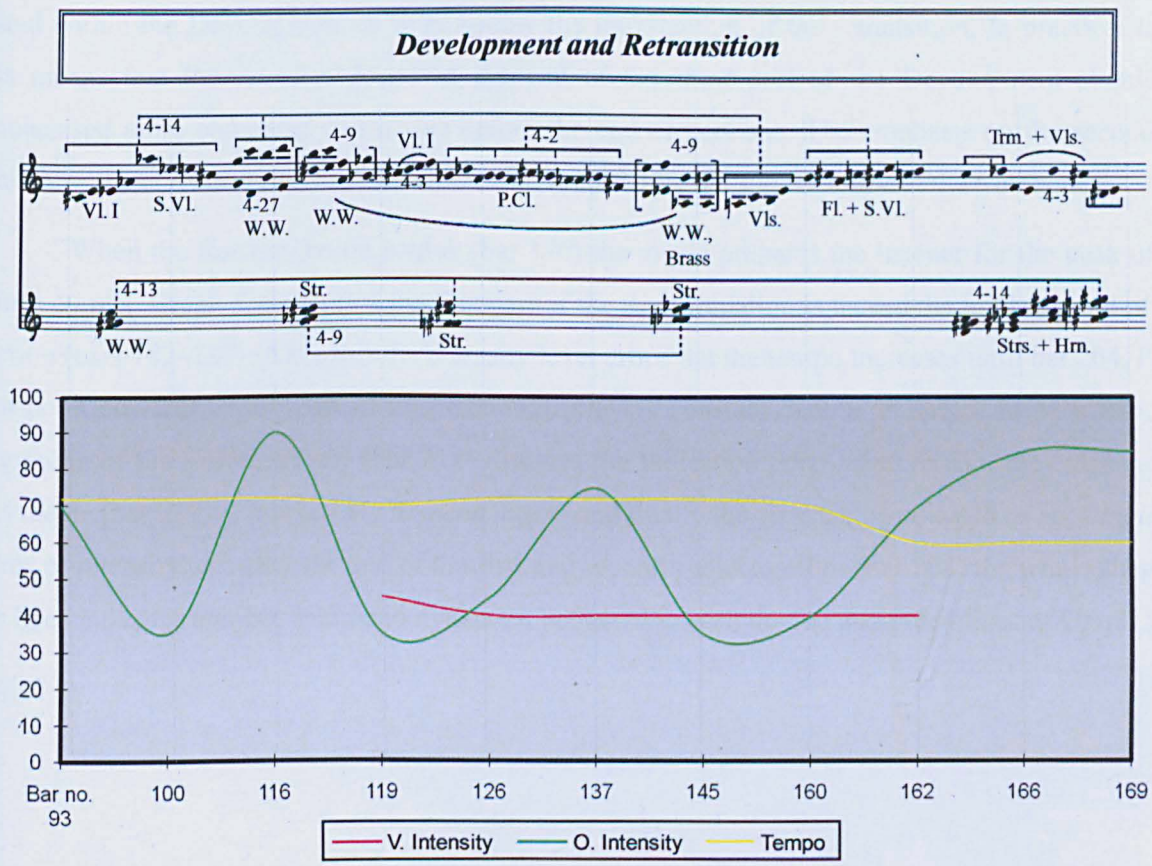
Graph 3 – *Second Subject Group & Closing Theme*

The performing plan of this section can be narrowed down to the creation of two unified tempi for each subject area, leading to the second climax at bars 90–92. However, if this is to be achieved the soloist has to overcome the difficulty of joining two themes smoothly from the second subject group, creating a sense of unity. In practical terms this can be solved by delaying the longest *rit.* (at bar 57) and allowing the third fluctuation of tempo at the end of this area to become more emphatic. In more detail this means that the performer should place the long *rit.* sign two bars later, at bar 59, and create a longer *rit.* in bars 71–72, by extending it to a bar earlier. The difficulty of this plan is to retain the unity of this *rit.* because the phrase of the flute part stops at the beginning of the bridge passage (bars 73-80). Here Schoenberg has inserted a *poco rit.* sign, suggesting that he does want to retain a continuity of tempo. Thus, the speed reduction can last longer, but not be as drastic.

It is the task of the conductor to moderate the intensity of the peak occurring at the bridge passage before the closing theme. In practice this can be achieved if the tempo is kept steady and not allow any crescendo before bars 78–79. In terms of tempo the conductor has to establish a speed near to that employed at the second subject group, in order to allow the indication of *poco meno vivace* (signalling the beginning of closing theme at bar 81) to bring the tempo level even further down. In

this way three declining levels of tempo inherent in the Exposition can be projected. [64] Moreover, at the end of the closing theme the performer should create a stronger acceleration towards the climax, in order to emphasise the sudden outburst of energy.

The outline of the Development section in Graph 4 demonstrates that the yellow line remains almost static throughout. In fact the only tempo changes on the score are those that separate the three sections of the Development. The first occurs at the end of the first part (bar 118), where Schoenberg incorporates a *rit.* sign over a single bar, the second in bars 135–136, where the indication *poco piu mosso e accel.* is included and the third just before the retransition, where another short *rit.* sign appears in bars 160–161. In terms of the intensity level, the changes in dynamics pre-empt the changes of sections. In particular, note in Graph 4 how the first peak of this area happens at the end of part one (bars 116–118) and the second at the beginning of part three (bars 135–136).



Graph 4 – *Development and retransition*

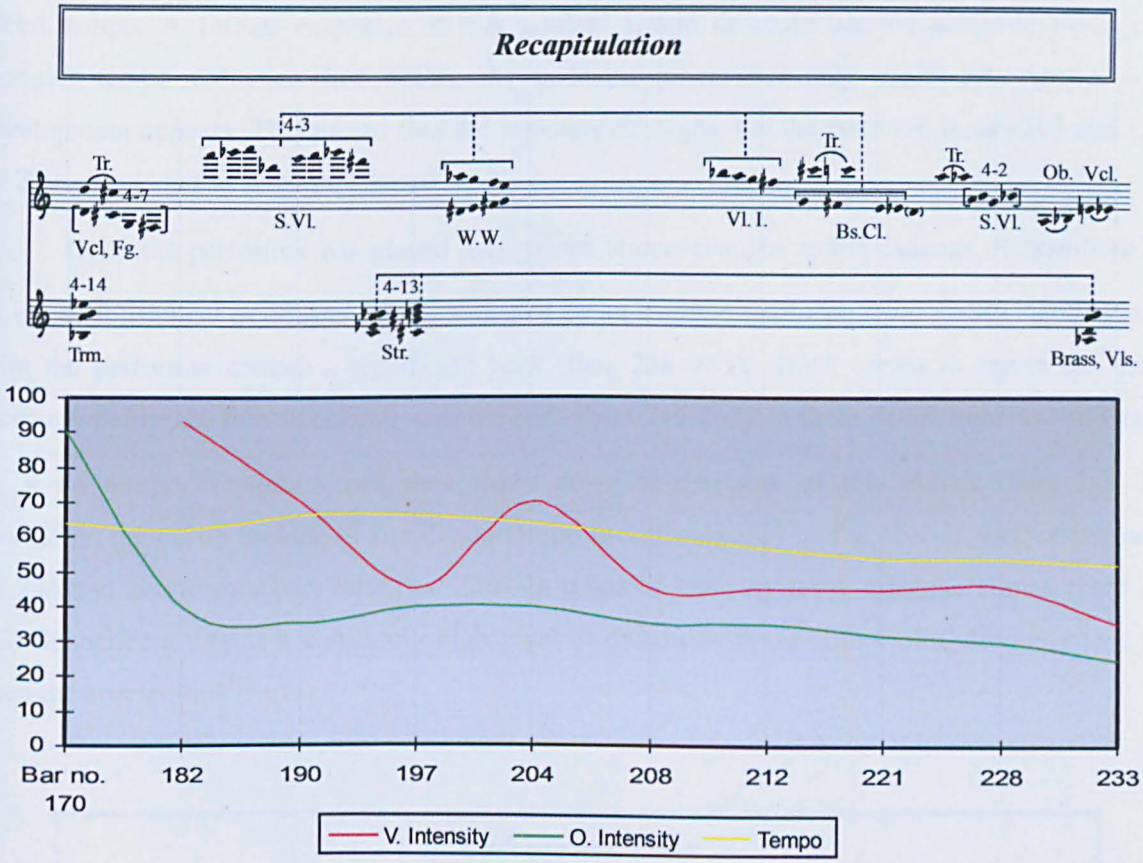
[64] The performing suggestion to adopt declining tempi has been changed in chapter four. The discrepancy arises because chapter four was written two years later and reflects the findings from chapter three: the three tempi of the First, Second and Third Subjetcs adopted by the two main artists (Kolisch and Schulte) are not progressively declining. This finding was also verified during the preparation of my first performance of the Concerto.

If these three areas are clearly delineated in compositional terms this means that the performer should enhance the projection of a corresponding partition. In practical terms this means that the almost static tempo throughout this section has to fluctuate, creating a speed reduction for the second part, where the music becomes softer. The validation for this plan rests on the fact that in the end of the second part Schoenberg includes the indication (bar 135) *poco piu mosso e accel.*,[65] in order to bring the music to the initial tempo of the Development (he includes an *A Tempo* ♩. =72 sign, bar 137). Thus, it can be argued that a slower tempo has been hinted by Schoenberg (a suggestion of ♩. =67). The different handling of the second part can also be confirmed from its thematic structure, since it is the only place in the Development where a pronounced projection of the 4-3 tetrachord and its variant occurs. As shown in Graph 4, the first violins play pitch class collection C#-D-E-F, and the piccolo and xylophone perform pitch class collections A-A#-B-C# and F#-Ab-A-Bb (4-2 tetrachord).

Additionally, in terms of dynamics the conductor and the performer should not allow the peak found within the Development to overshadow the introduction of the retransition. In practical terms this means that the *rit.* sign found at the end of the third part of the Development should be emphasised more compared to the one before the end of part one. The emphasis on the second *rit.* facilitates the creation of an explosive moment, required by the sudden entry of the trombones.

When the Recapitulation begins (bar 170) the music prepares the listener for the peak of the fourth climax. Graph 5 shows that the first part of the Recapitulation is indeed the loudest point of this section (bars 182–187). After this the intensity level drops but the tempo increases until bar 204. From that point onwards, every part of this section displays a constant decline in speed. In particular, the beginning of the closing theme (bar 212) displays the indication *poco meno mosso*, the extension of this theme (bar 219) is marked *molto meno mosso* and finally the cadenza is indicated as an *Adagio*. In terms of intensity too, after the end of the first and second subject groups (bar 204) the whole shape of the lines indicates another decline in dynamics, reflected in both the red and green lines of Graph 5.

[65] On the Schirmer score instead of this indication *poco meno mosso e accel.* appears. However, in the manuscript (Mfl: 1695) and the piano reduction (MS40 1666) the indication *poco più mosso e accel.* appears.



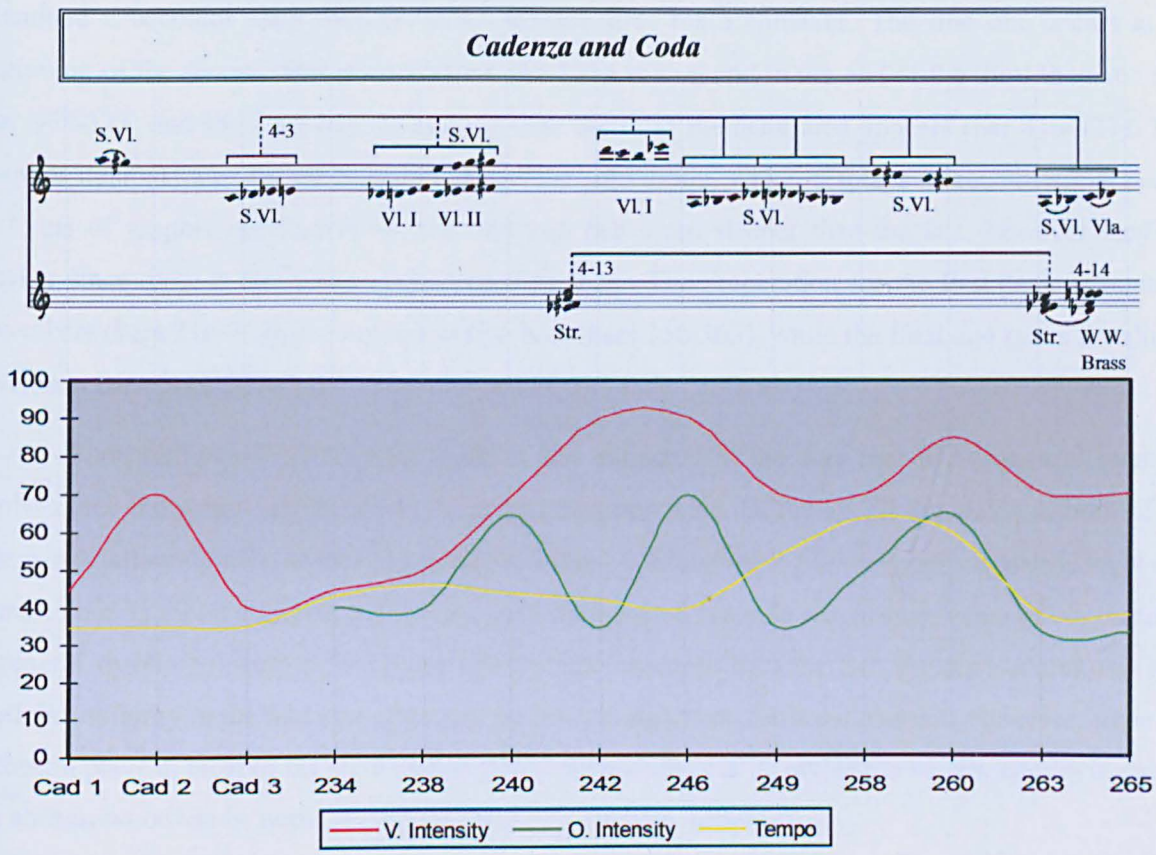
Graph 5 – *Recapitulation*

Following the graphic presentation of this section, the performance plan should prioritise the strongest climax of the movement, followed by the most pronounced decline in tempo and dynamics. If the approach to the climax is considered first, it is important for the listener not to perceive the sudden entry of the Recapitulation as a climactic point. The change between the retransition and the Recapitulation should occur smoothly, meaning that the slower tempo of the latter must still be closely related to that of the former. In order to create a significant arrival point at the peak of the climax (bars 182–187), the soloist could play at a slower tempo than the orchestra, translating the *pesante* sign into a speed reduction. Moreover, if a steady tempo is kept during the approach to the peak, the explosive release of tension required at the solo entry will be enhanced.

Thereafter, the performer must create a long unified section that ends at the beginning of the cadenza (bar 229), where the metronome marking ♩=52 appears. To reach that tempo three intermediary steps are required. The first one happens in the transition (bars 205–211), where the *tranquillo* indication should be interpreted as a slower tempo. This facilitates the tempo reduction in the next section, the beginning of the closing theme (bar 212), marked *poco meno mosso*. The third step is the extension of the closing theme (bar 219-227), where Schoenberg asks for *molto meno mosso*. Here, the tempo must be kept higher than ♩=52 since the Cadenza must be arrived within the

lowest tempo. A further emphasis of this gradual tempo decrease can be achieved through the strongest tempo reduction just before the cadenza, where the only *molto rit.* sign after the Development appears. This means that the previous *rit.* signs, i.e. the *poco rit.* in bar 204 and *rit.* in bar 220, should not be overemphasised.

Once the performer has played the various tempo changes in the cadenza, Schoenberg asks for the establishment of a faster speed, indicated by an *a tempo (ma poco lento* ♩=86) sign. After this point the performer creates a significant peak (bars 238–242), which serves to create the tension necessary before the final acceleration of the coda (bars 246-262). In more detail, note how in Graph 6 the ♩=86 tempo accelerates and then slows down at the peak of this climax (bars 241–242). Thereafter, the music includes a significant tempo ascent indicated by the *poco a poco stringendo* at bar 246 and *stretto* four bars later (bar 250). In terms of intensity level, after the climax (bars 241–242) Schoenberg retains a constantly high level of dynamics in the solo violin, dropping to a *forte* when the acceleration starts.



Graph 6 – *Cadenza and coda*

The performing plan can be summarised as the propensity to project the climax after the cadenza, without allowing the intensity to fall until the final three bars of the movement. In order to

emphasise the climax, the violinist should create the strongest decrease of tempo in bars 241–242. Here, the indications *allargando*, *pesante* and *molto rit.* succeed each other, emphasising the degree of slowing down. The overall shape of this section can also be enhanced if the alternation of *lento* and *presto* signs in the cadenza happens quickly, in order to allow the music to drive constantly towards the climax. Once the climax has been reached the soloist should retain the intensity of the broken chords until the start of the acceleration (bar 247). In terms of technical advice this can be achieved if the length of the chords and especially that of the crotchets is kept consistently long. In order to retain the intensity level of the long acceleration, the performer must avoid emphasising the *poco allargando* indication at bar 258. Additionally, it is crucial to take a slower tempo at the *lento* indicated in the last three bars of the movement compared to that at the end of the cadenza (Theme I-N). This will then create an inherent and enhanced sense of closure.

Second Movement

In the second movement of the Concerto the performer faces a simpler overall structure. If Graph 7 is examined it becomes clear that the music creates three main climaxes. The first one occurs at the beginning of the second thematic area (bar 310-331), the second in the end of the third thematic area (bar 358-373) and the final one the second time the third thematic area appears (bar 416-427). This shape is demonstrated by the intensity line of the solo violin, which displays three substantial peaks. In terms of graphic representation, the first two peaks are steeper than the last, however they are weaker since there is less preparation preceding them. The preparation for the first peak amounts to seven bars (bars 316-323), the second to five bars (bars 358-363), while the final one spans for almost seventeen bars (bars 399-416).

The prominence of the third peak is also reflected in the way that the orchestral intensity evolves (see the green line in Graph 7). Schoenberg restrains the orchestral dynamics in both of the first peaks, allowing only an average dynamic value of around 40 to 50, meaning a dynamic level of a *piano* to *mp*. In direct contrast, in the third peak the general dynamic reaches the value of 90, meaning a general dynamic level of *fortissimo*. This shape emerges because Schoenberg secures the solo violin's audibility in the first two climaxes, by restraining the orchestral dynamics. However, since the orchestra plays in most of the third climax Schoenberg enhances its orchestral forces, employing all of the strings, woodwinds, horns, trombones and tuba (in bars 420-422).

The tempo of the third climax presents a unique trait in that it is the only place where the speed remains constantly high at the peak itself. As can be seen in Graph 7, in both of the previous climaxes the tempo flow decreases. At the first one the tempo is lowered to ♩=52 dropping from a tempo marking of ♩=72 (in the first thematic area). The same happens in the second one, where the

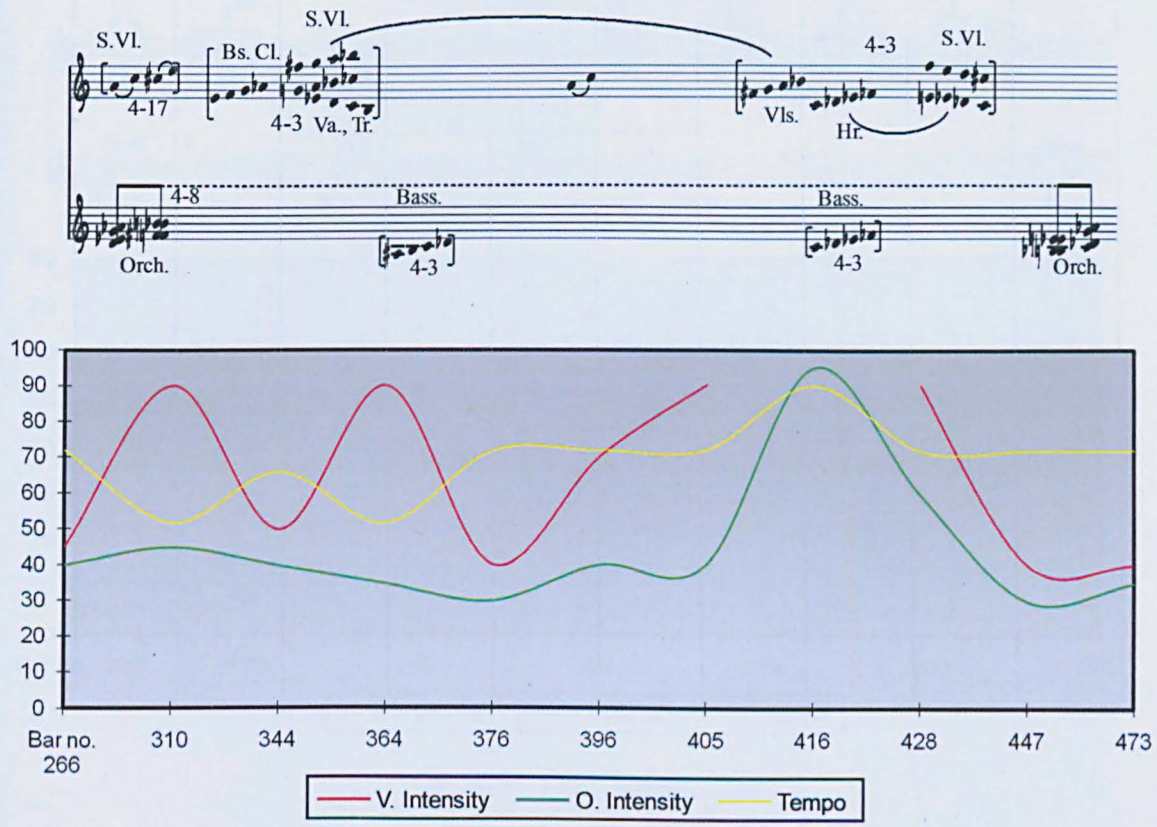
tempo drops to ♩=52 at the peak. This time the difference in tempo levels is even greater, since just before the climax Schoenberg includes a short accelerando (bars 359-363). However, in the third climax Schoenberg creates an accelerando (bars 411-416) retaining a faster tempo at the peak, with a metronome marking of ♩=100.[66] For the first time, Schoenberg establishes a climax where both the tempo and intensity rise.

In terms of the 4-3 tetrachord projection within the climaxes, the third is the only one that contains the most substantial presentation of it. As outlined in Graph 7, this tetrachord is entirely absent from the first one and features only at the preparation (bars 361-363) and at the beginning of the second climax (bars 363-364). In the third one however, Schoenberg includes 4-3 based material not only during the preparation (bars 405-415), but also at the climax itself (bars 416-421) and in its continuation (bars 423-425). Therefore, the projection of this tetrachord occurs for over twenty bars, i.e. bars 405-425.

It could be argued that the third climax is the target point of the whole movement. In practical terms this means that the performer needs to consolidate its impact as the strongest musical statement. This dominance has already been secured in terms of orchestration and thickness of texture. However, there are still elements of the performance that can be harnessed to enhance its impact. In particular, this climax gives an ascending shape to part B of this movement (bars 376-427), since it is the main arrival point of this section. Moreover, after the climax, part A' (bars 428-473) can be perceived as an appeasement of the climax, since it displays unified thematic material. The first section of the movement, i.e. part A (bars 266-375), can be viewed as the preparation of the third climax. Its constituent tempo zones can be kept close together in order to emphasize further the sharp rise of dynamics and tempo in the third climax. The overall declining shape of the orchestral intensity (see the green line until bar 376) should be emphasised in order to differentiate the sudden increase of dynamics that follows.

[66] Here the Schirmer edition of the score includes an indication of quaver=100, however on the manuscript (Mfl: 1712_7) the inscription crotchet=100 appears. At the moment the inscription of the manuscript will be assumed as the correct one since it is the more logical.

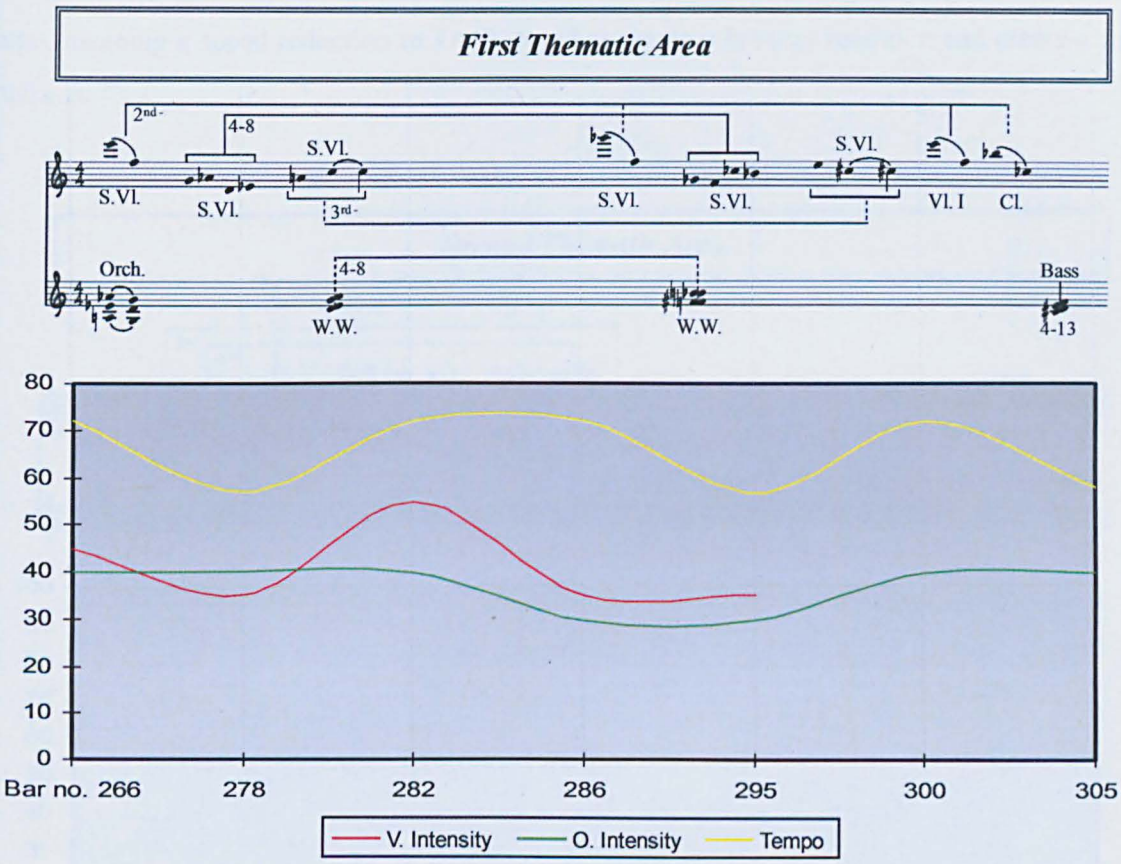
Overall Design of Second Movement



Graph 7 – *Overall design of second movement*

In the first thematic area of this movement (bars 266-304) the performer is faced with the task of balancing two main temporal zones. As can be seen in Graph 8, the tempo fluctuates from ♩=72 to that of ♩=52, representing the markings of *Adante Grazioso* and *Poco Adagio* respectively.[67] The former projects Theme II-1 and the latter the minor thirds acting as its closure. The yellow line demonstrates that the performer returns twice from the original tempo of ♩=72 to that of ♩=52 (see the two dips in bars 266-376), since there are two presentations of Theme II-1. The important aspect about these tempo alternations is that they should be organically projected. This means that the *Poco Adagio* areas must not be significantly slower than the original tempo (♩=72), in order to maintain the flow of the music. Therefore a tempo around ♩=57 can be adopted, in order to maintain a closer margin between the two tempo zones. Furthermore, each *Poco Adagio* area should be played within a single tempo to avoid the inclusion of a speed reduction or *ritenuto*, the reason being, that such tempo reduction would increase the tempo gap and hinder this close relationship.

[67] The metronome markings are indicated on the score.

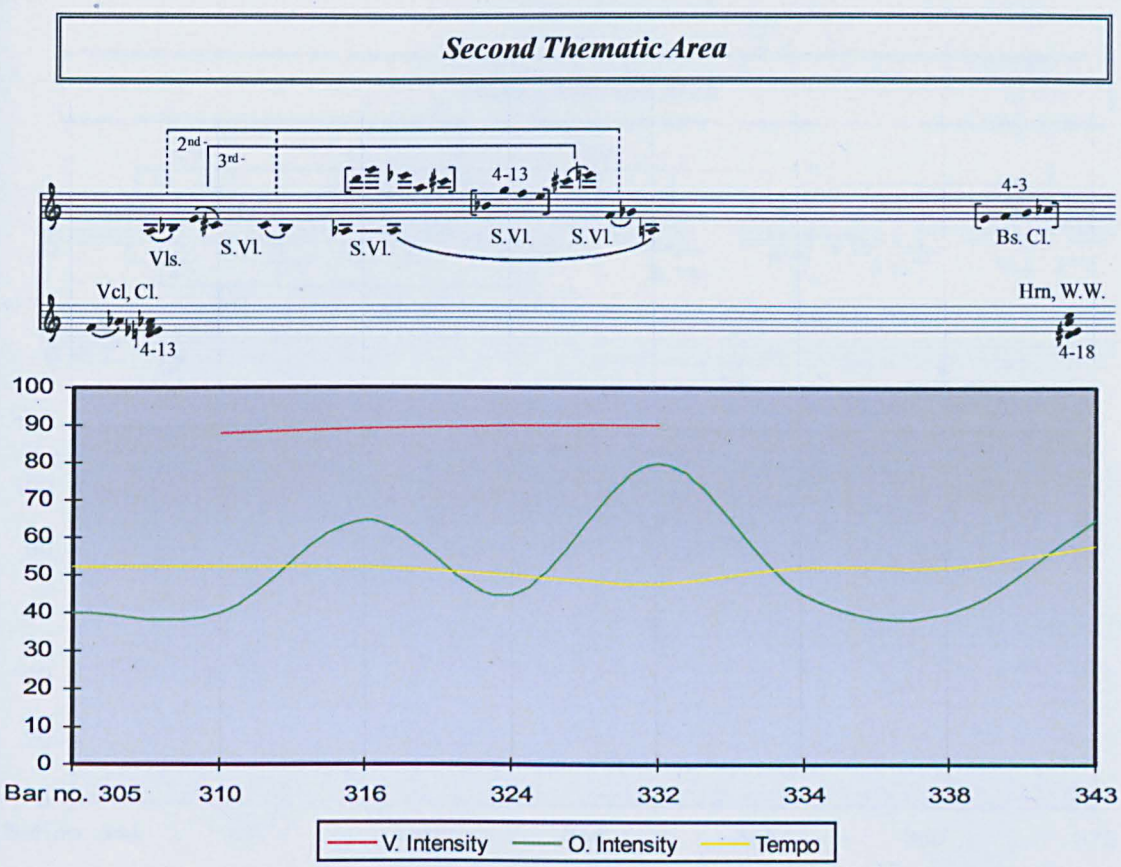


Graph 8 – *First Thematic Area*

The decision to alter Schoenberg's metronome marking can be validated when the next thematic area is examined. At the beginning of this section (bars 305-343) the indication *meno mosso, Adagio* ♩=52 appears. As it becomes apparent the same metronome marking (♩=52) has already been used in the first thematic area, indicating the *Poco Adagio* sections. However, now Schoenberg uses the term *Adagio* this time excluding *Poco* before it. It can be inferred that the *Adagio* indication in the second thematic area refers to a slower tempo than the one of *Poco Adagio*, since the latter incorporates the term 'slight'. In practical terms this means that the performer can now follow Schoenberg's indication and adopt his metronome marking of ♩=52. Thus, the second thematic area will be projected in a slower tempo enhancing the differentiation between the two areas.

When shaping the second thematic area according to its climax, the performer faces the task of projecting a small ternary structure: Theme II-2 (bars 310-315), the connecting bridge passage (passage b, bars 316-323), and Theme II-2' (bars 324-331). The climax occurs in bars 324–330, note the rise in the red line, where the violin repeats theme II-2 in a higher register (Theme II-2'). The second time this theme is repeated it already sounds stronger, due to the register in which it is played, however the performer can regulate their playing accordingly to allow for the strongest playing at this point. A brighter tone could be used in order to enhance this climax. Furthermore, a slightly slower

tempo, meaning a speed reduction to ♩=49, could facilitate a broader rendition and create a sense of emphasis. [68]

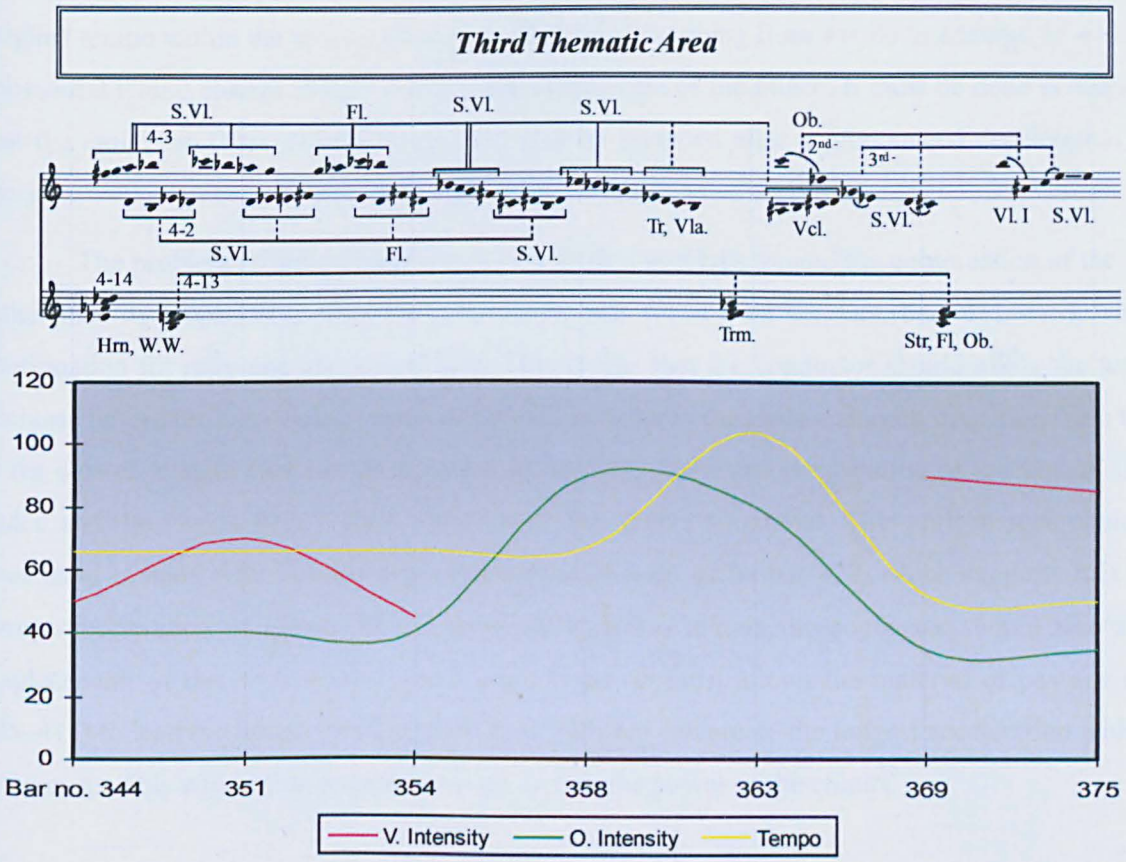


Graph 9 – *Second Thematic Area*

In the next thematic area of the movement (bars 344–375) Schoenberg suggests a tempo of ♩=66. The yellow line in Graph 10 suggests that the performer and the conductor have to create two tempo zones. The first one contains the initial speed of this section, i.e. ♩=66, and the second one is ♩=52, where the climax occurs (bars 364–369). In the latter Schoenberg once again includes the indication of *Adagio*, since the theme employed derives from the second thematic area and therefore reflects its tempo. Note also that a strong *accelerando* occurrs within five bars (bars 359-363), just before the climax. The difficulty facing the performer and the conductor here, is the fact that this acceleration must occur only within the space of five bars and the tempo must rise from ♩=66 to ♩=104 (marked in bar 363 by Schoenberg). The aim is to play the climax slower, in an exactly half speed relation to the previous tempo, since the climax is projected within a tempo of ♩=52 (♩=52 → ♪=104 → relates to ♩=104). As a result it is crucial to achieve a substantial acceleration through a

[68] This choice has also been changed in chapter four, for the same reasons outlined in ftn 63.

displacement of the *poco a poco accel* sign found in bar 359. In practice this means that the acceleration must start earlier in the bridge passage, named 'Passage C' (bars 354-358), where the solo violin can drive the tempo forward.



Graph 10 – *Third Thematic Area*

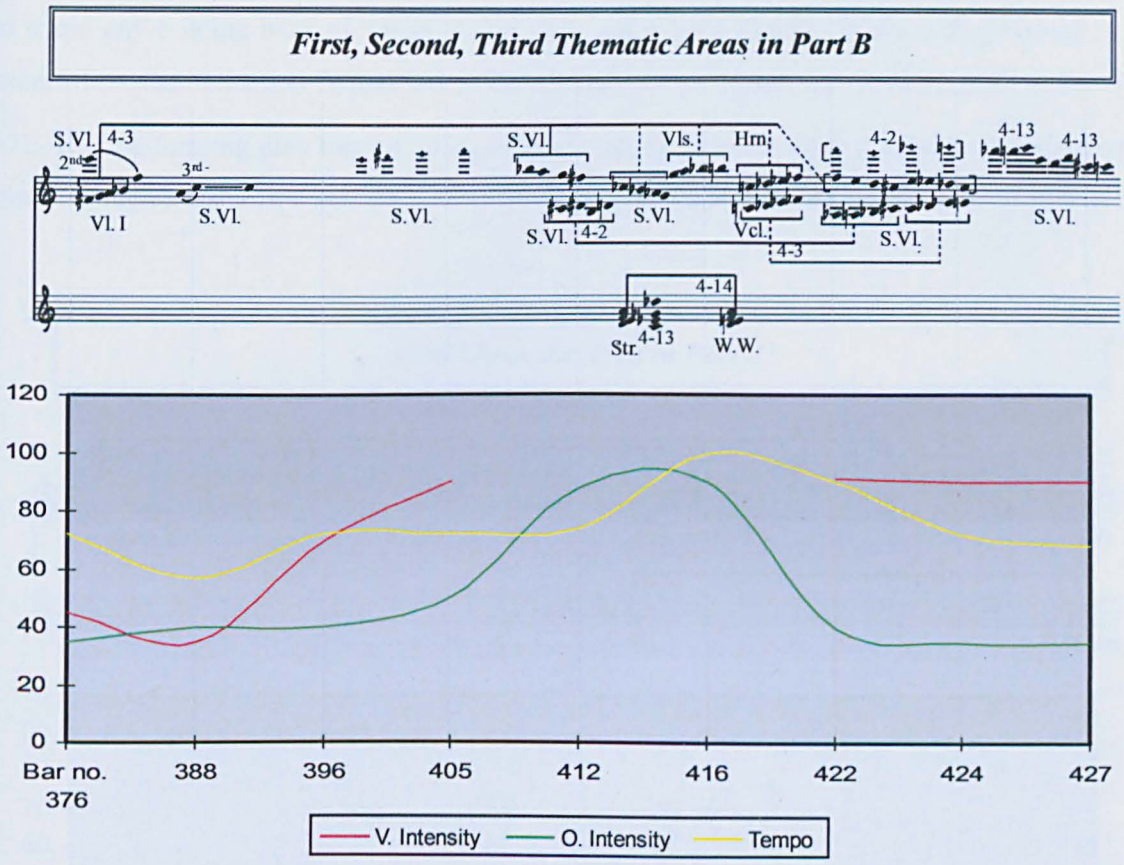
As mentioned earlier (p. 132), the strongest climax occurs in the end of part B of this movement (bars 416–427). Here Schoenberg introduces the first thematic area with exactly the same tempo fluctuations as before, including the tempo markings ♩=72 and ♩=52 (see Graph 11). However, this time the performer is called to create only one tempo change going from the initial ♩=72 tempo to that of ♩=52 in bar 388. When the tempo returns to the initial one (bar 396), Schoenberg introduces the second thematic area. In this way Schoenberg creates two tempo zones once more. The preparation of the climax begins at bar 396, starting at a speed of ♩=72, then a strong acceleration within bars 411–416 occurs leading to the climax, where a tempo of ♩=100 is suggested (bars 416–472). After these bars the violin joins the orchestra (notice the red line joining the green at bar 422)

and brings the tempo back to ♩=72, suggested by an *A Tempo* sign.[69] After the strongest climax Schoenberg also includes the strongest decrease of tempo, using for the first time since the beginning of the movement a *molto rit* sign (bar 427).

Thus, the task of the solo violin here is to retain the intensity but at the same time return to the original tempo within the space of one and a half bars, dropping from ♩=100 to a tempo of ♩=72. This substantial tempo change should not stop the momentum of the music. It must be done in such a way that the *molto rit.* (bars 426–427) sign can still be executed after a pronounced deceleration of the music.

The problem of tempo handling in this section revolves around the continuation of the climax rather than its preparation, since the preparation lasts for at least six bars (bars 411–416), while the continuation for only one and a half bars. This means that the conductor should allow the tempo to decrease before the solo violin's entry at bar 422 in order to facilitate a smooth transition from the fast to the slower tempo. This can be achieved in bar 421, where the presentation of the Theme II-3 has ended and the violins play a short variation of this theme's material. This performance choice also goes hand in hand with Schoenberg's inscription of *poco rit.* at bar 422, which suggests it is not an abrupt deceleration of tempo. In the preparation of this climax the conductor should also allow a displacement of the *poco a poco accel.* sign. If the violinist allows the material of passage c (bars 405–411) to lead the tempo forward, then the conductor can create the longest acceleration within this movement. This will in turn emphasize even further the power of the climax.

[69] Here Schoenberg includes the above metronome marking.

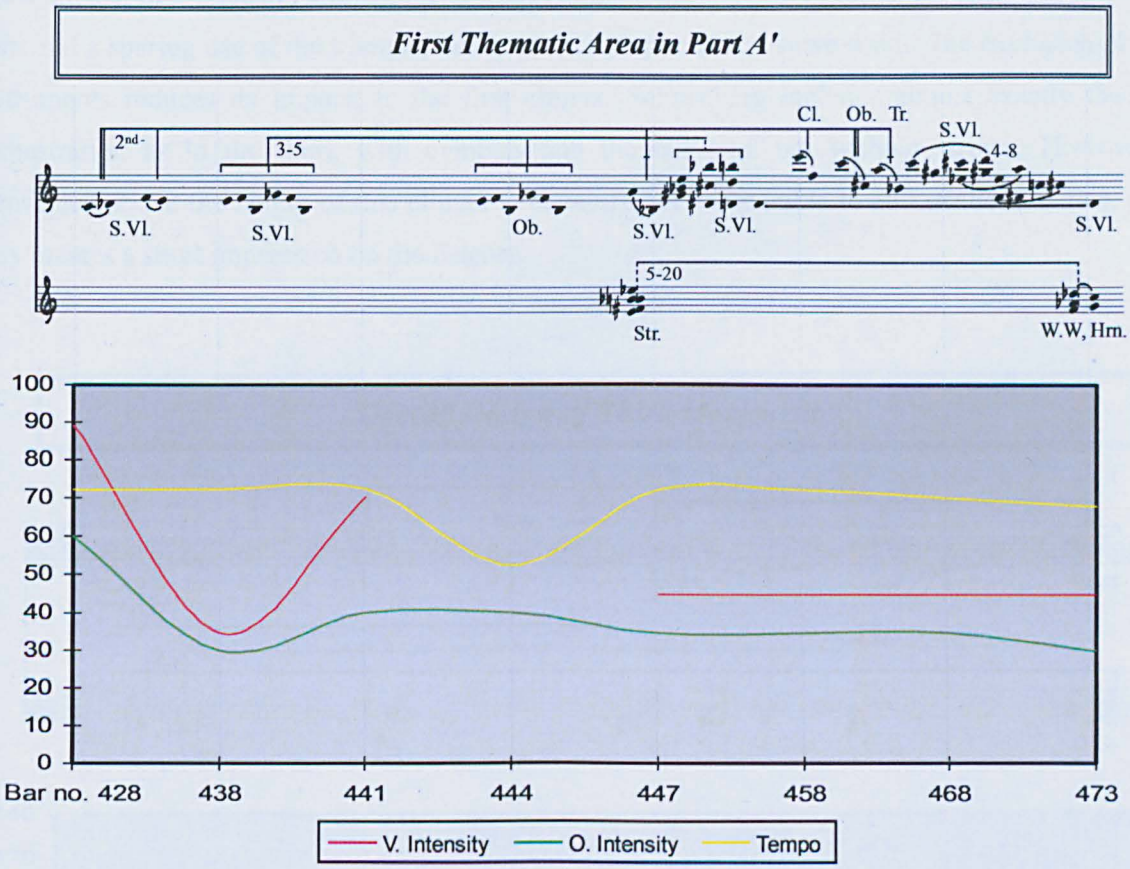


Graph 11 – *First, Second, Third Thematic Areas in Part B*

The final part of the movement, part A' (bars 428–473), consists mainly of a single tempo. As can be seen in Graph 12, the three bars before the last presentation of Theme II-1 is the only place where the yellow line drops, since Schoenberg has marked *Poco Adagio* (bars 444-446). This time Schoenberg does not include a metronome marking. This implies that it is either unnecessary, since a tempo of ♩=52 has already been suggested for similar sections, or that it has been left 'open' to the performer's discretion. None the less the indication of a single tempo throughout the whole of Part A', excluding the three bars of *Poco Adagio* area, suggests that it should be presented as a unit with little variation of speed. The challenge that arises from such a performance plan is deciding upon a subtle graduation of tempi.

The first part (bars 428–443) must be perceived as the relaxation of the tension established in the climax and therefore performed at a steady tempo, regardless of the dynamic changes. Here, Schoenberg inscribes the indication *Tempo Imo* suggesting that the tempo should return to that of ♩=72. However, since the final section (i.e. Theme II-1 in bars 447–473) returns to this tempo it is beneficial for the performer to establish a slightly faster tempo, around ♩=75. Once the *Poco Adagio* area is reached the tempo must be regulated again in order to establish a closer margin with the previous one. Thus, similar to the first thematic area, the tempo should be increased to that of ♩=58

and avoid any holding back of speed within these three bars. Finally, in the last presentation of the theme, where the indication *Tempo Imo* is included again, the tempo can be established at the speed of ♩=72. This performing plan has the advantage of creating an even more pronounced de-escalation of tempo, through a faster first section, a slow connection and a slower second section.



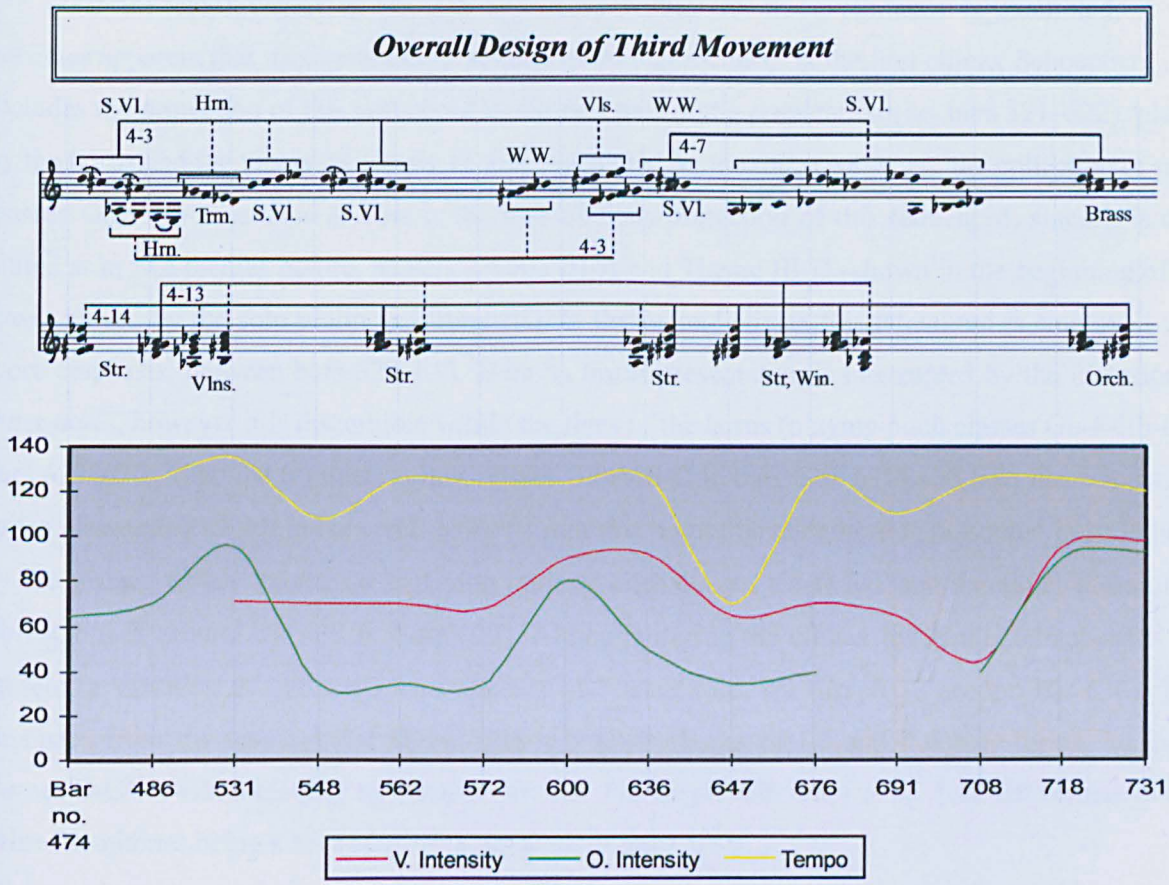
Graph 12 – *First Thematic Area in Part A'*

Third Movement

If the third movement of the concerto is examined in its entirety it becomes apparent that in terms of dynamics it also displays three peaks. The first one is rather short and occurs in bars 529–532, just before the first solo cadenza of the movement. The second happens at the third repeat of the refrain, i.e. bars 636–646, and the third climax occurs in the final appearance of the refrain between bars 718–731. In Graph 13 the first climax is depicted by the green line, since it is created by the orchestra, the second is reflected mostly in the red line, that of the solo violin and the third in both lines. In terms of dynamic level the third climax appears to be the strongest since both the orchestra and solo violin create it. In the second climax the orchestral dynamic amounts to the value of 50, while in the third it

increases to 90. In terms of length, the third climax is more pronounced as it lasts for twelve bars, whilst in contrast, the first climax only lasts four bars and the second climax lasts ten bars.

If the orchestration and instrumentation of each climax is examined, it becomes evident that Schoenberg creates a much louder effect in the final climax. Here, Schoenberg employs all the woodwinds, trumpets, horns, trombones, tuba, strings, solo violin and at the beginning the bass drum and cymbals. In the second climax, the orchestration includes the solo violin, strings, woodwinds, one horn and a sparing use of the triangle, tambourine, xylophone and snare drum. The exclusion of brass instruments reduces its impact. In the first climax, Schoenberg includes almost exactly the same orchestration as in the third, with cymbals and the tam-tam, but without strings. However, as mentioned above the length of this climax is certainly not comparable to any of the next two, and it only creates a short impression on the listener.



Graph 13 – *Overall design of third movement*

When the three climaxes are examined in terms of tempo, it can be seen that Schoenberg employs an acceleration before each one. Note in Graph 13, how the yellow line rises in the first climax, before bar 531, in the second one, before bar 636 and finally in the third before bar 718. In the first climax Schoenberg displays a considerable degree of acceleration, employing in bar 520 the

indication of *poco a poco accel.*, three bars later (bar 523) he writes *poco piu mosso* and finally in bar 528 he asks for *stringendo*. Therefore, there is a substantial rise of tempo over nine bars, which is pulled back in bar 531, at the first *molto rit.* sign of the movement. In the second climax, the acceleration is marked by a *poco a poco stringendo* sign. This acceleration though does not include intermediary stages (bars 626–635), allowing the performer to spread the acceleration more evenly.

Likewise, in the final climax a *poco a poco stringendo* sign is employed again (bas 710-717). However, this time the acceleration is not exclusive to the area just before the climax itself (bars 708–717). Schoenberg creates two more areas prior to this point, where a version of Theme III-C creates two minor climaxes. The first one is the final section of Cadenza II, occupying fourteen bars (bars 677–691), and the second one is Cadenza III. Schoenberg stimulates the strength of the third climax with two pre-emptive ones. The force emanating from the fruition of the third attempt creates the biggest climax of the movement.

If the employment of the 4-3 tetrachord within the three climaxes is examined, it also becomes apparent that its appearance gradually gains significance. In the first climax Schoenberg only includes the projection of this tetrachord in the first part of the preparation (i.e. bars 521–522), played by the horns and the violas. In Graph 13 this is depicted on the top stave where the collection of pitch classes Gb-F-Eb-D is shown. This is the first obvious projection of this tetrachord, since it is only hinted at in two themes before, namely Theme III-A and Theme III-D (shown in the beginning of top stave, played by the solo violin and trumpets). In the second climax this tetrachord is employed with more emphasis, between bars 629–633. Here its linear presentation is interrupted by the inclusion of other notes, however it is discernible within the lines of the horns (playing pitch classes Gb-F-Eb-D in bars 629–630), then the trumpets (pitch classes G#-A-B-C in bars 630–631) and then the woodwinds (pitch classes E-F-G-Ab in bars 632–633).[70] From this point this tetrachord is presented in its entirety by the strings, which emphasise it playing initially pitch classes C#-D-E-F and thereafter those of D-Eb-F-Gb (see around bar 600 in Graph 13). Although during the climax itself, this tetrachord is not present, a variation of this tetrachord appears (4-7 tetrachord, see Graph 13 around bar 636). This emanates from the employment of the first two pitch classes of I-5 and P-0 row forms, i.e. pitch classes D-C#-A-Bb, including also two semitones. The major difference is the fact that instead of this pair of semitones being a tone apart they are a minor third apart.

In the third climax, the employment of the 4-3 tetrachord is more emphatic since this is the only climax to include this tetrachord. Graph 13 indicates that it is not included in the preparation (bars 708-716), but appears in the peak of the climax. Two bars after the beginning of this peak the solo violin projects pitch classes A-Bb-C-Db, interrupted by those of Eb-E and G-Ab. Despite this interruption the projection of the 4-3 tetrachord (i.e. A-Bb-C-Db) is unified because it is displayed in

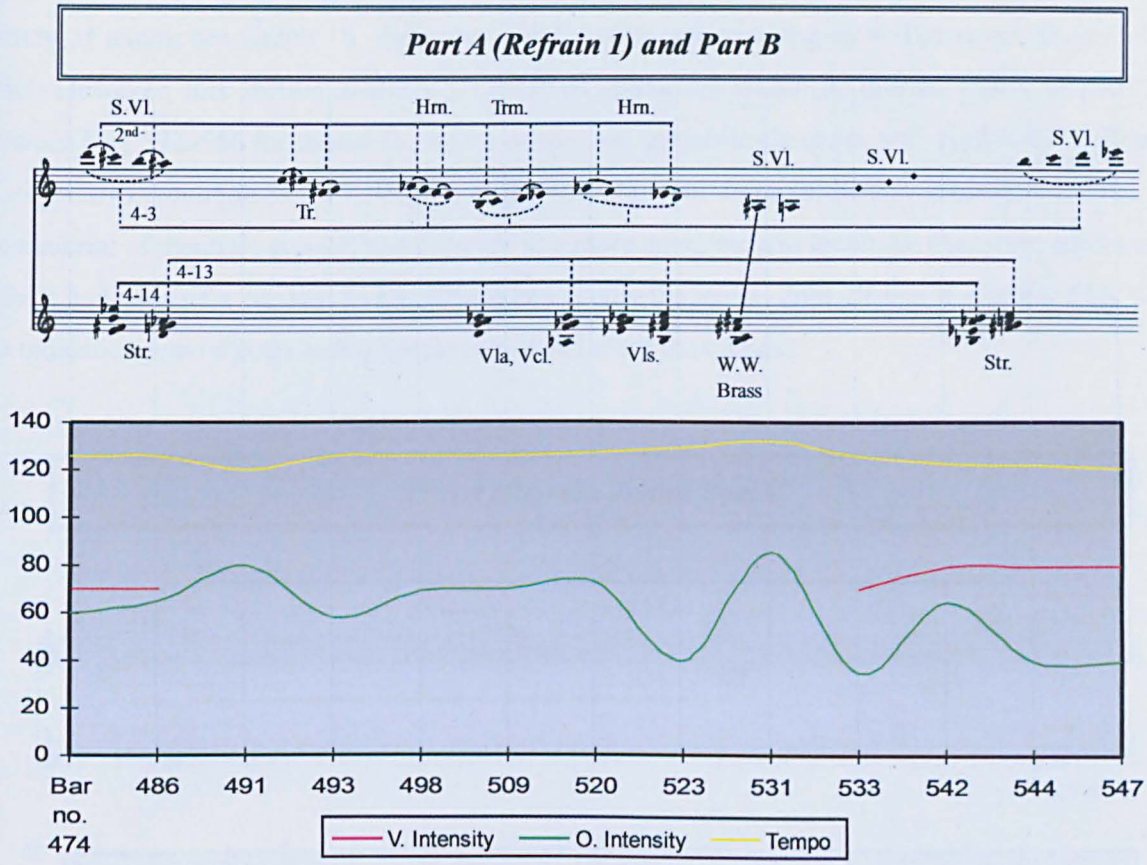
[70] These pitch collections are not shown in Graph 13, due to the lack of space.

the rhythm of 𝅘𝅥𝅯 𝅘𝅥𝅮 𝅗𝅥., while the interjections happen within a different rhythm. Moreover, Schoenberg enhances a previously employed element, the presentation of the 4-7 tetrachord, by incorporating its strongest presentation in bar 725.[71] The trumpets, horns and bassoons partake in its only simultaneous presentation, joining the whole body of strings, wind and brass instruments.

The fact that the last climax in the movement is the strongest creates the sense of arrival to the whole section preceding it. In particular, part D of this movement can be perceived as the struggle between thematic material from this movement, projected by the sections employing Theme III-C material (bars 677–691 & 708–717), and material from previous movements, projected in Cadenzas II and III. Part C however, can be viewed as a coherent section, where the tempo fluctuates within a small margin in order to reach the third presentation of the refrain. Accordingly, part B can be perceived to reach and resolve in the first climax, before Cadenza I. If the movement is viewed from the beginning to the end, then these long stretches of music (i.e. part B, C and D) arise as three areas that gradually become more and more intense and diverse in their tempo range. Therefore, the last climax attains the strongest force in order to bring the piece to an end.

This overall plan can guide the shaping of each area. Starting with part B (bars 481-547) the performer is faced with a long span of music, where Schoenberg presents the thematic material of the movement. Five themes, as outlined in the overall analysis section, are presented one after the other. As can be seen in Graph 14, in terms of tempo flow (follow the yellow line), after the presentation of Theme III-A1, Schoenberg includes a *rit.* sign in bar 491. Between bars 520-528 the tempo level rises in three steps as described in pp. 141-142. The solo violin then performs Cadenza I where overall the tempo decreases, gradually held back, after the successive indications of *poco rall.*, *poco lento* and a *rit.* sign. The conductor has to create a unified section until the climax and then allow the solo violin to slow the tempo flow before the refrain returns.

[71] In Graph 13 the 4-7 tetrachord appears twice, once around bar 636 and once around bar 725. The first time is presented linearly and the second simultaneously, but not with harmonic intention. Therefore, it is presented on the top part of the stave.

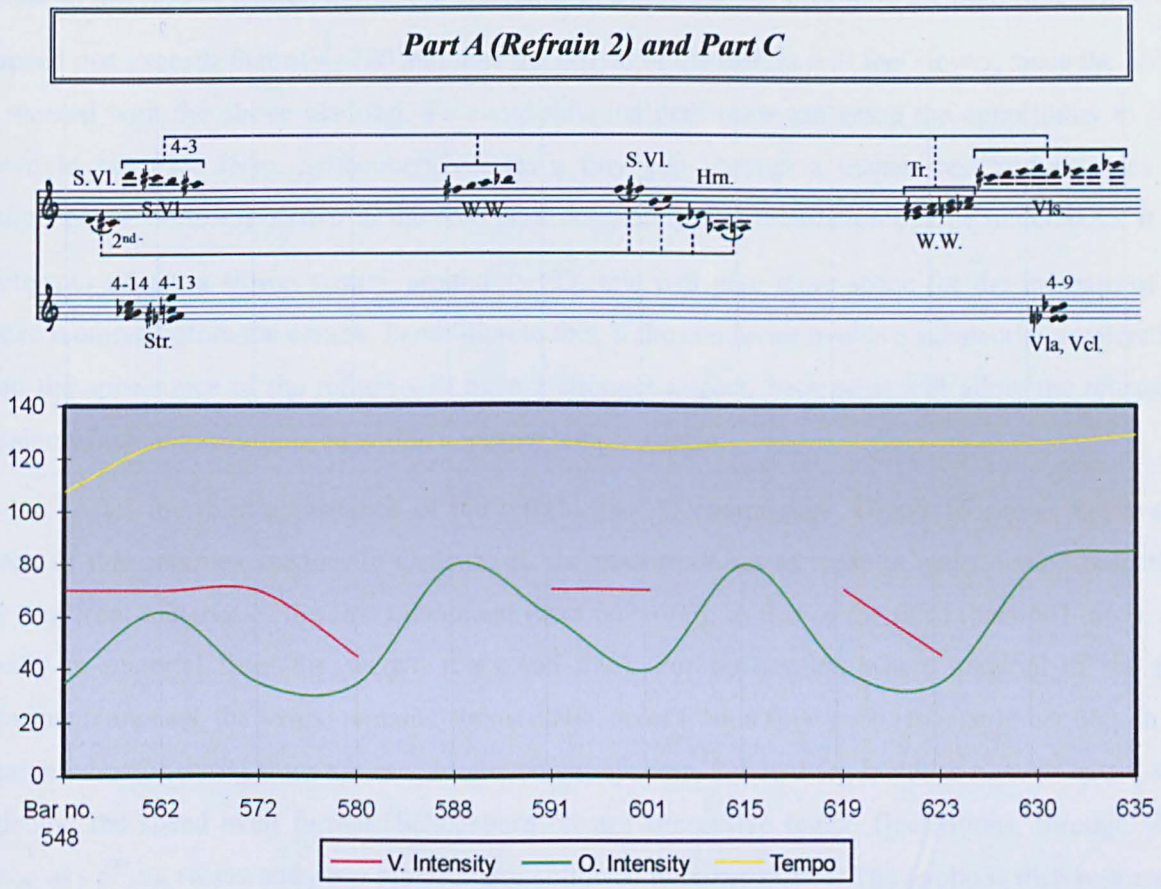


Graph 14 – *Refrain 1 and Part B*

In practice this means that the first *rit.* sign in bar 491 must not be over emphasised, otherwise the listener will lose the sense of continuity before the climax. Moreover, when the preparation of the climax is reached the difficulty facing the conductor is the gradual levels of acceleration. It is the second level, where the *poco piu mosso* indication appears (bar 521), that a faster tempo needs to be established, despite the fact that the musical flow comes to a halt. This is necessary because Schoenberg has included a sudden *piano* in bar 523 interrupting the accumulation of tension. Furthermore, it is crucial to allow the tempo to push forward in bars 529–530 without the creation of a *crescendo*, since Schoenberg has not included one. This effect will contribute in the slight de-escalation of this climax, which as mentioned before is the weakest from the remaining two. In order to create a unified acceleration in the preparation of the climax, the conductor must adopt the following metronome markings: in bar 523 the tempo starts at around ♩=128 and in bar 529 – 530 at ♩=131. Then the *molto rit.* sign (bar 530) allows the solo violin to start Cadenza I at the initial speed of ♩=126. This speed also creates more space for the tempo to drop within Cadenza I.

After the second refrain (bars 548–561), where the tempo is slower than before (marked by Schoenberg at ♩=108), the performer arrives at part C. This section does not display a significant

variety of tempi, see Graph 15, since the initial metronome marking of ♩=126 is not altered at any point. However, this section displays a variety of characters within its unified speed. In particular, between bars 572–586 the music displays a calmer and cantabile character, reflected in the indications of *espressivo cantabile* in the solo part, along with those of *dolce* in the accompaniment. After this, the material of thematic areas B and C return to a more energetic and emphatic character, separated by a short inclusion of a *rit.* sign in bar 600. When finally the tempo does change it is at bar 626, where the indication *poco a poco string* appears ten bars before the climax.



Graph 15 – *Part A2 and Part C*

Overall the performer is faced with three tempo zones. The first one amounts to the speed of ♩=108, where the refrain appears, the second includes the whole of part C at ♩=126 and the third incorporates the acceleration before the climax of this section.[72] The variety of material in part C creates a significant problem for the performer, who needs to decide whether to alter the tempo according to each musical character. Specifically, the *espressivo cantabile* section (bars 572–586) is an appropriate place for a slight speed reduction in order to allow more space for the long phrases.

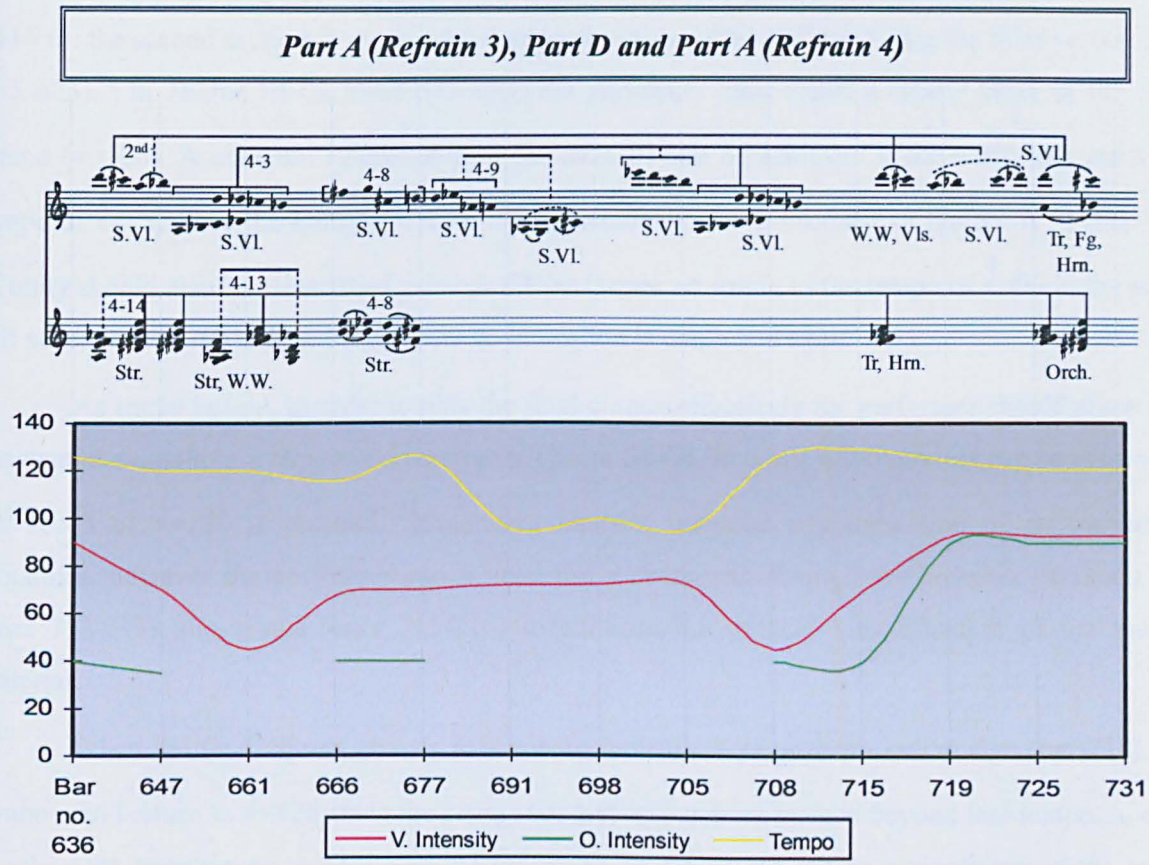
[72] These metronome markings are given by Schoenberg.

The lyrical quality of this passage requires more 'space' and a tempo around ♩=122 would be appropriate.[73] The tempo can then be restored to that of ♩=126 in the small bridge passage between bars 588–590 where, as it can be seen in Graph 15, Schoenberg includes a presentation of the 4-3 tetrachord (pitch classes F#-G-A-Bb). Thereafter, when the material of Theme III-C, III-D and III-E appear the performer can maintain a steady tempo of ♩=126.

The coherence of the tempo is changed again at the end of this section. As mentioned before Schoenberg indicates an acceleration using the *poco a poco stringendo* sign (bar 626), in order to create an increase of tension before the climax. If this indication is followed, the performer will create a speed that exceeds that of ♩=126 and thus the arrival of the refrain will feel slower, since the refrain is marked with the above marking. To avoid this, the performer can grasp the opportunity to slow down in bar 623. Here, Schoenberg creates a tiny gap through a quaver rest and includes the indication of *molto espressivo* in the solo part, suggesting that retardation can be undertaken. If the performer adopts a slower tempo, around ♩=123, this will give more space for the increase of the speed required before the climax. In addition to this, if the conductor avoids a substantial acceleration, then the appearance of the refrain will have a stronger impact, because it will allow the release of tension which has accumulated within a narrow tempo margin.

After the third appearance of the refrain, part D commences. Graph 16 shows the overall shape of this complex section. In Cadenza II, the performer has to create a major tempo reduction, moving from material of the first movement (bars 647–660), to that of the third (bars 661–665), and finally to material from the second (bars 665–675). For the section where material of the first movement appears, the tempo remains almost static, apart from a final *poco rit.* sign in bar 660. In the section where material from the second movement appears, Schoenberg includes a *meno mosso* sign reducing the speed even further. Schoenberg creates successive tempo fluctuations, through short outbreaks of *piu mosso* and *poco presto* signs, followed by *meno mosso*. The tempo is then restored to ♩=126 allowing a minor escalation to develop in bars 677–691. Immediately after, Cadenza III commences a much slower tempo, since Schoenberg includes the indication of *poco largo* in bar 692. During this cadenza the tempo is increased through a *poco piu mosso* sign (bar 695) returning to the original speed in bars 705–707, where the indication *poco largo* returns. The next section brings back the initial tempo of the movement, i.e. ♩=126, including this time an acceleration, through the indication *poco a poco stringendo* (bar 710). Finally, after the last climax of the movement the tempo gradually decreases until the end.

[73] This metronome marking is not included in the score.



Graph 16 – *Part A 3, Part D & Part A 4*

The performer needs to place three large tempo areas: a gradual tempo decrease within Cadenza II (bars 647–675), the tempo rise and fall within the *Poco Largo* section of Cadenza III (bars 692–708) and another gradual decrease after the climax (bars 718–731). This ternary design is reflected in the yellow line in Graph 16. Intrinsic to this ternary formation are the fast sections which follow both cadenzas (Theme III-Ca bars 677–691 and Theme III-Cb 708–717).[74] These passages act as the preparation for the climax. Although only Theme III-Cb includes an indication for acceleration (*poco a poco stringendo*, bar 710), in Theme III-Ca the music still induces an escalation of tension, which could be translated into a tempo increase. However, if a substantial acceleration is allowed in Theme III-Cb, the following performance plan emerges; the performer creates the first unresolved climax at the end of Theme III-Ca (bar 691), a climax that retreats to slower material at Cadenza III (bars 703-705) and finally allows Theme III-Cb to resolve into the final climax (bars 718-731).

For this strategy it is imperative to shape the three sections of Cadenza II within a closely related tempo range. In practical terms this means a plan where the first section (bars 647–660) starts at a tempo slightly slower than the initial, i.e. around ♩=120, dropping to a slightly slower speed of ♩

[74] The terms Theme III-Ca and III-Cb are introduced here in order to facilitate the reader. These labels are not used in the overall analysis section, but appear in chapter four.

=116 for the second section (bars 661–665) and even slower speed of ♩=112 for the third section (bars 665–675).[75] In Theme III-Ca (bars 677–691) the performer must retain a steady pulse of the initial tempo (♩=126). A coherent relationship to Cadenza III can be achieved if the performer starts at a tempo of ♩=95, since the indication *poco largo* excludes a strong decrease of tempo. A further sense of unity should also be established through the performer returning to the tempo of ♩=95 in the end of this cadenza (bar 705), since the *poco largo* indication is employed again.

As stated before, in order to play the final climax effectively the performer should allow for a substantial escalation in tempo and tension in Theme III-Cb. In terms of tempo this can be achieved if the speed of ♩=130 is reached. Schoenberg has not included any indication of an increase in dynamics, however the performer can instead use a *crescendo* through the complex *pizzicato* runs (bars 712-713) and tenths (bars 715-716) to enhance the gradual intensification of the musical material.

When the final climax arrives Schoenberg indicates a *poco meno mosso* sign (bar 718). The tempo could return to ♩=126 since the *stringendo* before has been pushed beyond that tempo. In order to allow the penultimate variation of the refrain to be completed within a single tempo the soloist should avoid slowing down in bar 720. It is only after bar 722 that Schoenberg includes a *rit.* sign followed by *poco allargando*. From bar 722 onwards the music can slow down substantially, reaching the tempo of ♩=122. However, the final six bars must be projected without being held back and with constant intensity, in order for the abrupt conclusion to be fully realised.

Concluding Remarks and Thoughts

Throughout this chapter the analysis has focused on highlighting the omnipresence of the 4-3 tetrachord in different levels. On a linear level, its prominence in the thematic material has demonstrated how it acts as the cohesive agent within and across the movements. The influence of this tetrachord in the choice of the row forms has also demonstrated its profuse impact at a structural level, implying connections in a background level. The strategy of choosing arrival points and the strongest climaxes according to the degree of projection of the 4-3 tetrachord, in the performer-oriented analysis, also pinpoints this tetrachord's influence in the performance level.

The constituent components of the 4-3 tetrachord, a minor second transposed at a minor third, also influences the structure of the resulting tetrachords of the prime row (i.e. 4-13 and 4-14). If the pitch classes of the prime row are considered, the fact that two out of the three pairs of notes in both

[75] A more detailed plan of how to handle the tempo changes in the third part is offered in chapter four.

the 4-14 (pitch classes B-D# – E-F#) and 4-13 (pitch classes G-Ab – D-F) are seconds or thirds, implies a strong connection to the 4-3 tetrachord. Also the seconds and thirds feature in four out of the six intervals that these tetrachords form. The 4-14 incorporates both seconds and thirds, including minor and major (integer: 111120), while the 4-13 major and minor seconds together with two minor thirds (integer: 112011). Although this connection does not suggest a complete overlap of the interval contents, it demonstrates the degree of coherence that the 4-3 tetrachord offers within the construction of the row itself.

Overall, these features suggest that the 4-3 tetrachord possesses the pervasive characteristics of what Schoenberg named *Grundgestalt*. The multiple levels that this tetrachord has penetrated, including the motivic and thematic relations of the Concerto, the coherence within the row itself and the background connection of the rows, allude to the fact that the 4-3 possesses the all-round unity of the Idea. As a result the projection of the Idea (or the 4-3 tetrachord) has been used as the guiding principle behind the performer-oriented analysis. This chapter, therefore, has encapsulated and revealed the Idea in the music.

Chapter Three

Recording Analysis: Issues in the Interpretative Approach to the Violin Concerto

This chapter will mainly examine two recordings made by Rolf Schulte (2000) and Rudolf Kolisch (1967).[76] The former was made with Robert Craft and the Philharmonia Orchestra in London and the latter was made with René Leibowitz and the Wisconsin Festival Orchestra in Madison.[77] The Schulte-Craft recording is relevant because it was the most recent at the time when this research began and the Kolisch-Leibowitz includes two artists that were involved within Schoenberg's circle.

Louis Krasner's third recording (16 July 1954), made with Dimitri Mitropoulos and the Cologne West German Radio Orchestra, will be examined at key points only, in order to evaluate the approach of another violinist within Schoenberg's circle. The preference for this recording over Krasner's previous two (i.e. 1952 and 1954) was based on the highly stressful and pressurised conditions of the first[78], while the elimination of the second resulted from Krasner's assertion that this was the recording he 'would prefer to have remembered' (Noble 1984, 8).

Krasner was born in Cherkasy in Ukraine and when he was five emigrated to America. He spent most of his career in America, where he played as a soloist, led the Minneapolis Symphony Orchestra (1944-1947) and taught mainly in Syracuse University. In 1940 he gave the first performance of the piece with Leopold Stokowski conducting the Philadelphia Orchestra, and it is known that he rehearsed with Steuermann in order to play it to Schoenberg.[79] Krasner was also familiar with the second Viennese school before this recording, having recorded the Berg Violin Concerto with Webern (Krasner 1936).

In Kolisch's case Schoenberg was not involved at all in the preparation of the piece, because he was dead by the time the recording was made. However, Kolisch gained a unique insight into Schoenberg's music. Kolisch's involvement with Schoenberg commenced in 1919, when he began studying composition with him and played in Schoenberg's *Society for Private Musical Performances*. From that point onwards Kolisch was almost exclusively the main violinist Schoenberg collaborated with until his death.

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[76] Schulte's recording is available from ASC at http://www.schoenberg.at/index.php?option=com_content&view=article&id=217&Itemid=381&lang=en.

[77] Krasner made two additional live recordings with Dimitri Mitropoulos, one with the Bavarian Radio Symphony Orchestra (9 July 1954) in Munich and a few days later in Cologne with the West German Radio Orchestra (16 July 1954).

[78] For a full description of the recording process see Krasner 1978.

[79] Found in a recorded interview, item *V023: The Schoenberg Violin Concerto: A Panel Discussion* in the Arnold Schoenberg Centre.

Reflecting on the Performing Styles and Backgrounds of the Recordings

Out of the three violinists considered in this chapter, Rolf Schulte is the one who is more indirectly involved with Schoenberg. Born in Germany, Schulte started learning the violin with his father and later studied with Kurt Schäffer in Düsseldorf. In a phone interview with Schulte (23 November 2011), he revealed that Schäffer's association with poetry and painting, among other arts, imparted a strong artistic influence on him. His studies with Franco Gulli in Sienna have also left an important mark on him, while his later studies in the Curtis Institute of Philadelphia with Ivan Galamian were mainly appreciated because they consolidated his technical proficiency. Schulte's recording of the Violin Concerto instigated further recordings of Schoenberg works, including works such as *Serenade Op. 24* (2006), *Pierrot Lunaire* (2007), *Violin Phantasy Op. 47* (2010) and the *String Trio Op. 45* (2010).

Schulte collaborated with Robert Craft in the first two of the above recordings. Craft's involvement with Schoenberg commenced much earlier, around 1950. The first letter between Craft and Schoenberg is dated 17 June 1950 (ASC, 10481), inaugurating a correspondence that mainly consisted of Craft seeking advice to conduct Schoenberg's pieces (for example the *Suite Op.*29 or the *Pierrot Lunaire*) and permissions to listen to recordings Schoenberg possessed. The following year, in 20 June 1951, Craft made such a request, in order to listen to a recording of Schoenberg's Violin Concerto (ASC 10485).

The recording that Craft heard was most likely the tape of a live broadcast in 3 April 1950, with the Hungarian violinist Tibor Varga and the Cologne Radio Symphony Orchestra, conducted by Hans Rosbaud.[80] This recording, obtained from Rosbaud, made a strong impression on Schoenberg, who set out to write a letter to Varga (27 June 1951) claiming that his playing was 'so mature, so expressive, so beautifully shaped' and that he has 'never come across such a good performance without having myself helped with every detail' (Stein 1964, 289).

From 1950 till Schoenberg's death, 13 September 1951, Craft started to build a bond with Schoenberg. Their affinity is reflected in a letter dated 2 January 1951, that Schoenberg sent to conductor Fritz Stiedry, saying that Mr Craft 'is slowly working himself into my music, performing it a lot and finally he will succeed. I would really like to see all my friends encourage such young people like Mr Craft' (ASC 5673).[81] An even stronger remark about encouraging new people within the Schoenberg circle came into Craft's hands after Schoenberg's death. Schoenberg's wife, Gertrud, gave Craft a message that read: 'Do not discourage people, friends, they will "break" the Schoenberg clique. Encourage Craft. Also Mitropoulos' (Craft 2006, 10).

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[80] In 2 April 1950, Rosbaud sent a telegram to Schoenberg confirming that Varga would play Schoenberg's Violin Concerto the next day, Monday 3 April (ASC 15425).

[81] Er arbeitet sich langsam in meine Musik ein, in dem er sie viel aufführt und es wird ihm schliesslich gelingen. Ich möchte gerne, dass alle meine Freunde solche jungen Leute, wie Craft... ermutigen.

Schoenberg included Mitropoulos in his message, because the Greek-born conductor has been a champion of his music from the early stages of his career in the Minneapolis Symphony Orchestra (1937-1949) and later when he conducted New York Philharmonic (1949-1958). Sabine Feisst claims that Mitropoulos was a 'great supporter' (Feisst 2011, 165) of Schoenberg's music and that especially 'Between 1948 and Schoenberg's death, Mitropoulos conducted many influential Schoenberg performances in New York' (2011, 165). The cordial nature of their relationship is reflected in their lengthy correspondence, which began in 1945 when Mitropoulos wanted to invite Schoenberg to Minneapolis to hear Krasner play his Violin Concerto (ASC 21464). Unfortunately, their plans were cancelled due to a flying restriction imposed by the army.

The chief quality that Mitropoulos brought to the podium was his passion for expression and the fact that 'According to testimonies of musicians from the orchestras [...] his main concern in rehearsals was interpretation' (Kostios 1985, 183). This advantage, however, could create problems. The composer Morton Gould remembers how Mitropoulos had a 'rhapsodic, galvanising quality' in his conducting that created an improvisational performance, but often exhibited 'a lot of loose ends' (Trotter 1985, 392).

This issue arose partly because Mitropoulos over-emphasised features of the works. Cecil Smith, a critic in *The Chicago Daily Tribune,* criticised this attitude in a Mitropoulos concert in 1941, claiming that 'Not a single bar of music was left to convey the meaning of the music on its own, simply and without any mannerism' (1985, 211). Critics were especially harsh to Mitropoulos in his interpretations of the classics stating that 'Rubatos were exaggerated, secondary and tertiary lines profiled too sharply, details lifted out of their context into disproportionate focus. In short he over-conducted' (Trotter 1995, 392) and often his concept of a work as 'a whole' (392) suffered.

The lack of building the piece as a whole is a pattern that arises in critics, noted both by William R. Trotter and Apostolos Kostios. However, Kostios claimed that that by the end of his career Mitropoulos has managed to overcome this defect, by losing a few battles but winning the war. In 1947, the critic of *The Philadelphia and Evening Bulletin*, Max de Schauensee, claimed that 'Mitropoulos's work always conveys a concrete concept of the architecture' (1985, 217). Four year later, in 1952, Paul Hume of *The Washington Post* claimed that Mitropoulos's knowledge of the Shostakovitch *5th Symphony* 'allowed him a freedom in the conception of the work that underlines the music form' (217).

Although, Mitropoulos relied overtly on heated expression, this tendency can be understood as the reason why he generated exhilarating performances. His ascetic life style and complete devotion to the music reveal a conductor immersed in the moment. The soprano Frances Greer described such an incident during a rehearsal with Mitropoulos: 'It seemed to me that he was exposing his spirit, his very soul, and it was so compelling and so personal, that I could not continue

to look at him. It was like looking at the sun' (Trotter 1995, 392). The captivating effect of Mitropoulos's devotion would generate in return the musician's commitment to the music. Gunther Schüller, composer and horn player in New York Philharmonic, stated how Mitropoulos 'would burn his soul through you at those moments [...] when he seized you that way, you simply had to give him your all. Those moments were truly like religious experiences' (393).

This 'explosive excitement' (Trotter 2001) was the reason why Mitropoulos is often portrayed as physical conductor, allowing John Kurtz Sherman to describe him as 'a man possessed', 'unleashing a weird repertoire of frenzied gestures and scowls and grimaces that registered every emotion from terror to ecstasy' (1952, 228). Trotter describes Mitropoulos as 'intensely physical conductor, who directed with his whole body' (2001). Krasner's intensity of sound, immediately perceptible from the opening of this recording,[82] is the key element that unites their performance. The fact that Dika Newlin refers to Krasner's tone as 'wiry and harsh' (1958, 412) in his 1952 recording of the Schoenberg Concerto with Mitropoulos, confirms the immediacy and brilliance in his tone.

However, in Kolisch's recording the intensity of sound in terms of dynamic level is weaker. Although the quality of the recording does not depict the full range of Kolisch's sound, it is evident that his focus is not on a heightened brilliance. His claim that the 'structural balance of a work of art corresponds to its representation' (1995, 2), reveals his preoccupation with presenting sensibly and sensitively the structure of a piece.

Leibowitz pursues a similar line: he claimed that 'if you have understood the form of a piece you know how to interpret it (Maguire 1982-1983, 247). Jan Maguire claimed that in Leibowitz compositions it is possible to discern his 'monumental concern for structure' (247). His preoccupation with structure and how it guided his performing style is another characteristic that one of his students described when he compared Leibowitz to Pierre Boulez: 'And yet both caused things to happen in concert that excited one beyond imagination [...] Leibowitz by way of his great structural understanding' (Montgomery 1989, 53).

A possible explanation about Leibowitz's structural awareness in performance is his involvement with composition. Although some sources dispute the accuracy of Leibowtiz's claim to have studied with Webern,[83] he showed a relentless drive in studying, analysing, and performing music of the Second Viennese School.[84] Of course the fact that he was a twelve-tone composer himself, contributes to such argument. Kolisch's studies of composition with Schreker and Schoenberg, together with his extensive collaboration with Schoenberg could also have contributed to

[82] This will be discussed later in the chapter when spectrograms of the two recordings will be compared, examining their vibrato usage.

[83] Reinhard Kapp claims that there are contradicting and unclarified details about his studies with Webern and even his meeting with Schoenberg (see in Kapp 1988, 4). Sabine Meine also claimed that Leibowitz's lesson with Webern could not be cross-checked (Meine 2000, 41-45).

[84] Jan Maguire claimed that Leibowitz 'introduced the 12-tone music into the country [France]' (1979, 6) and gives an account of his involvement within the fields outlined here.

the same characteristic. Additionally, Kolisch's studies in the Vienna Music Academy and the musical environment he assimilated there bring him closer to Schoenberg's musical experiences.

Krasner, though, was involved with the Schoenberg circle later in life. His interest in twelve-tone music, and especially that of the Second Viennese School, developed in his thirties. Krasner was apparently moved by listening to Alban Berg's *Wozzeck* and *Piano Sonata Op. 1* and decided to 'attempt to overcome the then widespread rejection of the music of Schoenberg, Berg and Webern' (Pople 1991, 26). As a result he premiered both the Berg and the Schoenberg Violin Concertos. His performing style, heavily reliant on featuring brilliance, could stem from the fact that he was an amalgam of influences. In his early studies at the New England Conservatory he studied under Erich Gruenberg, a violinist with Germanic background who played in the Gewandhaus Orchestra in Leipzig and the Vienna Opera. When Krasner came back to Europe, after 1923, his education included diverse 'schools' of violin playing, with teachers such as Carl Flesch – who was taught in Vienna and France, the French-bred Lucien Capet and the Czech Otakar Ševčík. Krasner himself commented on this issue claiming: 'I studied with many great teachers, and all of their teaching emptied into me. It's all been redeveloped, re-cooked on my own burner. I don't know what's me or what's my teacher' (New England Conservatory, 2009).[85]

In terms of the circumstances of the two historical recordings, it is possible to distinguish two different contexts. The Krasner-Mitropoulos recording examined here is the fourth time that these two artists played the Concerto. Krasner, however, had to undergo a difficult world premiere, with Stokowski (1940), where the artists presented the piece as graphically as they could in order to gain the audience's favour. The unwelcoming environment they had to face is depicted in Milton Babbitt's account of the first performance. He claimed that when the local radio that broadcast the Philadelphia concerts found out that Schoenberg's Violin Concerto was going to be played first – swapping it with Sibelius's *Symphony 7* [86] – they 'demanded that the order of the first two pieces be reversed, so that the broadcast audience could be spared the experience of the Schoenberg work' (Brinkmann 1999, 37).

By contrast, the Kolisch-Leibowitz recording took place in the University of Wisconsin during a concert series devoted mainly to Schoenberg's music.[87] These concerts were organised by both Leibowitz and Kolisch attracting audiences that were devoted and willing to experience this style of music. This setting places them in a position where they could adhere closely to their performing style and ideology, without having to compromise any of their performance choices. Therefore, for example the faster tempo that Krasner sets up at the beginning of Part B in the second movement

[85] From http://www.necmusic.edu/faculty/louis-krasner?lid=6&sid=4

[86] The programme also included Stokowski's *Tristan and Isolde* 'synthesis' (see Brinkmann 1999, 37).

[87] The series included three concerts: the first was on 12 March 1967, at the Wisconsin Union Theatre, entitled 'The Music of Arnold Schoenberg'; the second on 16 April 1967, at the Music Hall Auditorium, including only *Pierrot Lunaire*; and the third was on 7 May 1967, at the Music Hall Auditorium, entitled 'Schoenberg and his School', including Berg's *Kammerkonzert* and Webern's *Concerto of Nine Instruments Op. 24* (Watrous 2003).

(Theme II-1, bars 376-384) and leads to the much faster climax (Part B, Theme II-3) in the Krasner-Mitropoulos recording (79 MM, see p.167) could be influenced by the artist's desire to create a heightened level of excitement at the premiere, a choice that he emulated in the recordings after. Likewise, Krasner's intense playing style could be attributed to the effect of this different context.

Analysing the Recordings of the Concerto

Although the background of the recordings might differ, the analysis of the recordings will explore how the artists project large structural units of each movement. The goal is to understand whether the performers are trying to create an overall shape within these units and organise their content in relation to major climaxes or other significant moments. The main focus concentrates on how the use of tempo delineates a whole section as an organic unity. This unity has not always been perceived as a tempo flow that remains within a narrow tempo range. Cases where the performers reach the lowest tempo within a section or play a section of the music faster than the surrounding ones then their rendition is conceived as having achieved a unified projection of the music. Additional cases where such unity can be identified include sections of music where their corresponding tempo curves, attained through the use of the program Sonic Visualizer, resemble a simple contour such as an arc or an inverse arc (namely a U-shape).

The concept of how long spans of music are projected by a performer has also been the subject in Nicholas Cook's essay 'The conductor and the theorist: Furtwängler, Schenker and the first movement of Beethoven's Ninth Symphony'. In this essay Cook explores what Furtwängler called 'long-range hearing, i.e. hearing applied over great spans to fundamental relationships that often spread across many pages' (Cook 1995, 108). The main focus in the above essay concentrates on Furtwängler's recordings of Beethoven's Ninth Symphony, examining how the former's tempo modifications can incorporate the 'projection of structure' (1995, 119). Cook bases his arguments on Peter Pirie's comment about Furtwängler's recordings, claiming that 'his interpretations analyzed the structure' (105). These factors have been the guiding force behind the information summarised in Tables A, B and C (see Appendix II).

Here, each column represents a structural unit of the movement as it has been established in the performer-oriented analysis.[88] Their categorisation into a single structural unit is based on the categorisation found in chapter two. The way that each of the performers achieves unity within these structural units is always summarised in the first line of the second and third rows of this table, representing Kolisch's and Krasner's performances correspondingly. Comments on whether their

[88] The choice of the term unit has been undertaken because it appears in Cook's essay, describing how subdivisions of the development appear as 'integrated units' (1995, 116). L. Henry Shaffer also discusses the coherence of a 'musical unit' achieved through temporal changes (1994, 189).

playing coincides with the compositional separation of these units are also included in this part of the table. Below these statements the reader can find specific indications of how each structural unit is displayed. Each entry should be read against its equivalent entry in the other row, in order to understand how the two recordings differ.

The reason why these tables are provided is because this chapter does not aspire to generate a comprehensive discussion on how the artists shape the music throughout the entirety of both recordings. Instead it will focus on selective moments that have been chosen according to the importance of their impact on the overall performing approach and consequently to the interpretative plan of the players. Special attention is drawn to cases when the players display performing choices that diverge from the instructions in the score, or cases that are of major importance in the sense that they shape a long stretch of music (e.g. a major climactic point).

First Movement

One of the first examples of the performer's tendency to alter the score indications is the shaping of the Development section. Overall, in terms of structure, Schoenberg outlines three clearly distinguished parts (see chapter two, p. 51), all of which are separated by a tempo change: the first finishes with the indication of a *rit* sign over one bar and the second with that of *poco meno mosso e accel*, suggesting a slight pull up and then an acceleration into the third section. In terms of tempo Schoenberg provides in the first section an indication of ♩. = 72 and for the third includes an *A Tempo* sign with the same metronome marking, proposing that the two outer sections should be delivered within the same tempo. The absence of any tempo indication in the second section of the Development, leads the performer to consider a single tempo throughout, except when indicated in the score.

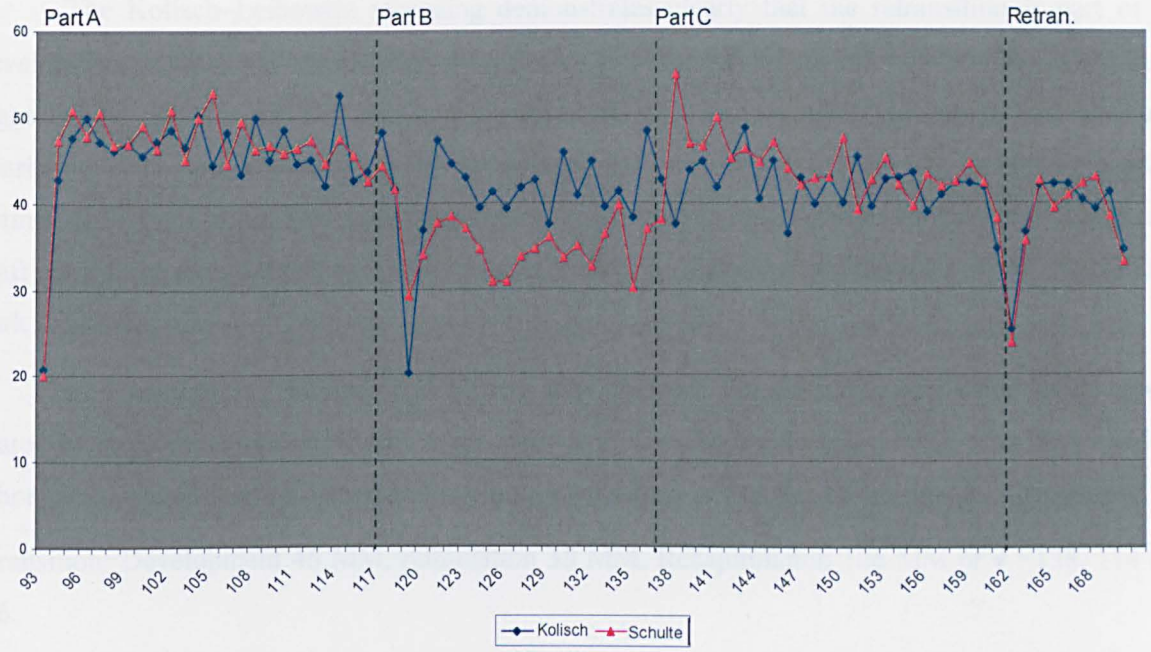
However, when the two performances are examined it becomes evident that such an approach is in fact spurned by both the performers. Schulte and Craft in particular incorporate a significant reduction in their speed for Part B, slowing down from an average tempo of 46 MM in Part A to 35 MM. Similarly, Kolisch and Leibowitz moderate their tempo flow from a speed at 47 MM to that of 41 MM, incurring also a reduction that is, of course, less prominent. What appears to produce this reaction is the fact that the generally lively music of the Development becomes in Part B more lyrical, where Schoenberg abandons the more angular and disjunct melodic shapes for a more fluid and smoother legato writing (especially in the melody played by the piccolo clarinet, bars 126 – 134). In terms of dynamic level too this section is quieter than the outer sections, since Schoenberg has marked it within a range of *ppp* to *piano*. Although this indication appears to be contrary to the busy texture provided by the accompaniment of the strings and the solo violin, there is a definite sense of

melodious character in the main line throughout. An additional feature of the music that could influence the choice of tempo is the inclusion of the *grazioso* indication in the solo part, suggesting the light playing needed to avoid obscuring the main line of the piccolo clarinet.[89]

Although both performers coincide in their slower rendition of the middle section of the Development, the overall shape projected differs widely. Table A (Appendix II) indicates that Kolisch does not follow the *a tempo* indication in Part C in order to return to the original tempo and instead remains within the same tempo of Part B. Therefore, the discrepancy between Part B and C comprises only a marginal acceleration from AMM 41 to AMM 42 respectively. Schulte however, manages to ascend to a tempo closer to the initial one, Part A played within AMM 46 and Part C within AMM 44, following thus the indicated instructions of the score.

As a result Kolisch projects a binary division of the Development, reinforcing such an approach through a significant stop after Part A and by integrating the last two sections through a unified average tempo speed. As can be seen in Graph 17, the tempo curve in Kolisch's case remains almost constant throughout the second and third sections. On the other hand, Schulte's rendition reflects a ternary conception of the Development, which in fact coincides with the ternary division resulting from the indications of the score. In Graph 17 three areas can be distinguished, illustrating more clearly the versatility of the characters involved within each of these sections. It becomes evident that the unity found in Schulte's recording is in fact stronger, since the biggest reduction in tempo occurs only before the retransition (notice the dip of the curve). In the case of Kolisch though, the unity of the whole Development is broken (notice the gap in the time instants before Part B), and maybe as a consequence he strives to restore it by projecting the whole area in a more unified tempo range.

[89] This tendency resembles the one described by Robert Jackson in his essay *Schoenberg as the Performer of His Own Music*, where Schoenberg altered the tempo flow when expressive remarks such as *espressivo, rhuig or steigernd* appeared in his music. Jackson does not mention anything about the term *grazioso* but in this case it could prove to share a minor role in such tempo alteration.



Graph 17 – *Development and Retransition*

A further example of how the two interpretative plans differ from each other can be found just after the Development, especially in terms of the artists' approaches to the retransition. Here, Schoenberg marks the tempo with a new metronome marking, giving this section a faster tempo than before. The score includes the indication of 𝅗𝅥. = 60 at the retransition (bar 162) and then the original tempo of 𝅗𝅥 = 64 at the Recapitulation (bar 170). Although the two markings incorporate two different metres, note that the former is a dotted minim and the latter is a minim, they none the less indicate that the retransition is at a faster tempo. Even if the metronome marking remained the same, the metre change from one-in-a -bar to two-in-a-bar would indicate that the retransition should be played faster.

However, when the two recordings are examined this relationship is not as clear cut, introducing a discrepancy into how the performers view the retransition. If the average tempi are examined it becomes evident that in Schulte's case the retransition is in fact played almost at a similar tempo as both the Development and the Recapitulation. In particular, Schulte and Craft project the last section of the Development at an average speed of 44 MM, the retransition at 40 MM and the Recapitulation at 61 MM, i.e. ♩ =132, 138 and 122 correspondingly. In direct contrast though, Kolisch and Leibowitz incorporate a much wider tempo range in their rendition. Despite the fact that the value of the average speeds remains close, final part of the Development 42 MM, retransition 41 MM and Recapitulation 43 MM, the corresponding crotchet values reveal a wide tempo range, ♩ =126, 123 and 86.

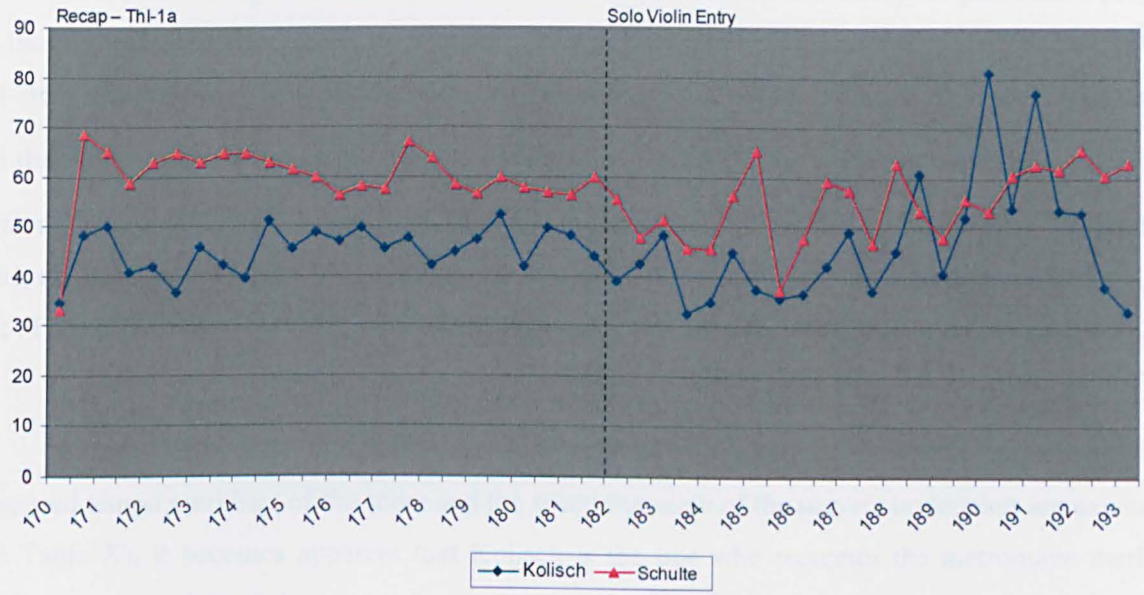
The Kolisch–Leibowtiz recording demonstrates clearly that the retransition is part of the Development section. The sharp tempo drop discerned in the Recapitulation is within the tempo range suggested by Schoenberg, and could be perceived as an underscoring of the artists' endeavour to clearly delineate the two sections. In the case of the Schulte–Craft recording though, the above distinction is diminished. The narrower tempo range of these areas signifies the fact that Schulte and Craft attempt to merge these two areas together, allowing mainly the difference of the dynamics to mark their separation.

In a similar way Krasner and Mitropoulos perceive the retransition as being more closely related to the Recapitulation. Their tempo plan emulates the continuous tempo drop suggested by Schoenberg, but instead of incorporating the biggest drop at the Recapitulation this happens at the retransition: Development 46 MM, retransition 38 MM, Recapitulation 106 MM or ♩=138, 114 and 106.

The different approach to retransition creates a different handling in the biggest climax of the piece, occurring around the re-introduction of the solo violin at the Recapitulation (bars 182–197). Because Kolisch and Leibowitz have chosen to start the Recapitulation at a much slower tempo than the retransition the whole section before the solo violin entry at bar 182 (bars 170-182), appears to contain a continuous acceleration. In particular, the highest tempo point after the retransition is found at the second half of bar 179 (52 MM), which is just two bars before the solo entry. In this recording this part of the Recapitulation (bars 170-182) is perceived as a long build up of tension enhanced by an acceleration (see Graph 18). However, since Schulte and Craft have chosen a faster tempo at the Recapitulation, their preparation for the solo entry (bar 182) is exactly the opposite shape. Note how in Graph 18 the overall shape of the tempo curve of this recording descends towards the solo entry. In terms of tempo measurements, their plan materialises by placing the highest tempo point at the beginning of the Recapitulation, in the second half of bar 170, where the tempo is measured at a speed of ♩ = 69.

The two opposing approaches to the Recapitulation have repercussions not only in the way the two soloists handle their climactic entry at bar 182, but also how it is perceived. Despite the fact that both soloists translate the *pesante* marking at this point as an indication to slow down, there is a subtle variation in the degree of anticipation before the marking appears. If Graph 18 is examined, it becomes evident that Craft slows down for only half a bar before (starting at bar 181.2) Schulte's entry, while Leibowitz slows down for a bar and a half (starting at 180.2) before Kolisch enters. In practical terms, Kolisch incurs a marginally bigger reduction of tempo when he enters, since the difference in tempo from the moment the orchestral anticipation begins and the lowest tempo point the solo violin reaches results in the following figures: Krasner's reduction is from a speed of 60 MM (bar 181.2) to 45 MM (bar 184), while Kolisch's comprises that from 50 MM (bar 180.2) to 32 MM

(bar 183). Thus, Schulte incurs a reduction of 15 points, while Kolisch incurs a reduction of 18 points. The slower tempo that Kolisch adopts enhances the impact of this speed reduction. Additionally, and most importantly, the fact that Kolisch incurs a slow down after a long acceleration within the Recapitulation results in an aural effect of a halt. On the other hand, Schulte does not impose such an obstruction in the flow of the music because his entry occurs within the long reduction of tempo in the music beforehand. In simple terms, the two entrances feel as if Kolisch interrupts the music flow while Schulte allows it to continue.



Graph 18 – *The peak at bar 182*

Second Movement

The ternary design of the second movement offers the players an opportunity to establish a much simpler performing plan, compared with the one found in the first and third movements. Despite the underlying simplicity however, the performing approach of the players displays a significant amount of variety and differentiation in their interpretation. In Part A, the major discrepancy arising from the analysis is the fact that Leibowitz creates a constant decrease of tempo throughout the entire first thematic area. After Kolisch has slowed down for Theme II-1', Leibowitz disregards the *Tempo Imo* indication (bar 300), where an orchestral codetta reminds the listener of the head motive of this area, namely motive X (). Schulte however, at this point follows the score more closely creating the tempo alterations suggested by Schoenberg.

The advantage of the latter approach is the fact that the head motive is always projected within a tempo of 42 – 47 MM. If Table B (Appendix II) is consulted it can be seen that in Schulte's

case Theme II-1, Theme II-1' and the cadential passage are played in an average tempo of 47 MM, 42 MM and 45 MM correspondingly. Therefore, the kind of unity achieved here lies within the coherent temporal projection of this particular thematic material. In Kolisch's case, however, the same measurements project a definite decline, reading 59 MM, 51 MM and 46 MM. Here, the nature of the unity achieved derives from the constant de-escalation of the speed, which overall projects a strong feeling of closure. Although, this approach does not pinpoint as sharply as Schulte's, the temporal shift to the slower speed of the second thematic area, it certainly reveals the performers' desire to side-step the composer's indications, in order to achieve a long-span distinctive shape.

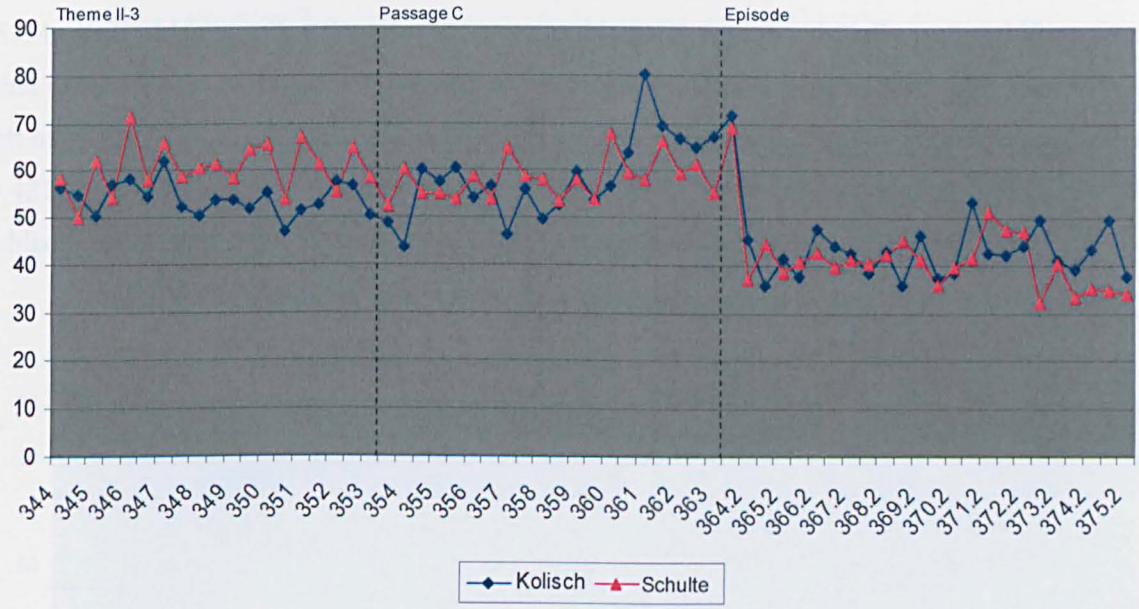
In the remaining two thematic areas of Part A (i.e. second and third) the performers prepare for the first minor climax of the movement, which occurs just before the end of the third area (bars 394–363) and continues into the final section of this area, what has been named 'Episode'. Despite the fact that in the Episode the tempo drops to half speed – in bar 363 Schoenberg indicates ♩ = 104 and in the next bar ♩ = 52 – the intensity of the music is carried forward by including the stark Theme II-2. Thus, the accumulated force of the orchestral acceleration (bars 359-363) is incorporated in the violin part (Theme II-2, bars 364-375) which then allows for the intensity to drop in order to conclude Part A.

In terms of how the two performers approach this area a significant discrepancy arises. If the suggested tempo markings of the score and the speed that each of the players undertakes are examined (see Table X), it becomes apparent that Kolisch is the one who recreates the metronome marking relations suggested by Schoenberg. In particular, the placement of the average speed of the third thematic area (53 MM) in between those of the first (highest at 59 MM) and the second (lowest at 51mm) creates the intended shape by the score indications. However, Schulte and Krasner alter their relation by playing the third thematic area faster than the other two (60 MM and 63 MM respectively). In this way both artists achieve a longer preparation of the climax in the end of the third thematic area.

Structural Units	First Thematic Area	Second Thematic Area	Third Thematic Area
Metronome Markings on the score	♩ = 72	♩ = 52	♩ = 66
Kolisch – Leibowitz	♩ = 59	♩ = 51	♩ = 53
Schulte – Craft	♩ = 47	♩ = 43	♩ = 60
Krasner – Mitropoulos	♩ = 55	♩ = 50	♩ = 63

Table X – *Table of suggested metronome marks and those of the two recordings*

As a result Schulte's tempo curve (seen in Graph 19) creates a much smoother approach to the peak of this section and creates a more controlled and integrated effect. This emanates from the fact that the highest tempo point at the peak (bar 364) is played at 69 MM, which is very close to the average tempo of 60 MM for the third area. In direct contrast Kolisch retains a much narrower range of tempi within the three thematic areas, but includes a tempo ascent to the climax that reaches the speed of 80 MM (bar 360). This speed is much faster than the average speed of 53 MM in the third area preceding the climax. Therefore, Kolisch's tempo ascent to the climax is more sudden and sharper.



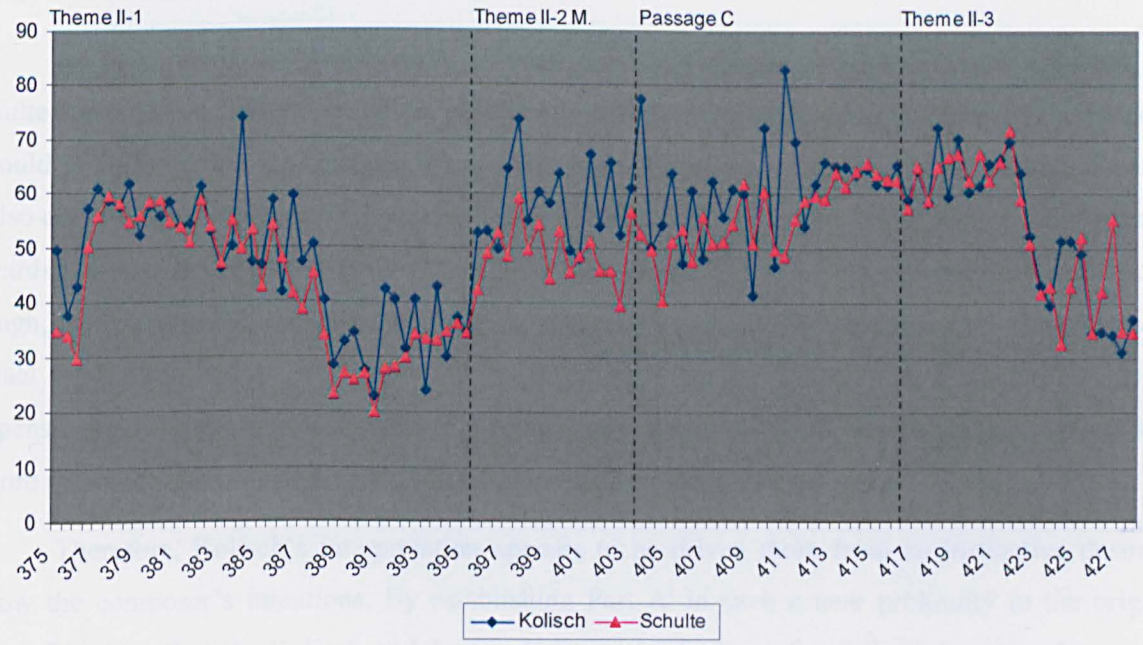
Graph 19 – *The ascend to the climax in Part A*

Overall, if the aural effect of Part A is considered in its totality, it becomes apparent that the artists achieve different effects and kinds of unity. Kolisch on the one hand creates much more closely related speeds for each of the three areas and thus a more unified approach between them, but projects the climax very sharply. Schulte on the other hand creates less unity within the three areas, but as a result deprives the climax of its impact. An additional enhancement of the impact of the climax within Kolisch's approach, is the fact that the Episode is projected slightly faster (Kolisch's AMM 44, Schulte's AMM 42) and therefore continues the intensity of the peak beforehand more successfully.

The difference in how both players approach the next and strongest climax of this movement (the third thematic area of Part B, bars 416 – 422), is considerably less divergent. In terms of dynamic level both recordings display the highest values around this area. Specifically, in the Kolisch–Leibowitz one the highest value of -8.8 DB is found in the second part of bar 420 and in the Schulte–

Craft is -14.3 DB in bar 418. The range of the dynamic values overall within this climax ranges between -23 till -9 DB and -26 till -14 DB respectively. Although, a direct comparison of the values between the recordings is futile, because each one needs to be considered within the dynamic range it generates, it becomes apparent that in both cases these levels are the highest attained within the whole movement. Moreover, they constitute the longest time span that such high time values are maintained.

In terms of tempo, though, the situation is more complex, despite the fact that the basic plan of the two performances displays a similar construction: in both cases after the end of the first thematic area (in Part B) there is a continuous ascent until the climax. In the case of Schulte's recording (see Graph 20), a major discrepancy is the fact that the acceleration ten bars before the climax itself (namely passage c) is much steeper, shifting from an average metronome marking of 46 to 53. In Kolisch's recording though the tempo at this point remains virtually static, shifting from 58 to that of 59 MM (at passage c). Moreover, in the orchestral climax itself (Theme II-3, bars 416–421), Craft manages to induce a slightly sharper and more forceful playing by allowing the tempo to peak at bar 421 (71 MM), which is towards the end of the climax. In the other recording though, Leibowitz establishes the fastest point at bar 418 (72 MM) producing a slightly less driven approach.



Graph 20 – *The climax in Part B*

A further place that is worth examining is the continuation after this major climax, where the performers create different kinds of unity. In terms of structure the solo violin enters after the orchestral climax (bars 416–421), in order to continue the intensity of the music and link it with the bridge passage (bars 428-446), which is the final section of Part B. At this point, although it is the first

time in this movement where Schoenberg indicates a significant pull up (indicated by the first *molto rit.* sign of this movement, b427) the two performing approaches differ. In Schulte's recording the reduction of the speed occurs mainly within the last one and a half bars (after bar 426.2), while in Kolisch's the tempo drops for a longer section starting two bars earlier (after bar 424.2). In Schulte's recording it is also evident that he returns to a higher tempo throughout this short cadential passage, establishing a more coherent connection. As a result, this connecting section (bars 426-427) allows Schulte to create a longer stretch of music after the climax of this movement where the music unwinds and establish a smoother transition to Part A'.

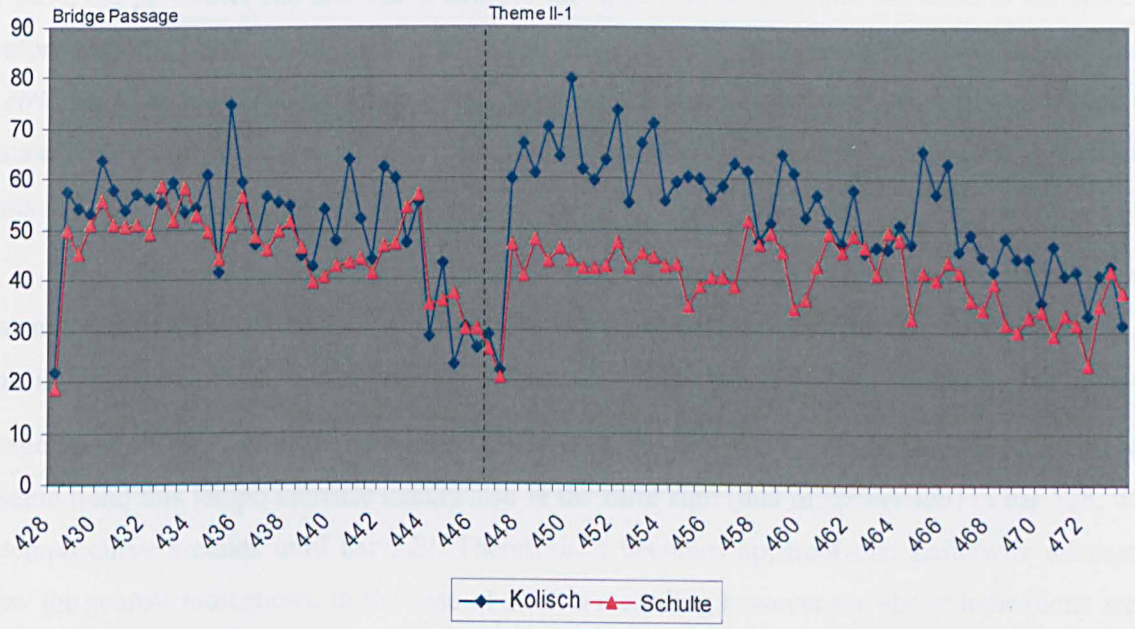
The most fundamental discrepancy however, between the two performing approaches, is found in the re-appearance of Part A' in bar 447. Here, Schulte and Craft take an even slower tempo than the previous section, which alters the suggested speed and metronome marking in the score. Here, Schoenberg calls for a return to *Tempo Imo* (at ♩ = 72), which essentially has been the tempo he specifies for every time the first thematic area material appears. However, Schulte establishes an average tempo of 42 MM, which is slower than each of the previous times that this material has been introduced (in Part A it was 47 MM and in Part B 52 MM). By contrast, Kolisch establishes the fastest tempo for this material so far, playing at a speed of 61 MM, while in Part A he played at 59 MM and in Part B at 55 MM.

As a result, if the tempo curve of each recording is examined, it becomes apparent that Schulte creates a much more prominent peak, by adjusting and manipulating the tempo after the peak. It could be inferred that the impact of the peak is strengthened even further because the music before is also organised in relation to this climax. Schulte's tempo curve in Graph 20 appears as a long ascent towards the peak and especially after the climax (see Graph 21) as a long descent. In Kolish's case though, the coherence of the above performing approach appears to be varied, since a faster tempo is in fact established in Part A' (Graph 21). What emerges out of Kolisch's performance plan is his propensity to stress the structural units (i.e. bridge passage bars 428-446 and Part A' bars 447-473) in a more prominent way, always following the suggested indication of the score.

Therefore, Kolisch's interpretation appears to be driven more from an instinctive desire to follow the composer's intentions. By establishing Part A' in such a near proximity to the original tempo found in Part A, Kolisch and Leibowitz create a feeling of a full circle and a journey of completion. Schulte and Craft, on the other hand, choose a different interpretative plan, which diverges from the composer's intentions. Overall, their plan allows for a more linear statement of the whole movement, re-enforcing instead a conclusive character for Part A', establishing a vivid projection of the climax of this movement.

A brief inspection in Krasner's rendition reveals a fusion of the two above approaches. Krasner and Mitropoulos increase the tempo of Theme II-1 in Part B and reduce it in Part A' (Part A

55 MM, Part B 66 MM and Part A' 59 MM) similarly to Schulte and Craft. Krasner's rendition also offers the same appeasement in Part A' as the Schulte-Craft recording, because Mitropoulos plays the climax of the movement (Theme II-3, bars 417-422) faster than the two other recordings, reaching the speed of 79 MM (Leibowitz and Craft reach 64 MM and 65 MM respectively). However, the fact that Krasner places the final appearance of Theme II-1 (Part A') higher than the opening, resembles Kolisch's circular interpretation and reveals a comparable intention to relate the two outer parts (part A and A') of the movement.



Graph 21– *The Bridge Passage in Part B and Part A'*

Third Movement

In the third movement the rondo structure provides a unique chance to produce a performance plan according to the re-appearances of the refrain. The fact that Schoenberg has managed to vary every single one of its re-introductions in compositional terms, means that the long term performance strategy can be facilitated and based on the variety of the compositional structure. Therefore, the necessity of exploring how successfully the two performers have managed to project these large scale structures appears more imperative. Also, the previously applied criteria of when and how the two performers diverge from the indications of the score will also be explored, in order to identify whether such an approach has produced a successful result.

The first case where one of the artists incurs a noticeable departure from the score occurs in the middle section of Part B. Before the final thematic material of this movement is presented for the

first time (i.e. Theme III-E), Leibowitz reduces the tempo flow quite drastically, reducing the speed from an average tempo of ♩=109 to that of ♩=82. Notice in Graph 22 how their tempo curve drops at the lowest point so far. If the Schulte–Craft recording is examined however, it becomes clear that such a drop of the tempo is absent. Their tempo curve remains within a much narrower range avoiding any major fluctuations.

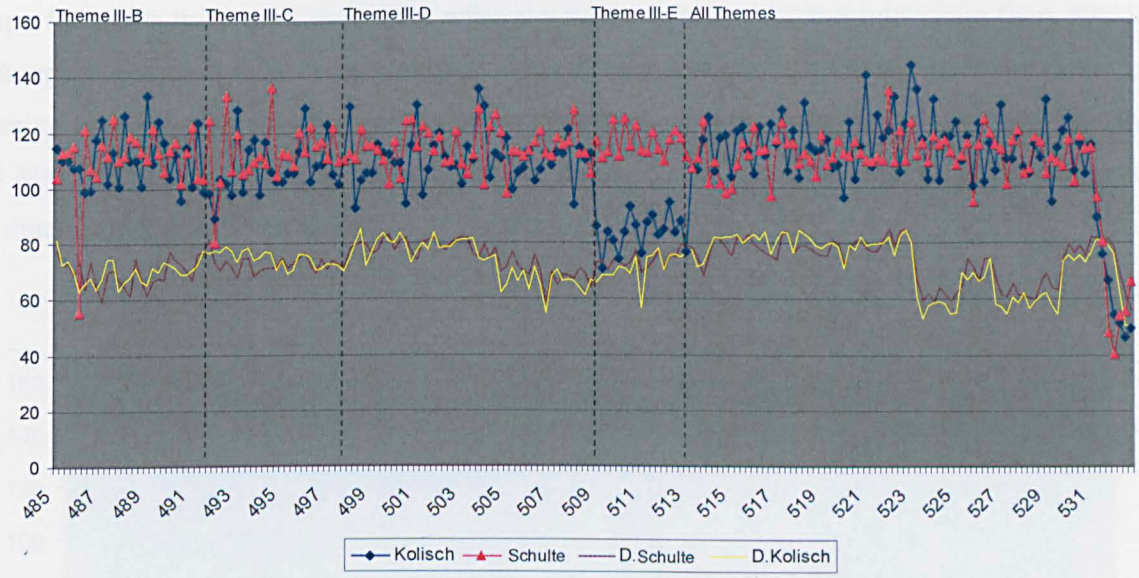
Although there is no indication in the score justifying such choice, a possible explanation behind the Kolisch–Leibowitz approach could be their intention to maximise the impact of the first climax of the movement (bars 529–531). By slowing down before the introduction of Theme III-E (bar 509), the performer can manage to achieve the three-fold acceleration indicated in the score and therefore play the *poco a poco accel* sign at bar 520, the *poco piu mosso* sign at bar 523 and finally the *stringendo* at bar 528. As a result the listeners would be faced with almost twenty bars of a constant built up of tempo that culminates at the *fortissimo* chord of bar 531, imposing the feel of the climax.

This plan can be seen in the Kolisch–Leibowitz recording, where the tempo curve rises constantly till bar 523. Thereafter it appears as though the tempo remains the same. However, the graph is misleading because if the tempo is measured more carefully the following plan arises: an average speed of ♩=117 within bars 520–522 shifts to that of ♩=120 within bars 523–525. Following the same trend this tempo increase occurs also in the third sign (that of *stringendo*) in bar 528, where the tempo curve ascends until bar 529. Therefore, it becomes apparent that Leibowitz manages to follow the score's indications. In the case of Craft's recording however the above indications are not projected as strongly, annulling in fact any tempo change at the second sign (*poco piu mosso* in bar 523). Aurally, this discrepancy is certainly perceptible since the Schulte–Craft ascent is not as forceful.

The situation is further complicated when the dynamic level is considered. If the dynamic curve in Graph 22 is consulted (the yellow and brown lines) it becomes evident that none of the two recordings project the climax of this section louder than the previous music. Notice how especially in the Kolisch–Leibowtiz recording the second arch (around bar 531) is in fact quieter than the music of the passage between bars 515-523 (All themes tag in Graph 22), suggesting that the impact of the former is weakened. The peak at the second arch is -18 DB, but in the all themes point the dynamic level reaches the value of -15 DB at many places.[90] The situation is slightly different in the Schulte–Craft recording where the peak at the second arch reaches the value of -16 DB and in the peak before (around bars 521-523) that of -15DB. This of course implies that either the performers do not perceive

[90] Graph 22 displays the dynamic curve in the equivalent values of the DB reading gained from Sonic Vizualiser. The corresponding values have been calculated through the Dynamatic programme on http://www.mazurka.org.uk

bar 531 as the peak of the previous ascent, or that the conductors failed to allow the loudest dynamic to occur at the climax of this section.

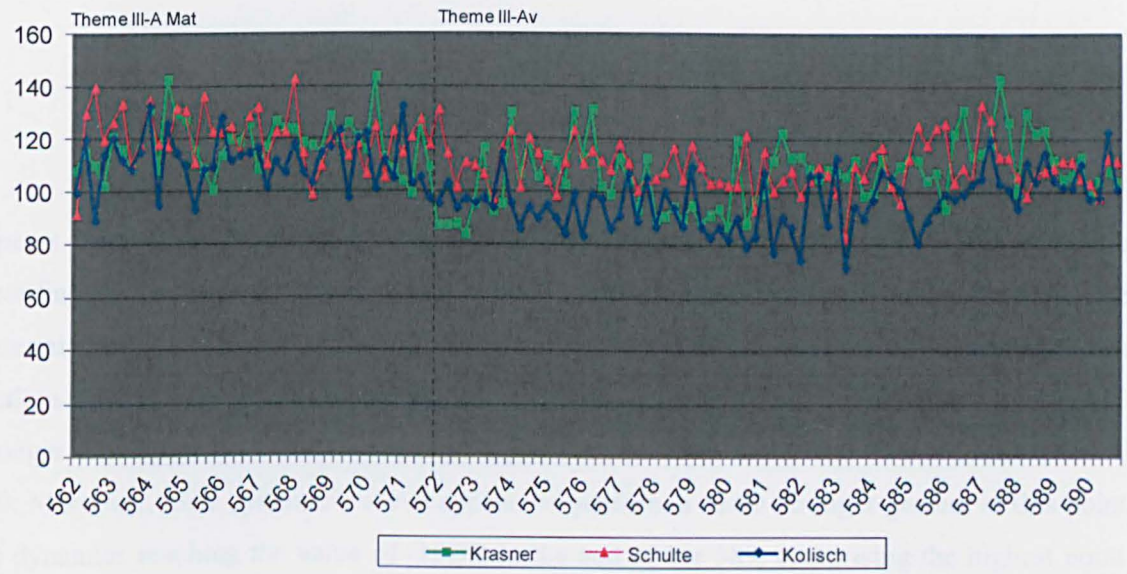


Graph 22 – *Graph of Tempo curve and Dynamic curve for Part B*

In the area of the second refrain (i.e. Part A2) the performers are faced with an extensive region where they present material related to the head motive of its theme. Here, Schoenberg presents for the first time a theme that incorporates a lyrical and expansive character, which is first played by the solo violin (bars 572–579) and then passed onto the clarinet (bars 580–587). This theme is certainly the only material heard till now that exploits legato phrases in order to create a lyrical mood, as opposed to the more angular shapes found in the previous material. The softer level of this area is also enhanced by the dynamics of the accompaniment, which are kept persistently within the range of *pianissimo* to *piano*. Also, Schoenberg includes for the first time in this movement an *espressivo e cantabile* indication in the solo line, reinforcing further the lyrical impact that this theme should produce.

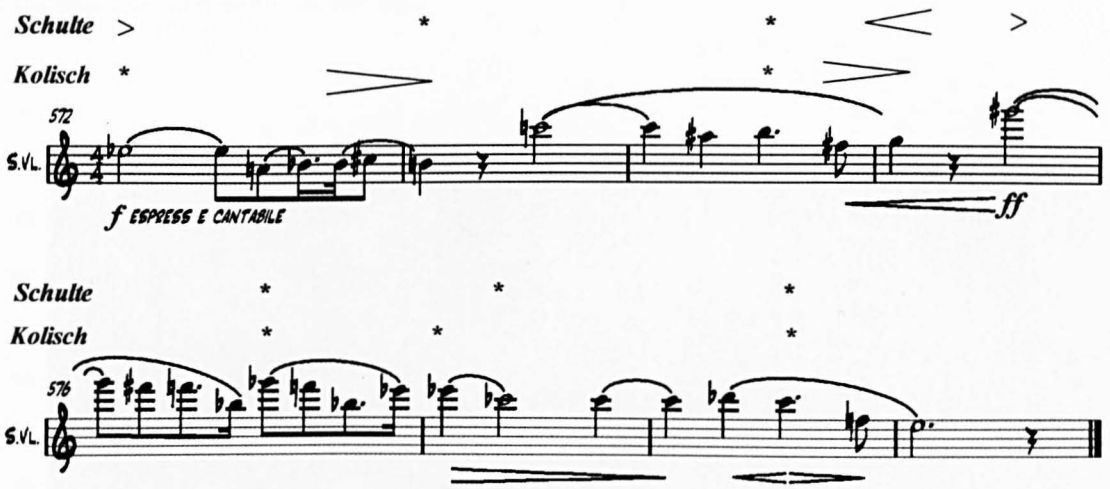
Due to the unique trait of this theme both performers adjust their playing in order to reflect its character. Despite the fact that this theme is marked at the original speed of ♩=126 (see Graph 23), here the tempo slows down. Notice in the graph below how the curve at the area tagged 'Th III-A Mat' is in fact higher than that named 'Th III-Av', signifying the lyrical theme mentioned above. In terms of more specific measurements, the analysis reveals that all three performers slow down in this area, with Kolisch incurring a slightly more noticeable change. In particular, Schulte reduces the speed from an average speed of 124 MM to that of 110 MM (14 marks), while Kolisch changes from 112mm to 95mm (17 marks) and Krasner drops from 118 MM to 102 MM (16 marks).

It is worth noting that only Krasner's playing fluctuates more than the other two artists. His tempo curve (see Graph 23) covers a wider range spanning almost 50 points, from 83 MM to 131 MM (bars 572-579). This fluctuation is especially prominent at the end of the phrase between bars 577-579, which results in a more rubato playing than the other two artists. In Kolisch's recording the tempo fluctuates much less, especially when the theme is played by the solo violin (bars 572-579). Although the range of the tempo for both Schulte and Kolisch extends to about the same level, meaning that they both fluctuate within 30 points of metronome markings (Schulte from 94 MM to 124 MM, Kolisch from 83 MM to 114 MM), in Kolisch's recording the extreme points of the curve are much more limited (see bars 572-579 in Graph 23).



Graph 23 – *Tempo curve of Solo Violin's Theme III-A Mat. and Theme III-Av*

This translates to a more contained and somehow intimate playing that Kolisch decides to adopt. The places where the curve rises in his case comprise only the notes and the beginning of phrases that he wants to project more prominently. It only happens in the places where an asterisk is shown in Example 70. In Schulte's recording, although the same concept of raising the tempo in more expressive notes occurs, the main difference is the articulation. Here, Schulte's bow is more 'aggressive' and the attacks that he places upon certain notes (shown with accents in Ex. 70) give a more extroverted and boisterous feel in his rendition of this theme. The introvert expression in Kolisch's playing is maintained through the additional *diminuendo* that he employs, especially in bar 574, where he reverses Schoenberg's *crescendo* marking. Schulte however follows the *crescendo* marking. None the less Schulte manages to maintain the lyrical nature of the music found also in Kolisch's playing, but Schulte's lyricism is in fact achieved with more 'daring' and more force.

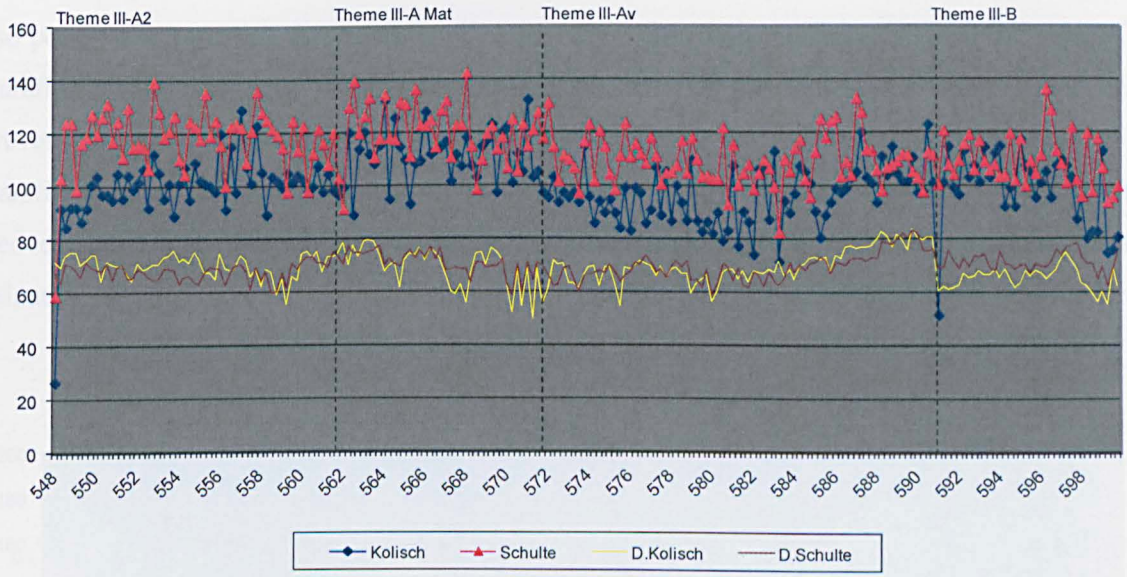


Example 70 – *Stresses and further nuances in Theme III A1 mat 2*

When examining the unity that the players are trying to convey throughout this section, it appears that the artists are following two different interpretative plans. In the Kolisch–Leibowitz recording the listener experiences a small but noticeable gap after the end of the section of thematic material related to Theme III-A and the rest of Part C (bar 590), signifying the separation of the two sections. Also if Graph 24 is examined it becomes evident that they manage to convey a much stronger closing gesture, since the tempo's peak occurs right at the end of this section, namely bar 590. Moreover, their dynamic's curve appears to perform a much stronger gesture at this point, with the dynamics reaching the value of -15DB in the end of bar 589, comprising the highest point since the beginning of the second refrain (Theme III-A2). In Schulte's recording though the situation is different, in the sense that the peak of the tempo does not coincide with the closing gesture at bar 590. Notice how in Graph 24 the tempo curve peaks (with a value of 104 MM) at the end of the lyrical theme (bar 587), which is three bars before the end of this section.

As a result it becomes clear how Kolisch and Leibowitz convey an aural separation alluding to a different structural perception. Not only do they impose a tiny gap in the music flow, but they also project the strongest gesture of this section (bars 548-590) right at the end of the section, with the tempo and the dynamics coinciding in a single peak (bars 589-590). Thus, they project as a whole unit the section where material related to the second refrain appears (bars 548-590). This also demonstrates that they place the beginning of part C not in bar 562, where Schoenberg indicated a return to the opening speed of ♩ =126, but later when Theme III-B is introduced (bar 591). Schulte and Craft, on the other hand, appear to favour a longer view of this section, without trying to convey a separation. Despite the fact that they project the same climax in terms of the dynamic level (bars 587-590), the drop of the tempo detracts from the impact of the feeling of closure in this small cadential

gesture. Consequently, they eschew completely the projection of any gap within the music flow and place the beginning of part C at bar 562.



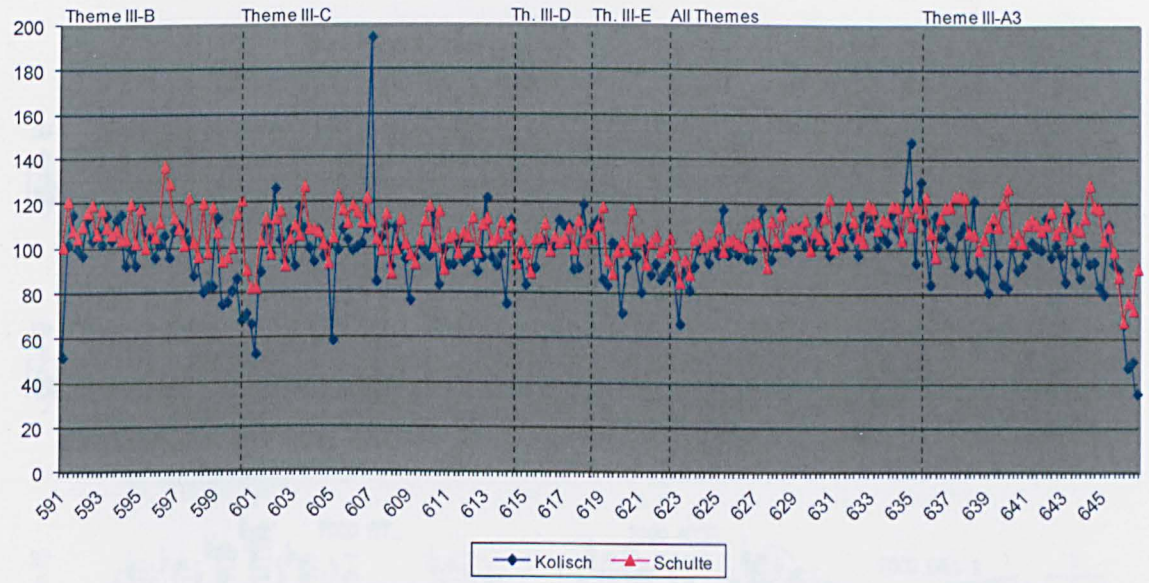
Graph 24 – *Refrain A 2 and Part C*

When the next major peak is examined a few important aspects arise. In the compositional layout, the end of Part C incorporates the preparation of the peak establishing a long stretch of escalation of tension (bars 623–635). Here, the orchestra increases its output through the projection of small phrases that give the impression of incessant motion, avoiding the establishment of a theme. In the score Schoenberg enhances this tendency by instigating a gradual acceleration through a *poco a poco stringendo* sign (bar 626). This area then culminates in the third appearance of the refrain, Part A3, where the solo violin enters. Because of its entry, the overall dynamic level of the peak is weakened, since the orchestration becomes thinner in order to allow a clear projection of the soloist. The graphic representation of both recordings verifies this point, demonstrating that the introduction of the Theme III-D ten bars earlier is the loudest point.

However, the tempo handling of this peak reveals that the third refrain is perceived as an arrival point mainly in the Schulte–Craft recording. In their case, Graph 25 demonstrates a clearer situation where he and Craft manage to establish the fastest tempo since Theme III-B, when the third refrain appears. As can be inferred by consulting the graph, Theme III-A3 emerges as the highest point of the tempo curve. In more detailed measurements this implication is validated since the average speed of the refrain, namely AMM 112, is extremely close to the top speed reached three bars before, i.e. AMM 114. In Kolisch's case however, if the same measurements are considered then it becomes evident that the tempo of the preparation and that of the refrain are much more distant. The

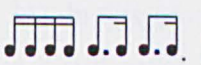
top speed in the preparation is measured at AMM 112, while that in the refrain reaches the speed of AMM 98.

Therefore, aurally the impact of Schulte's rendition projects the feel that the third refrain is in fact the arrival point of the whole of Part C. By examining the tempo curve from his recording closer, it also possible to establish that Craft handles the tempo flow rather efficiently since the peak of the preparation occurs at exactly the last beat of its final bar (i.e. bar 635.4, at a value of 123 MM). However, in the Kolisch–Leibowitz recording this impact is not so strong since the peak of the preparation occurs at the beginning of the last bar (bar 635) and after this the tempo declines. Moreover, the fact that the third refrain in this recording is slower it also results in a slightly weaker culmination.



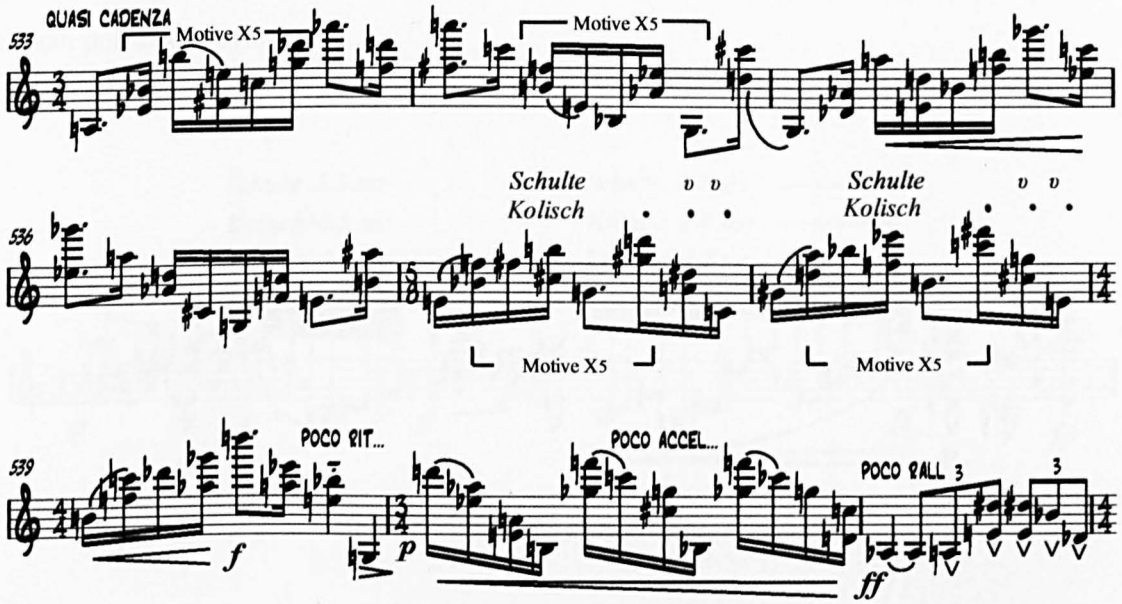
Graph 25 – *Overall shape of Part C and Part A3*

Further Points of Interest in the Violin Concerto

In the first cadenza of the third movement (Cadenza I), it is possible to explore a further field of divergence between the two performing approaches. Despite the fact that both Kolisch and Schulte project the same long spans in this cadenza, overall it could be inferred that Kolisch is more prone to supplement the music with additional articulations. As discussed in the previous chapter (p. 83), the building block of this cadenza – a variation of motive X_5 (see Example 71) – is repeated throughout. In bars 537-538 Schoenberg alters the metre switching from a 3/4 to a 5/8 bar in order to break the pattern of four semiquavers plus two sets of dotted figures, i.e.  . In this way

Schoenberg allows the repetition of motive X5 to happen faster and thus facilitates an escalation of tension towards the peak of the small climax in bar 539.

Here, the violinist is confronted with the chance to keep playing motive X5 in order to create a coherent musical effect throughout this first section of the cadenza. In the two recordings, both violinists endeavour to project this motive. In Schulte's recording this is achieved by projecting the final two semiquavers (bars 537-538) shorter than the rest of the notes, without compromising the uniform non-legato articulation heard in these bars (indicated by the u sign). In Kolisch's recording however it is possible to hear a considerable shift to a more *staccato* playing, lightening all three final semiquavers (indicated by the dots). As a result, Schulte achieves a very precise projection of motive X5, because he retains the same articulation for all of its five notes, while Kolisch creates a more variable effect. In other words the degree of change in Kolisch's articulations is wider, but Schulte's motivic projection is more precise.

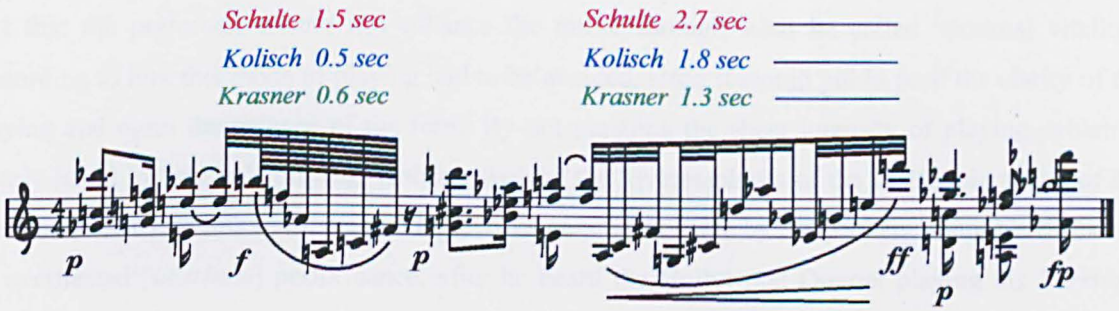


Example 71 – *Cadenza I in Third Movement*

Kolisch's tendency to emphasise articulations that are absent from the score, can also be linked with his knowledge of Schoenberg's own music-making and music perception. In his article 'Schoenberg as a Performing Artist' Kolisch comments on how to approach Schoenberg's music, claiming that the exclusion of an absolute reliance on emotion needs to be replaced by the reliance on the intellectual sphere. Kolisch states that Schoenberg's music making is 'Guided by the *mind* and not by *sentimentality*; it is full of *ideas* and not of *feelings*' (Kolisch 1995, 34). In this process however, Kolisch stresses that the music should not be devoid of vitality, because it still entails an important

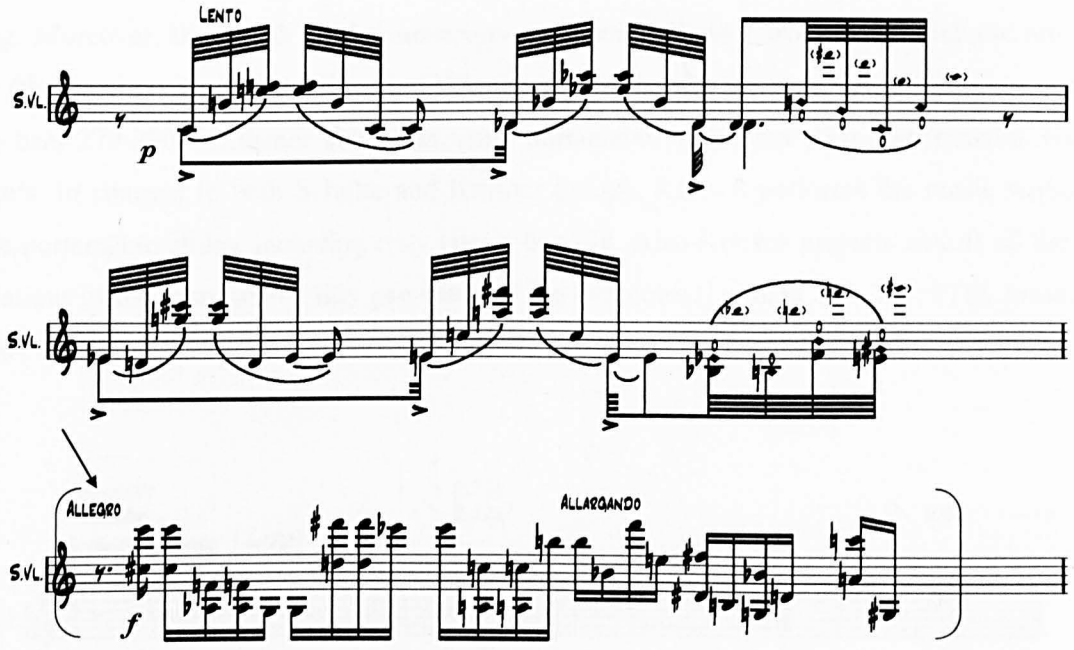
degree of expression. What the performer seeks is a vitality emanating 'from the fantasy, from the intellectual vitality, from the intensity with which every figure (Gestalt) is given its characteristic form' (1995, 35). Therefore, the additional articulations can be seen as a direct outcome of his approach through the mind.

A much clearer example though, of what Kolisch meant about the vitality emanating from the fantasy, can be seen in the cadenza of the first movement. Here, Schoenberg includes a wealth of tempo alterations, mainly shifting from *lento* signs to *presto* indications. However, in the first phrase of the cadenza the score does not include any tempo alterations and Schoenberg exploits the interplay between the dynamics. In terms of playing, as can be seen in Example 72a, Kolisch projects the two *forte* runs much faster than Schulte achieving a much more abrupt and forceful gesture. In particular, Kolisch's first run lasts almost half a second, while Schulte's extends to around a second and a half. Also Schulte's second run lasts 2.7 seconds and Kolisch's 1.8, lacking the rounded finish given by Schulte. Krasner emulates Kolisch's playing by performing the first run in 0.6 seconds and the second in 1.3, confirming a link between the two older recordings and their propensity to emphasise gesture rather than polished playing.



Example 72a – *Cadenza from the First Movement*

The projection of the final *Allegro* section of the cadenza with a lighter a bowing and more bouncy feel in Kolisch's recording signifies the plurality of gestures in his rendition (see brackets in Example 72b). Despite the fact that both Schulte and Kolisch play this passage with an almost identical tempo plan, meaning an acceleration towards the middle and then a sharp retardation, in Schulte's case it sounds more forceful and certainly heavier. Kolisch achieves the opposite effect through the employment of a clearly audible off string *spiccato* bowing, lengthening only the final four semiquavers, while Schulte retains an intense *détaché* bowing throughout the whole passage. Therefore, Schulte injects intensity and Kolisch emphasises the gaiety of this passage.



Example 72b – *Phrase four from cadenza in first movement*

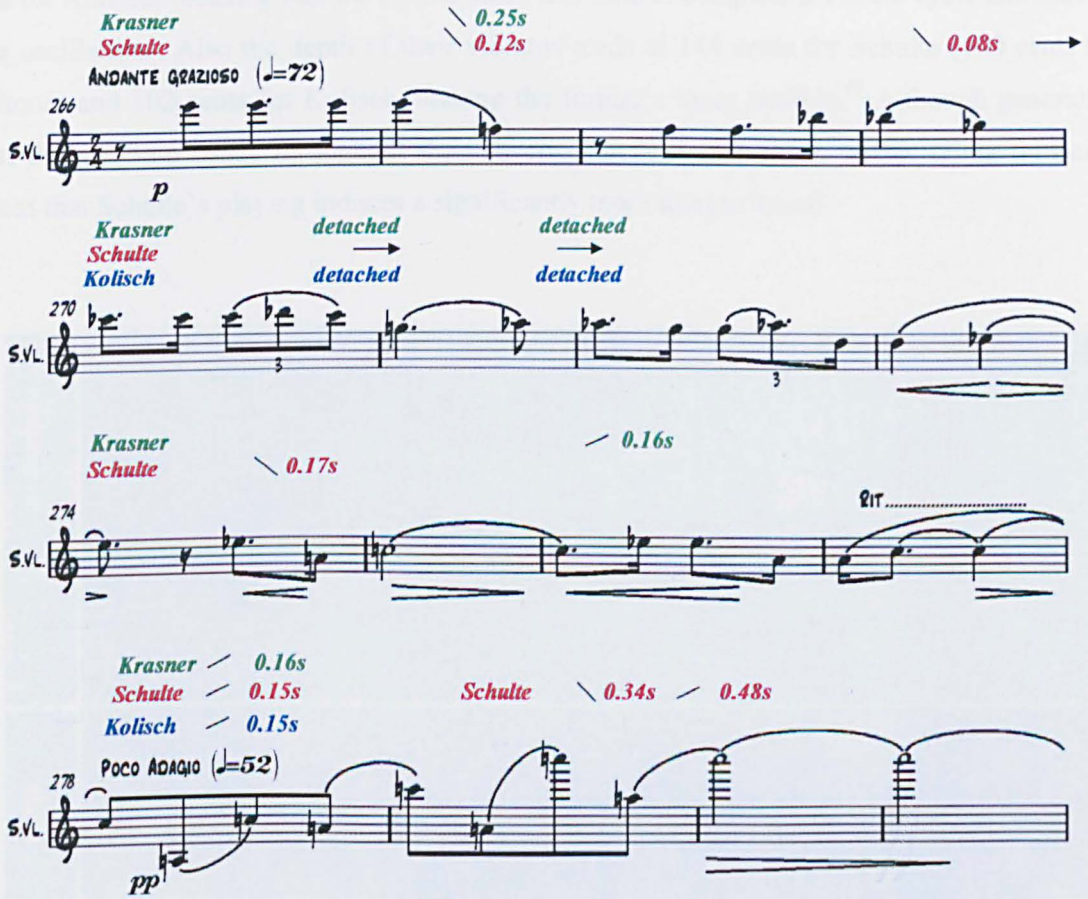
One of the main arguments in Kolisch's perception of Schoenberg's performing style is the fact that the performer should not enhance the music through what he called 'external vitality'. According to him this mode of playing had to be avoided, since it would put in peril the clarity of the playing and upset the balance of the form. By not pursuing the sheer intensity of playing, which is clearly heard in Schulte's playing, Kolisch avoided the 'overemphasis of the zestful elements' of the piece (1995, 35). In this sense his playing evokes comments made by Schoenberg about his dislike of an overheated [*überhitzt*] performance, after he heard the Hollywood Quartet playing his *Verklärte Nacht*.[91]

If the above example portrays the vitality sought by Kolisch in the fantasy level of the music, by adding nuances to the score, the next example can demonstrate how this was never allowed to obscure the effect implied in the text. If the rendition of Theme II-1 at the opening of the second movement is examined, it becomes evident that both Kolisch and Krasner adhere exactly to the suggested placing of legato and separate articulations, without a single deviation from the score. Schulte on the other hand allows the connection of adjoining bars and notes that appear as separate or non-legato in the score.

The numerous places where such 'freedoms' can be heard are shown above the stave of the printed score in Example 73, where Theme II-1 is displayed. The most notable addition can be heard in bar 274 where Schulte projects the second half of this bar literally in a legato articulation. The

[91] This story is described by Richard Hoffmann, when he was interviewed by Reinhard Kapp in 1995, found in *Aufführungslehre der Wiener Schule (*M. Grassl and R. Kapp 2002, p. 87).

small arrows indicate the lack of a gap and consequently the projection of a legato articulation in his playing. Moreover, the length of the numerous portamento slides introduced by Schulte are shown below (the numbers next to the lines indicate the seconds), with the most prominent ones occurring within bars 279-280.[92] Krasner also adds some portamento slides but their sum remains less than Schulte's. In contrast to both Schulte and Krasner though, Kolisch performs the music without any audible portamento slides, including only one in bar 278. Also Kolisch projects almost all the legato articulations of the score with a tiny gap between the two notes (i.e. bars 267, 269, 271), avoiding the audible connection played by Schulte and Krasner.



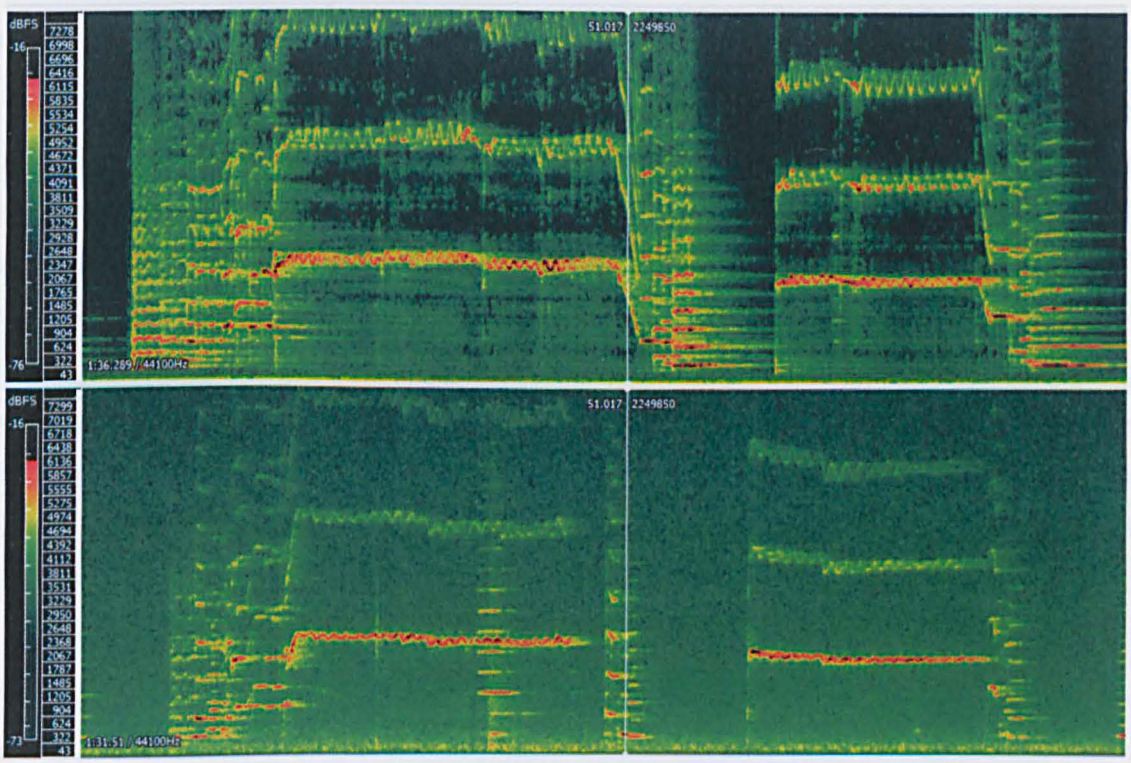
Example 73 – *Theme II-1 in the Second Movement*

As a result, in terms of the final aural effect Schulte's playing incorporates a more lyrical and 'singing' quality, while Kolisch's and Krasner's renditions emerge as more austere. Neither Kolisch's

[92] The measurements of the portamento slides were made through the Sonic Visualizer programme, employing the spectrogram display of the two recordings.
[92] The readings have been calculated as suggested in chapter eight in Daniel Leech-Wilkinson's book, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* **(2009).**

or Kranser's approach cannot be described as lacking any musicality or direction in its phrasing, but simply that it does not prioritize as highly the 'singing' character of playing. Instead, what is revealed is how high they valued the faithfulness to the text, which Kolisch expressed as follows: 'To adhere to the text as closely as possible is the first law for the performance of his music' (Sichardt 2002, 37).

The vibrato employed by the artists also reveals Kolisch's predilection to contain the intensity and thus the emotional input of the performer into the music. A spectrogram of a short passage in Cadenza III of the third movement displays (Example 74, top one is Schulte's, one below Kolisch's) that Schulte's vibrato is in fact faster and deeper at this point. The readings obtained from Sonic Visualizer give the values of 0.12 – 0.14 seconds per cycle for Schulte and 0.15 – 0.17 seconds per cycle for Kolisch, meaning that the former takes less time to complete a vibrato cycle and thus creates more oscillations. Also the depth of their vibratos reads at 144 cents for Schulte (100 cents being a semitone) and 102 cents for Kolisch, making the former's more audible.[93] Although generalisations about their vibrato usage throughout the concerto can lead to pitfalls, at this climactic point it is evident that Schulte's playing induces a significantly more intense sound.



Example 74 – *Spectrograms of Cadenza III bars701-704*

The readings from Krasner's spectrogram at this intense point reveal an approach which lies in between Kolisch and Schulte. Krasner's vibrato is 0.15 – 0.17 seconds per cycle and the average

[93] Again the readings have been calculated as suggested in chapter eight in Daniel Leech-Wilkinson ***(2009)***.

depth of his vibrato is 123 cents. This means that the amount of oscillations is identical to Kolisch's, but the depth, meaning how far he deviates from the main note, resembles Schulte's reading (144 cents). Although Krasner does not vibrate as intensely as Schulte, Krasner's vibrato still sounds more intense than Kolisch's.

Overall, the evidence provided above pinpoints the assumption that Kolisch's style of playing approximates Schoenberg's concept of performance practice. His tendency to subordinate intensity in his playing, in order to retain the balance against a clear projection of the structure, relates to Schoenberg's propensity to incorporate a degree of objectivity in performing (see p. 21). Also Kolisch's tendency to moderate his projection in places where the violin plays accompaniment material, demonstrates his strict adherence to Schoenberg's principle of clarity and its resulting hierarchy in the projection of voices.[94] Moreover, his complete adherence to the indications of the score, without lacking the phrasing and musical shape demanded by Schoenberg (see p. 32), reveal the quasi religious stance that both of them attributed to the text. The resulting faithfulness though, was not allowed to subtract the musicality from his playing, which as shown above was mainly enhanced through the imaginative employment of the already existing directions of the score. Rarely does the listener encounter in Kolisch's playing instances that would imply articulation markings, dynamics or phrasing that are not part of the already heavily marked score of Schoenberg's Concerto.

Example 73 especially conveys a glimpse of how the concept of clarity is manifested in the violin playing. The austere sound, or lack of the 'singing' tone found in Schulte's rendition distances Kolisch from a sound that would have been used in the approach of a Romantic composer, such as Brahms or Tchaikowsky. That style of playing is characteristic in many soloists of the middle of the century (Heifetz, Oistrakh or Milstein for example) and even carries through to the twenty-first century. A notable example of this 'Romantic' approach is Hilary Hahn's latest recording of Schoenberg's Violin Concerto (Hahn 2008), where she applies the same 'singing' tone and legato articulations as Schulte did in Ex. 73. At the opening of the Concerto, Hahn performs Theme I 1b (see Ex. 2) with a seamless connection of all the notes, disregarding the detached notes (p.c. E in bar 9) or the slurred pair of notes (p.c. C-C#, C#-G in bar 10). Both Kolisch and Krasner, however, ensure that such nuances are clearly articulated.

Kolisch's playing certainly resembles the comments and descriptions found in many quotations in chapter one. This characteristic however does not lead to the assumption that Krasner's and certainly Schulte's more intense performing style would be disregarded by Schoenberg. Although Schoenberg's choice was not according to Kolisch what he really intended,[95] Krasner was still

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[94] Two prominent examples where Kolisch plays more quietly in relation to the orchestra occur in part A (bs.100-105) and part B of the Development section in the first movement, and in bs.580-587 in the third movement. In Krasner's case this moderation is not audible.

[95] In an interview with Will Ogdon, in 1964, Kolisch mentions that Schoenberg was upset with him because he wanted him to be the first violinist to play this piece.

someone who was associated with the Second Viennese School, after he premiered Alban Berg's Violin Concerto. After all, Krasner rehearsed the concerto with Schoenberg himself and he was finally asked by him to play the piece.

Therefore, a tendency to appreciate divergent styles of violin playing by Schoenberg is portrayed through Richard Hoffmann's comment, with regard to an incident when the former heard Tibor Varga's record of his Concerto:

> I asked him: Mr. Schoenberg what do you say about this glissando, D to F# [sings] Of course there is a line there, a portamento, but Varga played a chromatic scale à la Paganini. I thought that Schoenberg would be furious but he said: No, everything is fine if you can play like that. It is like a gypsy (Grassl 2002, 84).[96]

An element of surprise towards Varga's virtuosity in the above statement could be indicative of Schoenberg's appreciation of an artist accepting and promoting his Concerto, but also could lead to the assumption that Schoenberg valued other performing styles.

A composer's affinity to an artist's style could derive from a complex and multi-faceted frame of factors. Personal affinity, special circumstances such as the excitement of a long-awaited premiere, or the sheer appreciation of a player's successful rendition could influence a composer's judgement. However, the fact that Kolisch's playing coincides with numerous aspects of Schoenberg's musical perception supports the belief that through Kolisch's playing a listener could gain a glimpse into Schoenberg's concept of performance practice.

[96] 'Ich habe Ihn gefragt: Herr Schönberg, was sagen Sie zu diessern Glissando, *d-fis* [singt]? Natürlich steht ein Strich da, ein Portamento, aber der Varga hat eine chromatische Skala à la Paganini gespielt. Ich dachte, dass Schönberg wütend sein würde, aber er sagte: Nein, das ist alles in Ordnung, wenn Sie spielen können. Ist ja wie ein Zigeuner'.

Chapter Four

Towards an Interpretation of Schoenberg's Violin Concerto

This chapter is the culmination of the research undertaken in the previous sections of this thesis. The insight gained from the three preceding areas of performance practice, performer-oriented analysis and recording analysis will contribute towards the formation of my own performing approach. This is summarised in graphic presentations of each movement that aim to provide concise information. Their basic conception derives from the tenet of projecting long structural sections, which shaped both the performer-oriented analysis and the recording analysis. The formation of these structural sections was based on the interpretation of clarity on a structural level (see p. 11).

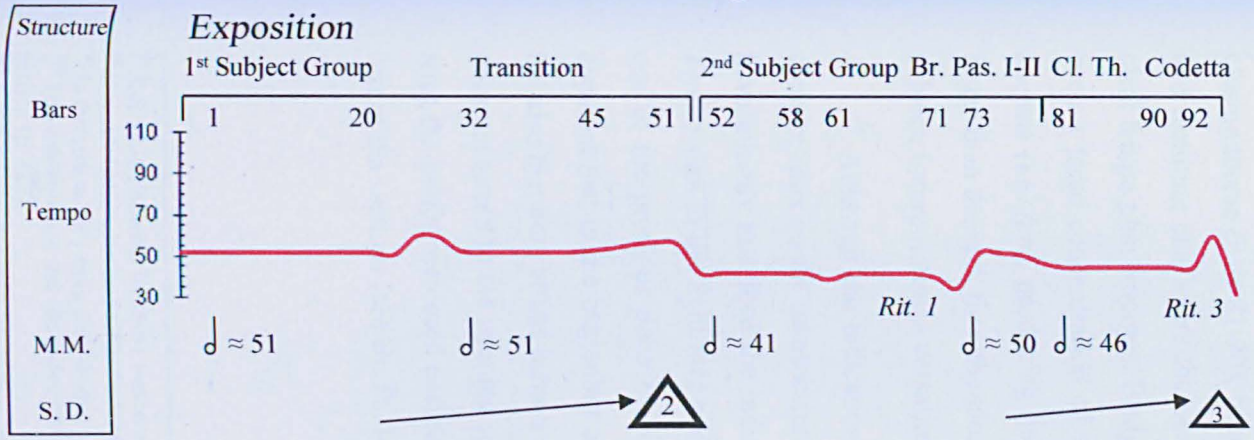
The format of each graph relies on four layers of information. At the top, structural sections that are realised as a unit are distinguished through the use of brackets, incorporating bar numbers for guidance (see *Structure* and *Bars* signs). Directly underneath, a curve indicating the overall shape of the tempo within each section provides the main shape that the performer should project (*Tempo* sign). The layer below includes the metronome markings that I intend to follow (*M.M.* sign), while the final layer, indicated as *S.D.*, displays the structural dynamics. This demonstrates where the climaxes occur indicating their degree of significance according to their numbering and how bold the triangle shape appears. The arrows indicate the 'direction' of a section, signifying whether it leads to or comes away from a climax. In this way the reader can also acquire a sense of where the target of each section lies. The sign *Rit. 1* indicates the significance of a major *ritenuto* sign through the number included, using number one as the weakest and three as the strongest. Additionally, the lowest tempo point of each movement is indicated by the *L. T. Point* sign.

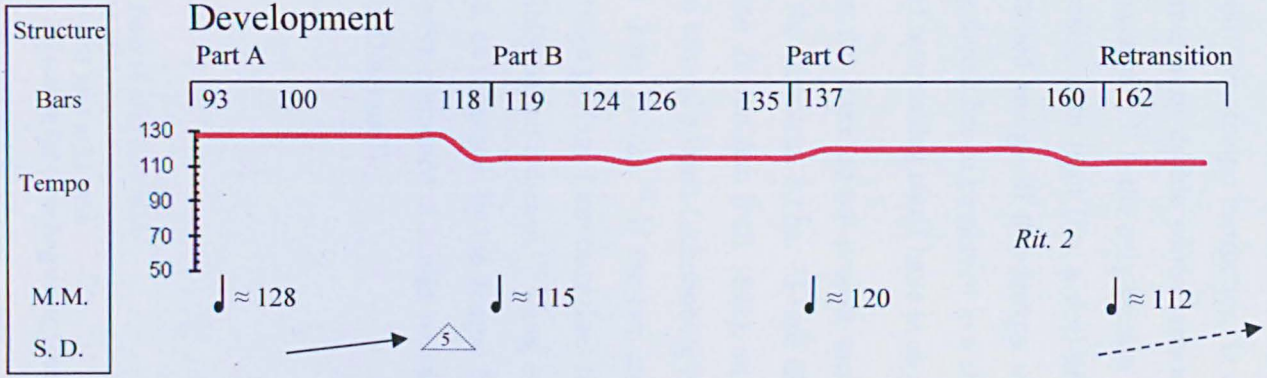
Following the discussion of each graph, the final part of this chapter explores my personal interpretation of certain issues within Schoenberg's concept of performance practice as discussed in chapter one. In particular, the degree of objectivity in expression, how Schoenberg's concept of clarity can be applied to violin playing, the element of fantasy or issues of rubato and expression are revisited. All of these issues are discussed in order to demonstrate how a theoretical background can influence my own interpretation and playing on a practical level.

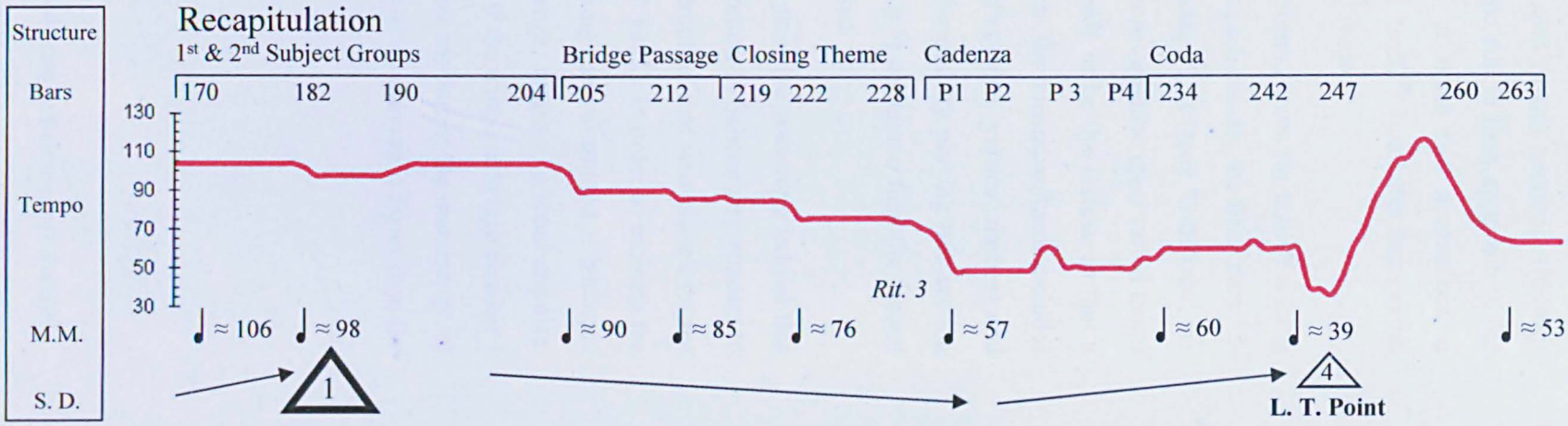
First Movement

The aim of the first section is to produce the second strongest climax of the movement, at the end of the Transition (bars 51-52), as seen in Diagram I. The performer-oriented analysis suggests that the

Diagram I – First Movement







intensity of this climax (bars 45-50) could be enhanced through an acceleration in the music preceding it (see p. 125). Despite the absence of such an indication on the score this acceleration is pursued mainly in the Kolisch-Leibowitz recording.[97] What should be avoided is the drop of tempo directly at the peak (see Kolisch-Leibowitz),[98] since this weakens the arrival point of this section. Although Schulte and Craft retain a constant speed at the peak, the lack of tempo rise in their approach to the climax reduces the climax's effect.[99] Therefore, the combination of these two approaches, a quickening of tempo in the preparation and a drive forward at the peak itself,[100] concludes this section more forcefully, highlighting the calmer nature of the following second subject.

In the following section of the Exposition (bars 52-92) the performer faces the task of uniting the variety of tempos in the thematic material. All four sections of this part, namely the first (bars 52-61) and second (bars 61-72) themes of the second subject, bridge passage I, II (bars 73-80) and the closing theme (bars 81-90), bear a different tempo instruction. In order to organise their varied tempi and resulting characters the performer must decide which section needs to be the fastest, so that a clear tempo plan emerges. Bridge passage I, II is the only section where the accompaniment includes such a large concentration of staccato, both light (i.e. a dot) and heavy (i.e. vertical dashes) and accents (i.e. *fpp*), producing heightened energy. If this energy is enhanced by playing this section faster than the rest, then the closing theme has to be played in a slightly faster tempo than the second subject, incorporating a versatility of tempos that could have been missed.

Although the indications on the score do not project such a plan, the reasoning behind this concept rests on the manuscript of the Concerto. At bar 73 (see Illustration 1) Schoenberg appears to have initially inscribed the indication *Tempo Imo* (Mfl 1691), an instruction that was altered to just *Tempo* sign in the Schirmer and the critical edition (Schoenberg *et al.* 1975), in order to indicate the end of the previous *poco rit.* sign (bars 71-72).[101] If the two recordings are examined it becomes apparent that in the beginning of bridge passage I not only does the tempo return to a steadier pulse, but also that both artists incur a definite tempo increase.[102] Thus, even if the tempo at bridge passage I does not return to the opening speed, as suggested by the *Tempo Imo* inscription of the manuscript, at least the performer could ensure the pre-eminence of bridge passage I, II by playing it faster than the rest of the sections (see Br. Ps. I-II in Diagram I).

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[97] Kolisch-Leibowitz: bs.45-51 tempo rises from 41 MM to76 MM.
[98] Kolisch-Leibowitz: bs.51-52: 75 MM to 55 MM.
[99] In the climax they only drop from a speed of 55 MM to 54 MM.
[100] The consequence that the above handling impacts on the preceding music is discussed in the performer-oriented analysis section (p. 125).
[101] In the manuscript (Mfl 1691) there is no indication of a *poco rit* sign at this point, but this discrepancy does not change the tempo relations outlined in relation to the *Tempo Imo* sign.
[102] Schulte-Craft: in bs.70-72 AMM 35 and 73-75 AMM 49. Kolisch-Leibowitz: in bs.70-72 AMM 41 and 73-75 AMM 48.

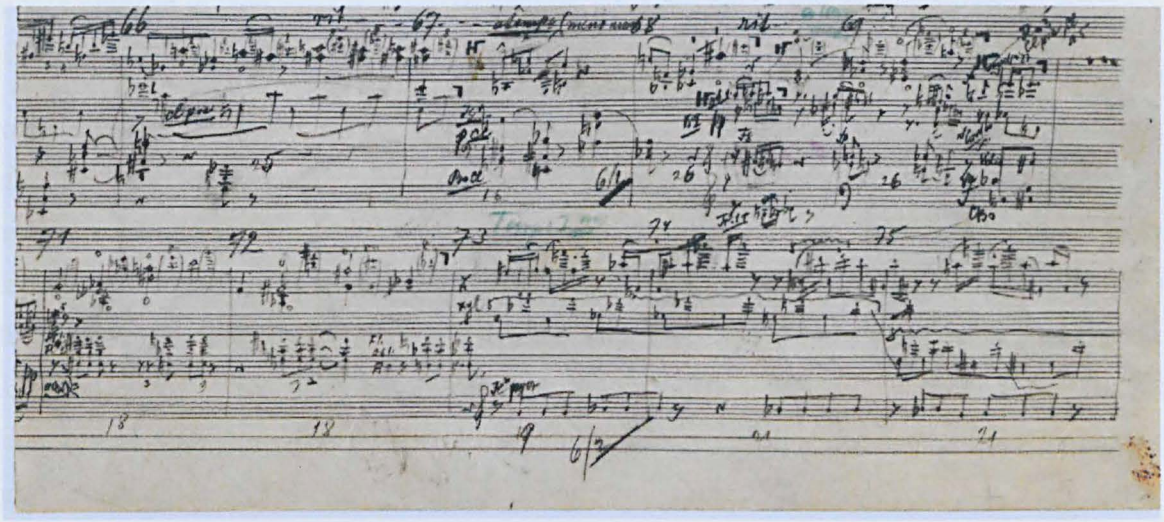


Illustration 1 – *From the manuscript page Mfl 1691.2, first movement (bars 66 – 75)*

A similar discrepancy in the sources has informed another performing choice regarding the Development section. As discussed in chapter two the Schirmer edition includes the indication *poco meno mosso e accel* in the beginning of the third part, followed by a sign of *A Tempo* ♩. =72 that signals the return to the initial tempo of this section. However, the manuscript (Mfl: 1695), the piano reduction (MS40 1666) and the critical edition (Schoenberg *et al.*,1975) include the inscription *poco più mosso e accel*, which has different repercussions. The latter denotes that the tempo beforehand could be slower and the tempo could now rise back to the initial one, while the former indicates that the tempo beforehand could have been the same and at this point the tempo falls and rises to the initial. In other words, the *poco più mosso e accel* sign implies a continuous rise of tempo, contrary to the *poco meno mosso e accel* sign that implies a local tempo change.

This subtle difference is important since Schoenberg has not included any tempo change for the middle part of the Development. Therefore, the decision to slow down in the middle part would be more compatible with a continuous acceleration into the third part, since it needs to return to the initial tempo. This strategy is employed on both the Schulte-Craft and Krasner-Mitropoulos recordings where the tempo of the third part rises sharply in order to match that of the first part.[103] Although Kolisch and Leibowitz also reduce their speed for the middle part, their tempo for the third part remains virtually the same as the middle.[104] The aspect that remains central to these two approaches, however, is the fact that both artists reduce the speed for the middle part where the violin

[103] Schulte-Craft: Part A – AMM 46, Part B – AMM 35, Part C AMM 45.
Krasner-Mitropoulos: Part A – AMM 55, Part B – AMM 38, Part C AMM 46.
[104] Kolisch-Leibowitz: Part A – AMM 47, Part B – AMM 41, Part C AMM 42.

acts as an accompaniment to the piccolo clarinet's lyrical line. As a result the core of the performing approach outlined in Diagram I depends on slowing down for the middle part of the Development.

Although the rise of tempo in the third part coincides with Schulte's rendition it, in fact, serves a different purpose. By establishing a tempo closer to that of the first part, the performer can then reduce the speed into the retransition and afterwards into the Recapitulation. This constant tempo reduction emphasises the rising intensity of the music, especially between the retransition and the Recapitulation, where the meter changes from three in a bar (3/4) to two in a bar (2/2). Because of this meter change, the omission of down beats in the main lines and the placement of accents on weak beats, Schoenberg creates a moment where the music sounds as if it is suspended. The result is a sudden shift of pulse that enhances the intensity built in the retransition and carries it forward until the biggest climax of the movement, the entry of the solo violin (bar 182).

As already discussed in chapter three (see pp. 158-159) it is Kolisch and Leibowitz who incur a significant tempo reduction at the Recapitulation compared to the Schulte-Craft rendition. Leibowitz's overt reduction, however, diminishes the impact of the solo entry (bar 182), while Craft's choice to retain the same speed at the Recapitulation allows them to slow down towards the solo entry and emphasise further its impact. The Schulte and Craft recording also reveals that by starting the Recapitulation faster than the opening section, the performer can have more room to slow down at the *pesante* indication at the solo entry (bars 182-187) and thus emphasise its effect. To that end the tempo of the Recapitulation in Diagram I is higher than the opening speed (i.e. ♩=106) and the reduction of speed after the retransition is not too wide, but none the less noticeable (i.e. retransition ♩ =112, Recapitulation ♩=106).

If this plan is put into effect, the overall tempo plan of the Recapitulation can recreate a simple falling shape. Having confirmed from the performer-oriented analysis (see p. 129-130) and the recording analysis (see Table A in Appendix II) that until the beginning of the Cadenza the music performs a constant unwinding, the performing plan in Diagram I depicts this falling shape. As already outlined in chapter two, the performer can choose to create three successive speed reductions (see Diagram I, bars 205, 212 and 222) in order to shape this long stretch of music.

The translation of the verbal indications in this section into a tempo reduction, i.e. *pesante* (bar 182) and *Tranquillo* (bar 205), reflect Schoenberg's perception of tempo handling, as described in chapter one. Jackson's acknowledgement that Schoenberg translated verbal indications into tempo alterations (see p. 38), alongside Schoenberg's insistence on rubato (see p. 36), guide this interpretation. By slowing down at the *pesante* indication of the solo entry the performer can accumulate the intensity of the following *poco stringendo* sign (bar 189) in order to stretch the longest peak of the movement (bars 182-187). Moreover, the awareness that the Recapitulation creates a

constant unwinding allows the performer to play the bridge passage (*Tranquillo* section bars 205-211) slower, in order to enhance this shape.

Since most of the previous sections have been organised according to their fastest point, the final section of the movement needs to be organised with a reverse mindset. Here, it is the lowest tempo point that needs to be considered, since it constitutes the slowest speed within the whole movement (bar 242, where L.T. appears in Diagram I). This place is the link between the two arc shapes (i.e. a small one in the cadenza and one between bars 242-263) that the performer has to create in this section. In terms of integrating this section within the music flow, it is the Kolisch-Leibowitz rendition that stands out since they do not allow the music to cease for too long (referring to the pause at bar 242).

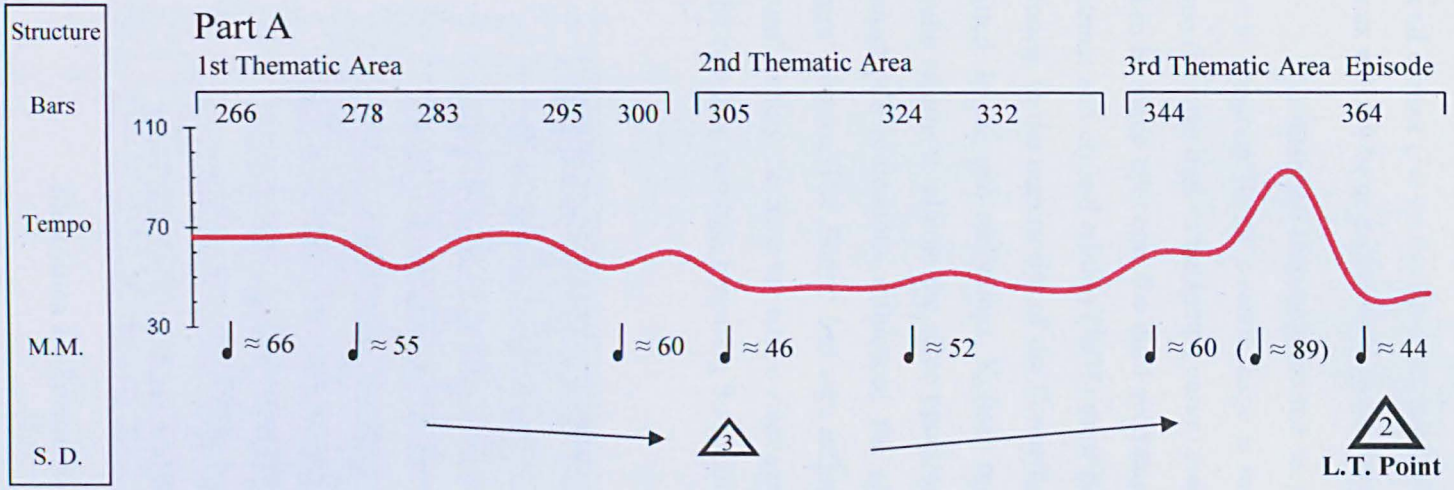
With regards to the first arc the performer needs to be aware that it organises the cadenza, creating the fastest speed at the *feroce* indication; a strategy that is confirmed by both recordings and consequently adopted in Diagram I. In the second arc, Kolisch and Leibowitz create a smoother shape by reducing the tempo increase of the *poco a poco strigendo* indication (bar 246), while Schulte and Craft precipitate their tempo more abruptly. Also by arriving at bar 261 slower than the beginning of the second arc (bar 242), Kolisch and Leibowitz cover a longer stretch of music and thus manage to unify their gesture. Both of these have been considered as guiding points for this performance plan.

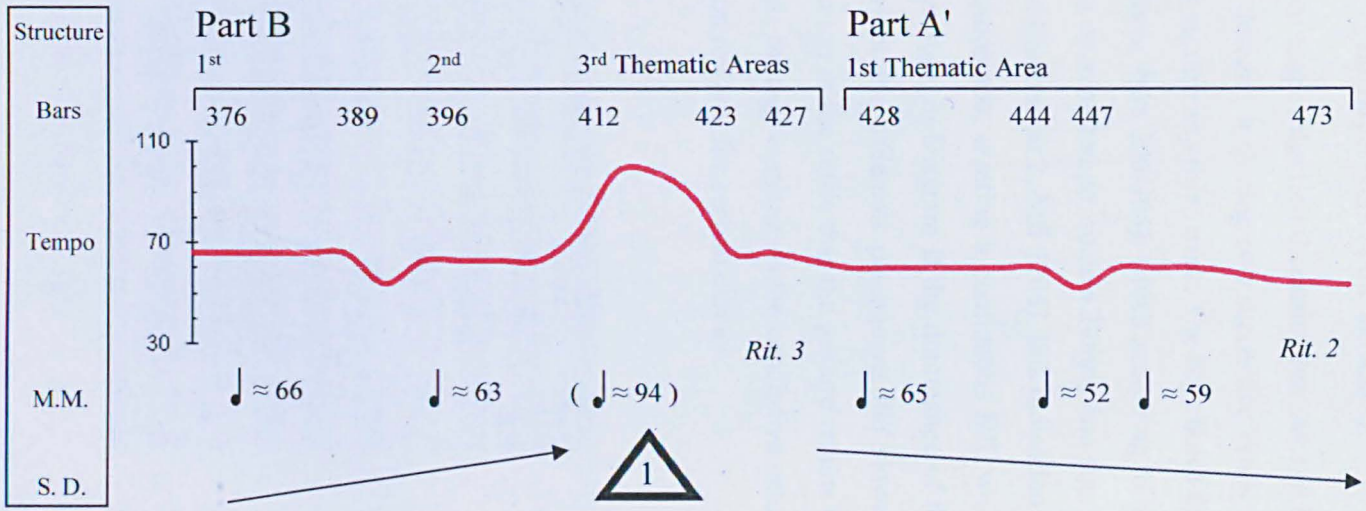
Finally, the approach of the Schulte–Craft recording has influenced the shaping of the last three bars of the piece, since they create a more unified section by performing the final *lento* indication (bar 263) at the same tempo as the *A Tempo (ma poco lento)* sign at the opening of the cadenza (bar 234). In the score Schoenberg indicates for the former a tempo marking of ♩=76 and for the latter ♩=86, alluding to a temporal relation between the two ends of a larger section (between the cadenza and bar 263). Although, the close relation of these tempos in Diagram I create a unifying effect, the decision to undertake a slower tempo for the final *lento* sign not only enhances Schoenberg's indication but also emanates from the fact that this is the only time the main motive (motive Y) is played at such a slow speed. Therefore, the performer can enhance or re-create the sense of closure through the final appearance of this motive.

Second Movement

Although the first section that the performer must shape is the first thematic area, by focusing on the second climax of the movement at the end of Part A (Episode, bars 359-372) the issue of the tempo relations between the thematic areas falls into place. As discussed in chapter three (see p. 161) Schulte plays the third thematic area faster than the previous ones, enhancing the lively character implied by

Diagram II – Second Movement





the *poco scherzando* indication in Theme II-3.[105] This decision however comes into contrast with the tempo relations suggested by Schoenberg, which is also why in Diagram II the tempo relations chosen are according to those suggested on the score, and as a result resemble Kolisch's approach. What has been changed in relation to his approach is the range, which is much wider than the one he and Leibowitz adopt in their recording.[106] This tempo arrangement ensures that the speed around the second climax (i.e. at the Episode, bar 364) will not be too distant from the opening tempo so this climax will not be as pronounced as the third (bars 416-427), the target point of the movement.

The intention to strengthen the second climax also shapes the first thematic area. As can be seen in Diagram II, the overall shape is roughly a long descent, including two successive drops of tempo (i.e. two dips of the tempo curve) that organise this section into three parts. The key choice that had to be made concerns the third section (cadential passage, bars 300-304), which according to the Schirmer and critical edition (1975) must be played in the opening tempo, since a *Tempo Imo* sign is included. In the manuscript of the Concerto however (see Illustration 2, Mfl 1706), this indication is omitted. In the two recordings, Kolisch omits this indication too, creating a continuous fall, while Schulte returns to almost the same opening speed.[107] Therefore, in Diagram II the dominance of the manuscript's indications influenced the choice to interpret the cadential passage as the slowest 'return' gesture. The *Tempo Imo* sign influenced the plan too in the sense that the gesture retains its 'return' quality, because the tempo rises again. Overall this strategy emphasises the conclusive nature of the cadential passage, preparing the ground for the ascent towards the second climax.

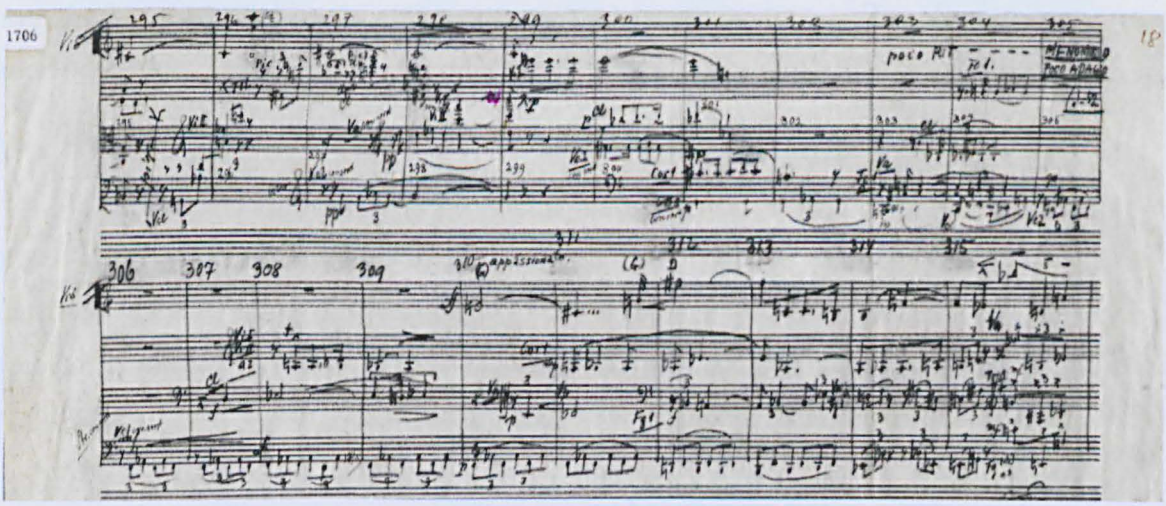


Illustration 2 – *Extract from the manuscript Mfl 1706 (bars 295 – 315)*

[105] Schulte-Craft: First Thematic Area AMM 47, Second Thematic Area AMM 43, Third Thematic Area AMM 60.
[106] Kolisch-Leibowitz: First Thematic Area AMM 59, Second Thematic Area AMM 51, Third Thematic Area AMM 53.
[107] Schulte-Craft: initial speed AMM 47, cadential passage AMM 45

This ascent incorporates the two remaining sections of Part A, the second and the third thematic areas. Their basic shape comprises two arc shapes, a small one for the second area and a sharper for the third area, with an acceleration in between. The plan to perform Theme II-2' (bars 324-330 in Diagram II) faster coincides with the approach found in both recordings.[108] Both violinists release the momentum gathered in the bars before (bar 319-323) by increasing the music flow, accentuating the theme's repetition at a higher register.

In order to enhance the second climax itself, where the solo violinist performs for the third time a variation of Theme II-2, the performer can vary the tempo every time this theme is introduced. This plan emanates from a further discrepancy between the manuscript and the printed edition. Specifically, in the beginning of the second thematic area (bar 305) the manuscript includes the indication *poco adagio* (see Illustration 2), while the Schirmer and the critical editions (1975) omit the *poco* indication. According to the manuscript, the only time that Schoenberg includes for the first time the indication *adagio* is at the second climax (Episode). Although, Schoenberg's metronome markings remain the same (i.e. ♩=52) for both of these places, in chapter two, the belief that the omission of the *poco* indication at the beginning of the second thematic area, has led to the decision to reduce the tempo. After examining the manuscript indications, though, it seems more appropriate to reduce the speed of the climax (or Episode) instead. This alteration reflects Kolisch's approach to the climax, where he and Leibowitz perform the Episode much slower than the beginning of the second thematic area.[109]

Although their tempo range is wider than the one suggested in Diagram II, it none the less constitutes the guiding influence. This approach however should not discard the precise tempo relation between the end of the acceleration before the Episode and the beginning of the climax itself (see p. 136), which has remained intact in Diagram II (♩=89 to ♩=44).

After this point the plan for the rest of the movement can be organised by the third and strongest climax. This is reflected in the overall shape of all the remaining sections that can be summarised as a long arc with a short dip beforehand (around bar 389 in Diagram II). The first point that could be altered in relation to the climax is the beginning of the long ascent, at the second thematic area of part B (bar 396 in Diagram II). Here although Schoenberg indicates the opening tempo (i.e. ♩=72 in the Schirmer edition or ♩=66 in Diagram II) by starting this section slower (i.e. ♩ =63) the ascent can be emphasised, a strategy that is employed in the Schulte-Craft and Krasner-Mitropoulos recordings.[110] A further enhancement found in their interpretation is the tempo push at

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[108] Kolisch-Leibowitz: Theme II-2 AMM 51, Theme II-2' AMM 61.
Schulte-Craft: Theme II-2 AMM 43, Theme II-2' AMM 46.
[109] Second Thematic Area AMM 51, Episode AMM 44.
[110] Schulte-Craft: Part B: First thematic area AMM 52, Second area AMM 46. Krasner-Mitropoulos: First thematic area AMM 66, Second area AMM 62.

bar 411, where the score indicates a *poco a poco accel.* In the Kolisch-Leibowitz recording this sign does not bring about a significant tempo change and consequently the impact of the climax is reduced.[111]

Furthermore, as outlined in the performer-oriented analysis, by maintaining the speed of the climax until the last bar before the solo violin entry (bar 421), Craft manages to make the impact of the climax stronger (see p. 138). He exploits the significant ascent of pitch in the orchestral part spanning over two octaves (from Eb' to Eb"), played by the horns and violins (bars 417-422). In this recording also Schulte manages to continue the intensity of the cadential passage (bars 423-227) due to the fact that the tempo is constantly pushed forward (see p. 164). Both of these choices therefore are points that have been considered and added in Diagram II, along with those outlined above.

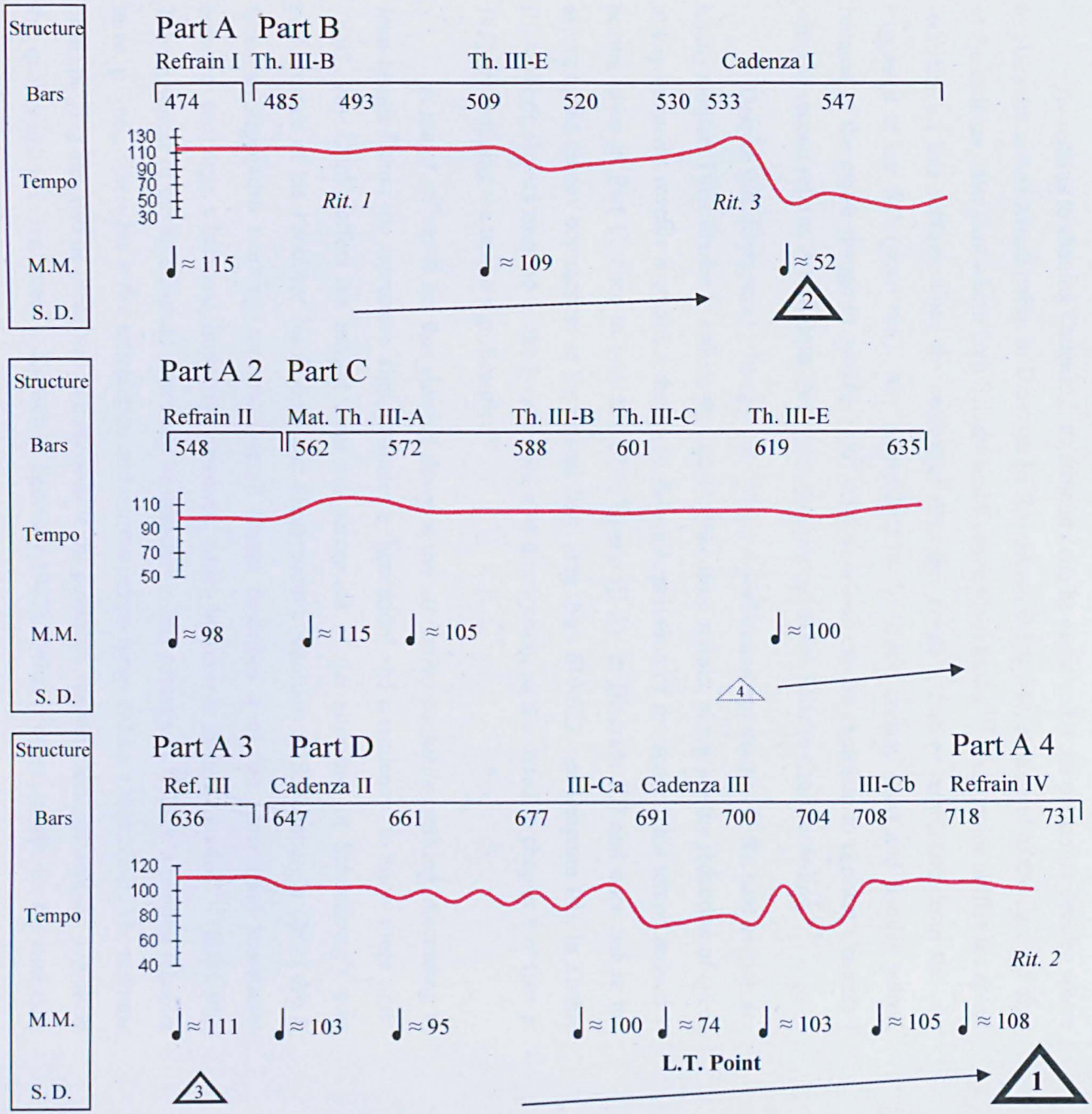
The final point, that the performing approach of both recordings has influenced this interpretation, concerns the last section, Part A'. As already discussed in chapter three, Kolisch performs the final section faster than Schulte underscoring a large-scale structural relationship between the first thematic areas of Part A, B and A'. Schulte, though, responds to the impact of the climax and performs Part A' slower, as a further relaxation of its impact. In Diagram II the choice made about this section reflects mostly the Schulte-Craft plan, endorsing a slower tempo. The fact that this last introduction of Theme II-1 is the only time Schoenberg introduces this theme in the middle register of the violin, invokes the tendency to create a sonority that will be enhanced through a slower tempo. At the same time though, Kolsich's rendition demonstrates that the degree of the reduction should not unsettle a coherent relationship. Thus, the overall tempo for Part A' although lower than the bridge passage before (bars 428-443) has been placed at ♩=59.

Third Movement

In this movement Schoenberg emphasises the rondo structure through tempo relations. As shown in Diagram III every refrain is played at a different speed from the episodes in between, explaining why each refrain is indicated by a separate bracket (first line of the diagram). The only exception is the first one, where Schoenberg retains a uniform tempo but separates it from Part B through a breath marking (bar 485). This indication must be audible in order to strengthen the audibility of this structural separation from the next gesture comprising Part B and Cadenza I. Diagram III outlines the overall shape of the first section, which is organised through the first climax of the movement (bars 529-532) instigating a tempo increase followed by an arc that rises into the next section (). One of the main alterations, emanating from the impact of the climax, relates to the tempo drop at Theme III-E (bars 509-512). What is emulated at this point is the choice made by Kolisch and Leibowitz,

[111] Tempo before bar 411 AMM 58, tempo after bar 411 AMM 59.

Diagram III – Third Movement



who produce a significant drop of tempo (AMM 109 to AMM 82), despite the lack of a relevant indication. As mentioned in chapter three this choice enhances the impact of the climax, especially since it can be compared to the weaker effect heard on the Schulte-Craft recording (see p. 166). The Kolisch-Leibowitz recording reveals that through this tempo reduction the persistent three-step acceleration found in the score (see p. 166) can be facilitated. Therefore, a deviation from the score is employed in order to secure the score indications before the climax (see Diagram III for exact metronome markings).

As regards to shaping Cadenza I, its structure can be organised if the performer decides where to place the lowest tempo point. In Diagram III this occurs at bar 544, at the end of the final *rit.* sign of the cadenza, later than where both Schulte and Kolisch place theirs.[112] This choice unifies the speed reduction of this section, since the performer does not create a further retardation from the one suggested at bar 541 (*poco ral.*). Also after bar 544 the music creates short and regular pulses, because of the metre change in quavers (5/8 and 4/8), which can be exploited to connect Cadenza I with the second refrain. A technique that is mainly apparent in the Schulte-Craft recording.[113]

Despite this discrepancy, though, both players' performing approaches in the next section are highly similar. Their choice to reduce the speed of the third refrain, alongside the reduction of speed at key moments reveals a common thread in their interpretation of the score. This tempo reduction occurs twice in Part C, once at bars 572-587 (Theme III-Av in Diagram III) and once before the ascent to the climax commences at the Theme III-E area (bars 619-622, see Diagram III). In Theme III-Av both players respond to the lyrical nature of this section, as discussed in chapter two (see p. 145), by dropping the tempo significantly.[114]

A major influence for this slowing down is the *espressivo cantabile* marking. According to Jean-Jacque Dunki the *espressivo* sign, connotes a 'hesitation' and a tendency 'to allow more time' (2005, 98). Dunki offers his insight from his perception of the alteration of Schoenberg's own performance of his *Verklärte Nacht op.4* and Steuermann's rendition of Schoenberg's *Op.11 No.2*, when an *espressivo* marking appears. Overall Dunki describes it as 'an inner (and sometimes outwards too) urge, a personal, impulsive statement, which however is always rounded'[115] (2005, 98). The roundness of the tone Durnki refers can be detected in this passage in Kolisch's playing (chapter three, p. 166), where his softer articulation and narrow tempo range enhance this effect. The softness of his playing can also be perceived as a reaction to the *cantabile* marking too. Schoenberg explained this quality in one of his letters to Kolisch (2 February 1943): 'What is characteristic for the *cantabile*

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[112] Schulte reaches the slowest speed at the third beat of bar 542 (36 MM), while Kolisch reaches his at bar 540 (33 MM).
[113] Schulte creates the strongest relation (bar 547.4 45 MM, bar 548 103 MM) since Kolisch prolongs the last beat of the cadenza substantially, averting a precise tempo relation.
[114] Schulte-Craft: Part C AMM 124, Theme III-Av AMM 110. Kolisch-Leibowitz: Part C AMM 112, Theme III-Av AMM 95.
[115] Ein inneres (und manchmal auch äusseres) Drängen, eine persönliche, leidenschaftliche Aussage, die aber immer abgerundet ist.

style of the adagio: avoiding as much as possible the accentuation of the supposed-to-be "strong beats"' (2005, 98). Although, Schulte's playing does not emulate this approach, the delineation of the roundness and the lyrical nature of this section, has also influenced the plan in Diagram III, where the tempo is reduced.

The next time that both players alter the score, without responding to a specific score indication, occurs at Theme III-E. The average tempo for this theme is significantly slower in both recordings, with Kolisch incurring the biggest speed reduction.[116] In the case of Kolisch and Leibowitz this reflects their tempo plan in Part B, where they also reduce the tempo for the introduction of this theme. In the Schulte-Craft recording, though, there is not such ground for their choice, leading to the assumption that the violinist needs a slower speed due to the dense double stopping of the theme's extension (bars 621-622). Although Schulte and Craft project a stronger climax, because of the close temporal relation between the ascent and the climax itself, the tempo reduction in both cases implies an endeavour to enhance the impact of the third refrain.

This endeavour has to be enhanced, especially since the short outburst of Theme III-D (bars 615-618) should only be perceived as a smaller gesture. In the plan outlined in Diagram III, this is achieved through the speed reduction at Theme III-E (bar 619) and the establishment of the fastest speed since the beginning of Part C for the third refrain. The first speed reduction (♩=105 at bar 572) facilitates the performance of the technical difficulties inherent in the intricate writing of the following thematic material (i.e. Theme III-C, bars 609-613, and Theme III-D, bars 621-622), by keeping the speed at a lower level than the one suggested by Schoenberg.

Although both pairs of artists successively reduce the speed of each refrain, in Diagram III the third refrain breaks this pattern, placing its tempo around the initial speed of the movement (♩=111). This is not an arbitrary decision since it reflects the score indications, where Schoenberg included a *Tempo Imo* sign. The tempo reduction to a slightly slower speed not only 'mirrors' what both recordings project, but also reflects their intention; the connection of the third refrain to the opening theme of the Concerto found in Cadenza II. Schulte achieves a strong relationship since Cadenza II commences at almost half speed,[117] while Kolisch brings the two sections closer by selecting a faster speed for the opening material.[118] In Diagram III the tempo of Cadenza II is placed around 103mm, assisting its relation to the third refrain.

In the final section of this movement the performer can organise the projection of the material in relation to the biggest climax of the movement at the fourth refrain. As already discussed in chapter two (see pp. 146-147), the material in Cadenza II can be perceived as a successive decline in tempo,

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[116] Kolisch-Leibowitz: Theme III-D AMM 102, Theme III-E AMM 72. Schulte-Craft: Theme III-D AMM 104, Theme III-E AMM 81.
[117] Third refrain AMM 112, Cadenza II AMM 60.
[118] Third refrain AMM 98, Cadenza II AMM 74, Theme I-1a AMM 56.

followed by two attempts to establish a climax (one in Theme III-Ca, bars 677-691, and one in Cadneza III, bars 702-704). Although none of them materialise, the momentum they create enhances the impact of the third attempt (Theme III-Cb, bars 708-717), since it is the only time that a temporal ascent culminates into a long peak. What enhances this is the creation of the strongest acceleration before the third climax.

In Diagram III this plan is reinforced through the successive increase of the top speed at each climax, aiming at reaching the speed of ♩=110 before the fourth refrain (bar 717). The same tendency is encountered in the Kolisch-Leibowitz recording, where they project the same temporal structure.[119] Although Schulte and Craft do not achieve the same three-step increase their tempo at the third climax is faster than the first, conveying a similar intensification.[120] In handling the ascents, Schulte and Craft create a longer escalation in the first one by placing its temporal peak at bar 698 rather than bar 684 (Kolisch-Leibowitz). The reverse situation occurs at the second climax, where Kolisch explores a longer and more unified ascent placing the peak at bar 699 instead of bar 696 (Schulte). In the third ascent however both artists follow a similar plan by placing the peak around bar 712.

In all of the above cases the plan outlined in Diagram III will recreate the longer intensification, by placing the fastest speed around bars 689, 702 and 717 correspondingly. Moreover, the adoption of a faster speed at Theme III-Cb (bar 708, ♩=105) will emphasise the climax further since it will be the only time that a climax has been approached through a faster speed.

Refining the Interpretation: Revisiting Issues of Performance Practice

The above interpretation provides a frame for an organic and coherent performance, explaining the entire shape of each movement. The primary aim is to create clarity on all levels. This derives from Schoenberg's insistence on clarity, which has already been described as his endeavour to enhance the crystallisation of the Idea (see p. 10) in the music, in terms of securing the audibility of its constant transformation. The motivic link between themes, the far-reaching connection between material that at first appears unrelated[121] or the unifying force of the *Grundgestalt*, all exemplify Schoenberg's understanding of the function and relation of the constituent elements of the music. His view that the listener should be able to reply to the question of 'What is this doing here' (1995, 112), at any point throughout a piece, needs to apply to the performer too.

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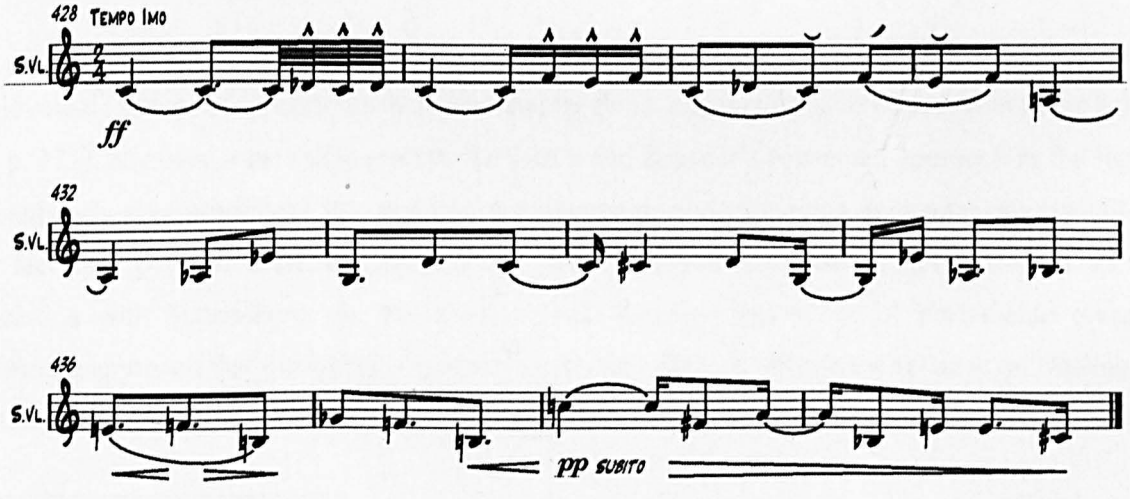
[119] Peak at Cadenza II (bs.688-689) AMM 92, peak at Cadenza III (bs.698-699) AMM 104 and peak at Theme III-Cb (bs.709-712) AMM 105.
[120] Peak at Cadenza II (bs.688-689) AMM 88, peak at Theme III-Cb (bs.709-712) AMM 96.
[121] An example of this notion is can be found in the process of how the relation of motive Xo and motive X is "explained" within the Exposition. (see p.43).

The analysis section of this study, chapter two, has revealed the interconnection of the material, deriving from the musical manifestation of the Idea: tetrachord set-class 4-3. The interpretation of clarity on a structural level, as advocated by Schoenberg (see p. 11), has also led to the development of a performer-oriented analysis, ensuring the coherent projection of long stretches of music. In performance, clarity will be the guiding force in creating the hierarchy of voices that was discussed in chapter one (see pp. 12-14). In cases such as the solo violin entry at the beginning of the Development of the first movement (bars 100-105) or the accompaniment of the solo violin to Theme III-Av (bars 580-586), the projection of the solo line will be drawn back in order to allow the whole 'tissue' (Stein 1964, 221) of voices to be heard.

Another aspect of clarity was discussed in chapter three which looked at how Kolisch's playing displayed a rigorous use of articulation, recreating clarity in violin playing (see p. 175). The insight into the corresponding issue in piano playing reveals that Schoenberg wanted to create an effect through the decreased or almost total lack of pedal usage. Steuermann claimed that 'It is mainly the extremely scarce use of pedal, which often deprives the sound of the romantic vibration for which the piano is known' (1989, 41). His aim was to enhance the polyphony in Schoenberg's music because it requires 'the most exact differentiations by the use of all kinds of touch' (41). By not blending the ringing overtones the manifold articulations and nuances can be heard.

Therefore, in the Concerto the performer will need to recreate clarity by avoiding the over-legato phrasing demonstrated in Schulte's playing in chapter three (see Example 73, p. 175). His tendency at the opening of the second movement to join notes that do not bear such articulation signs disguises the subtlety of nuances or, in other words, blends the sound of the notes like a piano pedal. Similarly in the bridge passage before Part A' (Ex. 75), the wealth of separate and slurred articulations could be lost if the performer neglects the score indications.



Example 75 – *Bridge Passage at Part A', bars 428 – 439*

Here, although the lack of clarity could mainly be exaggerated by the joining of notes through the bowing arm, the modern vibrato usage could also aggravate the effect. A continuous vibrato, employed by all three violinists,[122] creates the ambience of tone that Steuermann described as 'romantic vibration' (41), characterised by the 'filling in' of the space in between non-legato notes. However, as identified in chapter one, Schoenberg's written accounts endorse a sparing use of vibrato, which naturally averts such an effect. A phrase played without vibrato forces the player to bring into the foreground the articulation nuances instigated by the right hand. As a result the performer should employ a type of vibrato that does not cancel them out and in extension resembles the clarity of the piano sound.

In deciding how to incorporate selective vibrato the performer has to rely on the variations within the vibrato. Although a continuous vibrato does not immediately translate to a uniform vibrato, this can still create an undesirable level of uniformity. Thus, the performer has to enhance the audibility of unique moments, highlighted by the more selective application of vibrato, in the modern practice of continuous vibrato usage. Moreover, the application of a wider range of vibratos types, such as slow-intense or slow-wide, could increase the sense of clarity by enhancing the appropriate characterisation. In chapter one (see p. 11 and p. 14) this enhanced characterisation has been identified as a means of demonstrating the purpose of each part and thus facilitating the clarity of texture.

A prime example of how to apply different vibrato styles can be sought in the second movement's main theme (Theme II-1), which is played four times.[123] Every time, the theme appears in different circumstances allowing the performer to explore different vibrato types. The second introduction, for instance, appears in a quieter dynamic (*pianissimo*) than the first, calling for a reduction of the vibrato width. The last appearance on the other hand constitutes the only introduction of the theme in the middle register of the solo violin, an effect that could be enhanced through a slower and wider vibrato compared to that used in its third introduction.

The opening of the second movement can also provide an insight into the portamento employment, which, as already discussed in chapter three, appears to have been favoured by Schulte (see p. 175). My own stance will emulate Kolisch's and Krasner's restrained approach in the light of Schoenberg's aversion for the frequent use of portamento, as documented in chapter one (pp. 30-31). The fact that both of these violinists avoid frequent portamento use is not irrelevant to their association with Schoenberg. At the opposite end, Schulte's heavy use of portamento reveals a performing approach that prioritises the sound production itself. It reflects the reliance on 'feelings' or 'sentimentality', instead of 'ideas' and the 'mind' (Kolisch 1995, 34), an attitude that as already

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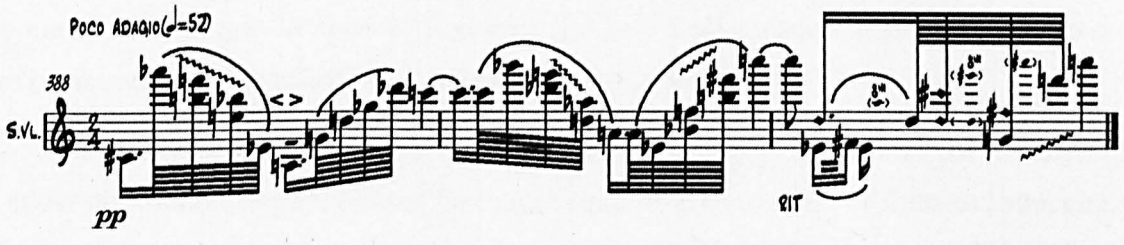
[122] Robert Philip refers to Kolisch's continuous vibrato in his *Performing Music: In the Age of Recording* (pp.175-76). Krasner's and Schulte's employment of a continuous vibrato is evident from his recording.
[123] Twice in Part A (bs.266-282 and bs.286-299), once in Part B (bs.376-383) and beginning of Part A' (bs.447-457).

discussed in chapter one Kolisch objected to. Compared to Kolisch and Krasner, Schulte's playing at this point is more self-indulgent. His eagerness to play expressively stifles the simplicity of the music.

In a phone interview with Schulte (23 November 2011), he related that the tempo of the second movement was in fact a reason for an artistic dispute between him and Craft. According to Schulte the tempo heard in the recording is his choice, but it could be maintained that Craft's idea of a faster tempo could establish a better sense of direction and avoid 'sentimentality' (Kolisch 1995, 34). Both Kolisch and Krasner perform the opening of the second movement faster than Schulte (Kolisch AMM 59, Krasner AMM 55, Schulte AMM 47) revealing that Craft's choice could stem from his involvement with the Schoenberg circle in his early career. The common factor in Craft's, Kolisch's and Krasner's choice is the element of objectivity in musical expression, an element endorsed by Schoenberg himself (see pp. 21-23).

In chapter one this objective factor was perceived as the balancing force within the structural relations that the performer has to project, relying on the performer's concept of the whole (see p. 26). The interpretation outlined above aimed to demonstrate that each movement is understood as an organic entity, outlining how its constituent parts connect. The biggest climax of each movement leads to the realisation of the whole, which in turn organises the parts. Consequently, the interpretation plan acts as the safeguard against any violation of the structural relations that Schoenberg appeared to distrust.

These violations could occur due to a performing style overtly reliant on the subjective elements of feeling and sentiment. From the listener's point of view this style would tend to overpower their aural experience and thus stop perceiving the structural relations mentioned above. The fantasy element that Kolisch identified in Schoenberg's music (see p. 25 and p. 173) could also be eliminated in a similar performing style. The rendition of gestures such as the runs in the second subject of the first movement (Theme I-2a, see p. 48) or the *glissando* filling in the distant leaps of the main subject in the second movement (Theme II-1, see Ex. 76), could only ignite intellectual vitality if there is moderate subjective engagement. In my own practice gestures like these have only been integrated with the rest of the phrase when the constraint of the subjective element was partially lifted.



Example 76 – *Leaps in Theme II-1 in Part B, bars 388 – 390*

This process however does not preclude the projection of the character pertinent to every phrase. As already mentioned, Kolisch believed that Schoenberg's music does indeed rely on expression, describing him as a composer that still employed the Viennese *espressivo* (see p. 25). For Kolisch this was incorporated into the music through the tempo flexibility and the rubato of the player, an attitude that was also encouraged by Schoenberg (see p. 36). If Dunki's argument about the temporal freedom in the *espressivo* marking is considered (see p. 187), the slight restraint on personal engagement with the music emerges as the key feature in Schoenberg's performing approach.

Fundamentally, this performing approach resonates with the concept of Idea, because the performer allows space for the purely musical nature of the sound to signify the 'higher' realm (p. 7) that the Idea derives from. This understanding of performance can be established from one of Schoenberg's early letters. In 1914, writing to Schrechen, Schoenberg discussed how the quiet and contemplative beginning of the Adagio in his *Chamber Symphony* leads to an intensification, which he does not describe as passionate but 'inwardness intensified' (Stein 1964, 47). He claimed that:

> It's a remarkable thing: passion is something everyone can do! But inwardness, the chaste, higher form of emotion, seems to be out of most people's reach [...] for the underlying emotion must be felt and not merely demonstrated! (47).

Schoenberg calls for an emotional engagement with the music that denounces any quality of showmanship. The 'higher form of emotion' reflects his idealist perception of performance, where the performer 'serves' the music and in extension the composer. Therefore, the purity of emotion and as a result of expression connects to the purity of the music that Schoenberg identified in his concept of Idea.

Pure music or simple note relations unlock the Idea in the Concerto. In this study the Idea has been related to the basic shape or *Grundgestalt* of the music. The realisation that the 4-3 tetrachord represents the crystallisation of the Idea into the music has led to the performer-oriented analysis, the recording analysis and finally this interpretation. I believe that the knowledge of this inherent organisational force has assisted my endeavour to understand the music of the Concerto. Knowing where the material of the Concerto derives from and how it all connects together provides a further tool of organisation and a realisation of the purpose of each section.

This knowledge of the structure and the form has also been stressed by Steuermann: 'If we have at our disposal the knowledge and the exact insight into the essence of form and structure, then the entrance into *every* world of musical thought lies open to us' (Steuermann 1989, 117). If the structure leads into the exploration of the musical thought or Idea, this study has outlined a possible

path. Whether the real essence of the Idea has been reached remains open to question. What has been achieved is the quest for its essence. Once more Steuermann summarised this endeavour stating: 'Behind the word one must seek the musical idea, as behind the music – what? That will remain its eternal secret' (1989, 108).

Conclusion of the Thesis

This thesis has brought together four strands of thought combining philosophical, compositional, analytical and performance-oriented research. The philosophical discussion about the Idea in Schoenberg's work has formed the basis of all four chapters. In chapter one, the aesthetic importance of the Idea organised Schoenberg's concept of performance practice, interconnecting the issues of clarity, character, interpretation, the objective element in performance, faithfulness to the text, colour, vibrato, portamento, phrasing and tempo.

Chapter two focused on the compositional and analytical (both motivic and pitch-class theory) examination of the Concerto in order to define the all-round influence of the 4-3 tetrachord and relate it to the Idea. The manifestation of the Idea in the climaxes of the music has formed the ground for a performer-oriented research that focused on projecting large structural units of the piece in order to organise each movement in a coherent whole.

Chapter three contributed to the area of recording analysis, examining whether the performance plan outlined in the chapter two, which was based on the projection of the Idea, could be traced in the interpretation of other artists. This chapter examined performance practice issues such as motivic projection in performance, the role of intellectual vitality, addition of nuances in the text, vibrato and portamento use and how clarity relates to faithfulness to the text.

The last chapter merged the research outcomes of the previous research in order to create an interpretation plan. The core performance plan of chapter two was enhanced by the recording analysis outcomes and the investigation of the earliest edition (Schirmer), the Critical Edition and the manuscript. In the second part of this chapter the performance practice issues examined in the end of chapter three were revisited in order to demonstrate their influence in my playing.

If the tension between the theoretical and practical appreciation of Schoenberg's music was identified as the main reason behind this study (see p.2), then all chapters contributed towards the bridging of the gap between theory and practice. Chapter one explained Schoenberg's musical thinking in order to provide a point of reference for issues that are pertinent to a performer. In chapter two, the identification of the Idea in the music analytically (4-3 tetrachord) aimed at creating a performance plan (second part of chapter two) that connects the analytical insight of the piece with concrete performance suggestions. The analysis of the artists featured in the recordings addressed the

key concepts in Schoenberg's thought: clarity, faithfulness to the text, intellectual vitality and the objective element of a performance. This uncovered a direct correlation between a theoretical grasp of Schoenberg's musical thought and its practical implementation.

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Mfl: 1704–1707, 1711–1715 (Second movement)

Mfl: 1716–1717, 1675–1688 (Third movement)

Sketches

Mfl: 1689, 1690, Mfl: 1708, Mfl: 1710, Mfl: 1718-19, Mfl: 1720, Mfl: 1721, Mfl: 1722,

Mfl: 1724-1725, Mfl: 1726, Mfl: 1727-29, Mfl: 1730-31, Mfl: 1732, Mfl: 1733, 36, Mfl: 1735,

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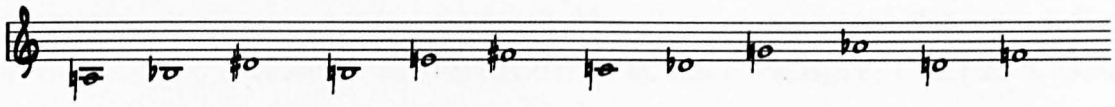
Appendix I

Material for the Analysis of the Violin Concerto (Chapter Two)

The prime row of the Violin Concerto:



The Twelve-Tone Matrix (Nelson 2004):

	I_9	I_{10}	I_3	I_{11}	I_4	I_6	I_0	I_1	I_7	I_8	I_2	I_5	
P_9	A	Bb	D#	B	E	F#	C	Db	G	Ab	D	F	R_9
P_8	Ab	A	D	Bb	D#	F	B	C	F#	G	Db	E	R_8
P_3	D#	E	A	F	Bb	C	F#	G	Db	D	Ab	B	R_3
P_7	G	Ab	Db	A	D	E	Bb	B	F	F#	C	D#	R_7
P_2	D	D#	Ab	E	A	B	F	F#	C	Db	G	Bb	R_2
P_0	C	Db	F#	D	G	A	D#	E	Bb	B	F	Ab	R_0
P_6	F#	G	C	Ab	Db	D#	A	Bb	E	F	B	D	R_6
P_5	F	F#	B	G	C	D	Ab	A	D#	E	Bb	Db	R_5
P_{11}	B	C	F	Db	F#	Ab	D	D#	A	Bb	E	G	R_{11}
P_{10}	Bb	B	E	C	F	G	Db	D	Ab	A	D#	F#	R_{10}
P_4	E	F	Bb	F#	B	Db	G	Ab	D	D#	A	C	R_4
P_1	Db	D	G	D#	Ab	Bb	E	F	B	C	F#	A	R_1
	RI_9	RI_{10}	RI_3	RI_{11}	RI_4	RI_6	RI_0	RI_1	RI_7	RI_8	RI_2	RI_5	

Appendix II

Tables for the Recording Analysis (Chapter Three)

The reader can find three tables that present information about the shaping of large-scale sections within each movement.

The abbreviations used are: S.Us (meaning structural units), L.T. (lowest tempo), AMM (average metronome marking), mm (metronome marking), Var (variations) and terms such as Dev. (Development), Recap (Recapitulation), Pass a (Passage a), Pass c (Passage c), Cad. Pass (Cadential Passage), Br. Pass (Bridge Passage), Cl. Th (Closing Theme), Ph. (Phrase), Cad I, II, III (Cadenza I, II, III) and All Ths (All Themes).
In Table A 'Th I-1+2' indicates the music between bars 182-196.

Table A- First Movement

Structural Units	First Subject & Transition	Second Subject & Closing Theme	Development Parts A, B, C	Recapitulation (1st, 2nd Subjects) & Transition	Closing Theme & Extension	Cadenza & Coda
Kolisch – Leibowitz	Shows the separation of the S.Us. (AMM = 56) L.T: beg. of Transition (26 MM).-Gap at b.32 Transition: Sharper rise of tempo.	Plays them in a more unified tempo. Th I-2a: AMM = 34 Th I-2b: 3-part division, AMM = 45 Cl. Th: less unified, wider tempo changes L.T: Before Dev. (20 MM) – Unity of the 2 themes	Separation of S.Us is less pronounced Part A: AMM = 47 Part B: AMM = 41 Part C: AMM = 42 L.T: End of Part A (20 MM) – Whole Dev as unit dminished Fast – Slow – Same	More tempo changes within the S.Us. Recap: Overall speeding up AMM = 45 Th I-1+2: Ternary shape, AMM = 42 L.T: Beg. of Transition (20 MM)	Cl. Th: 2 speeds fast – slow AMM = 42 Extension: Slow AMM = 24 Adagio: Slower, enhanced closure AMM = 50	Shows the separation of S.Us Cadenza: One peak (*feroce*) L.T so far: Beg. of Coda (15 MM) Coda: Arch shaped tempo, range: 15-144 MM
Schulte – Craft	The separation is not with the S.Us. (AMM = 53) L.T: Beg. of Th I-1a' (31 MM) Two sections played as unity: no gap before b.32 Transition: More controlled tempo changes.	Plays them with wider tempo changes. Th I-2a: AMM = 28 Th I-2b: 2-part division, AMM = 50 Cl. Th: unified tempo, constant drop of tempo L.T: Before Dev. (20 MM) – Unity of 2 themes	Separation of S.Us. is very pronounced Part A: AMM = 46 Part B: AMM = 35 Part C: AMM = 44 L.T: End of Dev. (24 MM) – Whole Dev. clearly shown as a unit Fast – Slow – Fast	The S.Us are unified with an almost continuous slow down Recap: Overall slowing down AMM = 60 Th I-1+2: Binary shape, and overall slowing down, AMM = 52 L.T: Beg. of Transition (28 MM)	Cl. Th: 3 speeds slow – fast – slow AMM = 40 Extension: Same slow AMM = 23 Adagio: Faster, not enhanced feel of closure AMM= 58	Shows the separation of S.Us Cadenza: One peak (*feroce*) L.T so far: Beg. of Coda (13 MM) Coda: Arch shaped tempo, range: 13-144 MM

Table B- Second Movement

Structural Units	Part A First Thematic Area	Part A Second Thematic Area	Part A Third Thematic Area	Part B All Thematic Areas	Part A' First Thematic Area
Kolisch – Leibowitz	The whole area is conceived as long decrease of tempo Th II-1: AMM 59 Pass a: faster Th II-1' : slower at AMM 51 Cad. Pass: still slower AMM 46	The unity of both areas is less coherent because 3rd Th. Area is not as fast Th II-2:AMM 51 Th II-2': much faster at AMM 61 Cad. Pass: Not as part of the next Th. Area, sharp tempo rises Less unity in S.Us	Th II-3: AMM 53, slower than indicated Pass c: bigger accel – range 43-80 MM Episode: AMM 44, not related with tempo of Th II-2	The arch shape not so successful Th II-1: Fall and rise of tempo Accel: 23 – 72 MM Th II-3 – Peak: Tempo drops sooner (2 bars) Var Pass c: tempo drops, less effective	The whole area is faster than Part B Th II-1: Played at AMM 61 Starts the *rallent* much before indicated in score
Schulte – Craft	The whole area is less unified, more variety of tempos Th II-1: AMM 47 Pass a: faster Th II-1' : slower at AMM 42 Cad. Pass: faster at AMM 45, Tempo Imo as indicated	Both areas conceived as whole, with 3rd Th. Area forming the peak of a long arch Th II-2:AMM 43 Th II-2': slightly faster at AMM 46 Cad. Pass: Connected with the next Th. Area, rising in tempo Unity of tempo throughout S.Us	Th II-3: AMM 60, fastest th. of Part A Pass c: smaller accel – range 53-69 MM Episode: AMM 42, tempo related with Th II-2	The arch shape of this section more successful Th II-1: Fall and rise of tempo Accel: 20 – 72 MM, better gradated Th II-3 – Peak: Tempo remains high (5 bars) Var Pass c: less drop, more effective	The whole area is slower than Part B Th II-1: Played at AMM 42 Starts the *rallent* nearer the one indicated in score

Table C- Third Movement

Structural Units	Part A1 Refrain	Part B Themes B,C,D,E	Part B Mat D,C, B, Cad A	Part A2 Refrain	Part C Mat A1, A2
Kolisch – Leibowitz	Slower, more controlled: AMM 114 Bs. 482-484: Not as rushed, tempo drops 129-105 MM No separation of S.Us., no breath at b.485	The unity of tempo is broken because there is substantial drop for Th III-E Th III-B: AMM 110 Th III-C: AMM 108 Th III-D: AMM 111 Th III-E: AMM 82 Significant drop at Th III-E	Two out of the three written tempo increases done (bs. 520, 523, 528) Cad I: Peak at b.540 (73 MM) Less sharp rise to Th III-A 2 (range 56 MM)	Much slower than previous Refrain: AMM 99 (range of drop, 115 MM) Tempo range 40 MM Peak at b.557 (129 MM), theme extension	Separate S.Us. with audible breath before Th III-B. Unity of tempo through closely related → Mat Th III-A: much faster AMM 112 (13 MM) Th III-Av: bigger drop at AMM 95 (17 MM)
Schulte – Craft	Faster tempo: AMM 121 Bs. 482-484: rushed, tempo rises 107-134 MM Separation of S.Us., audible breath at b.485 (half second long)	The unity of tempo remains constant, without a drop for Th III-E Th III-B: AMM 111 Th III-C: AMM 113 Th III-D: AMM 115 Th III-E: AMM 116 The tempo rises slightly at Th III-E	One out of the three written tempo increases done (bs. 520, 523, 528) Cad I: Peak at b.539.2 (85 MM) Sharp rise to Th III-A2 (range 92 MM)	Slighlty slower than previous Refrain: AMM 117 (range of drop 4 MM) Tempo range 42MM Peak at b.552.4 (140 MM), end of first phrase	Do not separate S.Us before Th III-B. Unity of shape through constant → Mat Th III-A: slightly fast AMM 124 (7 MM) Th III-Av: less drop at AMM 110 (14 MM)

Structural Units	Part C B,C,D,E,All ths	Part A3 Refrain	Part D Cad II	Part D D, Cad III, D	Part A4 Refrain
Kolisch – Leibowitz	tempi, drop and sharp rise. Peak at All Ths (126 MM) Th III-B: AMM 101 Th III-C: AMM 102 Th III-D: AMM 102 Th III-E: AMM 72 All Ths: AMM 112	Slower than previous refrain at AMM 98 Retains tempo unity between the two phrases: Ph. 1: AMM 98 Ph 2: AMM 98	The unity of area is enhanced because they follow: a drop, fast section, an arch and then faster before the climax. A successive drop of tempo in Cad II: Th I-1a: AMM 74 Th III-A: AMM 52 Th II-1: AMM 50 Tight margin tempos	Th III-D: AMM 86 Cad III: Tempo arch shape with climax at b699 (178 MM). Th III-D: AMM 105, lighter strokes Acceleration to A4	Even slower than previous refrain at AMM 92 Highest tempo point at b728 (105 MM) The beginning of refrain (b718) the loudest point of movement: -13DB
Schulte – Craft	drop of tempi and less sharp rise. Peak at All Ths (128 MM) Th III-B: AMM 112 Th III-C: AMM 107 Th III-D: AMM 104 Th III-E: AMM 81 All Ths: AMM 114	Slightly slower than previous refrain at AMM 112 Tempo drops between the two phrases. Ph 1: AMM 112 Ph 2: AMM 104	The same overall shape but unity decreased due to drop-rise trajectory of tempos in Cad III Drop and rise of tempo in Cad II: Th I-1a: AMM 60 Th III-A: AMM 40 Th II-1: AMM 54 Bigger margin of tempos	Th III-D: AMM 86 Cad III: Tempo arch shape with climax at b696 (125 MM). Th III-D: AMM 96, intense heavier strokes Retardation to A4	Much slower than previous refrain at AMM 91 Highest tempo point at b727 (112 MM) The middle of refrain (b725) the loudest point of movement: -9DB